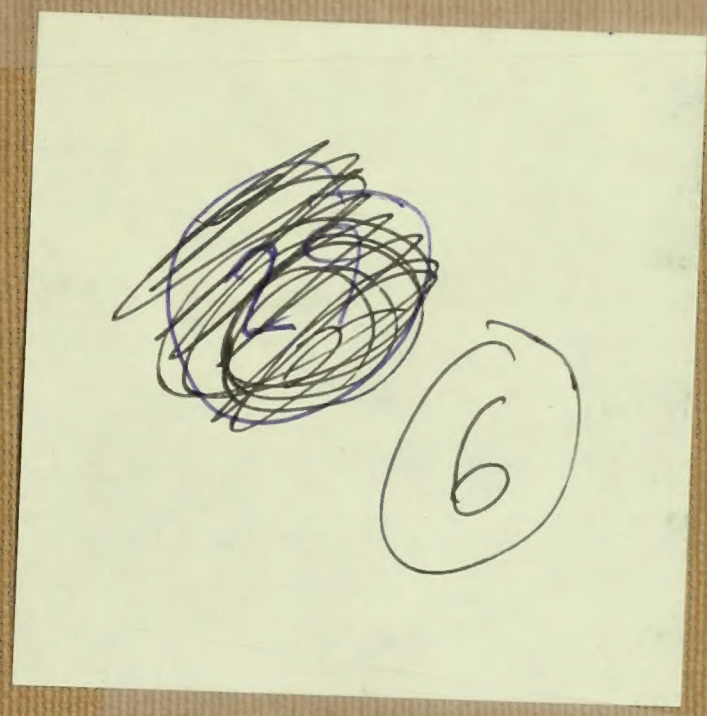


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The Hollywood Reporter

Vol. XVIII. No. 42. Price 25c. TODAY'S FILM NEWS TODAY Tuesday, January 2, 193





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HAPPY NEW YEAR

1934

THE publisher, editors and entire staff of THE HOLLYWOOD REPORTER send New Year greetings to the entire motion picture world and wish to acknowledge with sincere thanks the excellent support given this publication by the industry during the past year with the added promise of a continued and better service to that industry.

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HOWARD ESTABROOK

"THE MASQUERADER"

(Samuel Goldwyn — United Artists)

"THE BOWERY"

(20th Century — United Artists)

"BIOGRAPHY"

(Irving Thalberg — M-G-M)

"GREEN GOLD"

(Charles R. Rogers — Paramount)

Metro – Goldwyn – Mayer

HAPPY

NEW YEAR

SAM KATZ

I Pledge Myself in 1934 to a Policy
of Unique and Distinctive Entertainment

JESSE L. LASKY

for 1934

+"I AM SUZANNE!"
+"COMING OUT PARTY"
"GRAND CANARY"
"REDHEADS ON PARADE"
"SPRINGTIME FOR HENRY"
"FLIGHT OF THE SWAN"

and four others

+Finished

ALL JESSE L. LASKY PRODUCTIONS ARE RELEASED BY FOX FILM



Metro-Goldwyn-Mayer's
first 1934 presentations

Marion Davies in
"Going Hollywood"
with
Bing Crosby

and

Greta Garbo in
"Queen Christina"
with
John Gilbert

1934

Walter Wanger
supervised production of

"Going Hollywood"

and

"Queen Christina"



1934


"Going Hollywood"

"GOING HOLLYWOOD"

was directed
by

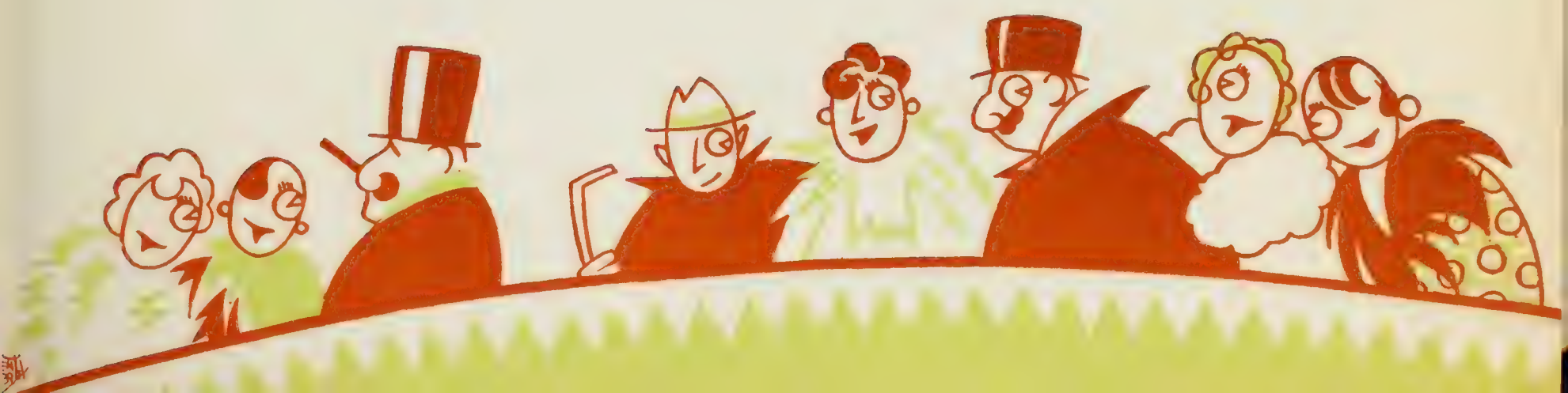
RAOUL WALSH



"GOING HOLLYWOOD"

In Grateful Appreciation—

BING CROSBY



"GOING HOLLYWOOD"

Music by
NACIO HERB BROWN

Lyrics by
ARTHUR FREED

BROWN
and
FREED

"Our Big Love Scene"
"We'll Make Hay While the Sun Shines"
"Temptation"
"Cinderella's Fella"
"After Sundown"
"Going Hollywood"



"GOING HOLLYWOOD"

Dances and Ensembles
Created and Staged
by

ALBERTINA
RASCH

Management
PHIL BERG



"Bill Daniels' camera work on 'Queen Christina' is a photographic masterpiece."

— Hollywood Reporter

NEGATIVE BY

DU PONT

Reg. U.S. Pat. Off.

SMITH & ALLER, LTD.
Pacific Coast Distributors

Metro-Goldwyn-Mayer

presents

GARBO

in

"QUEEN CHRISTINA"

A ROUBEN MAMOULIAN PRODUCTION



ROUBEN MAMOULIAN

DIRECTED



QUEEN CHRISTINA"

JOHN GILBERT



QUEEN CHRISTINA"



The
NEW YEAR
will be
PROSPEROUS
with
METRO-
GOLDWYN-
MAYER
PICTURES

MARIE DRESSLER
WALLACE BEERY
JOHN BARRYMORE
JEAN HARLOW

DINNER AT 8

LIONEL BARRYMORE
LEE TRACY
EDMUND LOWE
BILLIE BURKE
MADGE EVANS
JEAN HERSHOLT
Karen MORLEY
Phillips HOLMES

Directed by George Cukor • *Produced by* David O. Selznick

Screen play by Frances Marion and Herman J. Mankiewicz
Additional dialogue by Donald Ogden Stewart

THE BIGGEST PICTURE EVER MADE

ESKIMO

Directed by W. S. Van Dyke • *Produced by* Hunt Stromberg

In motion pictures
ASTOR THEATRE ATTRACTIONS
are the Aristocrats of the screen!
Soon in the theatres of the world
METRO-GOLDWYN-MAYER
presents "DINNER at 8" and
"ESKIMO."



JOHN W.
CONSIDINE
JR.

NEW YEAR
GREETINGS

SEASON'S GREETINGS

JIMMY DURANTE

Holiday greetings



Harry Beaumont

directed

"Should Ladies Behave"

Title changed from the "The Vinegar Tree"

"When Ladies Meet"



M. G. M.

BOX OFFICE

WINNERS

Season's Greetings

To My

Friends and Associates

in the Industry

ROBERT Z.
LEONARD

GREETINGS

"The Power and the Glory"

LASKY – FOX

"The Cat and the Fiddle"

M. G. M.

"It Happened One Day"

M. G. M.

WILLIAM K. HOWARD

Production In 1933

by

IRVING THALBERG

SINCE 1920 I have made an average of thirty-six pictures a year—some years I have made as high as sixty pictures. 1933 is the only year in which I did not release any pictures. Therefore, it is with the usual motion picture oddity that I should be writing on production in 1933.

However, 1933 was one of the most eventful years that I can remember. The beginning of the year found the country in a very bad state economically, and early in the year the dramatic bank closing brought the economic condition, which had been steadily on the downgrade since 1930, to its climax. The closing of the banks brought a strain upon the already-weakened finances of most of the motion picture companies that they were unable to face, and a fifty per cent cut was instituted. The wisdom of this has frequently been questioned, but the necessity was apparent.

The N. R. A. law with its accompanying codes for all industries brought about in due course an instruction to the motion picture industry from the Government to codify its relationships between competing companies and between employer and employee groups. In an industry as diversified as this industry, representing producers and distributors, major and minor; actors, stars, and bit players; directors, great and small; writers, technicians, etcetera, it represented a task more difficult perhaps than was faced by any other industry and brought about, in my opinion, an unfortunate drifting into individual groups which has weakened the motion picture structure as a whole. This is the first real rupture in employer-employee relationships. I regard this as one of the most serious happenings of the year. In the past, even during the Equity strike and other similar occurrences, there has always been an undercurrent of extreme good will which has done much to preserve the future of the industry.

Production-wise, this has been an uneventful year. It is significant that the National Board of Review, which has rarely included even one picture of foreign make in its selection of the ten best pictures of the year, has this year given thirty per cent of its votes to pictures made outside of the United States.

Perhaps this lowering in quality can be laid directly to the financial stringency, as most of the large companies attempted to reduce in cost the average picture they made, and to reduce in number the pictures upon which they would be called on to spend large sums of money. Unfortunately, there does not exist for motion pictures the steady demand that exists for bread and foodstuffs, and other articles of daily use, so that the theatres of the country have been faced with constantly decreasing audience attendance on all except the outstanding pictures. These attractions have done greater business in attendance than ever before. Whether that was due to the fact that the public is staying away from the average program picture and is therefore hungry for entertainment when it arrives, or whether we have reached in the picture business the point already reached in the show business many years ago when nothing but the outstanding attractions would draw customers—but those in great quantities—I am not certain.

Personally, I do not care to prophesy but I certainly believe it is safe to say that the motion picture industry is facing a serious crisis if it cannot increase the number of outstanding attractions to be made in a year.

I do not believe it is essential to spend great sums of money to make these outstanding attractions, although there should be no flinching from it if this is necessary. Outstanding attractions have always been the result of interesting personalities — sometimes new, sometimes established — fitted with interesting roles in stories that are sincerely good and sincerely entertaining and produced with the showmanship touch that distinguishes any product that sells, be it automobiles, ladies' dresses or motion pictures.

While this problem is primarily one of the producer, and he should not shirk it, it also calls for very great responsibility on the part of the star, director, writer, etcetera, and this responsibility must be accepted in the spirit of cooperation that characterized the earlier days of the movies, when each year brought about a supreme advance in every aspect of the motion picture industry over the year previous.

The year 1933 has been one of very few advances, although it brought about the fulfillment of the promise shown by three new stars—Katharine Hepburn, Mae West and Bing Crosby. Still, their discovery and first important advance was made in the previous year. While 1932 saw the approach to stardom of many established personalities, in addition to those mentioned, 1933 has given us very little in new personalities. This was the most serious defect of the year—for the discovery of new personalities and the retention and advancement of those already existing in the industry is the cornerstone of the industry's strength against depression. If there is a second cornerstone, it is the fine spirit of cooperation that has always existed between the employer and employee groups.

On the credit side for the year is the fact that most of the large and small companies, in spite of extremely difficult financial crises they have had to overcome, still exist. Although some of the existing personalities have been seriously affected, box-office-wise, a number of them are greater than ever and most of them have retained their glamor for the public. Skillful, cooperative production can very quickly bring the industry back to its former high place. Every code and every regulation should keep in mind this supreme necessity.

As Nicholas M. Schenck once so aptly put it, there is nothing wrong with the industry that good pictures cannot cure.

Important Events of 1933

by

HOWARD ESTABROOK

THE moving finger of history will write 1933 as a turning point in many things. Certainly in motion pictures it has marked definite changes.

Perhaps the most striking change is the REBIRTH OF INDIVIDUALITY IN PRODUCTION. This was foreshadowed last year when the great theatre chains were being split up, and 1933 saw the studios swing wide to individuality. Today the INDIVIDUAL in Hollywood means more than ever before.

Producers who formerly headed studios and supervised from forty to sixty productions annually are now heading individual units and are producing from six to twelve pictures a year. When you see leading producers concentrating on not more than a dozen pictures, a maximum of one a month instead of one a week, you may expect something. Men who in the past attempted to hold themselves responsible for delivering one picture every week were killing themselves physically. Scientists tell us that extreme fatigue creates an active poison in the blood. No one can work eighteen hours a day over long periods without destructive results. Men who a year ago were worn down with jumpy nerves are today smiling and ruddy, and are doing better work.

In a sense, decentralization is a return to the producing system under which the most successful silent pictures were made. That was the heydey of the independent producer who gave undivided attention to each individual picture and was often responsible for the money that went into it. Even a large studio in those days was usually headed by a single executive who exercised a general control much less exacting on himself than under today's conditions, and a producing unit consisted of a writer and a director held responsible for individual pictures. Talking pictures created the associate producer or executive producer, often a former independent producer, who now heads the unit, coordinating and controlling the vastly more complicated task of producing pictures today. The present trend toward units should restore one of the best values of the silent era, a small group of creators concentrating on each picture.

A further swing to individuality is seen in the growing tendency to assign one writer to prepare a story for the screen. This is sound policy. It is obvious that the great works of writing throughout all literature, in the varied techniques of drama, novel, short story, history, biography and poetry, have been the creations of individual writers. The greatest music, whether for opera, symphony, dances or songs, has been written by single composers. Only when the individual is free to express what is in him does true creation result.

Another striking tendency of 1933, which became evident late in the year, was an increasing trend toward WHOLESOME PICTURES, a definite expression of public taste, as indicated by the overwhelming success of such stories as "Little Women" and "Three Little Pigs." Don't underestimate the story value of the latter—it is a well constructed fable, building cumulatively to a major climax in which the villain gets his just deserts right in the seat of the pants, a moral that is pointed and unmistakable.

This swing of public taste toward normal is nothing new. After each disturbed period it always asserts itself. As a matter of fact the real outstanding successes that last through the years are invariably based on sound values. So-called headline stories and other ephemeral reflections of the passing scene, unless also including something permanently worth while, are overshadowed when a genuine hit appears based on a theme that endures—such a picture, reissued, will still hold audiences long after the headline story, which has served its transient purpose, is forgotten.

One might venture to say that a story with a soul is the best investment. Only a limited number of such pictures are seen, because they are infinitely more difficult to make, but when one is successfully achieved it becomes part of the legend of motion pictures.

An important factor in the past year has been the increasing recognition of so-called STANDARD LITERATURE, stories which have been known long and favorably to the reading world, but which have been neglected by the screen. It is necessary to mention only a few to illustrate the point. "Litle Women" comes under this category. "Alice in Wonderland" for many years has rested on our library tables. "The Invisible Man" has awaited screen production for many a long day. Each one of these is strikingly different. None can be accused of copying another major hit or following in the train of a cycle. Perhaps we might search our library shelves a little more receptively and scan our newspapers less hopefully for a new twist on gangsters or shady ladies.

The year 1933 has been notable for the SUCCESSFUL FOREIGN PICTURES shown in this country. After many years of studying our methods England finally broke through and delivered a resounding hit in "The Private Life of Henry the Eighth"—a production that will compare favorably with our better technical work. True, a large proportion of the validity of this picture is due to the amazing performance and physical likeness of Charles Laughton, who sends you out of the theatre with the impression that you have actually spent an evening in the presence of Henry the Eighth. That is a true magic of drama—the creation of absolute reality in the mind of the spectator.

A REVOLUTION IN MUSICAL PRODUCTIONS has occurred in 1933. Cut and dried methods have been rudely upset by many striking successes in a new vein. Noteworthy was the foreign-made picture "Be Mine Tonight." Another venture in a new field, "Flying Down to Rio," came so late in the year that results are not yet available. But it is safe to say that musical production methods never have had such a shaking up as during the past twelve months.

There is no more reason for so-called musical cycles of plenty and famine than there is for any other cycles. If producers continue to strive for the new and unusual in musical production, music will always be with us, as it should be.

In general the major developments of 1933 in the production field of motion pictures have been constructive. They should bear fruit in future years in increased success and prosperity.

The Year in Review

by

ROBERT E. WELSH

WELL, it all depends on how you'd like to take your "Review of the Year"—straight, or with a chaser. If you take it straight, it's a headache—no, a series of headaches. If you take the chaser, there may be a smile or two. Not many, y'unnerstand, but enough to take that bitter taste away.

It goes this way, if we start with the straight doses — What do we get? Omigosh, ogeeogosh, what do we get? Just taking a hop, skip and a jump over the files of Hollywood Reporter for the year 1933 we get something like this:

"BANK HOLIDAYS . . . STUDIO SHUTDOWNS . . . FOUR WEEKS WITHOUT PAY . . . EIGHT WEEKS WITH HALF PAY . . . PAY CUTS RESTORED . . . NO, WARNERS WON'T RESTORE CUTS . . . YES, THEY WILL . . . OH, HECK . . . AND SO ON."

We warned you it was pretty nasty stuff taken straight. But you could have done worse. It wasn't all in CAPITALS. There's a lot of "10 per cent cut" . . . "10 per cent of the 90 per cent . . . " mixed up in that batch, too.

Or, if you still insist on downing it straight and merely want to change your brand, try this from the headlines:

"RKO RECEIVERSHIP THREATENED . . . OFFICIALS DENY ANY RKO RECEIVERSHIP LIKELY . . . PARAMOUNT RECEIVERSHIP IN SIGHT . . . EXECS DENY ANY POSSIBILITY OF PARAMOUNT RECEIVERSHIP . . . EDUCATIONAL CHANGES DUE . . . HAMMONS DENIES ANY EDUCATIONAL CHANGES . . . WORLD WIDE IN TROUBLE . . . KBS DITTO . . . "

Then add your own summing up to that paragraph. We're busy at the moment, having been interrupted by a major executive who wants to deny something with his right hand on a Bible borrowed from the prop department.

But we've got some hundred proof stuff here we've been holding out on you. For you gentulmen of ol' Kaintuck who like it real strong we prescribe this Headline Punch:

"COLUMBIA SOUND MEN ON STRIKE . . . STRIKE THREATENED IN ALL STUDIOS . . . ACADEMY ATTEMPTS TO CONCILIATE . . . STRIKE DECLARED IN ALL MAJORS . . . STRIKE WILL BE OVER TOMORROW . . . NO, DAY AFTER TOMORROW . . WELL, MAYBE NEXT WEEK."

And then you remember that cold gray dawn when we woke up and found the darn strike had been over for several days and we were too much befused to know it!

That's what that hundred proof does to you.

Now just take all these potions, mix 'em together, down the mess from a thimble and what have you? The Year of Headaches.

That's what it was.

It's not a very enjoyable year to review.

Unless you want to look at it this way: Most of us are still here at the old stand; doing a fairly good run of business; and gol durn it if it doesn't look as though there are some silver linings being hung out for an airing just over the hill in 1934.

It was a year of major and minor headaches. One of the major-minors was the remarkable rise of the Academy of the Motion Picture Arts and Sciences to undreamed of prestige and importance through its handling of the salary cut problems—and the overnight decline when it ran into the Code buzzsaw.

Along the same line is the terrific change in the status and importance of the unions in the operation of studios. And one of the minor ones is the great mystery of the year—THE STILL BIRTH OF THE GREAT HAYS BOOKING OFFICE FOR ALL TALENT.

But take your "Review of the Year" with a few chasers, perhaps a drop or two of fruit juice to cut it, and maybe it won't go so hard. As we said, you may even get a smile.

Try this batch of headlines: Dec. 3: "DAVID SELZNICK WILL POSITIVELY REMAIN AT RADIO." Dec. 29: "DAVID SELZNICK ANNOUNCES THAT YESTERDAY HE SIGNED A NEW ONE YEAR CONTRACT WITH RADIO." Then just close your eyes, twirl the pages between your fingers. and open them on January 5. You'll read: "DAVID SELZNICK SIGNS WITH MGM."

There's another of much the same flavor. On January 17 you can read: "NEW YORK CERTAIN WARNER AND RKO WILL MERGE." Or on January 20: "NOW IT LOOKS LIKE WARNER AND FOX." And you can follow that merger trickle until you drown in the mess, if you care to. Personally, we don't. A little of merger goes a long way with us.

It's interesting, if you read each issue as though you were just learning these things for the first time, to know how many times Merian Cooper has been out of Radio.

Players were cantankerous in the Year of Headaches. Constance Cummings started it just as the year dawned by jumping the Columbia fence. Marlene Dietrich was sued by Paramount for $185,000 on January 2. (What happened to that suit?) George Raft ducked "The Story of Temple Drake." Sylvia Sidney caught a plane one night and wired the studio about her plans from Albuquerque. Ronald Colman said goodby to Sam Goldwyn. Gosh, was there something in the air?

Every now and then, though, something cheerful hits you between the eyes. On July 14, for example, we read: "CARL LAEMMLE SIGNS JIMMIE GRAINGER." That's a good year's news for any company.

But as you go further along you find that no matter how you have boasted about your capacity—you just can't take it. You approach August—and as early as the 9th you read: "First Meeting Called to Settle Industry's Code."

Huh? We knew that would gag you. There's too much of it. From that date on—code, code, code. Meetings, resolutions, denunciations, appeals—what have you?

And just as the dear old cranky gentleman that was 1933 began to get tangled up in his whiskers we received a code. But can we bury it with the old guy?

No, they've dropped it in the lap of 1934—with plans for a three months' investigation of salaries, statistics and plain and fancy picture facts.

Omigosh, do we have to go through all that again?

"Maybe I'm Wrong—"

by

B. P. SCHULBERG

THE REPORTER has asked me to think aloud on production matters for this Holiday Edition. Since most thinking on production is LOUD, and since there is very little thinking anyway, this should be a very short article in very LARGE type. But here are some random thoughts on current production problems, prefaced with the usual introduction to nearly every statement at nearly every production meeting, "Throw me out if you don't like this one."

Next to the "Throw me out" line, the one most commonly heard is, "Maybe I'm wrong." Three little words that have cost this business enough millions to refinance every existing company in the industry. In a business as fluctuating, and as unruled and uncharted as our own, it may be costly and destructive to be too positive or certain about anything; but, by the same token, it may be equally wrong and expensive to be quite so uncertain. Fifteen years ago, in the experimental stages of the industry, it might have been altogether proper for production executives, directors, writers, players and cameramen to enunciate the "Maybe I'm wrong" theory while going about their daily work—or rather their daily studies of the business. But after fifteen years of silent picture experience, and five years of sound, there should be a little more conviction and a little less guessing than do prevail. A producer worthy of his hire should more often be certain that a given principle of production is either definitely right or wrong; directors who feel eligible to transmute enormous investments into little pictures on a screen should not be so constantly perturbed by the thought that what they are doing is probably wrong; writers should by now have a little more certitude that a certain scene is good or bad, and cameramen should less often than is the case fail to control the mechanical factors that govern their work. I am allowing in all this rationalizing for the fact that ours is a creative work, and for the variable human equation involved; notwithstanding which, the doubts assailing every factor in every process of production have added no little to the present high negative costs, and the only way to reduce costs at a time when costs must be reduced—if the industry is to survive—is to reduce the degree and quantity of guessing, and to play down the "Maybe I'm Wrong" method of production.

ELIMINATE WASTE!

The recent bitter years have taught all of us to be more careful in the actual production of pictures, and to minimize waste. There is no doubt that every studio in the business has done a creditable thing in bringing lost motion and waste activity to a minimum of cost hitherto unknown. Yet there is also no doubt that much remains to be done, and I would gladly take as my compensation for a year's hard work the cost of sheer waste in any major studio. There are still sequences being shot that any careful script scrutiny should disclose are either bad enough to need retaking before or after preview, or that will be eliminated entirely or reduced to shorter length, because of footage. There are still sets being built, and photographed, with principals and extras, that never even see a preview. There are still too many protection shots made at the price of longer schedules and greater final negative cost; and less guessing, or perhaps, better guessing, can eliminate most of these waste items. With no creative branch volunteering to accept less remuneration, the only way for this business to go on is for everyone to save more than he is now doing all along the line.

A CLEAN, NOT A SACCHARINE, SCREEN

The great success of "Little Women" has made every one in production circles "clean-minded." Many of us are concluding that "Little Women" proves that the American public now wants only clean, sweet pictures. As well conclude that "State Fair" proved it only wanted rural pictures, that "Cavalcade" proved it only wanted historical pictures, and that Mae West proved it only wanted spicy pictures. Do not let us go wrong on superficial reasoning, which has always been the best kind of reasoning we do, and which may at this critical time cost us many millions not to be spared. I am for a clean screen: I am also for a free screen, with certain, necessary restraints, which accurately mirrors life, and contemporary literature and drama. Paramount did a mighty fine thing, and deserves the thanks of the industry, for giving the public, at Christmas time, as fine, clean and inspiriting a screen gem as "Alice In Wonderland," as Radio deserves commendation for its moving depiction of a clean American classic. But I can think of no surer way to lose our audiences than to make a whole succession of such pictures, even as good as "Little Women" and "Alice." The American public has never yet evinced any inclination to live on fairy tales and sweet, simple stories; they want action, primarily, in their entertainment diet, and this element of action, which is a psychic American craving, and which fortunately is a natural adjunct of the screen, is noticeably absent from this school of writing. Do not make the screen so sugary, in the next few months, as to give the public film diabetes.

I was a member of the Producers' Committee of two—Irving Thalberg the other—who with Father Lord, Will Hays and his staff, drew up the Hays Code. During the conferences which preceded its formulation, Father Lord himself, a broad-minded, intellectual clergyman, conceded that the screen could and should reflect life in all its phases, and was most insistent that sex should not be removed from the curriculum of the screen, lest audiences forever lose interest in an anaemic entertainment that would not compare with the strength and vigor and nat-

uralness of the legitimate theatre or of current literature. He merely urged restraint and good taste, and to that end the code was designed. Let us not lose the scope and the hope of the screen to tell every kind of story, in good taste, merely because one kind of story, beautifully done, succeeds eminently.

Who among us dare to presume to define what is life, and what merely dirt? Recently the Government brought an action against a book. The United States moved to keep the unexpurgated edition of Joyce's "Ulysses" out of the country. After long deliberation, Federal Judge Woolsey rendered a verdict in favor of free entry for the book. His decision, notable for its erudition and vision, is worth quoting in full, but I shall only give this excerpt: "If one does not wish to associate with such folk as Joyce describes, that is one's own choice. In order to avoid indirect contact with them one may not wish to read 'Ulysses'; that is quite understandable. But when such a real artist in words, as Joyce undoubtedly is, seeks to draw a true picture of the lower middle class in a European city, ought it to be impossible for the American public to see that picture?"

That sums up the whole case of the motion picture versus binding and restricting influences. As long as life is pictured "artistically" and capably, it has a right on the screen: if parents can select the books their young shall read, the paintings and sculpture they shall see, they can also select the motion pictures they shall view. But realistic pictures of present-day life should not be denied those who want them, provided they conform with the canons of good taste and are honestly designed. As well say that the great nude sculptures of the classicists should be barred from public exhibition, because a few morons might get the wrong impulses from viewing them.

REMEMBER THY AUDIENCES AND PLACE NO FALSE GODS BEFORE THEM, LEST THEY RISE UP AND SMITE THEE.

This might well be a new commandment to place before everyone engaged in production. Too many producers still produce for the critics, too many directors still direct for their brother-directors, too many writers still write only for the admiration of other writers, and too many cameramen still photograph in a style not intended for commercial consumption, but for the plaudits of cinematographers. The critics—God bless them!—can be oh, so wrong! We all know how many times in the past ten years, pictures that have received the eulogies of the critics have died at the box-office, and how equally often pictures that have been unmercifully panned by the critic-body have been box - office clean-ups. That can only indicate that the critical, and the public, standard of entertainment differ greatly. Clara Bow was for two years the most popular feminine star on the screen. During those two years she naturally made a great deal of money for Paramount. This naturally indicates that the public wanted and approved her pictures; but I have yet to see a single newspaper criticism, during all that time, expressing approval of a single one of her pictures. We deliberately kept Clara a public, and therefore a profitable, star, and not a critics' star.

Writers only too often know they are constructing a scene too abstract, too philosophical and too "rich" for mass consumption, but they do so to convince the writing fraternity that they are indeed writers worthy of their "steal." If they wrote more for their audiences, and less for themselves, they would have more box-office successes and a healthier industry.

Recently, I asked a fine, sensitive director, comparatively new to Hollywood, why he did not show his night scenes with enough light for audiences quickly and easily to see the expression of his players. I remarked that once it was indicated to the audience that a night scene was intended, by means of a dark long shot, the audience would gladly accord him the license of taking liberty with the lighting, as it would rather see the most fleeting facial changes of the players than miss seeing them by being continuously convinced that it was seeing a night scene, with the medium and close shots scientifically matching the long shot. He replied that when the best directors in the business—he happened to mention Lubitsch and Borzage among them—took such license, he would begin doing so, but until they did he was going to be included in their class, rather than have it thought that he did not know as much technically as they did. So here is a chance for Lubitsch and Borzage to be the way-showers toward a better audience result in visibility of night action, rather than to a slavish system of impressing their fellow-directors that they know all about screen technique, which the audience cares nothing about if it cannot SEE the picture. I say this in case the director in question was correct in quoting them as protagonists of too-dark night shots. Personally, it is my recollection that both Lubitsch and Borzage are such practical directors that they would know it to be wrong not to take a freely-granted license to have their players clearly lighted at all times and under all circumstances.

Cameramen, too, ignore only too frequently the desires of the audience, in taking, at great cost, difficult screen effects that only brother cameramen appreciate or understand. We have all seen those beautiful, hazy effects that took hours and hours to get, played in theatres where lighting and projection conditions that were not ideal converted them into nothing but bad photography that tried and strained, and finally hurt an audience's optics. Remember our audiences, in writing, directing, photographing! And they will remember you, and your days will be long in the motion picture industry.

But—"Maybe I'm wrong," and by this time, certainly, maybe I'm long.

The Hollywood Rebellion

by

W. R. WILKERSON

THE outstanding event in the motion picture industry during 1933 was the rebellion. The rebellion of the creators.

This rebellion started with the publication of the Producers Arbitration Agreement and ended with the general tossing around given the artists, writers and directors at the Washington meetings of the NRA code. Sandwiched in between was the famous 50 percent cut in early March.

These events caused the creators to sit up and take notice. Hitherto they had been content to do the producer bidding, were satisfied that the studio heads knew what they were talking about and responsible for all their acts

They were contented to draw their salaries and do as they were told, believing if they were told the wrong thing, if there were mistakes in their orders, they would be corrected. For after all, the job was to make successful pictures, productions that would earn their way and turn back a profit, and any injury to the creators would injure all possibility of that success.

Prior to the Producers Arbitration Agreement and since the picture business had started there had always been a spirit of friendly cooperation by the men and women actually making the pictures and the individuals behind the gun. They had worked together all for the cause of good pictures. There had been instances of isolated disturbances where the star, the writer or the director had found serious fault with the manner in which he or she was being treated by the studio, but such disturbances were the exception rather than the rule. But when the creators began to digest the full meaning of the Producers Arbitration Agreement, that cooperation began to waiver, that friendly feeling was shaken and its place crept a suspicion, whispered at first, but openly expressed later.

The Producers Agreement was found to be all for the producer and nuts to the creators. Its restraining orders were beyond all sense of fairness, to say nothing of the legal aspect of its restraint. Creators were to be as so many slaves, should the full effect of that agreement be carried through. And hell broke loose. Meetings were held on all sides. The writers rebelled, the artists declared war, the directors and technicians raised all sorts of a rumpus. There were all kinds of arm waving and loud talking, threats and counter threats to be quieted only when one smart person said: "Don't worry about the whole thing, there's nothing to it. The thing was framed to protect one or two studios. The other producers will get wise to it soon and the cat will be out of the bag. A producer war will follow."

And that's what happened. There was a producer war. A fight started because the clauses that bound one producer to another were being breached, and they were walking out on each other. The smoke screen that was raised to protect a few was found to be phoney when the smoke cleared and out went the Producers Agreement. But not until a distrust was planted, a seed that took root in the creator's garden. The spirit of cooperation that had always existed was hardly to be found, everyone was fighting his individual battle, armed to the hilt with plenty of ammunition. But this was a dum-dum battle, shooting from ambush.

In March open warfare was started. No shooting from the bush—a fight out in the open. It started with the meeting of the producers and the agents, called by the producers for the purpose of getting these representatives to talk their clients into taking a cut, a small cut. Were not the banks of the whole nation closed and with those closings was not the flow of money stopped? How were they to pay off? Wouldn't the agents go to their clients and ask their help? Hardly had the last word been uttered when all the agents agreed to the suggestion. And then—the request for 50 percent of all salaries for a period of eight weeks. Wow!

And was there fun? And was there a fight?

And what happened?

Of course they took the cut and took it for eight weeks, but all doubt as to the future of the creators in the hands of the producers was settled then, definitely and for all time. There were meetings after meetings, more arm waving, more loud talking, quieted only when it looked as though the Academy could be built to protect the creators and this building was started. The loss of confidence by the creators in the producers was fertile ground for the building of an organization for their protection.

And then the writers smelled a rat. They walked out of the Academy. Formed the Screen Writers Guild, an organization of writers for the writers, the formation of which was the straw that broke the camel's back. Fired by distrust and suspicion, the writers started the spark of the real rebellion. They called their shots, all shooting in the direction of the heads of the various studios. For the first time since the start of the business, salaried individuals got up on their feet in open meeting and defied the men who were paying them their salaries. "To hell with the salaries," cried a few, "give us a cut in the spoils. If the pictures are a success we get money, if they are not we starve." And with the starting of the Writers Guild, the start of the finish of the Academy was being written.

When the motion picture industry was invited to sit down at a table in Washington and write its own code, the creators were found to be wanting. They sent representatives to take care of their end, but those representatives started the old game of politics and the creators were about to be washed out, were washed out. And that marked the end of all thoughts of cooperation between the creators and the producers.

Without cooperation between the employer and the employee no industry can succeed and much of the reason for poor pictures right at this time is due to the loss of that cooperation, plus a distrust of one for the other. Aside from the belief that they will be taken advantage of at every turn, the creators now have a lack of confidence in the whole producer layout. The writer feels that his material is being butchered, the artist believes that he is being ruined by bad pictures and the director claims that he is not permitted to direct and the other fellow (the producer) can't.

And there is only one answer, PERCENTAGE and equal rights guarding those percentages. Through this means lies the only salvation for the production end of this business. Give the creators a whack at the profits and if there are no profits——but there will be.

Give the writers a piece for their creation; place the important stars, the name draws, on a small weekly salary and a percentage of the gross; do the same for the directors and you will have a business that must cooperate and you will find a cooperation that will make good pictures, hardly anything but good pictures. And these pictures will be made at a fraction of the cost of present productions because of that cooperation. If a writer knows that his writing must be right or no dough, he will write. If the stars are forced to accept a share of the burden, they will star. They won't walk in late for calls, they won't read their lines like a high school pupil, they will know their parts and they will fight any element that attempts to hold up production. The director will work with the star, with the writer AND the producer. They will all work together.

But before any such percentage system can be put into effect, all those participating in the percentage must have about equal say. The producer will not be permitted to produce as he has in the past. He will not be the sole boss. He will have to take counsel with the others. They will have to be in agreement all around. And it's coming to that, if not in the big studios, outside of them, and if the big plants permit too much of that outside business, there will be no big plants other than rental studios.

There has been a rebellion, a big rebellion. Some producers, wise to their jobs, realize it; others are sitting idly by and groping for a reason for all the bad pictures. The rebellion is the reason and it was the highlight of 1933.

Happy New Year

I HAVE JUST SEEN CLARK GABLE AND CLAUDETTE COLBERT IN "IT HAPPENED ONE NIGHT" AND CONSIDER IT ONE OF THE FINEST PICTURES COLUMBIA HAS EVER PRODUCED.

CONGRATULATIONS, FRANK CAPRA.
AND YOU, TOO, BOB RISKIN.

Harry Cohn



Compliments of the Season

To You All –

◆

GUY STANDING

PARAMOUNT PICTURES

TO ALL

WE WISH

A

HAPPY

NEW YEAR

8

AL and LOU

WERTHEIMER



New Year Greetings

from

LONDON FILMS PRODUCTIONS

"BETTER THAN HENRY



LONDON

DOUGLAS FAIRBA

THE CATHE

- Directed by
  DR. PAUL CZINNER
- Under the Personal Supervision of
  ALEXANDER KORDA
- Scenario and Dialogue by
  LAJOS BIRO and ARTHUR WIMPERIS

A UNITED AR

VIII" – Joseph Schenck

FILMS PRODUCTIONS

Present

KS, JR. and ELIZABETH BERGNER

in

RISE OF "NE, the GREAT"

Douglas Fairbanks, Jr.
as
Grand Duke Peter (Afterwards Peter III)

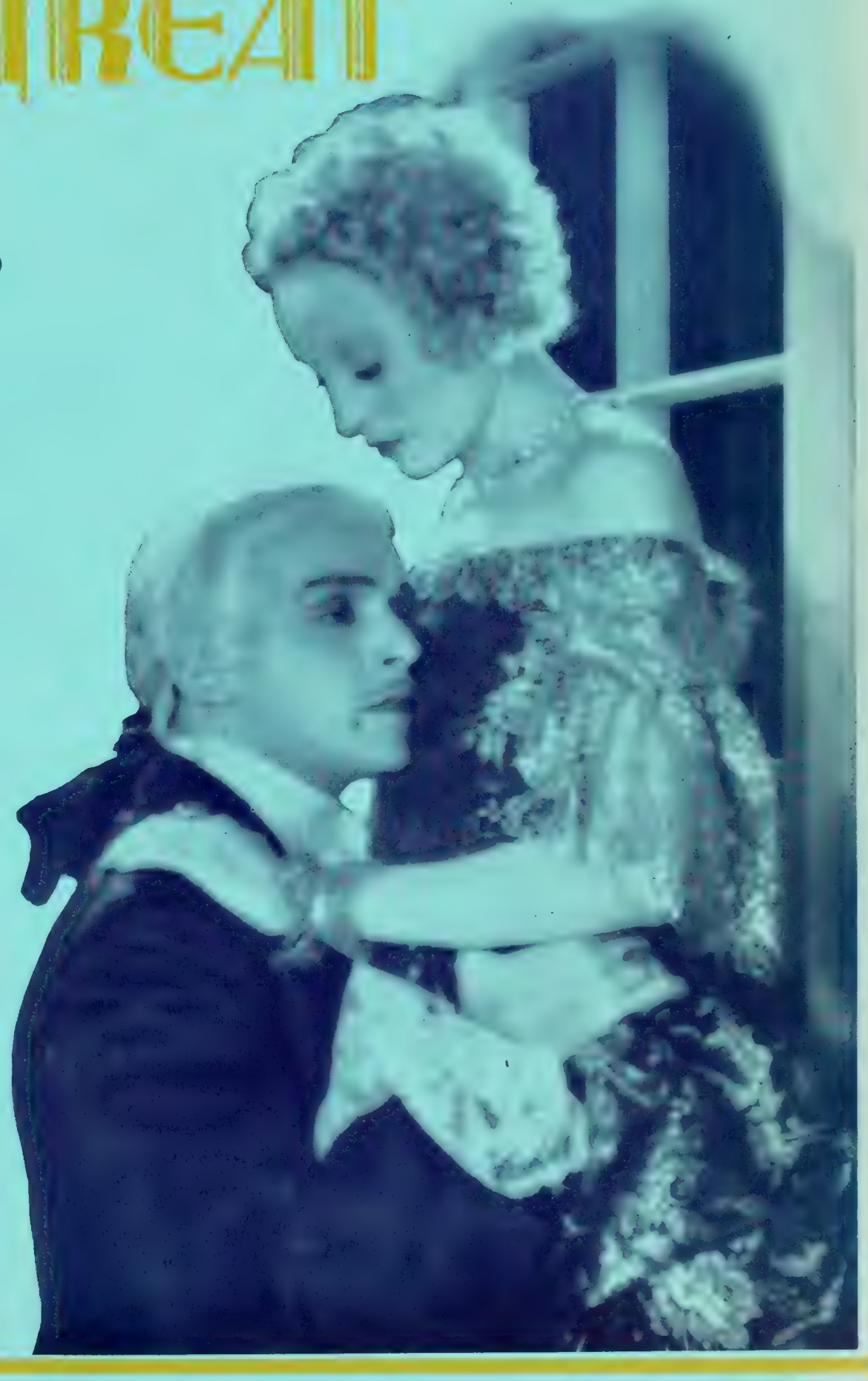
Elizabeth Bergner
as
Catherine (After Catherine the Great)

Sir Gerald DuMaurier
as
Lecoq

Flora Robson
as
Empress Elizabeth

Gregory Orloff
as
Griffith Jones

Diana Napier
as
Princess Voronzova



I S T S P I C T U R E

Happy New Year

Alexander Korda

Down With The British

by

ARTHUR KOBER

THE talkies have suddenly put on long drawers and have gone very social. Fox imports a flock of Britishers, and Leslie Howard, accompanied by a drawing-room accent, finds himself in demand. Joan Crawford still speaks Douglas Fairbanks Jr. English, and movie companies have stopped making pictures that move and are now giving a tired public a slice of life as lived by the starched-front nobility.

I want to protest. I want to register my disapproval of these peculiar shenanigans. Think of its influence upon the poor, susceptible public! I'm not worrying about the kiddies, God damn them! Those tiny tots have ceased being a source of concern. I'm troubled about the adults. I'm troubled, to be more specific, about those former neighbors of mine in the Bronx and in Washington Heights.

Can't you see what the drawing-room drama will do to these orthodox burghers? A steady diet of those anomalous charades in which beautifully upholstered gentlemen flaunt their nostrils at Holliwell Hobbs and say, in a voice loaded with tonsils, "I say, a whiskey and sodah, pleeaz!" will tend to make Mr. Mandelbaum and Mr. Flugelman behave the same way.

I can just picture the following conversation taking place in "Brick" Mandelbaum's drawing room in the Alta Yente Arms:

("Brick" Mandelbaum and "Buddy" Flugelman are looking out of the window. A typical Washington Heights rain wets the street. It is "Brick" who finally breaks the silence.)

Brick: Oi, I say, wot rotten vedder ve're hevink.

Buddy (shooting his cuffs): Yes, eet's bistly, doncher know.

Brick (letting a note of petulance creep into his voice): Desh hit hall, vy doesn't de sun come hout like an hold dirr?

Buddy: Ve could jolly well stend some nice vedder.

(At this point Mr. Flugelman looks furtively around the room to make certain they are unobserved. He lets his voice drop as he speaks.)

Buddy: I say, Breeck, hev you hoid about de Ginsboigs?

(Brick raises his eyes. Of course he is terribly curious but in the movies the Britishers are never upset. Internally they may be a seething cauldron, an erupting volcano, but they always manage to preserve a calm and unruffled exterior. Only the arched eyebrow betrays Brick's curiosity.)

Brick: No, hold binn, vot's de noos?

Buddy (significantly): Sadie ran avay vit the shuffer.

Brick (with satisfaction): Soives Pincus jolly vell right. Pincus is so tarribly meedle-cless ennyhow Steel, hevink one's vife run away vit one's shuffer,—vell, dot ees a beet theeck.

Buddy: Uf course! Hefter hall,—a shuffer! Oi, I say!

Brick: Vot's wrunk vit a shuffer! You're soch a snopp, Boddy.

Buddy (unconcerned by this rebuke): Vell, eet's a bistly mess. Doncher t'ink so, hold t'ing?

Brick (removing his monocle and wiping it with his 'kerchief): Oi, I don't know. (adjusting his monocle.) Sadie's rilly top holl. Rilly.

Buddy (grasping the significance of this remark): Oi, I say. Not rilly!

Brick: Yes, by Joff!

Buddy (chuckling—but more of a cackle than a chuckle): You, too, hah? Vell, Sadie ees a preety chomming pizz of beggech (he sighs). Vot a gestly mess! (looking at his wrist watch). Vell, I'll be deshink.

Brick: Oi, I say, vidder avay?

Buddy: I t'ink I hev time for a robber or two britch at de clobb.

Brick (shaking as if chilled): I most be een a beet of a fonk. I say, chock eet Boddy and I'll hev Jivves breenk in some tea (he pulls the cord and in a moment Jeeves arrives). Oi, Jivves, breenk in some glesses tea.

Jeeves: How menny glesses tea you weesh, sorr?

Brick (somewhat annoyed): Two, uf course!

Jeeves: Mit lemon, sorr?

Brick: Eeef you pliz, Jivves.

Jeeves (retiring): Very goot, sorr.

(But Buddy feels uncomfortable. Good God, how was he to know that Brick Mandelbaum was one of Sadie Ginsburg's lovers? He has jolly well put his foot in it.)

Buddy: Breeck, I t'ink I'll hemble alonk vitout tea. Eet's very dissent uf you ennyhow.

Brick: Oi, rot.

Puddy (getting his hat, stick and gloves): Vell, I'll desh alonk. Peep, peep, hold t'ing.

Brick (at the door): Chirry-ho, Boddy. And don't t'ink heel uf Sadie Ginsboig. She's rilly docky. Rilly! Chirr-ho!

So, for God's sake, let's go back to the Westerns; let's go back to those chromos in which hi-jackers were eventually put on the spot by muggs who had the heat turned on them; let's go back to the "Yeah?" "Oh, yeah!" "Yeah?" "Oh, yeah!" type of literature. Enough of this fancy-schmensy play-acting! Enough of nasal-voiced heroines and dignified, wooden heroes. Enough, I say, because I want my Mandelbaums and Flugelmans to be Mandelbaums and Flugelmans!

Hindsight On Previews

by

THE PREVIEWER

THERE is a peculiar two-way effect as you go over the day by day files of The Reporter to get a hindsight view of the previews on pictures.

The first slant you get sorta takes some of the joy out of life. "Gosh," you murmur, if you are given to murmuring, or mutter, if you prefer that, "what a heck of a lot of pictures are made for no good reason at all."

You spot a title. And read the preview which probably has one of those stock phrases, "Won't burn up any rivers, but may satisfy a lot of audiences."

Huh! You remember that picture—and also recall what it did at—or to—box offices. Of course, you are using hindsight, but you just can't help saying, "Migosh, when you read the review over, remember the picture, and view it from all angles—how on earth did they ever think there WAS a picture in that yarn?"

This happens all too often for a picture man's comfort. But we said there was a two-way effect when exercising this hindsight. And here is the other one:

If you don't just take the re-reading on a page by page basis, but hit the high spots of each month—THERE'S A LOT OF DARN GOOD ENTERTAINMENT FOR MR. AND MRS. PUBLIC TURNED OUT IN THIS BUSINESS IN THE COURSE OF A YEAR.

And strangely enough — EACH MONTH seems to have its highlights. Some months, like September or October, crowd in the highlights — but hardly a month goes by without SOMETHING big to shout about.

So that at the end of the year you chalk up about thirty pieces of picture entertainment with which you would be darned glad to be associated in any way, shape or form. An approximate thirty shows that stand up and shout. Behind them, about forty that rank as pretty good entertainment, not bad evenings for any family. And behind that second group—celluloid that some executive way up at the top should have killed before it got out of the first story conference.

Which is the final lesson you get out of this hindsight business—the bad ones, almost invariably were mistakes of EXECUTIVE JUDGMENT. A different way of saying that, either the stories were bad, or the stories covered themes that should never have been tackled.

You learn something else, taking a second glance at the previews of the year. It is this: When previewers err, with a consistency that makes it almost a rule, they never err when saying that a picture is POOR, MEDIOCRE, or FAIR.

When the previewer slips it is usually with the fallibility which only proves him human. For some reason —about story, direction or cast—he PERSONALLY goes a bit overboard in enthusiasm on a picture which later proves not to measure up to his report.

So, with these words about the reactions to a general survey of the year past, let's dig a little deeper and see how the year shaped up. Not as we look at it now, but as if we were just coming up with each month in its turn.

We entered the year with a pretty good start—because just before the bells rang "Cavalcade" had brought out the parade of adjectives. And if Fox had only kept up its January pace there'd be cheering now—because the same month brought the preview of "State Fair." And "She Done Him Wrong" came from Paramount in January. A pretty good start for any year.

There were other pictures in January that are just as well unmentioned now. But even while you groan about

them, and start to con February's pages, you get the first impression of that feeling we mentioned: That with all the fodder, SOMEONE is always making SOMETHING good.

Look at this February list for a single month's entertainment: "Topaze," "Be Mine Tonight," "Secrets," "The Masquerader," "King Kong," "White Sister." May we hope for as much this next month?

March brought along the picture that was just about forty-five days behind its proper date—"Gabriel Over the White House"—a great show. An inspiration of an idea. But the darned trouble was that a fellow like Hoover went out on March 4, a man named Roosevelt came in—and the psychology of a nation changed overnight. What a break!

There wasn't much else to get excited about in March, though "Christopher Strong" gave the Hepburn fans a chance to pull their favorite line, "Wait until she gets a real story!" And, gee, we can't forget "Hell Below"—picture and box office.

April, probably just because of the connection with April Fool's Day, is the only one that lets us down on our discovery that every month brings something for box offices. Though "Warrior's Husband" is nothing to sneeze at, and picture students at least got a treat with the American debut of "M."

May was a humdinger. For sheer enjoyment it had "When Ladies Meet," for extravaganza; "The Gold Diggers," for a touch of the new in musicals; "Melody Cruise," and it wound up in a blaze of glory on May 29 when the previewer spread himself for two wide-measure columns on "Dinner at Eight."

Jesse Lasky gave us the artistic treats of "The Power and the Glory" and "Berkeley Square" in June, though the reviewer tempered his words on the former with the added phrase—"presents a box office problem."

And in July Columbia hit the bell with "Madame La Gimp." Which, in case you don't recognize it, became "Beggar's Holiday." Or perhaps you'll get it quicker if we say "Lady For a Day." What a title problem that great picture presented!

But July was pretty good all around. It brought us "Tugboat Annie," which the reviewer hit on the nail as a picture, but of which he said, "Dressler and Beery will clean up, though." And the same month was helped with "Morning Glory" as well as "Three Cornered Moon," one of the surprises of the year—but not, we hasten to add, to the Reporter previewer, who called it for "box-office."

August slumped off because, as we warned you, of the way those boys pile up the big pictures for September and October. September got under way with a rattling piece of box office merchandise—even if it didn't cause raves as a picture—"Too Much Harmony." Then it gave us our first American glimpse of Lilian Harvey in "My Weakness," pretty well received, though the reviewer added: "It will take maneuvering for a picture or two to find just what characterization this little lady needs." (Perhaps Jesse Lasky found the answer when he bobbed up in December with "I Am Suzanne.")

But September really got into its stride with "Henry the Eighth," "Bombshell," the long-awaited "The Bowery," "I'm No Angel" and "The Invisible Man."

If you think that is choking box offices, just calm yourself. We're skipping a lot in that month that are better left unsung.

January should have given us a tip on the heartaches of putting radio favorites on the screen, for back at the start of the year we had Kate Smith in "Hello Everybody" — but nevertheless we had to look at Ed Wynn in "The Chief" and Jack Pearl in "Meet the Baron" late in September. Perhaps we'll learn something or other from them.

October? Ogeeoboy! In the order in which they came: "A Man's Castle," "Prizefighter and the Lady," "Eskimo," "Only Yesterday," "Little Women." Put those on your list for one month's bookings, Mr. Exhibitor.

But October has to blush, too—it gave us "Hoopla," and a disappointment when we saw what they had chosen for Dorothy Wieck's first, "Cradle Song."

November started us off with laughs with "Duck Soup" and gave us both laughs and drama—and music, too—in "Dancing Lady." But picture makers still had a hangover of good product from October, for the turkey month also brought "Counsellor-at-Law" and "Gallant Lady," two great bits of picture craftsmanship, and that three-ring circus of showmanship — "Roman Scandals."

And November brought that puzzle of picture-making, "Alice in Wonderland," which let us down a bit after so much anticipation.

Your memory is probably still too fresh on the score to need recounting of the glories with which December faded out — "Going Hollywood," "Queen Christina," "Moulin Rouge" and "I Am Suzanne."

Looking Ahead

A Forecast of the Newspaper Headlines For 1934

by

HOWARD J. GREEN

1934

Jan. 1. Bigger and Better Pictures Predicted for 1934.
Jan. 6. Paramount Takes "Bengal Lancer" Off Shelf.
Jan. 13. Winfield Sheehan Out?
Jan. 17. Hays Bans All Salacious Pictures.
Jan. 23. "Private Life of Casanova" To Be Filmed.
Jan. 26. Kent Says Sheehan Remains Fox Boss.

Feb. 3. Academy Reported Folding Up.
Feb. 7. Lasky Slated to Head Universal.
Feb. 15. Academy Takes New Lease on Life at Annual Awards Dinner.
Feb. 17. Professor Lowell Reaffirms Resignation from Code Authority.
Feb. 19. Jones and McNutt on "Bengal Lancer."
Feb. 26. Raft Objects to Dialogue in Filth Film.

March 2. "Rover Boys" Bought by Paramount for Raft.
March 7. Sheehan Through, Is Report.
March 16. Lasky Slated to Head R-K-O.
March 20. Agent Socks Star on Nose at Colony Club.
March 23. Hollywood Must Cut Down Expenses, Declare N. Y. Heads.
March 28. Academy's Funeral Near.

April 2. Rosenblatt Declares Lowell Still on Code Authority.
April 5. Sheehan Cleans House at Fox.
April 18. Academy Elects New Members.
April 21. M-G-M Buys Race Track Yarn.
April 23. Warners-First National To Shoot Turf Classic, "The Life of Tod Sloan."
April 26. R-K-O Filming "Jockey Club."
April 28. Columbia Puts "Phar Lap" Into Production.
April 30. Fox Remaking "Checkers" Under Title of "Racing Blood."

May 4. Producers Agree to Make No More Pictures in Cycles.
May 7. Universal Announces Epic, "Days of '49."
May 8. "Gold-Rush Gertie" Starts at Twentieth Century.
May 9. Paramount Changes Title of "Vigilante" to "Gold In Them Thar Hills."
May 18. M-G-M Cuts Writing Staff to Bone; Only 162 Remain on Payroll.
May 25. Walter de Leon Assigned to "Bengal Lancer."
May 29. Star Socks Producer on Nose at Vendome.

June 1. Increased Activity in Studios Cheers Hollywood.
June 9. Doug Fairbanks Returning to Hollywood.
June 11. Major Studios Shut Down for Eight Weeks.
June 17. Waldemar Young Writing "Bengal Lancer."
June 20. Lowell Absent from Code Authority Meeting — Resignation Tendered.
June 28. Producer Socks Director on Nose at Malibu.
June 30. Doug Fairbanks Staying Abroad.

July 3. Lasky To Be Head Man at Fox; Sheehan on Skids.
July 7. New York Heads Declare Hollywood Must Economize.
July 10. Screen Writers Guild Attacks Academy.
July 16. Chaplin Goes Talkie.
July 19. Academy Attacks Screen Writers Guild.
July 21. Sheehan Outlines New Fox Policy.
July 26. Chaplin Will Stick to Pantomime in Next Film.

Aug. 6. Director Socks Writer on Nose at Clover Club.
Aug. 10. "We Are Still Best of Friends," Says Divorced Star.
Aug. 13. "U. A. Will Make Specials Only"—Schenck.
Aug. 20. Eastern Bosses War on Hollywood Extravagance.
Aug. 29. U. A. Exchanges Demand Fifty Programmers Next Year.

Sept. 3. Bankers Demand Sheehan Quit Fox.
Sept. 9. No More Musicals, Declare Production Heads.
Sept. 13. Studios on Hunt for Originals to Cut Down Story Cost.
Sept. 16. M-G-M Buys New George Kaufman Play for $150,000.
Sept. 22. Chorus Girls Needed for Musicals Now in Production.
Sept. 30. Warners Dickering for Lasky.

Oct. 2. Writer Socks Executive on Nose at Mayfair.
Oct. 10. Stars Unnecessary, Says J. L. Warner.
Oct. 14. Paramount Shelves "Bengal Lancer."
Oct. 19. Warners Raiding Majors for More Stars.
Oct. 28. Academy Singing Swan Song.

Nov. 5. Rumor Puts Lasky Back at Paramount As Big Chief.
Nov. 10. Winfield Sheehan Signs New Fox Contract with Added Power.
Nov. 15. No Truth in Lowell Resignation from Code Authority.
Nov. 21. Exchanges Put Ban on Double Features.
Nov. 25. Garbo Deserting U. S. Forever.
Nov. 27. Big Theatre Chain Goes for Double Features.

Dec. 1. M-G-M Signs Garbo on New Deal.
Dec. 4. Movie Stars Prohibited from Radio Broadcasting.
Dec. 7. No More Squandering in Hollywood, Say N. Y. Execs.
Dec. 15. Harlow, Cagney and Dietrich Sign for National Network Programs.
Dec. 23. Academy Appoints 1935 Awards Committee.
Dec. 27. "Bengal Lancer" Off Shelf for Rewrite at Paramount.
Dec. 31. Bigger and Better Pictures Predicted for 1935.



UNIVERSAL

greets

1934



-with the Finest Pictures

Greetings

UNIVERSAL

"ELIZABETH AND MARY"

By ADRIAN JOHNSON

"LITTLE MAN WHAT NOW?"

By HANS FALLADA

"IF I WAS RICH"

By Wm. ANTHONY McGUIRE

"AMERICAN SCOTLAND YARD"

By COURTENAY TERRETT and ABEN KANDEL

"PRACTICAL JOKER"

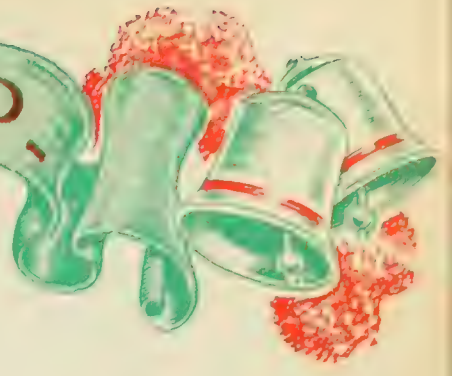
By Wm. ANTHONY McGUIRE

"THE MAN WHO RE

By

for 1934

has made in a Quarter Century



"GLAMOUR"

By EDNA FERBER

"THE HUMAN SIDE"

By CHRISTINE AMES

"BACHELOR WIFE"

By HARRY SEGALL

"COUNTESS OF MONTE CRISTO"

By WALTER REISCH

"TODAY WE LIVE"

By EDWARD SLOMAN

CLAIMED HIS HEAD"

EAN BART



Happy New Year

1934

Carl Laemmle, Sr.
Carl Laemmle, Jr.

Now It Can Be Told

by

SAM WOOD

NOW that the shaking, the shivering, and the trembling within directorial oxfords has ceased, the story of the charge of the stage brigade over the mountains from Broadway can be told. The shock troops from the Rialto have withdrawn. The siege has ended, and the last rumble of the terrific attack has died. The host of legitimate directors, the illegitimate song writers and the marching hordes of boys with big ideas and small brains have returned to their rightful province, leaving their maimed and wounded to find jobs as real estate salesmen.

The old guard, consisting of supposedly roughly trained and crudely armed silent picture directors, cheer and shout, wave their tattered banners o'er the ramparts of Hollywood and murmur, into their cuffs, so the executives won't hear—"We told you so!"

What an attack it was!

On the defense were those who had served so many years so silently (I beg your pardon) and well — those who had produced such pictures as "The Covered Wagon," "The Four Horsemen of the Apocalypse," "The Birth of a Nation," "The King of Kings," "Ben Hur" and a few other minor cinematic playthings. The only thing these poor chaps knew was motion picture technique! They were armed only with reputations, and those didn't count because Hollywood changes its mind so quickly.

The attacking band was well armed. It was fortified with contracts, with options, with great ideas, with sales talks, and with stage technique. Show producers how to make talking pictures? Of course they would.

Someone had spoken through a little black box called a mic-ro-phone, someone else had geared the sound to celluloid, and a third party to the crime had started a projection machine. The result was ghastly, but that was the excuse for the invasion of the quiet and somnolent film capital by the Broadway band. Or should we say bands?

Did the directors of silent pictures tremble, and were they frightened? Yes, I regret to say, they were. Did they wonder about the grocery bills and the installments on the car, and the scarcity of positions in other lines of business? Yes, they did.

Will they now confess that when those they had counted on refused to rally 'round the flag for them they became faint hearted and almost surrendered? Oh, no. Not in the main. In a few isolated instances, yes.

I must admit that when I first observed the vast tumult on the eastern horizon I became alarmed. I knew that Hollywood had a new thing-a-majig called sound, which it didn't know how to run and I didn't think I and the rest of the local boys did.

Now, a survey reveals that there was no reason to become excited and throw away all this motion picture technique and climb the nearest tree. It reveals many directors did exactly the right thing when they braced themselves and did not run, not to mention walk, to the nearest exit. In all of Hollywood, few directors of stage fame remain and dialogue is quieting down now and then to give Old Man Action a chance in the scripts. Those who have survived are deserving, having earned their diploma through achievements. They produced results instead of brays.

I must confess that for a while we were worried. Hollywood joined the stage directors and axes started swinging. The most used word, as far as we could hear, when we entered the administration buildings, was "outside."

We divided, at this point, into two factions within ourselves. One faction sat up on its haunches and fought back. It resented the invasion. It refused to accept the stage directors. It stormed and raved and felt insulted and tossed up jobs galore. I didn't belong to that faction. I'm glad. They're still out.

My group got together and held a council of war. We decided that the stage directors could teach us a great many things. When an executive sent seventeen "enemies" to watch over our shoulders and tell us what we were doing wrong, we listened and we made notes. We learned things.

A frank confession, this. I admit, right now, that we were both scared and studious. I admit further that we learned a lot of things which helped us greatly. And then, asked Little Red Riding Hood, what happened?

We found that it was far easier for motion picture directors to absorb the technique of the stage, and to know what to do with sound, than it was for stage directors to use pantomime as we had learned to use it.

The result is obvious. The stage directors, not willing or able to learn about pantomime from the silent lads, found their options lying down on them, and one by one they retreated over the hills of Hollywood.

And, just as rapidly as the Broadwayites fell back in disorder toward Broadway, former directors found themselves back on payrolls, more directorial than ever before. Today, the microphone is no longer a mystery. Instead of being frightened, the old timers march right up to it and say, "Hey, you, do this!" or "Hey, you, do that!" And the microphone does this and that more skillfully all the time, and talking pictures get better and better.

Not only does the microphone improve; the writers improve too. They improve by leaving out a lot of words which aren't needed, so that the old timers can get in pantomime and action and background and beauty and depth which the stage never can have because of physical limitations.

Why should we sacrifice these attributes and produce along the lines of stage technique when they are the only things which make us different from the stage?

There's the answer. Producers are again making motion pictures. The few stage directors who remain have won their spurs; have proven real sports and instead of a superior attitude, stand ready to pat you on the back for a timely suggestion, to which they are always open. Hail to those who overcame almost insurmountable obstacles. The hatchet is buried.

All's quiet along the directorial front!

Season's
Greetings
from

ROY DEL RUTH

Warner Brothers Director

1933 PRODUCTIONS

"BLESSED EVENT"
"CAPTURED"
"LITTLE GIANT"
"BUREAU OF MISSING PERSONS"
"EMPLOYEES ENTRANCE"
"LADY KILLER"
"UPPERWORLD"

Critics And Previews

by

WINIFRED AYDELOTTE

PITY THE POOR CRITIC!

All his life long he is on a spot, and a particularly difficult spot.

Consider: A preview of "Scarlet Moment" is about to be shown at the Blitz theater. The house is packed . . . with studio executives, actors, stars, relatives, and just plain audience. And somewhere, lost in the cinemaddening shuffle, is a poor little average guy, with a family to support and a funny way of doing it; who looks to the studio that made "Scarlet Moment" like a limp worm and to the Great American Public like a prophet, and who is expected by his editor to be omniscient.

It is his job, in the eighty minutes that it takes the film to unroll before his weary eyes, to pick out all the flaws and faults, all the excellences and dramatic heights, over which a hundred minds have argued and struggled for a month. In a little over an hour he must, with Olympian perception and no hesitation, assimilate and digest a dramatic meal that has taken weeks to prepare, and then be able in a moment to translate his burps of indigest:ion or pleasure into language that will be neither over nor under the head of the public.

In a way, the task is impossible. In another way, it is simple. If the critic can lose his individuality, submerge his personal likes and dislikes, and become merely an interested part of the audience, he can turn an intelligent thumb down on a production or tell the Mr. and Mrs. Jones of America where to go for an evening's entertainment. For, until the screen reaches the artistic strata of, for example, sculpture, its simple, pure raison d'etre is entertainment.

Criticism is not introspective—or it shouldn't be. It is merely the mental ability of the critic to allow the public to stand back of his typewriter while he phrases the OK or the NG that will direct the destinies of millions of two-bit pieces.

Therefore, although the importance, both constructive and destructive, of the critic is undeniable, his position is extremely controversial. It must seem unfair to the producer that the fate of his brain child, over which he has labored in great agony of spirit for so long, can be disposed of with such abrupt finality by a nod or shake of an empty (he thinks) head. After weeks and weeks of heart-breaking struggle, of re-writing, changing, cutting, adding, subtracting, and other pains in the neck, the producer proudly and fondly offers the result of his genius to the public. To him, it is finished. It represents his all. It is as nearly perfect as he can get it. He beams with pride as scene melts into scene.

The critic realizes all this, and, because he does, it is proof that his opinions leap from a springboard which is embedded in honesty, consideration and tolerance. The critic has no reason to "yes" anyone. He has no strings to pull, no log to roll, and nobody to please but his own conscience.

His opinions may be right or wrong, constructive or destructive, but they are honestly designed to HELP. He goes to a preview neutrally sitting on a fence, as it were, prepared to jump on either side. And it is entirely up to the picture which way he jumps. Nothing pushes him—except the merits or faults of the film.

Going to previews is an exciting, nerve-wracking, earnest procedure, enlivened by the gambling element. It just MIGHT be a good picture! There is not a critic in the world who goes to a preview without high hope in his heart. Anticipation is the keynote of a critic's life, which is why he doesn't live very long. The resultant frequent emotional let-down keeps him in such a constant state of jitters that his nervous system usually cracks under the strain to the dismay of his paper and the joy of the producers.

Critics should be treated always with the utmost consideration, for their lot is a hard one, filled with lights, crowds, stuffy theaters, double features, watery eyes, doubting editors, peeved producers, yes men, deadlines, ancient typewriters, late hours, and a general, disheartening feeling that their opinions read like a moronic stutter. The lot of the friends of a critic, incidentally, is even harder, being subjected to a habitual critical probing, and the lot of a critic's family is deplorable.

However, try to realize what the show world would be without the critics. With no sincere and thoughtful tips on what to see and what not to see, the human race, always skeptical of blind dates, would finally become completely un-show-conscious; theaters would disintegrate into musty sawdust; Hollywood would become a wilderness; weeds would grow over the studio lots; little chipmunks would perch unconcernedly in executives' offices; snakes would coil comfortably in the reception halls; rabbits would make their burrows in the prop rooms, and the film capital of the world would lie in tinseled ruins.

And the critic—where would he be? With his poor, watery eyes, he would be poking around in the glittering debris of what once was Hollywood, picking up little strips of film and muttering at them.

HOLIDAY
GREETINGS . . .

BESS MEREDYTH

MICHAEL CURTIZ



A Supervisor's Best Friend Is His Mother

by

ROBERT LORD

WOULDN'T YOU like to be a supervisor? Wouldn't YOU like to take ads in the motion picture trade papers calling yourself an "associate producer"? Wouldn't YOU like to have double doors on your private office and two secretaries in the outer office? Wouldn't YOU like to have your lunch in the executives' private dining room?

Of course you would. And it's easy. Any unhealthy male adult who is growing a little bald and who will take the trouble to memorize the following simple but effective little phrases can translate himself from an airless cubicle in writers' row to a large, spacious, sumptuous, tastefully furnished suite in the Main Administration Building.

•

"We had dinner at the Vendome about half past nine. Then we dropped over to the Colony Club. I shot crap and lost fifteen hundred bucks, but I'll get it back tomorrow night." . . . "We need a couple of new writers on this story." . . . "I've worked every night for the past three weeks." . . . "We'd better send to New York for somebody to play this part. There ain't an actor out here who can do it." . . . "It'll be a terrific box office smash after we cut out about thirty-five hundred feet." . . . "The dialogue is flat. We got to rewrite it." . . . "Tell him to wait. I'll see him as soon as I can." . . . "Be sure and shoot a lot of closeups." . . . "We'll get that over with a series of newspaper inserts." . . . "My nervous indigestion is getting much worse." . . . "Tell her to come up to my office about eleven tomorrow night."

"We positively must start shooting a week from Tuesday, so you have five days to rewrite the whole script." . . . "Gee, I saw a grand picture last night. All you'd have to do is switch the story from a farm to a fishing village and we could go right into production." . . . "I don't like it." . . . "I just got a hot inside tip on American Waffle Batter. I'm going to buy myself a couple of thousand shares and get back what I dropped on United States Fertilizer." . . . "The writers got the story all balled up but I straightened them out." . . . "I didn't have time to read the book but I read a synopsis."

"The director didn't know how to shoot it but I showed him." . . . "Remember, Joe, I predicted that months ago." . . . "I've got terrible sinus trouble." . . . "Did I get stinkin' at Harry's party last night!" . . . "Can't we get some writers from New York or London? There ain't a writer on this coast who's got any real feeling." . . . "Let's make a lot of tests for this picture." . . . "Ernest Hemingway? Never heard of him." . . . "It was an artistic success but it died at the box office." . . . "We need a new ending." . . . "We'll fix it in the cutting." . . . "Leo, score in a beautiful love theme under all the love scenes." . . . "Whatever he says his salary is, offer him half."

"The dialogue ain't funny enough. It didn't make me laugh." . . . "I'm going to Palm Springs over the week-end." . . . "I only read the first ten pages but I know it's got to be rewritten." . . . "We can't take a chance on this part. We got to have a big name." . . . "Let's make a gigantic musical picture." . . . "Just say you're a friend of Sam and she'll come to the phone." . . . "I gave him the chance to direct his first picture." . . . "My wife is sore because I haven't been home to dinner in four months." . . . "Sure—a Rolls-Royce. It's only been run fifty thousand miles and I can get it for peanuts." . . . "I'm going to New York to look over the new shows." . . . "We need more comedy. How would it be to write in a Swedish janitor?"

•

It's as simple as that, litle kiddies. Just memorize the above phrases and pretty soon every agent in the community will be sending you congratulatory telegrams on your birthday.

AUSTIN PARKER

Management
SELZNICK - JOYCE
LELAND HAYWARD

Good Chinese Earth

by

LEONARD FIELDS

AFTER eighteen months in China, during which I witnessed the Japanese occupation of Shanghai, the firing on Tientsin, the attempted occupation of Peiping, the Rose Bowl Game in Manchuria (score Japan everything, China nothing) and then a trip completely across China from Shanghai to Chinese Turkestan, I am ready to submit my memoirs: "Thru the Dark Continent with camera and sound truck" or "How to go places without doing things," a sequel to "The Rollo Boys Get Their Laundry Done."

Can they get Good Earth in China? You're asking, so I'm telling. A tree is a tree and earth is earth, good, bad or indifferent. All I know is what I see in the papers and I understand that a company is going over there, so for the uninitiated I am offering a glossary of words and things to watch for.

Cumshaw: Learn this word, for it is the most used word in the Chinese language. It simplifies the crossing of the palm with gold. A quaint old gypsy custom. The gyp still remains. The occidental often confuses this word with graft or bribe, but the Chinese meaning is gift. It might also mean a donation to a museum or library. It might?

Hoochow: A passport that doesn't pass or a permit that doesn't permit. China has a recognized central government that no one in China recognizes. Every local big shot issues a Hoochow that is honored only by the local big shot. In return for this favor you meet up with our old friend Cumshaw (see above). Occasionally the passport is honored by the next guy, but before he puts his stamp on it—more Cumshaw.

Now for the sake of argument, assuming that we have secured our hoochows, or permits, let's pass on and meet the Local Hays Organization. Don't be afraid that you might miss him and run into difficulties. He'll find you and bring the difficulties with him.

1. Government representative on set while every shot is taken.
2. Don't show quaint old customs. Bad propaganda. China is progressing.
3. Don't show Rickshaws. Shows Chinaman as beast of burden. Velly bad.
4. Don't show poverty. All Chinese in picture must be well dressed and look well fed.
5. Don't shoot this location now. Wait till next summer when flowers are in bloom. China must look nice on screen.
6. Don't show Chinese fighting. Young Chinese must be brought up with no fear of pain or death and be ready to lay down their lives for China.
7. Don't show bound feet despite the fact that they are still prevalent.

8, 9, 10, etc. Never mind what story says or what conditions actually are. Rest of world must see that China has new deal allee samee like Amelica.

To insure this every foot of film must be developed and printed in China to assure the government that everything is on the up and up. Sometimes the inspector will turn his head if you go for that "Cumshaw business." The inspectors are like relatives in Hollywood. You trip over them.

Now that we have met up with the censor board let's pass to the man in the street. Don't sneer at him. He might work in your picture as an extra, but after all you're in his back yard and you are the foreigner. The lowest coolie has a deep seated feeling of superiority over the occidental and a hatred for foreigners. He doesn't care if you are a supervisor. He knows better and has his own way of doing things, and if you don't like his way go back where you came from.

Is it any wonder that I am now preparing to direct "Manhattan Love Song"? If I had my way I'd change the title to "America, I Love You!"

But, after all, it's expecting a lot to get pictures from a country where you can't even get a good bowl of Chop Suey.

Christmas In Hollywood

by

RIAN JAMES

THE Editor of The Reporter can think of more damned things! Here we are worrying about will Aunt Emily smack our puss because we sent her a wine hamper, when cotton nighties are more up her Alley, and what kind of underwear does our favorite flicker star wear, or will she think we're getting fresh, and what do you do when you live in an apartment and a lady pup goes feminine on you, and along comes the Reporter and nothing will do but you have to write an article on Christmas in Hollywood!

All right, so we'll write an article on Christmas in Hollywood. Let 'em knock the other guy's pictures! We'll write an article to end all articles!

Christmas in Hollywood is like a Sid Grauman Premiere, only longer, and that is SO possible! Christmas in Hollywood is bounded on the north by Vine Street, and on the south by the Gotham delicatessen, which sells swell noodle soup! Christmas in Hollywood is like Christmas in Hohokus, Herkimer, or South Bend, only you don't wear galoshes!

Christmas in Hollywood is Bill Powell rushing up the Boulevard with a Scotty under one arm and a shopping list under the other, and eighty-seven Duesenbergs parked outside Bullock's Wilshire! It's a holiday at Warner Brothers, and Manna for the local lens lads, who take the same pictures they took on Thanksgiving, only now the stock girls are up on ladders massaging Christmas wreaths instead of Turkeys!

It's that happy time of year when Santa Claus, accompanied by Muriel Window, goes tootling gaily down the Boulevard, driving a pair of synthetic reindeer, atop a dazzling float, and the genial Andy Devine tells the local columnists what he's going to say on his Christmas cards, to surprise his friends, who evidently never believe what they read in the papers.

It's another series of turkey table-d'hotes at the Brown Derby, and Al Levy's, and a chance for the Vendome to make the town's mouth water with its swank collection of Fortnum and Mason-ries.

Christmas in Hollywood is a long series of complicated explanations to your niece from Connecticut as to how Santa Claus can percolate through a gas heater, and why he's passed up the sled for Wally Beery's red biplane, and lapsing into a semi-bitter mood because you've already got enough slippers for a centipede, and didn't you tell her fourteen times it was a shooting jacket you wanted!

It's a day of joy for the local columnists, who do a lot better than we used to do back in Brooklyn, where they still send Christmas cards—only, and a push-over for the local newspaper cartoonists, who have nothing to do but dig up last year's cartoon showing a poor kid leading a bent old woman in a shawl past a swanky restaurant window with a big turkey in it. Usually the caption reads: "Don't you worry, Grandma, Papa will come back!"

Christmas in Hollywood is an excuse for Victorville, and Oxnard, and Twenty-nine Palms to put on their sombreros and get out their model T's and come clanking to town, spurred and booted, and ready for anything, and the only time of year a husband can buy a diamond bracelet for his wife, and tell the world about it—in advance!

Christmas in Hollywood is happy and hectic and festive and gay and expensive, as where in hell isn't it.

But, above all, Christmas in Hollywood this year is the day on which the man in the street, happy in an NRA job, can be grateful to the President, and the man in the street, with a snootful, can be grateful to the President, too! And that's that . . . and we hope you had a very Merry Christmas—and you . . . and heavens knows, if you've read this far, you've earned one next year.

The RKO PLEDGE

To perpetuate the strength, power, and beauty of this great industry by pouring into its structural forms pure, fine resources and energy . . . to help others profit by excellence of product . . . and to reap the just rewards of such service . . . that is our solemn pledge for 1934.

Radio PICTURES

MERIAN C. COOPER
Executive Producer

RKO · RADIO PICTURES SECTION

HOLIDAY
GREETINGS

JOHN CROMWELL

Current Release
"TRIGGER"
with
Katharine Hepburn

In Production
"TRANSIENT LOVE"
Irene Dunne
Constance Cummings

RKO · RADIO PICTURES SECTION

COMPLIMENTS
OF THE SEASON

ERNEST
SCHOEDSACK

"KING KONG"

RKO · RADIO PICTURES SECTION

SEASON'S
GREETINGS

GEORGE ARCHAINBAUD

Current Release . . .
"RODNEY"
America's First Exclusive
Army Production starring
WALTER HUSTON
supported by a cast of
United States Army Staff
and Field Officers

RKO · RADIO PICTURES SECTION

MY VERY
BEST WISHES

LOU BROCK

Producer

"FLYING DOWN TO RIO"

"MELODY CRUISE"

RKO · RADIO PICTURES SECTION

SEASON'S
GREETINGS

WILLIAM A. SEITER

Directing

"SO YOU WON'T SING, EH?"

RKO · RADIO PICTURES SECTION

SEASON'S
GREETINGS

BEN HOLMES
DIRECTOR

CLARK and McCULLOUGH
Comedies

KENNEDY-GRIBBON
Comedies

HEADLINERS
Comedies

RKO-RADIO PRODUCTIONS
Produced by Louis Brock

RKO · RADIO PICTURES SECTION

SEASON'S
GREETINGS

MARK SANDRICH

"AGGIE APPLEBY"

"MELODY CRUISE"

and

"HIPS HIPS HOORAY"

with

WHEELER and WOOLSEY

RKO · RADIO PICTURES SECTION

ELLIOTT NUGENT

Director of

"WILD BIRDS"

(Tentative Title)

RKO · RADIO PICTURES SECTION

TOM
BROWN

Remember "Brown of Culver"!

as ADAM in

"WILD BIRDS"

(Tentative Title)

JEAN
PARKER

the immortal Beth of
"LITTLE WOMEN"

Now as MAZIE in

"WILD BIRDS"

(Tentative Title)

RKO · RADIO PICTURES SECTION

PAUL

NICHOLSON

DAN

TOTHEROH

Wrote the play of

"WILD BIRDS"

(Tentative Title)

RKO · RADIO PICTURES SECTION

JOSEPHINE

LOVETT

SCREEN PLAY

"WILD BIRDS"

(Tentative Title)

Joseph Moncure

MARCH

RKO · RADIO PICTURES SECTION

DAVE LEWIS

Associate Producer

"HEADLINE SHOOTER"
"BLIND ADVENTURE"
"WILD BIRDS"
(Tentative Title)

IN PREPARATION
"Stingaree"
"Three Came Unarmed"
"Crime Doctor"
(Richard Dix)
"Hide In the Dark"
"One Woman's Life"

HOLIDAY
GREETINGS

JANE MURFIN

R. K. O. – Radio Studios

RKO · RADIO PICTURES SECTION

PRODUCTIONS
NOT
PREDICTIONS

Great pictures that insure a prosperous 1934 season . . . . and exemplify the sincerity of this RKO-Radio Pictures slogan.

Two ready for release

Katharine Hepburn in

★ **"LITTLE WOMEN"**

★ **"FLYING DOWN TO RIO"**

In the making

Francis Lederer . . new star sensation

★ **"MAN OF TWO WORLDS"**

Leslie Howard

★ **"OF HUMAN BONDAGE"**

Katharine Hepburn

★ **"TRIGGER"**

Ann Harding

★ **"ALIEN CORN"**

John Barrymore

in George Bernard Shaw's first screen play

★ **"THE DEVIL'S DISCIPLE"**

James Durante

★ **"STRICTLY DYNAMITE"**

Irene Dunne

★ **"TRANSIENT LOVE"**

Victor MacLaglen and 12 stars

★ **"THE LOST PATROL"**

Wheeler and Woolsey

★ **"HIPS, HIPS, HOORAY"**

RKO Radio Pictures

MERIAN C. COOPER

Executive Producer

RKO · RADIO PICTURES SECTION

Things That Worry Me

by

EDGAR ALLAN WOOLF

DO YOU ever wake up in the middle of the night and start to worry about the darndest things? I do. I don't know whether I'm neurasthenic or not, but the other night I couldn't go to sleep from two till four—just worrying how a man happens to become a trombone player.

At first I thought to myself—well, when he's born his mother looks at him lovingly and says to her husband: "Wilhelm, wouldn't it be wonderful if we could bring little Hans up to be a trombone player?" But then I started to reason things out, and I saw that that couldn't be the way that trombone virtuosos are conceived. Because, in the first place, let us say the mother end of the conception DID say: "Wilhelm, wouldn't it, etc., etc." Where could the father find the boy a trombone teacher?

Oh, that kept me awake for hours. Take Hollywood for instance! Now you'll see all kinds of signs in the windows—"Piano Taught Here"—"Violin Taught Here"—"Screen Voices Developed"—"High Colonics"—but you'll never see "Trombone Taught Here."

About three a.m. I got the happy idea that maybe the child takes naturally to the large wind instrument because of his father having been a wind instrumentalist before him. But then I remembered something I had heard from a psycho-analyst, who substituted for a palmist at a large, fashionable party last year. He said that the trombone player acquires such an affection for his instrument—because of its hanging around his neck so much—that he loses all his taste for women. Well, that disproved my three a.m. theory, inasmuch as you have to start tromboning very young, or you'd never start it at all,—so by the time the young man is ready to have children—if he doesn't like women—well, he's just out of luck, that's all.

I finally gave the problem up, but I've referred it to our Research Department here. They're wiring to New York for some data—and I'm hoping the mystery will be solved.

•

You'll laugh at me, I know, when I tell you what kept me awake last night. I just kept worrying and worrying why there were so many "Cat and Dog Hospitals" in Hollywood. I think we have even more of them than cases of appendicitis.

Now, I don't recall ever seeing a "Cat and Dog Hospital" in New York. Surely it can't be the lovely climate out here, that wears the animals down. And Hollywood cats and dogs don't smoke, or have any other bad habits to weaken them. What can it be? The strangest thing about it all is that most of the animals hereabouts die naturally by being run over! And yet nearly every block has a "C and D H."

I asked an ace director about it, and he said that there were more dogs out here than in New York. Now I know better than to doubt an ace director, but I happen to have counted the apartment houses on 55th Street in New York, and on that one street there are 9,762 apartment houses. I found that in every apartment house on that block there are twelve kept women. That makes 117,144 retained ladies. Now every retained lady has two Pekinese dogs—so that on one street in New York alone there are 234,288 dogs. So you see New York must outdog us. I can't work the whole thing out!

•

These are just my big worries, but I have a whole raft of smaller ones. For instance:

How far must the male avocado tree be from the female avocado tree to produce fruit that the mother can be proud of? My tree started off the season last Spring with thirteen children, and not one lived long enough to become a salad!

And then at what does our charming First Lady of the Land always laugh so heartily on all her photos? Surely no one could be THAT happy.

And . . . oh, yes . . . do supervisors get ALL their phone calls when I'm reading a scene to them?

Then I often worry why gangsters in this country aren't kind enough to kidnap the men who write our radio dialogue. Can you imagine the reward they could get for NOT returning them?

What becomes of all the tonsils removed in Hollywood? And are they always tonsils?

Here's a real worry—why doesn't someone make a Yiddish version of the "Three Little Pigs" for release in Germany?

Wouldn't you lie awake nights if you owned Pico, and knew that dogs in the neighborhood had designs to destroy her prestige as "The Virgin of Hollywood"?

Oh, Life is just a bowl of worries!

"ELYSIA"

WISHES EVERYONE

A MERRY CHRISTMAS

AND

A HAPPY NEW YEAR

—O—

FOY PRODUCTIONS

LEW GOLDER

BRYAN FOY

BEN STOLOFF

On The Firing Line

by

JAMES R. GRAINGER

I SUPPOSE a sales manager requested to write a few words for The Hollywood Reporter would be displaying wisdom if he were to gently but firmly decline. For Hollywood does not always take so kindly to either words or whole speeches from any one labeled with that crude commercial word "Sales."

But pictures have to be SOLD. And the men who sell them have to know THEIR trade. So, in the same spirit with which you would bear with a suggestion from the camera man or the electrician, bear with me.

You'll HAVE to bear with the sales managers this year. And how!

For this business is right back where it started from, down to hardpan, to scratching and digging. And it is up to Hollywood to learn all it can about the change that has taken place, and to profit by the knowledge. It is essential, if we are to continue to live in this great business.

First of all, let me tell you that the successful sales manager is on the FIRING LINE this year—right out there in the front line trenches. He is riding the Pullmans, traveling the highways and the byways AND HE HAS TO.

He is spending hours—and weeks—on deals that could once be closed by telephone; he is making a hundred deals to gather in the same amount of revenue that a single contract signature would formerly bring him. In other words he is SELLING—and no longer merely taking orders.

It was pretty soft in those five years or more of boom times when the sales manager sitting in one of those famous swivel chairs in New York could set 70 per cent of his gross in HIS OWN COMPANY'S THEATRES. And even if his company had no theatres, it was comparatively soft. For a mere half dozen calls in New York, a scattered bunch of long distance calls across the country, and he was sitting pretty to start his selling season.

The softness extended to exhibition. Showmanship consisted largely of filling fifty-two or a hundred and four dates at the beginning of the year with bulk buys from Companies A, B and C, charitably allowing a few surplus dates to Companies X, Y and Z, and then sitting back to wait for the coin to roll in.

And why not? It was a cinch. Why the average theatre could have kept a standing sign on the marquee reading "MOVING PICTURES TONIGHT"—and packed the house.

Shed a tear for those days, then a few more for the sales manager and the exhibitor who faces a completely changed condition today.

But before you give away all your sympathy—save some for the creators in Hollywood.

Because it is your problem, too. And a damned serious one.

If picture theatres are not getting the money at box offices, AND THEY ARE NOT; if picture companies are not getting the coin in grosses—AND YOU CAN TAKE IT FROM ME THEY ARE NOT—then you can also take the whole problem and dump it right in the lap of Hollywood.

That is where it is going to land eventually, anyhow.

What is the problem?

The realization, first of all, that the days of fabulous million dollar grosses are over. The realization, secondly, that even the days of those nice and juicy two, three and four hundred thousand dollar grosses on ordinary pictures are over.

You've got to watch the dollars—because the sales manager is digging and scratching, and pulling and tearing for—cents.

The margin between outgo and intake is thinner than a tea room sandwich. And only the sales manager who is out plugging right on the firing line is getting even that slim meal.

Those are facts, boys and girls of Hollywood. Face them.

Do two things primarily—get down to hard pan on expenditures, and DON'T EVEN START the type of pictures that sales experience has proven won't get money no matter how well you make them.

The day is gone when any company can take a financial licking on an artistic success. There is no thick velvet to spread over the flops. The day is past when a company can smile at a gallon of red ink on a picture and say, "Well, it's one of those things we have to try every now and then."

We'll continue to make pictures. We'll continue to sell pictures. We'll stay in business. But only those of us will stay who realize that what goes out of the cashier's window must come back at the box office.

And here's to that BOX OFFICE. For, call it an art, industry or business—I don't care. I know that my boss, and your boss, is that BOX OFFICE.

HENRY BLANKE—

ASSOCIATE PRODUCER

WARNER BROTHERS – FIRST NATIONAL

During 1933 –

FASHIONS OF 1934

CONVENTION CITY

LADY KILLER

EASY TO LOVE

FEMALE

I LOVED A WOMAN

BUREAU OF MISSING PERSONS

GOODBYE AGAIN

Just Completed –

GAMBLING LADY

JOURNAL OF A CRIME

Ultimate Consumer

by

HERMAN J. MANKIEWICZ

IT GIVES furiously to work for weeks and weeks and months and months on the part of the entire creative and executive faculty of the modern Athens of the Southwest. Items of whimsy, of rousing action, of robust sentiment, of velvet steel, of eternal poetry, of stop-news breathlessness, of moronic appeal, of mature worldliness, are concocted for the groundlings of a waiting nation. Hollywood rests.

•

Pittston, Pa.—The attractions for the week ending Doomsday, February 29, at the Quirinal D'Elite, formerly the Bijou Dream, formerly Max's, will be: Monday night—Grab-Bag Carnival, Bring the Kiddies, Two Features, with Lionel Barrymore in each; Tuesday night — Country Store, with Fox-Hearst - Paramount - Pittston Herald World-Post News Reel, first exclusive showing of the Inauguration of President Coolidge, Be Sure to Bring the Kiddies, Two Features, with Jack Oakie in each; Wednesday night—Get a Free Duesenberg, Appendicitis Operation and Apple Orchard, Two Features, Don't Fail to Bring the Kiddies, one without Lionel Barrymore the other without Jack Oakie, Three Shorts, each running well over an hour; Thursday night—Who's Got the Lucky Number? All red-heads who have one blue eye and one brown eye and were born on September 7 admitted free, You Must Bring the Kiddies, Two Features, one with Lionel Barrymore, the other with Jack Oakie; Friday night—Take a Chance, Kiddies Very Welcome, no guarantee about attractions, except positively four two-year-old Walt Disneys and Jack Oakie in both features; Saturday night—Major Studio Preview of "Beau Geste," three news-reels with first, exclusive showings of Hardy Swimmers Brave Icy Waters at Coney Island and Secretary Doakes Explains Government's Fiscal Attitude Towards Fargo County, North Dakota, Kiddies' Night, Two Features, with Lionel Barrymore and Jack Oakie in both. Note: Features start regularly at supper time and at 11.18 p.m. sharp.

Sunday—Resident Manager of the Quirinal D'Elite, formerly the Bijou Dream, formerly Max's, writes home office that public is tired of costume dramas and war pictures. Our people, he adds further, do not care for this sophisticated, New York stuff.

•

Glendale, Cal.—Government agents today attached the bank account of Cotton Mather Ginseberge, local clubman, on a charge of failing to report an income in excess of $250,000 for 1931 and 1932. An interesting story was told by Field Agent Andreas Gewurra as Mr. Ginseberge was being arraigned.

Ginseberge, according to Gewurra, had made a habit of lounging in the lobby at local previews and contracting bets with supervisors as they entered the theatre that, despite his never having seen the previewed attraction before, he could tell, when the names of the cast were flashed on the screen, which two people, male and female, would be in each other's arms at the end of the picture. Ginseberge's greatest achievement, at odds of one to eight, was the selection of Gary Cooper as the victor in the suit for the hand of Miss Carole Lombard, despite the fact that the first two reels of the picture, with great expense of time, money and supervisors' and writers' ingenuity, had been devoted to a clear exposition of the fact that Miss Lombard was engaged to Bull Montana, who had her father in his financial power. Mr. Ginseberge, at the time, had even insolently gone to a local pool room at the conclusion of the first reel, shouting loudly that he would eat the film if the final fade-out were devoted to an embrace between Mons. Montana and Mlle. Lombard. He even offered generously to regard his bet as lost if the thing ended upon a litter of kittens. When asked the secret of his mysterious insight—he had already won eight times in a row, having selected Robert Montgomery as the triumphant suitor for Miss Hayes over Ralph Forbes, Marion Davies for Bing Crosby over Fifi D'Orsay, Charles Farrell for Janet Gaynor over George Stone, Janet Gaynor for Charles Farrell over Kitty Kelly, George Brent for Ruth Chatterton over Guy Kibbee, Douglas Fairbanks Jr. for Katharine Hepburn over Adolphe Menjou, William Powell for Kay Francis over Paul Lukas, and Bruce Cabot for Fay Wray over King Kong—he maintained a dignified silence. It will be remembered that three cutters were fired on the charge of having given Mr. Ginseberge inside information, inasmuch as he could otherwise never have guessed the solution of stories all of which had been prepared with great care and most of which had been purchased for large sums because of their basic novelty.

•

Sedalia, Mo.—The local police force today won a hard-fought victory over an enraged mob of picture-goers in front of the Colombo Screen Palace who had discovered that, on a pretext connected with the N. R. A., the price of admission had been increased from ten cents to fifteen cents for an average program consisting of three feature films, four news-reels, three shorts, six trailers and a stage show headed by ex-President Hoover, the Ile de France and the Committee on Admissions of the University of Southern California.

A HAPPY NEW YEAR

To

Joseph M. Schenck
Darryl F. Zanuck

and their Associates

May their six-months'
old child, named

"Twentieth Century"

Break All Records and
Win All Championships
During the Coming Year

Gene TOWNE and Graham BAKER

Tintype of a Fellow Acting

by

SIDNEY SKOLSKY

PORTRAIT of a fellow acting—and the fellow is me.

They finally reached my scene in the Paul Muni flicker, "Hi Nellie." Director Mervyn LeRoy gave me orders to report on the set, ready for action, at 9.15 in the morning.

"Hi Nellie" is a newspaper yarn. The sequence I play in is in a speakeasy called the Merry-Go-Round. It is fashioned after the place in New York. There was some question whether I should play a newspaperman or a drunkard.

In the beginning Mervyn didn't want me to portray a newspaperman, as I didn't look the part. However, I told him that I wouldn't know how to play a drunkard. I never take a drink.

For two weeks I tried to study the role of a drunkard. LeRoy and Muni took me to the Colony and Clover Clubs. One sip of anything and I was in a corner sleeping. When a fellow can't play a bum in pictures he's through. It looked as if I were through before I started.

LeRoy, however, decided to take a chance on me. It was the toss of a coin that made Raft a star. It was a nose that gave Durante more profile than all the Barrymores together and made him a star. It's my beard that they're depending on to put me over.

"Take a shave," said Director LeRoy, "so your beard will show and hurry over." It seems that I always need a shave immediately after shaving. LeRoy's last instructions were to come disguised as a newspaperman.

I arrived on the speakeasy set at 9.15 in the morning practically walking in my sleep. On Broadway, just a few hours earlier, I would be leaving. That's Hollywood—night scenes in the morning.

Then I was informed that Muni wasn't going to play in the scene with me. He was afraid I'd steal it. He was going to assist LeRoy in directing me. I'm the kind of an actor that needs two directors.

Ned Sparks of the serious pan is my straight man. I don't want to go ham like most actors, but there's no tougher guy in the business to play a bit with. He can take a scene from the best of them. It took me half an hour of rehearsals just to look at Sparks and not laugh.

Here is the sequence as we played it and as it will appear on the screen.

I am in the telephone booth in the Merry-Go-Round. There is a shot of me in the booth, but all you see is the telephone and the wire. I am hidden from view. It is a disappearing entrance, something new in acting.

Then Sparks, playing the role of Shammy, a newspaperman, walks toward the booth to make a phone call. Excited I see him. I say "Hello, Shammy." He says "Hello, Skolsky." They couldn't give Sparks much dialogue here. He had a tough time remembering the word Skolsky.

After this "Hello" delivered with much feeling, Sparks gives me one of those hard looks for which he is noted. My smart line at this time is to say: "What are you smiling about?" Sparks' reply is: "Because I'm so happy." Then I walk away muttering to myself "He's happy." And I take out a piece of paper and a pencil and start scribbling.

Now, I don't believe this is very smart dialogue. I want to rewrite the scene. There are a couple of good gags I'd like to tell. Director LeRoy informs me that the important point in this sequence is to get Sparks into the phone booth to keep the picture going, and to get me out of the phone booth and out of the picture.



I learned plenty about picture making from my brief appearance. I discovered how movie boners are made. In fact if it wasn't for second director Paul Muni I would have committed a movie boner. That would have been nice. I would have to pan myself in my own column for making a movie boner.

When they shot the sequence of me walking out of the phone booth and talking to Ned Sparks I had my coat buttoned. It took about half an hour to make this scene. Then the camera and the lights had to be set for a close-up. About fifteen minutes later I had to do the same sequence again, but this time stand still outside the booth as I spoke to Sparks. This shot would be a close-up, cut into the walking bit, showing my face.

This is what they call acting in the movies. Bah! When I was a star in the legitimate—that was acting.

During the lapse of time between scenes I had become very warm under the lights. I opened my jacket and had placed my handkerchief in my lapel pocket. On the screen you would see me—if you looked real fast—leave the phone booth with my jacket buttoned and no handkerchief. Then you'd see me stop to talk and my coat would be buttoned and I would have a handkerchief. Then you'd see me start walking and my coat would be unbuttoned and the handkerchief gone.

But Second Director Paul Muni noticed that. I told you that I'm the kind of an actor who needs two directors.

What a performance I give. It's so good that I haven't had any other offers. It's a shame that the Academy of Motion Picture Arts and Sciences isn't going to make its awards this season. There'd be no doubt about the selections.

Katharine Hepburn, of course, would get one prize—for the best male performance of the year. And I'd get the other for the best female performance.

Greetings
and
Sincere
Good Wishes
for the
New Year

◆

STANLEY BERGERMAN

Sidney
BLACKMER

now with

R. K. O. – RADIO PICTURES

playing
"MORT HOLMES"
in

"TRANSIENT LOVE"

Exclusive Management

H. E. EDINGTON
F. W. VINCENT

NEW YEAR GREETINGS



WILHELM
DIETERLE

SEASON'S GREETINGS

To

The HOLLYWOOD REPORTER

and deep appreciation
to all those with whom
I have been associated
during the past year.



BUSBY BERKELEY

Goodby 1933!

. . . a year of Paramount Musical Hits

SHE DONE HIM WRONG
A BEDTIME STORY
INTERNATIONAL HOUSE
COLLEGE HUMOR
WAY TO LOVE
I'M NO ANGEL
TOO MUCH HARMONY
TORCH SINGER
DUCK SOUP
SITTING PRETTY
GIRL WITHOUT A ROOM
SONG OF SONGS
JENNIE GERHARDT
THIS DAY AND AGE
CRADLE SONG
ALICE IN WONDERLAND
EIGHT GIRLS IN A BOAT

with Credit where Credit is due

SONG WRITERS

RALPH RAINGER
LEO ROBIN
ARTHUR JOHNSTON
SAM COSLOW
MACK GORDON
HARRY REVEL
JASON & BURTON
BROOKS-ELLISON-DuBOIS

SCORERS

ANDREA SETARO
SIGMUND KRUMGOLD
RUDOLPH KOPP
MAURICE LAWRENCE

COMPILATION, COMPOSITION AND ORCHESTRATION

JOHN LEIPOLD
HERMAN HAND
MAX REESE
OSCAR POTOKER
HOWARD JACKSON
KARL HAJOS
MILAN RODER
STEPHAN PASTERNACKI

COMPOSERS

FRANKE HARLING
DIMITRI TIOMKIN

CONSTANTINE BAKALEINIKOFF and PARAMOUNT RECORDING ORCHESTRA
AND TO ALL MEMBERS OF THE PARAMOUNT MUSIC DEPARTMENT

Season's Greetings
from

◆ **NATHANIEL FINSTON** ◆

General Music Director
Paramount Productions Inc.

Hello 1934!

. . . another tuneful Paramount year

Here's hoping that the
smallest dog-house we ever
have been in is bigger than
the biggest dog-house
we ever will be in.
Or something like that.
Anyway . . .

◆

HAPPY NEW YEAR

◆

LOUIS D.
LIGHTON

Words by
LEO ROBIN

Music by
RALPH RAINGER

TO OUR

HOLLYWOOD FRIENDS



Production Rights Reserved by
PARAMOUNT PRODUCTIONS
INC.

◆

management of
Small—Landau Company

Arthur JOHNSTON

and

Sam COSLOW

say

Happy New Year to All
and "THANKS" to
Everyone Concerned

in making

1933 Their Biggest Year

Paramount Productions, Inc.

During this year we were associated in the making of two successful Musical Comedies:

"College Humor"
And
"Too Much Harmony"

And the writing of Nine Hit Song Numbers:

1. Thanks
2. The Day You Came Along
3. The Old Oxroad
4. Moon Song
5. Learn To Croon
6. Moon Struck
7. Black Moonlight
8. Twenty Million People
9. Bucking The Wind

P.S.—Our First Big 1934 Assignment: Bing Crosby in "We're Not Dressing"

MAY

1934

BE A

PARAMOUNT

YEAR OF HAPPINESS

To

EVERYONE IN THE WORLD

(What can we lose)

MACK GORDON

and

HARRY REVEL

—o—

ROBERT CRAWFORD

Our PARAMOUNT pal and
personal manager

BREN – ORSATTI

Our PARAMOUNT
Business Mgr.

—o—

P. S. – Gordon & Revel are under
contract to

PARAMOUNT

LYA LYS



as POLA WENSKI in
"JIMMY AND SALLY"
(FOX PRODUCTION)

*Management

HENRY GUTTMANN

EQUITABLE BUILDING :: HOLLYWOOD
HOllywood 0853
GRACE NOLAN . . Publicity

as PRINCESS JELENA in
"THE SOVIET COMMISSAR"
to be produced by HENRY GUTTMANN

John Barrymore

in

"Counsellor at Law"

A Universal Picture

Directed by

WILLIAM WYLER

now preparing

"Sutter's Gold"

New Year's Greetings

AL GREEN

Just Completed

"AS THE EARTH TURNS"

for

WARNERS

Warmest
Holiday Greetings
To Our Friends
of the
Motion Picture Colony



The
Clover Club

ERLE C. KENTON

Just Completed Directing

"SEARCH FOR BEAUTY"

8

A Paramount

Production

NAT C. GOLDSTONE

Extends to the industry
the greetings of the
season in hopes for a
fruitful year in both the
production and exhibi-
tion branches of our
industry.

GREETINGS!

SAM MINTZ

Metro-Goldwyn-Mayer

SYLVIA THALBERG

Screen Play* "Honor Bright"

LOUIS D. LIGHTON

Producer

TAY GARNETT

Director

A Paramount Picture**

*With Austin Parker

**The Best Show in Town

Represented by
Milton E. Hoffman

◆ ◆ ◆ ◆ ◆ ◆ ◆ ◆ ◆

(From Weekly Variety)

LITERATI

MISS THALBERG AGAIN

King Features Syndicate has bought serial rights to "Too Beautiful," first novel by Sylvia Thalberg. Yarn goes to the papers in February.

First printing of the book, published by Julian Messner, was sold out in five days. It's now in a second printing.

Representing Julian Messner, Inc.
Milton E. Hoffman

Compliments
of the
Season

RIAN
&
DIANE
JAMES



Season's Greetings

to

My Friends

in

The Industry

EARL BALDWIN



SEASON'S GREETINGS

LOUIS KING

Directing

"Murder in Trinidad"

for

FOX

SEASONS GREETINGS

ROBERT LORD

Presents

These Outstanding Warner Brothers Hits

ASSOCIATE PRODUCER OF

"FOOTLIGHT PARADE"
"THE WORLD CHANGES"
"HAVANA WIDOWS"
"COLLEGE COACH"
"DARK HAZARD"

◆

SCREEN PLAYS
with the late Wilson Mizner

• "WINNER TAKE ALL"
• "HEROES FOR SALE"
• "LITTLE GIANT"
"CONVENTION CITY"

NOW PRODUCING
"WONDER BAR"
"AS THE EARTH TURNS"
"THE HEIR CHASER"

• In Collaboration

Holiday Best Wishes

ERNEST PASCAL

Holiday Greetings

from

JAMES SEYMOUR

Associate Producer

with

Warner Brothers



Co-authored
Warner's 3 Smash Musicals

"42nd Street"
"Gold Diggers of 1933"
"Footlight Parade"

Supervised

"House on 56th Street"
"Son of a Sailor"
"Modern Hero"
"Harold Teen"
others in preparation

...GREETINGS...

Manuel Seff



HOLIDAY GREETINGS

HARRY LACHMAN

Management

MYRON SELZNICK–FRANK JOYCE, LTD.

In Preparation for Paramount

"WE'RE NOT DRESSING"

Starring BING CROSBY

Season's Greetings

NORMAN TAUROG

Management

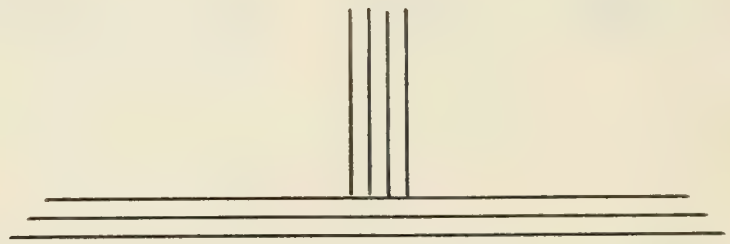
Schulberg–Feldman, Inc.

SEASON'S
GREETINGS

SAM JAFFE

COLUMBIA
PICTURES CORP.

SEASON'S GREETINGS



EDMUND GRAINGER

ASSOCIATE PRODUCER

UNIVERSAL

The Motion Picture Relief Fund is YOUR Fund . . . the Fund that takes care of men and women whom YOU knew . . . and know.

SUPPORT THE MOTION PICTURE RELIEF FUND

From
A FRIEND

. . . . . and a
Happy New Year
to you . . . . . .
. . . and you . . .

ROBERT PRESNELL

Associate Producer



Warner Brothers – First National

EDGAR GEORGE ULMER

DIRECTING FOR UNIVERSAL

Directed
"Damaged Lives"

My Compliments to
the Motion Picture Industry !

Outstanding—the performance of the Motion Picture Industry, in these trying months behind us! Resolute purpose, notwithstanding tremendous sacrifice, has marked the efforts of your industry to provide employment for your staffs, and entertainment for the public, that hopes and hearts might be encouraged and brighter days created. And these are coming! For the privilege of working with many of you, in this time of stress, my thanks to you!

All My Resources in Equipment, Service and Experience Are at Your Disposal That We May Work Together for Finer Achievement in This Year of Promise, Ahead!

With my fine, new, modern stocks, from which you can choose the kind of "props" to make your new pictures the success you want them to be—with my prompt service and desire to meet your every needed demand in cooperation—with my lifelong experience and far-reaching knowledge of "furniture atmosphere"—and my past intimate association with the motion picture world—I greet you, and invite your continued permission to work with you!

BE-HANNESEY

Art Studios of Distinctive Home Furnishings

1122 North Western Avenue

One Block North of Santa Monica Boulevard

Hollywood, California

Maybe THEY THRILL to the CLOSE-UPS ... BUT *what do they think of your* SOUND



Dolores Del Rio and Gene Raymond from the RKO Picture—"Flying Down to Rio"—RCA Victor Photophone Sound

When the big blond hero and the nation's sweetheart went for the clinch back in the silent days, that's all there was to it. But now there's sound, and the audience thrill as much to those words, those sighs and those million dollar inflections, as they do to what they see . . . if the sound is right. We're not telling you anything new. Every show man learned that with his A B C's. But it points to this undeniable fact: that good sound is a box office attraction; that daily, hundreds of far sighted exhibitors are finding their High Fidelity sound equipment as important to the week's gross as the best product out of the studios.

Definitely: you can't team up first rate pictures with second rate sound and go under the wire a winner. But, back up the product with a new RCA Victor Photophone High Fidelity installation, and you'll know the supreme enjoyment of a mounting box office that has been the reward of every exhibitor who has seen the light and signed on the dotted line.

RCA VICTOR PHOTOPHONE

HIGH FIDELITY SOUND

Make them ear happy with High Fidelity

HOLLYWOOD OFFICE

Located at 1016 North Sycamore Ave. For prompt and convenient service on all sound recording and reproducing problems.

PHOTOPHONE DIVISION

RCA VICTOR CO. INC.

CAMDEN, NEW JERSEY

COUPON

Increased box office with High Fidelity?
Prove it and I'll talk turkey!

Name.....

Address.....

City..... State.....

HR

Holiday Greetings —

WARREN DUFF

"FASHIONS OF 1934"
ORIGINAL STORY

—O—

To Be Released Soon
Screen Plays
"I GOT YOUR NUMBER" •
"HEAT LIGHTNING" •
"HOT AIR" •

• in collaboration

Warner Bros.
First Natl. Productions

SIDNEY SUTHERLAND

(FOR THE SCREEN)

"THE MATCH KING"*
Warren William Lily Damita

"LADIES THEY TALK ABOUT"*
Barbara Stanwyck

"I LOVED A WOMAN"*
Edward G. Robinson Kay Francis

"I GOT YOUR NUMBER"*
Joan Blondell Pat O'Brien

"HI NELLIE!"*
Paul Muni

"FRIENDS OF MR. SWEENEY"*
In Preparation

Under Contract to
WARNER BROS.

*In Collaboration

GREETINGS
for the
NEW YEAR

SAM WOOD

METRO
GOLDWYN
MAYER

In 1933 for Paramount . . .

"College Humor"
(Screen Play)

"The Way To Love"
(Additional Dialogue)

"Search For Beauty"
(Screen Play)

"Ladies Should Listen"
(Screen Play)

"Girl Without A Room"
(Screen Play)

FRANK BUTLER & CLAUDE BINYON

Story Head Hal Roach Studios **Under Assignment at Paramount**

HERBERT STOTHART

MGM

Musical Score
"Queen Christina"

ALEXANDER HALL

Directing for Paramount

—◆—

Current Release

"Miss Fane's Baby Is Stolen"

SEASON'S
GREETINGS

EDWIN
JUSTUS
MAYER

Happy New Year
to all my friends

GREGORY RATOFF

RKO RADIO
PICTURES

CASEY ROBINSON

wishes you a Happy New Year
from the set of "The Baby In
The Icebox," thanks to Chas.
R. Rogers and Harry Joe Brown

HOLIDAY GREETINGS –

GEORGE BURNS
and
GRACIE ALLEN

Exclusive Management
WILLIAM MORRIS AGENCY, Inc

LEO CARRILLO

Recent Productions

"MOONLIGHT AND PRETZELS"
UNIVERSAL

"FOUR FRIGHTENED PEOPLE"
PARAMOUNT

"VIVA VILLA"
MGM

Exclusive Management
LEO MORRISON
6777 Hollywood Blvd.

IRVING BRISKIN

ASSOCIATE PRODUCER

◆

COLUMBIA PICTURES CORP.

ROBERT NORTH

Produced for

Columbia Pictures Corporation

◆

THIS YEAR

THE WRECKER
MURDER OF THE CIRCUS QUEEN
MASTER OF MEN
FOG

COCKTAIL HOUR
ONCE TO EVERY WOMAN
FURY OF THE JUNGLE
THE NINTH GUEST

◆

IN PREPARATION

MOST PRECIOUS THING IN LIFE
WHIRLPOOL

. . . Season's Greetings . . .

LAIRD DOYLE

WROTE FOR RKO-RADIO

"SO YOU WONT SING EH!" *
"FINISHING SCHOOL" *
"MY GAL SAL" *

NOW—WARNER BROS.-FIRST NATIONAL

"THE HEIR CHASER"
Original
"THE KEY
Screen Play

* In Collaboration

GREETINGS
from

REBECCA and SILTON

IRA C. UHR
ASSOCIATE

Hillside 1121

M. S. BENTHAM
New York

SEASON'S GREETINGS
To
The ENTIRE INDUSTRY
and Especially
M. G. M.

RICHARD BOLESLAVSKY

HENRY HATHAWAY

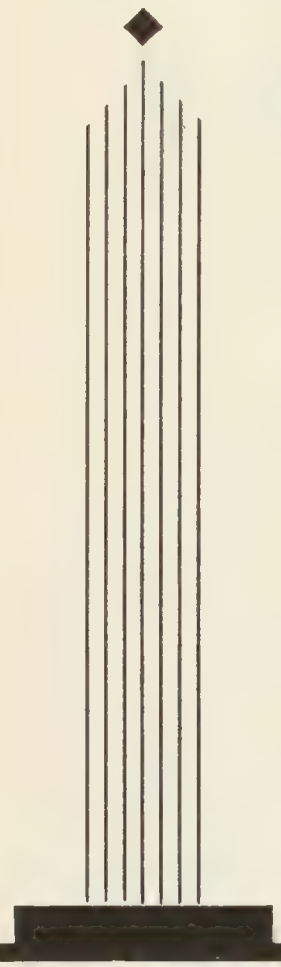
Directed for Paramount Productions, Inc.

HERITAGE OF THE DESERT
WILD HORSE MESA
UNDER THE TONTO RIM
SUNSET PASS
MAN OF THE FOREST
TO THE LAST MAN
THE THUNDERING HERD
THE LAST ROUNDUP

Compliments of the Season
from

BAYARD VEILLER

PARAMOUNT



Season's Greetings

GEORGIE HALE

Now directing the
dance numbers –

George White's Scandals

Season's Greetings . . .

JUNE COLLYER
STUART ERWIN
S T U A R T, J R.

SEASON'S
GREETINGS

GEORGE BRENT

◆

Our sincerest best
wishes to all our
friends in the industry

◆

Charles Beyer and **Arthur MacArthur**
Agency

WALDEMAR YOUNG

Paramount

Holiday Greetings . .

JOHN MEEHAN

METRO-GOLDWYN-MAYER

SEASON'S
GREETINGS
from a
FRIEND



Holiday Greetings

CHAS. KENYON



SEASON'S
GREETINGS

◆

ABEN FINKEL





Season's Greetings
and Many Happy
Returns to all the
Friends I have
made through my
Warner Brothers
Associations

PHILIP FAVERSHAM
Under Contract to Warner Bros.

F. HUGH HERBERT

WARNER BROS.

Fashions of 1934
Screenplay*

Journal of a Crime
Screenplay*

Hit Me Again
Original Story and Screenplay

M-G-M

The Women In His Life
Original Story and Screen Play

UNIVERSAL

By Candlelight
Adaptation and Screenplay*

*In Collaboration

◆

Now Under Long Term Contract To
WARNER BROTHERS

LYLE TALBOT

Wishes Everyone A HAPPY NEW YEAR

Recent Pictures
"Mary Stevens, M. D."
"College Coach"
"Mandalay"
Just Completed
"Registered Nurse"

under contract to
Warner Bros. First National

Season's Greetings —

JO SWERLING

COLUMBIA

Holiday Greetings

JAMES KEVIN MC GUINNESS

◆

METRO
GOLDWYN
MAYER

KURT NEUMANN

DIRECTING FOR UNIVERSAL

◆

Directed in 1933:
"Big Cage"
"Secret of the Blue Room"
"King For a Night"

HARVEY THEW

now writing

"OPERATOR 13"

◆

Marion Davies
M. G. M.

Season's Greetings
To All My
Hollywood Friends

◆

PHIL HARRIS

Collier and Wallis
Agents

SEASON'S GREETINGS

from an
appreciative client
of the

JERRY MAYER
Office

Season's Greetings

FRANCHOT TONE

Season's Greetings —

William Conselman

Writer

Fox Hollywood Studios

Working with Jesse L. Lasky for unique and distinctive entertainment

HARRY CHANDLEE

STORY EDITOR

◆

Jesse L. Lasky PRODUCTIONS

JAMES WONG HOWE

now photographing

"VIVA VILLA"

for

METRO GOLDWYN MAYER

Season's Greetings

ALBERT LEWIS

◆

PARAMOUNT STUDIOS

DORE SCHARY

HE COULDN'T TAKE IT (Monogram)
Story-Screen Play-Dialogue

MOST PRECIOUS THING IN LIFE (Columbia)
*Screen Adaptation**

FURY OF THE JUNGLE (Columbia)
*Screen Play-Dialogue**

FOG (Columbia)
*Screen Play-Dialogue**

Management
NAT GOLDSTONE

**Collaboration*

RAYMOND HATTON

PRESENT RELEASES:

"LADY KILLER"
Warners

"FOREVER FAITHFUL
M-G-M

"WOMEN IN HIS LIFE"
M-G-M

"THUNDERING HERD"
Paramount

"ALICE IN WONDERLAND"
Paramount

Personal Management
AL KINGSTON

Dear Billy:
It's too late to thank you for your grand review of "Three-Cornered Moon" but it is timely to say Happy New Year.

◆

RAY HARRIS

Season's
Greetings

**Edward
Everett Horton**



*Season's
Greetings*

JOHN FARROW

M. G. M.

Holiday Greetings

from

JOHN HALLIDAY

HENRY
ARMETTA

●

under
Personal Management
J. G. MAYER

A Question
ANSWERED

WHAT big picture today does *not* include backgrounds that call for composite photography? The answer is obvious. . . . The really vital point is: what medium to use in photographing these important backgrounds? . . . Eastman has answered that question. Eastman Background Negative, with its remarkably fine grain, its surprising speed, and its excellent processing characteristics, completely solves the film problem of the composite shot. Eastman Kodak Company. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN
Background Negative


NEW YEAR
GREETINGS
FROM
The VENDOME
The Hollywood REPORTER

THE Hollywood REPORTER

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Bulletins on the condition of Eddie Sutherland over the week-end and up to a late hour last night continued encouraging. The popular director turned for the better Saturday evening, after two transfusions within twenty-four hours, and last night's bulletin reported "improved pulse and general vitality."

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THE Hollywood REPORTER

W. R. WILKERSON... Editor and Publisher
ROBERT E. WELSH .....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

THE LOW DOWN

It may have been the wet weather—inside and out—or it may have just been the winding up of the old year. But you should have heard the wild and woolly rumors that drifted over the news editor's desk as the old year saw its way out. And so many "friends of a friend of a friend" would swear to the truth of each one that it needed a sieve, a sifter, and a yard of cheese cloth to keep them out of the paper.

•

It started about Tuesday with the "absolute guaranteed" statement that Lasky was hurrying east after the first of the year to settle his Fox deal and move over to Radio.

Much telephoning and scurrying—finally Lasky was reached. You could hear his laugh and almost see his smile over the phone. Then B. B. Kahane. "Well," he said, "If Mr. Lasky is looking for a job I guess we'd be darned glad to grab him. But it just happens to be one of the things that has never been given a thought."

•

Wednesday it shifted. On the oath of a son of Mohammed you were told that it was B. P. Schulberg who would be signed "any minute" to go to Radio. This died an early death when B. P.—caught on his way to a set—dryly remarked that he still had a contract with Paramount until October 1—and that ought to sette it.

•

Thursday was New York's day—and the Emanuel Cohen story—quickly denied by Adolph Zukor.

And so it went. Just seeing an old year out, boys and girls. But if you wanted to top them all, it was just necessary to travel to the right spots over Saturday and Sunday. The business was taken apart and put together again. But strange as it may seem—especially if you are a little groggy—those are the same faces you see on the boss's as you return to the desk this A.M. Oh, hum.

Ennis Quits Majestic

New York.—Bert Ennis has resigned as director of advertising and publicity for Majestic Pictures.

New York REVIEWS

"HELL AND HIGH WATER"

Paramount prod.; directors, Grover Jones and William Slavens McNutt; writers, Max Miller, Grover Jones, William Slavens McNutt, Agnes Brand Leahy.

Rialto Theatre

Times: The dramatic composition of the scenes runs the gamut of mediocrity from the unbelievably commonplace to the aggresively overdone.

American: It is a good story, well played by reliable Dick Arlen, attractive Judith Allen and Charles Grapewin. The dual direction of Grover Jones and William Slavens McNutt keeps the story moving.

Post: The Rialto film fails to carry a credible flavor, and it is further weakened by several cumbrous players whose exaggerated acting brings out the worst in a pretty bad story, which is a strained and unconventional one.

World-Telegram: It is not dull, nor is it without a good idea. But it seems to be just one of those "nice" uninspiring little weaklings that are damned to be only moderately amusing. It is cluttered up with sequences that have no direct bearing on the main idea and which all too frequently hinder what little action and characterization there is.

Journal: Although it hasn't much plot, the picture is told with such charm and human understanding that it goes into the better-than-average class. The dialogue is delightfully natural and diverting.

Mirror: An able and pleasing company struggles with the material, but fails to make it very interesting.

Herald-Tribune: Paramount's production is far from being the delightful diversion that reading one of Miller's books is. It is too often dull and uneventful to be worth the hour passed watching it.

Lesser Forms New Non-Theatrical Co.

Sol Lesser has formed a new organization, Principal Non-Theatrical Pictures Corporation, which with the international affiliations arranged by Lesser on his recent trip abroad will specialize in 16mm. sound on film subjects for the non-theatrical market.

It is a New York corporation with Alfred Cohen acting as general manager from offices in the RKO building, New York City. The company starts with a library of over 200 subjects. Seventy branch offices will be opened for physical distribution before May.

U-A's Happy New Year

(Continued from Page 1)

tion and have the willingness to make good on the promises of the salary cut era.

It brings a Happy New Year to more than five hundred employees of the distributing organization in this country alone. Salaries in the brackets under $100, where the cuts hurt the most and the return is most helpful, are restored immediately in full. In the higher brackets an appreciable chunk is restored as of January 1, with the balance to come as business warrants in the very near future.

Al Lichtman, in making the announcement, stated that the restoration is made in view of the fine business done by the company beginning with "The Bowery," and in anticipation of the better business to come with the general release of "Roman Scandals," "Gallant Lady" and "Nana."

The news is easily the big topic today in New York and exchange centers of the country, where employees took so many cuts and heard so many promises over recent years that it sounds like something of a fairy tale to hear of a major exec remembering his promise from far off Europe.

Grier at Bev-Wilshire

Jimmy Grier makes his season's bow in the Gold Room of the Beverly-Wilshire this evening. Gogo Deslys, Harry Foster, Ray Bradford, Craig Leitch and the Three Bad Boys are included among the entertainers.

Credit to Orry Kelly

The gowns which the reviewer raved about in Warners' "Fashions of 1934" were designed by Orry Kelly.

Jeanette M'Donald Exclusive at MGM

Jeanette MacDonald will start the new year off with a brand new contract at a nice tilt in salary. MGM is closing a new deal with the player on a new two-year arrangement, wherein the star will give her services exclusively for that period. Her present contract, which will be destroyed when she signs the new one, calls for the star to make three pictures a year with the right to make an outside picture and also gives her the right to option the studio.

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NEW YORK SAN FRANCISCO

HEPBURN SAVES 'THE LAKE': 'FIRST APPLE' IS MEDIOCRE

Play Looks Like Bet For Screen Though

"THE LAKE"

Jed Harris presents Katharine Hepburn in "The Lake," by Dorothy Massingham and Murray McDonald. With Frances Starr, Blanche Bates, Lionel Pape, Roberta Beatty, Geoffrey Wardwell, Colin Clive, Lucy Beaumont and others. Settings by Jo Mielziner.

New York.—It would, we suppose, be entirely possible to find a play some day that would do Miss Hepburn as much credit as she lends vitality and worth to a vehicle, but what with the holiday spirit and the excitement of having Miss Hepburn in person on the stage there is no sense in quibbling too much over the mediocre material into which Hepburn breathes life. Written in a completely pseudo-intellectual manner, the play nevertheless offers plenty of the stuff that good pictures can be made of in that because of the writing, most of the vital action evidently takes place off stage and with that written in there is nothing to stop any studio from making the most of it. And it does offer a studio the opportunity to make use of a number of contract players who could each do a good bit toward making it a well rounded picture.

Hepburn's is the part of Stella Surrege, a fine, spirited English gal stuck away among the landed gentry in a small town, looking for romance. Infatuation for a good looking, weak, married gent overtakes her first, but the gal has her pride and in order to save it decides to marry John Clayne, a noble fellow who loves her enough to help her out. On her wedding day Stella finds the courage to tell him all, because she has realized at last that it is really John whom she loves. Tragedy dogs Stella's footsteps, however, when as she and John slip away from the reception their car skids and John is drowned in the lake that Stella's selfish mamma had insisted on installing to make the place look like an estate. The play should really have ended then and there. However, there had to be a third act, and that is taken up with platitudes and counter-truisms in an effort to make Stella realize her life is really not over, too.

It is the acting that deserves the notices and Hepburn is no disappointment. And the gal is pitted against two excellent veterans, Blanche Bates and Frances Starr, both of whom do fine work in their respective roles of the lovable, hard-boiled, understanding maiden aunt; and the selfish, fluttery completely bourgeoise mamma. Lionel Pape keeps a badly written role from dripping into burlesque as the downtrodden, spineless father. Geoffrey Wardwell is the attractive soandso who couldn't love enough to give up his comfort. And Colin Clive is the noble gent and sorry indeed are we for him. Mr. Clive's part is just about the vaguest piece of characterization that any two authors had to collaborate on and on top of that he is forced to speak mainly in unfinished sentences and assume awkward silences. Mr. Clive does nobly—if he hadn't, no one would have noticed him at all.

Jo Mielziner has contributed one of those very lovely sets that calls forth appreciative applause as the curtain goes up.

'The Lion Roars'

The luncheon which Jack Warner is throwing for the Columbia football team today will be broadcast over a national hookup. Joe E. Brown will act as master of ceremonies and most of studio's big names will be on hand.

George O'Brien Up For Sol Lesser Lead

George O'Brien's first picture since he severed his connections with Fox will likely be an independent production for Sol Lesser. Lesser is negotiating with M. C. Levee, O'Brien's personal representative, for the star to play the top spot in the Harold Bell Wright novel "When a Man's a Man."

Hackett-Goodrich Team Gets New MGM Ticket

The writing team of Albert Hackett and Frances Goodrich scheduled to check off the MGM payroll the end of next month were handed "Naughty Marietta," Victor Herbert's operetta, Saturday. Team will turn in a treatment on this old-timer, and if satisfactory studio plans to ask them to fashion the screen play.

The pair had been set to go east for a Broadway play.

'U' Sets Sloman Scripter

Universal Saturday signed Christine Ames to write the screen play on the picture which Ted Sloman will direct for the studio tentatively titled "Today We Live." Miss Ames recently sold "The Human Side" to Universal for early production.

Wheeler-Woolsey East

Dorothy Lee leaves for the east tomorrow night with Bert Wheeler and Robert Woolsey to make personal appearances and do radio work. Group goes to Detroit first, then on to New York. Will be back in five weeks.

Lyle Talbot Mystery

Lyle Talbot's whereabouts continue to be a mystery. When last heard from the player was on his way to the Hearst ranch at San Simeon, but Warners, wanting him for immediate picture, has yet to locate him.

Krasna Entirely Free

Coincidental with his release from his Columbia long termer, Norman Krasna is off the MGM payroll. Writer's arrangement at MGM was on a loan-out basis from Columbia.

Fox Seeks Jewell

Fox placed a bid with MGM Saturday for the loan of Isabel Jewell. George White wants the player for a featured role in his "Scandals."

Conrad Nagel Good But No Pic In This

"THE FIRST APPLE"

Lee Shubert presents "The First Apple," by Lynn Starling, directed by Bela Blau; setting by Arthur Segal. With Irene Purcell, Conrad Nagel, A. J. Herbert, Nana Bryan, Spring Byington, Albert Van Dekker.

New York.—An unfortunately sad little comedy, which in spite of an entirely capable cast doesn't stand much chance. And despite the fact that it is presented in a prologue and three acts there is barely enough in it for a Vitaphone short.

Mr. Lynn Starling (who was responsible for a hit once) has gone so far in his manufacture of an evening's whimsy as to try to make you believe that a gal wouldn't marry the man she really loved (and to whom she had "given all" under the influence of Brahms) unless her fiance would give his consent to breaking off her engagement to him. Such is honor among the younger generation brought up in a household devoted to phony "isms" filled with a mamma who is a very unfunny cross between Mahatma Gandhi and Aimee Semple McPherson. After a third act devoted to fifth rate Coward dialogue on the value of chives, they all finally get around to marrying off mamma to the honorable fiance, so's the daughter can have her Brahms, and eventually, it is to be hoped, after the first fine flush of love has gone get an opportunity to hear it well played.

It's perhaps a little childish to be quite as bitter about it all, but with such a really good cast, and an author who is no novice, one has a right to expect something with a little less hay in it and at least a fair share of hey, hey. Conrad Nagel and Irene Purcell are really very, very good indeed. But Spring Byington, Nana Bryant and Albert Van Dekker walk around aimlessly in pretty dull roles and most particularly are the comedy talents of Miss Byington completely wasted.

Cleaning Up Odd Scenes On 'Cat and the Fiddle'

MGM will put "Cat and the Fiddle" back in production for retakes and added scenes this week. Ramon Novarro has finished his latest picture, "Laughing Boy," and is now available, and Jeanette MacDonld is between pictures. Seymour Felix is the supervisor.

Oliver Acts for Lloyd

Harold Lloyd was so impressed with Harry Oliver's work on MGM's "Viva Villa" he has signed the art director to supervise the sets for "Cat's Paw," his next picture, which goes into production shortly.

Berkowitz in East

New York.—J. S. Berkowitz, Majestic franchise holder for California, Arizona and Nevada, is in New York for conferences with Herman Gluckman and E. H. Goldstein.

Yesterday in NEW YORK with HELEN GWYNNE

And, of course, the pay-off on all the stories about who gave what to whom for Christmas is the story about the Strand Theatre Building. All of youse people in Hollywood who ever had anything to do with Broadway and show business must be able to recall a hundred or more slightly sad but amusing stories about that place which is the Poverty Row of Broadway. So things being what they are, the elevator boys in that building decided to chip in and buy presents for the tenants! Not only that, but an "executive" of one of the "big firms" in that building handed in his resignation to take over a city job that pays a comfortable twenty dollars a week. . . . The only thing that ever surprised us about the cycle started by "Grand Hotel" was that nobody ever tore through the Strand Building and made a story out of that. It's got a million laughs and heartbreaks in it all about the most down-to-earth people you can find.

•

At a large cocktail party the other day that consisted mainly of celebrities somehow a non-professional crept into the crowd who didn't know any one but the man who brought her. After listening to a number of conversations she finally cornered some one and started asking who the people were. And every time she asked who soandso was and what he did she got the answer in hushed whispers that he was a writer, or a playwright, or an author. So at the end of the cross-questioning the gal came out with, "Migod, they've brought me up here to lionize me!"

•

Ken McKenna has found a play and is directing it for Alfred deLiagre. The name of it is "By Your Leave" and comes into town the very early part of January. . . . Betty Starbuck had to get leave of absence from rehearsals of "Hold Your Horses" in order to get to the Hepburn opening. And to get back to that memorable evening for just a moment, Mrs. Joe Meilzinger had on just about the smartest eveing costume that ever caused a man to want to find out who was wearing it. White corduroy with tailored coat to match and reddish-orange scarf worn in the stock manner. . . . The rumor persists that in spite of the silly Barrymore episode in Philadelphia, Eva LeGallienne sold her bill of goods in Washington that will establish a National Theatre in this country, subsidized by the government and evidently to be directed by Miss LeGallienne. Mrs. Roosevelt is said to be the main sponsor of this idea, which will be run similar to the ones now existing in France, Austria, Mexico and a number of other countries. The theatre will probably functon either here or in Washington.

Rialto Gets 'Ghoul'

New York.—"The Ghoul," Gaumont British picture, has been booked for the Rialto following "Man's Castle." "I Was a Spy," another G-B, will play in the Roxy Theatre about the same time.

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RTISTS ARE DOING THE

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Lant Lady

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MOORE

d by

A CAVA



20th CENTURY PICTURES, INC.

the New Giant

MOTION PICTURE DAILY'S HOLLYWOOD PREVIEW

"Gallant Lady"

(*20th Century*)

HOLLYWOOD, Dec. 5.—"Gallant Lady" is big and fine. A thrilling picture, throbbing with a measured beat of human sympathy.

Audiences will meet, know, and be pulling for as swell a group of human beings, led by Ann Harding and a stellar cast, as have graced the screen in some time.

Not since "Holiday" has Miss Harding been accorded such a genuine, sincere and meaty role. She handles it with feeling and telling effect.

The story concerns a girl courageous. Her fiance, killed in a take-off on a trans-Atlantic flight, forces her to have her child adopted. Her attachments to three men, her business success, her yearning and quest for her baby boy, and her final break for happiness are meager highlights of an absorbing plot.

Charged with quiet power, suffused with poignant pathos, the picture reveals dramatic heartbreak in a touching and tender mood. Sigh and sob are broken by smiles and laughs. Ann Harding softly etches a portrait that engraves itself on one's memory.

Clive Brook, as a social outcast, elevates human frailty superbly. Tullio Carminati is gay, Otto Kruger is dependable, and both give quality performances as the two other men in Ann Harding's life. Janet Beecher, rich in stage experience, turns in a warm, competent and sincere portrayal. Dickie Moore is a lovable, regular fellow. Betty Lawford, as the female menace, handles a tough job nicely.

Gregory La Cava's direction, keeping the human values well in front at all times, is expert in all departments. Sam Mintz's screen play is a model of craftsmanship.

"Gallant Lady" explores the heartaches and gropings of real people. Its soft symphony reaches the hidden springs of emotions and plays wholesome music on the heartstrings.

Appealing to all classes, "Gallant Lady" may well be considered outstanding, should do standout business where Ann Harding's name pulls and should rejuvenate her popularity elsewhere.

National Trade Showings Tomorrow, January 3

Los Angeles District Showing Boulevard Theatre at 1:00 P. M.

PICTURES Now SHOOTING

STUDIO PRODUCTION DOWN WITH ONLY 25 FEATURES THIS WEEK AS COMPARED TO 29 LAST WEEK

BAROMETER

This Week	25 Features
Last Week	29 Features
Year Ago	36 Features
2 Years Ago	26 Features

Fox

"BOTTOMS UP"

Cast: John Boles, Pat Paterson, Spencer Tracy, Sid Silvers, Herbert Mundin, Ann Darcy, Beverly Royde, Harry Green.
Director ..... David Butler
Story and Screen Play: B. G. DeSylva, David Butler, Sid Silvers.
Music and Lyrics: Harold Adamson, Gus Kahn, Berton Lane, Richard Whiting.
Dance Direction ..... Harold Hecht
Photography ..... Art Miller
Producer ..... B. G. DeSylva

"FOX FOLLIES"

Cast: All Star.
Director ..... Hamilton MacFadden
Story Idea ..... Will Rogers and Philip Klein
Book and Story ..... Lew Brown
Music ..... Jay Gorney
Songs and Lyrics ..... Lew Brown
Photography ..... Ernest Palmer
Musical Numbers Staged by ..... Sammy Lee
Musical Director ..... Arthur Lange
Producer ..... Winfield Sheehan
Associate Producer ..... Lew Brown

"GEORGE WHITE'S SCANDALS"

Cast: Rudy Vallee, George White, Alice Faye, Jimmy Durante, Adrienne Ames, Cliff Edwards, Dixie Dunbar.
Directors ..... Thornton Freeland and Harry Lachman
Story ..... George White, Sam Shipman
Screen Play ..... William Conselman
Dialogue ..... Joseph Cunningham
Photography ..... Lee Garmes and George Schneiderman
Music and Lyrics: Ray Henderson, Irving Caesar and Jack Yellen.
Dance Direction ..... Georgie Hale
Producer ..... George White

"DAVID HARUM"

Cast: Will Rogers, Louise Dresser, Irene Bentley, Kent Taylor, Evelyn Venable, Ralph Morgan, Roger Imhof, Noah Beery, Stephin Fetchit, Sarah Padden, Frank Melton.
Director ..... James Cruze
Story ..... Edward Noyes Westcott
Screen Play ..... Walter Woods
Photography ..... Hal Mohr
Producer ..... Winfield Sheehan

MGM

"TARZAN AND HIS MATE"

Cast: Johnny Weissmuller, Maureen O'Sullivan, Neil Hamilton, Doris Lloyd, Frank Reicher, Paul Cavanagh, William Stack, Desmond Roberts, Yola D'Avril, Forrester Harvey.
Director ..... Cedric Gibbons
Adaptation ..... Leon Gordon
Screen Play ..... J. K. McGuinness
Photography ..... Charles Clarke and Clyde DeVinna
Producer ..... Bernard Hyman

"VIVA VILLA"

Cast: Wallace Beery, Katherine De Mille, Leo Carrillo, George E. Stone, Pedro Rigas, Joseph Schildkraut, Stuart Erwin, Raymond Borzage, Donald Cook, Nigel DeBrulier, Tom Ricketts, Leo White, Harry Gording, Fay Wray, Stuart Erwin, Henry B. Walthall.
Director ..... Jack Conway
Novel ..... Edgcumb Pinchon
Screen Play ..... Ben Hecht
Photography ..... James Howe
Producer ..... David O. Selznick

"RIP TIDE"

Cast: Norma Shearer, Robert Montgomery, Herbert Marshall, Lilyan Tashman, Ralph Forbes, Mrs. Patrick Campbell, Arthur Jarrett, Earl Oxford, Halliwell Hobbes, Donald Grieg, Samuel May, Helen Jerome Eddy, Peter Hobbes, George K. Arthur, Donald Greig, Eddie Nugent, E. E. Clive.
Director ..... Edmund Goulding
Story ..... Charles MacArthur
Photography ..... Ray June
Producer ..... Irving Thalberg

"IT HAPPENED ONE DAY"

Cast: Lionel Barrymore, Mary Carlisle, Mae Clarke, Fay Bainter, Tom Brown, Eddie Nugent, Maynard Holmes, John Arledge, Henry Kolker, Wallace Clarke, Henry Wadsworth, Edwin Maxwell, Leo Chalzell, Sumner Getchal, Dickie Moore, Hilda Vaughn, Richard Tucker, Willie O'Brien, Onslow Stevens, Una Merkel.
Director ..... William K. Howard
Novel ..... Marjorie Bartholomew Paradis
Screen Play ..... Zelda Sears and Eve Greene
Photography ..... Hal Rosson
Producer ..... John Considine

"OLD HANNIBAL"

Cast: May Robson, Lewis Stone, Mary Forbes, Tad Alexander, Reginald Mason, Claude Gillingwater, Jean Parker, William Bakewell.
Director ..... Charles F. Reisner
Original Story ..... Dudley Nichols and Lamar Trotti
Screen Play ..... Zelda Sears and Eve Greene
Photography ..... Leonard Smith
Producer ..... Lucien Hubbard

"MEN IN WHITE"

Cast: Clark Gable, Myrna Loy, Jean Hersholt, Henry B. Walthall, Frank Reicher, C. Henry Gordon, Isabel Jewell, Elizabeth Allen, Eddie Nugent, Sarah Padden, Dorothy Peterson.
Director ..... Richard Boleslavsky
Play ..... Sidney Kingsley
Screen Play ..... Waldemar Young
Photography ..... George Folsey
Producer ..... Monta Bell

Paramount

"CATHERINE THE GREAT"

Cast: Marlene Dietrich, John Lodge, Sam Jaffe, Louise Dresser, Ruthelma Stevens, C. Aubrey Smith, Olive Tell, Edward Van Sloan, Jane Darwell, Hans von Twardoski, Davison Clark, Phillip Sleeman, Harry Woods, Marie Sieber, Gavin Gordon.
Director ..... Josef Von Sternberg
From a Diary by Catherine the Great
Screen Play ..... Manuel Komroff
Photography ..... Bert Glennon

"BOLERO"

Cast: George Raft, Carole Lombard, William Frawley, Francis Drake, Sally Rand, Gloria Shea, Del Henderson, Gertrude Michael, Raymond Milland, Frank G. Dunn, Martha Baumattre, Paul Panzer, Adolph Milar, Anne Shaw, Phillips Smalley, John Irwin.
Director ..... Wesley Ruggles
Idea ..... Ruth Ridenour
Story ..... Carey Wilson and Kubec Glasmon
Screen Play ..... Horace Jackson
Photography ..... Leo Tover
Music ..... Ralph Rainger

"BABY IN THE ICEBOX"

Charles R. Rogers Production

Cast: Richard Arlen, Sally Eilers, Robert Armstrong, Grace Bradley, Rosco Ates, Charley Grapewin, Richard Arlen Jr.
Directors ..... Casey Robinson and Ralph Murphy
Original ..... James M. Cain
Screen Play ..... Casey Robinson
Photography ..... Milt Krasner

"GOOD DAME"

B. P. Schulberg Production

Cast: Sylvia Sidney, Fredric March, Russell Hopton, Jack LaRue, Noel Francis, Miami Alvarez, Bradley Page, Joseph J. Franz, Guy Usher, Kathleen Burke, Patricia Farley, Florence Dudley, Jil Dennett, Erin LaBissoniere, Ernest S. Adams, John Marston, Helene Chadwick, James Cranel, Jack Baxley, Edward Gargan, William Farnum, Walter Brennan, James Crane, Gary Owen, Cecil Weston, Kenneth McDonald, Wade Boteler.
Director ..... Marion Gering
Original ..... William Lipman
Photography ..... Leon Shamroy
Screen Play: William Lipman, Frank Partos, Vincent Lawrence and Sam Hellman.

RKO-Radio

"SUCCESS STORY"

Cast: Douglas Fairbanks Jr., Colleen Moore, Genevieve Tobin, Edward Everett Horton, Frank Morgan, Nydia Westman, Allen Vincent, June Brewster, Howard Wilson, Henry Kolker.
Director ..... J. Walter Ruben
Play ..... John Howard Lawson
Screen Play ..... John Howard Lawson and Howard J. Green
Photography ..... Henry Gerard
Associate Producer ..... H. N. Swanson

"SO YOU WON'T SING, EH?"

Cast: Zasu Pitts, Pert Kelton, Edward Everett Horton, Ned Sparks, Nat Pendleton, Matt McHugh, Billy Griffith, Stanley Fields, Joe Sauers, John Qualen.
Director ..... William Seiter
Original Story ..... Aben Kandel
Screen Play ..... Marion Dix and Laird Doyle
Photography ..... Nick Musuraca
Associate Producer ..... Howard J. Green

"TRANSIENT LOVE"

Cast: Irene Dunne, Constance Cummings, Ralph Bellamy, Vivian Tobin, Kay Johnson, Louis Mason, Charles Starrett.
Director ..... John Cromwell
Play ..... Anne Morrison Chapin
Screen Play ..... Jane Murfin
Photography ..... Edward Cronjager
Associate Producer ..... Pandro S. Berman

United Artists

"THE HOUSE OF ROTHSCHILD"

Twentieth Century

Cast: George Arliss, Boris Karloff, Loretta Young, Robert Young, C. Aubrey Smith, Reginald Owen, Alan Mowbray, Murray Kinnell, Paul Harvey, Noel Madison, Florence Arliss, Ivan Simpson, Helen Westley, Holmes Herbert, Arthur Byron, Gilbert Emery, Leonard Mudie, Charles Evans, Lee Kohlmar, Glen Cavendar, Adolph Milar, Mary Forbes, Lumsden Hare, Lloyd Ingraham, Clarence Geldert, Oscar Apfel, Reginald Sheffield, Brandon Hurst, Harold Minjir, Craufurd Kent, Douglas Gerrard, Matthew Betz, William Strauss, Frank Hagney, Montague Shaw, Gerald Pierce, Leo McCabe, Leonard Jerome, Perry Vekroff, Rafael Carrio, Arthur Duravennay, Louis Van Denecker, Walter Bonn, Carey Harrison, Earl McDonald, Dureen Monroe, Des-

mond Roberts, Clare Vedera, Robert Corey, Frank Dunn, Horace Claude Cooper, Bobby LaMarche, Billy Seay, George Offerman, Murdock McQuarrie, Harold Entwhistle, Harry Allen, Olaf Hytton, Cullen Johnson, Milton Kahn, Jack Carlyle, Harry Cording, Dick Alexander, Eddie Weaver, Bert Miller.
Director .....Alfred Werker
Original Screen Play: Nunnally Johnson and Maude T. Howell.
Photography .....Pev Marley
Associate Producers..William Goetz and Raymond Griffiths

Warners-First National

"WONDER BAR"

Cast: Dick Powell, Al Jolson, Ricardo Cortez, Dolores Del Rio, Hugh Herbert, Guy Kibbee, Robert Barrat, Henry O'Neill, Kay Francis, Louise Fazenda, Fifi D'Orsay, Merna Kennedy, Mia Ichioka, Henry Kolker.
Director .....Lloyd Bacon
Play.....Karl Farkas and Geza Hercaeg
Screen Play.....Earl Baldwin
Music and Lyrics.....Harry Warren and Al Dubin
Numbers Created and Directed by Busby Berkeley
Photography .....Sid Hickox
Supervisor .....Robert Lord

"HAROLD TEEN"

Cast: Hal LeRoy, Rochelle Hudson, Patricia Ellis, Hugh Herbert, Hobart Cavanaugh, Guy Kibbee, Douglas Dumbrille, Chick Chandler, Eddie Tamblyn, Clara Blandick, Mayo Methot, Richard Carle, Charles Wilson.
Director .....Murray Roth
Based on Comic Strip by.....Carl Ed
Screen Play.....Paul Gerrard Smith
Photography .....Arthur Todd
Supervisor .....James Seymour

"UPPERWORLD"

Cast: Warren William, Mary Astor, Ginger Rogers, Theodore Newton, Henry O'Neill, Robert Barrat, Andy Devine, Dickie Moore, Robert Greig, William Gargan, Edward Arnold.
Director.....Roy Del Ruth
Story .....Ben Hecht
Screen Play.....Ben Markson
Photography .....Tony Gaudio
Supervisor .....Robert Lord

"A VERY HONORABLE GUY"

Cast: Joe E. Brown, Alice White, Robbert Barrat, Hobart Cavanaugh, Noel Madison, J. Carrol Naish, Arthur Vinton, Ann Brody, Harry Warren and Al Dubin, George Pat Collins, Charles Wilson, Snowflake.
Director .....Lloyd Bacon
Story by.....Damon Runyon
Screen Play.....Earl Baldwin
Photography.....Ira Morgan
Supervisor .....Robert Lord

"HOT AIR"

Cast: Dick Powell, Pat O'Brien, Ginger Rogers, Allen Jenkins, Grant Mitchell, Joseph Cawthorn, Grace Hayle.
Director .....Ray Enright
Original Story.....Paul Finder Moss and Jerry Wald
Screen Play.....Warren Duff and Harry Sauber

'THE LOCKED ROOM' IS JUST ANOTHER ORDINARY MYSTERY

Not Even Much Film Chance for This One

"THE LOCKED ROOM"

Play by Herbert Ashton, Jr., presented by M. S. Schlesinger and William B. Friedlander; directed by Mr. Friedlander; setting by Amend. Cast: Morton Flamm, Valerie Bergere, Harold Kennedy, Lawrence Keating, Hazel O'Connell, Robert Sloane, Jane Kim, Nena Sinclair, Jonathan Hole, Walter Gilbert, Robert Gleckler, Anthony Blair and Sam J. Park.

New York.—The only apparent excuse for the presentation of this detective mystery play seems to have been the desire of Mr. Ashton to so completely throw his audience off the track that everyone would be fooled as to the identity of the murderer, in doing which he overdid the whole thing and fooled himself. His victim is killed not only once but three times. First off, poor John Burgess is found, as the curtain rises and a knocking heard at the door to his study, shot through the chest and quite dead.

After it has been established as to the method by which he died and that it was a case of suicide to collect double indemnity insurance, and not a case of murder, since the man had no enemies and his family all loved him to distraction, the medical examiner reports that he had been stabbed to death. Sergeant Detective Ryan (played in his usual excellent fashion by Robert Gleckler) is completely stumped by this particular murder-suicide and can make neither head nor tail out of the members of the family or the servants. Ned Parker (Walter Gilbert) the insurance man, who is on the scene to eliminate the murder angle if possible, before his company is forced to pay double indemnity, joins hands with Ryan to help solve the mystery.

Making use of the trick of accusing an innocent member of the family in the hope that the real murderer will come forward to protect her, one of the sons confesses he stabbed the old gent in a quarrel. Whereupon up speaks faithful old Anna the servant who had been with John Burgess for 20 years and admits that she poisoned her master, because he was the lover who deserted her in Germany, and their daughter is the upstairs maid. Both Mother and daughter had been left out of Burgess' will.

With the crime now solved and the murderers accounted for, a sigh of relief is breathed only to have Detective Ryan turn on the insurance man at the final curtain and disclose him as the real murderer, who planted a trick gunfire device on Burgess' desk, to kill his victim mysteriously, without evidences of a gun being found, then turn in a report of suicide and cash in on a heavy commission for saving the insurance company the necessity for paying double indemnity for murder.

Played in an aura of unreality, one gets the feeling that the murdered man never was real, his family isn't real. Instead of poignant grief at Burgess' passing there is nothing but blatant, careless, surface emotion, hardly compatible with such an event in real life. All the members of the Burgess family act as if they were strangers to each other and completely mystified at finding themselves in the midst of something that doesn't concern them. There is the suspicion likewise that the police sergeant and the insurance investigator are simply on the stage to go through with the tricks and circumlocutions laid out for them by the author. Similarly too, the object of the stage director and his performers seemed pointed at a definite comedy effect, with the butler the worst offender, although the fault is not his. Aside from Gleckler, Walter Gilbert and Valerie Bergere, the work of the cast was less than noteworthy. Should the era of silent drama return one day years hence, this play would make a good jumping off place for the start of another cycle of mystery films. And that's all.

Music and Lyrics.....Harry Warren and Al Dubin
Dance Director.....Busby Berkeley
Photography .....Sid Hickox
Supervisor .....Sam Bischoff

"MERRY WIVES OF RENO"

Cast: Donald Woods, Margaret Lindsay, Glenda Farrell, Hugh Herbert, Frank McHugh, Guy Kibbee, Ruth Donnelly, Hobart Cavanaugh.
Director.....H. Bruce Humberstone
Story and Screen Play.....Robert Lord
Dialogue.....Brown Holmes and Joe Traub
Photography.....Ernest Haller
Supervisor.....Sam Bischoff

Independent Productions

Fanchon Royer

(Fanchon Royer Studio)

"STRICTLY CONFIDENTIAL"

Cast: June Clyde, Frank Albertson, Jose Crespo, John Davidson, Tynam Holtz, Stanley Price.
Director .....Breezy Eason
Original Story.....William Bloecher
Adaptation .....Jack Neville
Photography .....Ernest Miller

Eastern Productions

Vitaphone Studios

UNTITLED

Cast: Ben Blue.
Director .....Ralph Staub
Photography .....Ray Foster and Ed Dupar

Al Green Burns

Al Green is plenty burned up at Warners for not allowing him to attend the Mervy LeRoy-Doris Warner merger, after the director had picked him for the best man. Green could have attended the wedding and been back to Hollywood in time to start his next assignment, "Fur Coats," on January 8.

Movie Ushers Kick At Code Salaries

New York.—Movie ushers in the metropolitan district have complained to the Code Authority that the code is causing them a loss by setting a minimum scale of 40 cents and 25 cents an hour, or $10 for a forty-hour week.

Charles O'Reilly, of the Code Authority, admits that one large theatre chain is paying that scale, but says most of the other theares are paying the old and higher scale.

Efforts are being made here to unionize the ushers. They met with a rebuff at the Roxy, where the ushers declared they were receiving more than the union minimum demands.

Writers Guild Checking Closely on All Credits

Screen Writers Guild, in an effort to protect the interests of all its members, is keeping tabs on all exploitation by writers, demanding that a writer who has worked on a script with other writers specify collaboration.

Practise of scrutinizing all credits has been put in effect in order to offset any beefs from slighted members. Credit grabbing hogs are being brought to book wherever examples of their activity are discovered.

Added Scenes for Col.'s 'Men of Tomorrow'

Frank Borzage puts "Men of Tomorrow" back into work Thursday for three days of added scenes. Picture, which was originally titled "Paul Street Boys," has studio raving. Jo Swerling has written the added material and the same cast of twenty boys will be used for the scenes.

Burton's Next Ticket

Columbia has assigned David Burton to direct the next Carole Lombard story, which is tentatively titled "Sonata," from an original story by Jo Swerling.

Burton directed Miss Lombard's last picture for Columbia titled "Brief Moment."

Breaks for Baby Stars

MGM is giving breaks to its baby stars who appeared in "Hollywood Party." Linda Parker has been given a role in "Viva Villa" and Ruth Channing has been set for a nice role in "Men in White." Pauline Brooks is also up for good roles.

Para. East for Girls

New York.—Earl Carroll held an audition at the Majestic Theatre to select eleven girls to appear in Paramount's "Murder at the Vanities," which will be produced under his supervision. The girls picked will go to the coast.

Set Distribution for 'He'

New York.—Distribution for "He the King of Virtue," an Astor picture, will be handled by Dave Biederman and All Star Features in the Los Angeles territory.

TONIGHT

COAST TO COAST

COLUMBIA BROADCASTING COMPANY

K H J — 8:15 P. M. (Pacific Time) — K F R C

DELL CAMPO

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THE Hollywood REPORTER

Vol. XVIII, No. 43. Price 5c — TODAY'S FILM NEWS TODAY — Wednesday, January 3, 1934

'WINNIE' BLUFFS CHASE

TRADE VIEWS by W. R. WILKERSON

•DURING the last year most every studio in town has had its hands full trying to appease the annoyances of one or more of their important players who had the urge to do a stage play. Most of the producers arguing against such a jump by their important players did so with the thought in mind of not losing their services for that period, but one and possibly two were arguing with a different idea—they wanted to keep the names right in their studios and guide them away from a possible stage flop, not only the flop of the play, but the flop of the artist as well.

We had one producer tell us months ago, "There are not five persons in Hollywood who have had any success in pictures who could go to the stage and do anything that would remotely compare with their picture success and for that reason I try to keep my people here. If I thought they would be a success I would urge them to take that flyer, the stimulus would do wonders; but knowing that few if any could hit under present conditions the flop would do them untold harm."

•

A shining example of all the above is what has happened, and is happening, to "The Lake" that stars Katharine Hepburn. There are those who think that "Katy" is even a worse flop than the play, and others vice versa. But whatever the thoughts, the venture will hurt (what we consider) the greatest artist in pictures.

We know of at least ten people who tried to talk Hepburn out of the idea of returning to the stage. First she had always been pretty much of a flop before the footlights; secondly, those advisers knew that there were only a handful of people writing for the theatre and her chance of getting a good play, that would measure up to her picture success, was about a thousand-to-one shot. And, too, some of her friends KNEW she could not duplicate her picture success on the stage and wanted not only to save her the money she invested in the play, but the humiliation of a stage defeat.

•

That angle about ONLY A HANDFUL OF PEOPLE WRITING FOR THE STAGE should hold plenty of warn-

(Continued on Page 2)

Groucho Peeved

New York.—To the previously published denial that the Marx Brothers had closed a contract with Paramount, Groucho Marx now adds that the brothers are definitely through with that company. The brothers may postpone any new deal until after leaving pictures for at least one Broadway play.

NRA Labor Board Swings Into Action

The Regional Labor Board is swinging into action on studio NRA matters. Dick L'Estrange was on Friday appointed to act individually in handling all complaints prior to their being placed before the board itself.

Already, up to last night, L'Estrange had worked out settlements of disputes with Invincible Pictures, Crescent Productions and a complaint against RKO studios was well on the way to adjustment. KMTR was handled on radio matters.

Bill Rowland East To Close Columbia Deal

William Rowland, of the Rowland and Brice producing duo, left last night from the United Airport for New York. He will be gone a week, meeting Harry and Jack Cohn in the metropolis to polish off the details on the R&B distributing deal with Columbia.

Dick Wallaces Returning

The Richard Wallaces leave New York Saturday for Hollywood, according to word received by the director's representative, Dave Epstein.

Sheehan Calls For Showdown From Bank On His Contract And Wins Full Power Of Okay

The explosion that has been simmering in the Fox organization and ready to burst at any moment has been settled, and the blast has been delayed for an indefinite period. W. R. Sheehan is again the production head of the Fox lot with full power of okay on all pictures. That also includes the productions bearing the Lasky name.

On Sheehan's return here from Europe he became ruffled at the stories that he had been reduced to the head of a single production unit with

(Continued on Page 4)

Radio's 'Rio' Grabs Big Dough in N.Y.

New York.—On the last two days of a two weeks' run it looks as if the Music Hall here will establish another high mark, what with the special New Year's eve show and the town liking "Flying Down to Rio," the Radio musical.

The picture grabbed $102,000 the first week, and with the holiday week, the extra performance, it's a cinch to better the $109,000 take of the first week's run of "Little Women."

Con Conrad Marries

New York.—Con Conrad was married yesterday at the City Hall, the bride being Leona R. Zadeck, a California girl. Mickey Neilan and Dell Campo were the witnesses. The song writer was divorced from Francine Larrimore in 1925.

Herb Somborn Dies After Long Illness

Death came to Herbert Somborn, head of the Brown Derby Restaurants in Hollywood, and one-time husband of Gloria Swanson, yesterday afternoon at 1:50 o'clock at his home in Beverly Hills after a long siege of illness. Somborn has been ill for over a year and his death was the result of complications following a kidney ailment.

Following his recuperation from a recent operation he had been removed to his home from the Cedars of Lebanon Hospital and it was thought that he was on the road to convalescence when death occurred.

Somborn was 53 years old. His body will be cremated and shipped to New York, where his mother and sister reside, for the burial services.

Del Ruth and Warner Still Apart in Deal

With the completion of "Upperworld," now in production, Roy Del Ruth winds up his ten-year association with Warners. Director and studio have not come together on a new deal.

Lasky Goes East

Jesse L. Lasky leaves for New York on January 10 for a three-week business conference. Producer hopes to return to the Fox lot on February 2 to get started on his first 1934 production which will be "Grand Canary."

Cohn Brothers Bereaved

New York.—Funeral services will be held today at Park West funeral chapel for Mrs. Bella Cohn, mother of the Columbia executives. Harry Cohn flew east for the services.

Erik Charrell Arrives

New York.—Erik Charrell arrives today on the Ile de France on his way to Fox for a one-picture deal.

ROGERS, OF STANDARD OIL, STARTS OWN PIC COMPANY

New York.—Some of the biggest money the picture business ever saw is coming in with the formation of Fairhaven Productions by H. H. Rogers Jr., son of the famous Standard Oil magnate. William Alexander, film veteran, is associated as vice president and general manager.

The new company will produce special attractions only and employ new technical processes devised by Rogers. One device claimed is a method by which a picture can be transferred to a screen simultaneously with its being photographed. Figure that one out.

Grant Peeved By Demands of Para.

London.—Cary Grant is bewilderedly trying to figure whether he came here for a holiday or for hard work and has finally decided the only answer is to get back home as soon as he can. Paramount has been running the actor ragged with demands that he make personal appearances, and this on top of a minor operation and a siege in a nursing home.

WM. A. SEITER—directing—"SO YOU WON'T SING, EH?"

THE Hollywood REPORTER

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ROBERT E. WELSH.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.

Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

GOLDWYN'S 'SCANDALS' IS DOING BOX OFFICE TRICKS

New York.—The Samuel Goldwyn-United Artists production of "Roman Scandals" is doing box office tricks that are most strange to this picture business—that is, strange based on the past three-year grosses.

At the Rivoli here, after knocking over a record-breaking first week, the picture rang up a sensational single day, Sunday, with a special performance at midnight. The day's take was $11,814.

In Philadelphia U. A. was forced to take over the Aldine on a weekly rental basis because of their inability to get together with Warners on a split. The house has averaged less than $4,000 a week for a long period. "Scandals" has done an average of $3,700 A DAY since the opening.

The United Artists in San Francisco clicked off $15,200 the first week, over $3,000 better than the "Kid From Spain" in the same spot when it was charging 25 per cent more admission.

Seven houses of the Poli chain in New England, sought permission and were granted the privilege of running the picture for one show New Year's Eve. The seven were sold out completely before the houses opened and in four spots that many additional theatres were opened to take care of the slough business with the result the chain reported a take of $14,110 for the single performance.

Chicago and Milwaukee are doing sensational. In Chicago the picture got a bad start but has picked up and is topping anything that has been in the house for the past year.

Wellman Slated For 'Barbary Coast' Pic

Samuel Goldwyn is negotiating with Twentieth Century for the loan of William Wellman to direct the Gary Cooper starring vehicle "Barbary Coast."

Wellman is now on a loan to MGM to direct "Streets of New York" for the David Selznick unit and will not finish there for five weeks yet, at which time he will go to Goldwyn if Zanuck has no assignment ready for him.

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RAMBLING REPORTER

Charlie Beahan and Sidney Fox have separated after a year and four weeks of married life; Sidney has moved to a hotel and Charlie is in the Bel Air Mansion. . . . Anyone with a spare cot (or umbrella) could have made a fortune at Palm Springs over the week-end . . . and how are the leaks in YOUR roof? . . . Major G. C. L. Black of London was in town looking over the sights of Hollywood. . . . You'll be glad to know that Eddie Sutherland is getting along swell. . . . The Al Newmans are doing nicely, too, after the birth of their new baby boy, who arrived Christmas eve. . . . Eddie Mannix entertained a gang of twenty or so at Caliente—and the Jimmy Graingers struggled along with some fifteen guests. . . . Nils Asther, the John Miljans, the Clark Gables, Betty Compson and the bridegroom, the Allan Dwans, Junior Laemmle among those across the border—and they lost more than the time!

•

Do you know what producer at a major studio is now dragging chorus girls along with him to story conferences? And the GIRLS are complaining! . . . The Frank Joyces are St. Moritzing—but will be back any year now. . . . We have word from New York that Kenneth McKenna knew absolutely nothing about his separation from Kay Francis until he read it in the papers! . . . The William Gargans started out for San Francisco to spend New Year's, met up with the Sam Jaffes in the Derby—and got talked into hopping a plane for New York that same night—of course, without Sam, who's pinch-hitting at Columbia. . . . Natalie Keaton leaving for a visit to Norma Talmadge in Palm Beach any minute.

•

George Marshall, big laundry man about town, and Monte Brice leaving for N'Yawk tomorrow. . . . The Harry Joe Browns (Sally Eilers), the Milton Brens, Mrs. Jules Mastbaum, Eddie Buzzell, Bob Riskin, Glenda Farrell, the Felix Youngs, the Dick Rodgers, Lupe and Johnny Weissmuller, who went swimming in the rain regardless, among those who risked their all at the Dunes over the week-end. . . . All the tennis playing was done indoors with chips!

And add to the Caliente gayety—Harry Rapf, Bob Leonard, Hal Wallis much in evidence with Louise Fazenda, Harry Beaumont, Adrienne Ames and hubby, Guy Kibbee, Oliver Hardy. Guy, they tell us, showed them how to play blackjack. . . . And though Clark Gable was with the missus the witching midnight hour that brought in the New Year saw some two score women lined up for a kiss—and they got it.

Tashman Going To N.Y. For a Picture

New York.—Lilyan Tashman has been signed by Chester Erskine for the role of Nellie Bly in "Frankie and Johnny," to go in production in early February at the Biograph studios.

Moss Hart is doing the script and Helen Morgan will have an important role.

Para. Tags Joan Marsh

Joan Marsh was signed yesterday by Paramount to a long term optional contract. The player has no immediate assignment, but with several pictures starting within ten days the studio plans to place her quickly.

Tradeviews

(Continued from Page 1)

ings to our bets who want to "return to the theatre." If they must return, they should be assured of a good vehicle and have others than themselves sit in on the judgment of what is good and bad.

We brought this question to the attention of Sam Harris, the most successful manager in the theatre today or yesterday, and Sam said, "Other than their box office pull, because of their pictures, I would not give you a nickel for any star in pictures for a play. The stage and the screen are two entirely different mediums of expression and it does not follow that a success on the screen can hit in the theatre and there is a lot of truth to the other side. When a competent stage artist gets the feel of pictures it has a tendency to ruin him for stage purposes."

Bernie Hyman Supervisor On 'Cat and the Fiddle'

Seymour Felix is anxious to have a correction of the story in yesterday's Reporter that he was slated to supervise the taking of added scenes on "Cat and the Fiddle." Bernie Hyman, original producer of the picture, is still supervising on the new work, and the story was entirely an inadvertence.

Monckton Hoffe Is Here

Monckton Hoffe, English writer, arrived in Hollywood yesterday to fulfill his one-picture engagement for the Irving Thalberg unit at MGM.

WILLIAM MORRIS AGENCY, Inc.

WISHES TO ANNOUNCE THE

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January 1, 1934 323 Taft Building

'ALL OF ME' IS FOR CLASSES: MONO'S 'WOMAN'S MAN' GOOD

Raft, Mack And Dialogue The Tops

"ALL OF ME"
(Paramount)

Director .....James Flood
Original.....Rose Albert Porter
Screen Play.....Sydney Buchman and Thomas Mitchell
Photographer .....Victor Milner
Cast: Miriam Hopkins, Fredric March, Helen Mack, George Raft, William Collier, Sr.

In spite of the fact that a rough—very rough—print of Paramount's "All of Me" was shown at preview, the picture shows pretty definite earmarks of being a good show.

At any rate, it's different, with a shining new plot, a new method of telling a story, and superb direction on the part of James Flood.

The thread of the story is extremely tenuous—almost frail, but it is interpreted by a robust mood and treatment that save it from petering out into thin air. Wherein it is doubly clever, for while the mental conflict, the intangible drama of the thing will appeal to the intelligentsia and be way over the average head, there are enough melodramatics to entertain almost everybody.

It is the story of the struggle between a man and a girl—Fredric March and Miriam Hopkins. Desperately in love with each other, she is nevertheless afraid of losing in marriage the happiness they have now. He argues: "I'm not offering you happiness. I'm offering you hardships, adventure—and love."

There the matter stands—while George Raft and Helen Mack, in their own tragic, profound, courageous love, illustrate what March means, while the audience (and March and Hopkins) look on. It is clever—extremely so, and, as said before, well directed.

Helen Mack and George Raft are the real stars of the picture. Both of them rate raves for their work. Miss Hopkins handles her difficult role with her usual excellence, but March is handicapped by very unbecoming waved hair and quite a group of mannerisms. However, at moments, he is splendid.

Syd Buchman and Thomas Mitchell wrote the story, and Victor Milner handled a clever camera. The dialogue is exceptionally fine.

The picture, because of its radical deparature from formula, probably won't be a howling success anywhere. Audiences which go for thrillers, westerns and slapstick shorts will probably twiddle their thumbs until it's over But it will be talked about and remembered, and the stock of Raft and Helen Mack—especially Miss Mack—will be boosted higher than ever.

Carmel Myers with Vallee

Carmel Myers has been set in for guest star on the Rudy Vallee Fleischmann hour this Thursday, an unusual tribute in that she is the first guest star to be asked for a repeat appearance. Miss Myers appeared on the program when in the east.

Postponed

Warners planned definitely to make a test of Cliff Montgomery, star of the Columbia football team, yesterday, but after one look at the boy's face following a Rose Bowl afternoon in the mud the test was postponed indefinitely.

$30,000 Settles Col.-Borzage Deal

Frank Borzage and Columbia have settled their differences regarding the price to be paid the director for his services in directing "Man's Castle" and "Men of Tomorrow," originally "Paul Street Boys."

Borzage signed a ticket that would give him the option of accepting $100,000 for the two pictures as straight salary or $50,000 salary and a cut on the grosses of both. And he decided on the latter before starting work.

Having finished both pictures, Borzage suggested that Columbia buy out his participation and the deal was closed with a $30,000 cash payment, giving him $80,000 for his work instead of $100,000 had he decided to accept the straight salary.

Zanft on Way For Tie-in with Agency

New York.—The object of Major John Zanft's trip to Hollywood at this time is to complete the details of an agency affiliation on which he has been working. It is understood that he will join forces and take a large cut-in with one of the big tenpercenters in the film capital.

After getting himself established, he is expected to divide his time between Hollywood, New York and London in the interests of his organization.

Para. Signs Clarke At Eleventh Hour

After resigning itself to placing "Man Who Broke His Heart" into production today without a leading woman, Paramount succeeded late yesterday to put through a fast deal with MGM for the loan of Mae Clarke. Carole Lombard had previously begged out of the assignment.

Preston Foster, Victor McLaglen, Alison Skipworth, David Landau and Mischa Auer go to work today under William Cameron Menzies and George Somnes' direction. Al Lewis is the associate producer.

Radio After Swanson For 'I Love an Actress'

Radio wants Gloria Swanson for the lead opposite Gregory Ratoff in the latter's story of his life titled "I Love an Actress." She will play the role which Lenore Ulric was signed for if she accepts. Elissa Landi is also being considered for the part.

Program Job Nicely Written and Megged

"A WOMAN'S MAN"
(Monogram)

Direction.....Edward Ludwig
Original.....Adela Rogers St. Johns
Adaptation .....Frances Hyland
Photography.....Joseph A. Valentine
Cast: John Halliday, Marguerite de la Motte, Wallace Ford, Kitty Kelly, Jameson Thomas, Tom Dugan, Billee Van Every, Wallis Clark, Don Douglas, Leigh Allen, George Mayo, Harry Green, Jack Perry.

Plenty of entertainment has been packed into this Monogram picture, the kind of entertainment that is sure to please nearly any type of audience. Expertly performed, the story is consistently amusing with the single exception of its routine ending. The excellence of what has gone before leads an audience to expect a unique twist at the finale, and, when the addle-brained movie star goes into a conventional clinch, there is a distinct let down. Since this was a first preview we can figure that Producer Ben Verschleiser will have time and opportunity to whip this finish into a shape worthy of the rest of the job.

Marguerite de la Motte plays the selfish, empty-headed star and delivers a whiz of a performance that will cause a lot of people to wonder where she has been these many moons. John Halliday is his usual suave self as the director who, for love of the woman his star has once been, protects her from the knowledge that she is slowly but surely slipping. Kitty Kelly is her other friend, once her room-mate in the early days, now her secretary and companion. It is a part that affords much hard-boiled, wise-cracking comedy in which this Kelly gal scores.

Wallace Ford, in the role of a prize-fighter whom our movie light picks up as a plaything, suffers through no fault of his own. It is a bit of miscasting and the film would benefit by cutting out as much as possible of the ring scenes. The inadept fight stuff only interrupts a story that has been built entirely around the lady in the case. The punch is in the fact the boy with the championship in his grasp allows himself to be knocked out to spite the woman. More should be made of the situation and the actual fight merely suggested. After all, folks are likely to remember a guy named Baer.

The direction of Edward Ludwig maintains a nice pace. Story, too, is commendable, particularly for its many laugh lines. With a new ending it would be even more commendable. Joseph Valentine is credited for the better-than-average photography.

You haven't a heavy name cast to help you sell this picture and the title needs more than a bit of explanation. The original name was "Great God Fourflush," a far better label. The Hollywood angle is perhaps the best, for it depicts a Hollywood the majority of fans believe they know. Once you get them in, the picture will not disappoint.

Yesterday in NEW YORK with HELEN G[illegible]

The old Biograph Studios reopened in a blaze of glory this week under the auspices of Harry Goetz and H. J. Yates and really the new version of that studio does the ghosts of yesterday proud. Two gorgeous sound stages, completely soundproofed and glass inclosed so's two different companies can work at the same time apart or together. Dressing rooms that are spacious and airy and not too reminiscent of hospital waiting rooms. Nice wood-paneled offices and enough plans to keep them busy for a long while or until some one else can think up some bigger and better ideas. Above all, the place is so clean that it will take years to acquire any dirt at all with some old fashioned tradition in it. Helen Morgan, Chester Erskine and Jack Kirkland were on hand on account of it will be their combined work that will inaugurate the new studio. Arthur Cozine of the old guard is in charge of something or other up at Biograph and D. W. Griffith sent a long telegram wishing every one well and regretting the fact that he couldn't be on hand to do honor to the old place.

•

Gene Raymond, in town for a couple of days before sailing, hadda cocktail party for the members of the press which was really very amusing on account of the lad has worked in so many pictures for so many different companies that it looked like a convention of publicity writers, all of whom had a perfect right to try to crash in on the benefits of this particular kind of publicity. Fox, Columbia and Radio all having opuses featuring Gene, they were all there to see that each one was done right by.

•

And speaking of interviews. It seems that the last time Leslie Howard was in town, just before sailing for England, he gave out for the interviewers while lying in bed in purple pajamas. And the pajamas had a cute little trick of opening wide at the throat, thus revealing one amulet strung around the Howard neck. Whereupon each girl cooed over it and asked what it was and Howard was forced to break down and confess that it was from his mother and he's never taken it off since she gave it to him. Well, Howard is back and the interviewers are clamoring for time just to see what's gonna happen this time.

•

A bunch of the boys were seated around a table the other evening discussing a certain star and wondering what had happened to her in her last coupla pictures because instead of being so vivid and alive the gal has suddenly gone deadly dull and elegant. And one feller up and said he guessed instead of playing the part the picture called for she had suddenly decided to play audience reaction instead!

Spewack Duo Returns

Sam and Bella Spewack returned to town Saturday from a three months' vacation in New York. Writers go on the script of "Soviet" at MGM.

Indies Refuse Hays' Request To Censor

New York.—"Nay! Nay! Mister Hays," said the independents to a request this week that they allow the same censorship board that works on the majors' advertising to handle theirs.

The Federation of the Motion Picture Industry, the indie producers and distributors organization, figures they can handle their own problems and have appointed their own committee of watchdogs. Harry Thomas, Charles Glett, Eddie Golden and H. Gluckman make up the committee.

Binyon-Butler Did the Job

Claude Binyon and Frank Butler have done the screen treatment for "Should Ladies Listen," which Douglas MacLean will produce for Paramount, a fact that Doug is anxious to have published so that he doesn't get credit for more than he is doing.

Sheehan Bluffs Chase

(Continued from Page 1)

no more authority in Fox productions than Lasky, Rockett and other producers. He demanded a showdown. He went to Kent and Kent passed the buck on to the Chase board looking after their picture interests. On reaching that point Sheehan reminded them that he holds a contract giving him prior rights to the contract they signed with Jesse Lasky, granting the latter non-interference with his productions. Sheehan demanded the full force of his contract or that Chase settle with him on the basis of the unexpired term of the ticket which had $3,000,000 more to run.

Chase has little thought of settling any contract. They tried that during Tinker's term, with very bad results. So they decided to recognize the full spirit of Sheehan's papers and so advised Lasky, who is understood to have wired, "That's okay with me."

The set-up now is that Sheehan is the boss, that Lasky, Rockett and all other producers must take orders from him, receive his okay on every production, etc., etc.

It is understood that Sheehan, knowing of the terms of the Lasky deal, has been laying low waiting for the full flop of Lasky's efforts and although the Lasky pictures have not set the world on fire they have done a better business and have given Fox whatever legs it still has to stand on. Finding that Lasky's operas were improving instead of flopping, Sheehan demanded this showdown.

It is felt that Lasky reasons that the whole burden is now on Sheehan's shoulders, that if he interferes with his pictures in this new set-up, as much as he did when he was not supposed to have any interference, that the full responsibility for this interference will be credited to Sheehan. Then what?

Lasky has two more years to run on his Fox ticket and the story that has been going the rounds that he would go to Radio was more gossip than fact, with insiders having the opinion though that Jesse would not permit himself to be placed under the domination of Sheehan and as a result would leave the company. If he did Radio was waiting with an offer.

Frank Geraghty Dies

Frank Geraghty, well known assistant director, lost his life in Sunday's storm. The family is left destitute. Dick L'Estrange, of the Assistant Directors and Scripters union, is handling a collection. Universal and Columbia employees have responded generously. Here's a chance to remember a pal.

Warners Host To Victorious Lions

"The greatest time we've had on the trip outside of winning the game," said the Columbia football players and New York news writers after yesterday at Warners' studio. The boys had a lunch, entertainment, intimate chats with the stars, and eye-opening visits to big sets. The affair was keyed to the proper spirit to make the boys feel at home, and they did.

Bill Koenig was a genial host in the absence of Jack Warner; Lou Little and Howard Jones headed the guests; Dick Powell, Frank McHugh, Guy Kibbee and Vince Barnett entertained, and Busby Berkeley showed himself a "reg'lar" by welcoming the visitors to the tricks of the famous "Wonder Bar" minor set.

Two Stage Offers Start Schildkraut's New Year

The New Year started off auspiciously for Joseph Schildkraut with two wired offers for the New York stage. The Theatre Guild wants him for a John Wexley play and the Shuberts for a play based on the romantic life of Chopin.

The player had to turn down both offers because he goes to Columbia on his starring contract immediately after completing his role in "Viva Villa."

MGM Talks New Deal To Rouben Mamoulian

MGM is talking with Rouben Mamoulian to remain on that lot on a several picture deal or a term contract as a result of his work on "Queen Christina." If a deal is worked out it is understood that the assignment of the direction of the next Greta Garbo picture, "The Painted Veil," will be handed him.

Twelvetrees To Fox On One-Picture Deal

Helen Twelvetrees was signed yesterday by Fox on a one-picture deal to play the feminine lead in "All Men Are Enemies," which will be directed by George Fitzmaurice. Production is scheduled to start this month. The William Hawks agency made the deal.

Joan Wheeler Here

Joan Wheeler, who was signed in New York by Warners because of her work in "Growing Pains" on the Broadway stage, arrived here yesterday and starts work next week in a featured role in "Hit Me Again" with Ricardo Cortez and Bette Davis. Robert Florey will direct.

Wynyard on Long Termer

MGM yesterday signed Diana Wynyard to a new long term contract. Her next picture will be "Vanessa," based on the novel by Hugh Walpole.

Para. Director on N.Y. Indicted List

New York.—Frank Bailey, one of Paramount's directorial board, headed a list of prominent men indicted here yesterday in the Realty Associates Inc. case. Three indictments alleging conspiracy to conceal and transfer assets were returned against the group.

In addition to Bailey the others include: William M. Greve, president of New York Investors Inc.; F. T. Pendler, head of Allied Owners Inc.; W. H. Wheelock, president of the Prudence Company.

Spence Quits at Fox To Free Lance Again

Ralph Spence is again back in the free lance field, having completed his short term deal with Fox for the writing of "Mr. Skitch" and comedy scenes and dialogue for the Fox Follies.

The writer will go east to settle a newspaper deal before taking up picture offers.

Lasky Signs Nicholls

Jesse Lasky yesterday signed Dudley Nicholls to write the screen play of the A. J. Cronin novel, "Grand Canary." Frank Tuttle will direct and Warner Baxter has the male lead. No others cast as yet.

Bill Otto Joins Gill

William Otto, recently with the Small-Landau office, has tied in with William S. Gill agency.

Set NRA Scale For Studio Script Clerks

Dick L'Estrange of the Assistant Directors and Scripters Union, acting for the Regional Labor Board, went into session with Pat Casey for the producers and came out with an agreement on script clerks which guarantees them a 54-hour week and a minimum of $40.50. However, wherever script clerks have been receiving above that figure their past salary remains the scale.

Under the agreement script clerks will also receive time and a half for overtime on Sundays and holidays.

More difficulty was found in working out the second assistants' scale, but this is expected to be settled by Saturday.

Barbara Blair Here From Networks to Join Vallee

One of the higher-bracket broadcasting stars of the East, Barbara Blair, arrived in Hollywood yesterday to take part in the next Fleischman Hour, Thursday. The Edington-Vincent office set her for the broadcast, which is her ninth, a record for repeats on the hour.

Star just completed a year's contract with Standard Oil and is due to take a flier in pictures.

Joe Weil on the Job

Joe Weil, for the past several years Universal's director of exploitation in New York, arrived by plane today to take up his new position here as assistant to Carl Laemmle Sr.

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HARRY DE SHON
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CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XVIII, No. 44. Price 5c. TODAY'S FILM NEWS TODAY Thursday, January 4, 1934

EUROPEAN PROSPECTS

TRADE VIEWS by W. R. WILKERSON

•BUSINESS is getting better. Very much better.

Reports from all over the country indicate a gain of better than 25 per cent during the past two weeks. Considering the bottom that was hit during the first two weeks of December, this is not much of a business, BUT IT IS AN IMPROVEMENT.

We have had quite a few letters in the last few days from exhibitor friends scattered throughout the country and EVERY LETTER is filled with anticipation of better business for 1934. Each correspondent is 100 per cent for the Roosevelt administration and believes if the President is given even the least bit of help, his new deal will turn into a GOOD DEAL and this country will jump back to its feet.

•

Of course the business being done on "Roman Scandals" is nothing short of phenomenal and a lot of the boys are greeting the reports with, "Lucky Goldwyn," and we resent it. Goldwyn is a SHOWMAN, one of our best producers and a credit to the business. He goes out to make the best picture it is possible to make regardless of the cost. He gambles his whole wad to get a fine picture and if the finished product fits in to that qualification and does business, it's not luck, it's BRAINS backed with a determination to produce ENTERTAINMENT.

•

If most of our other producers would take a few sheets from the production guide of Goldwyn, our industry would be in much better shape. Most of our studios start and finish on the wrong foot. Of course no one can determine the qualities of a picture until it is finished, but where Goldwyn takes his product back after his "dress rehearsal" and tries to improve it, the other studios trim a few feet here and there and ship the print. They won't go after a better picture, when that betterment would only cost an additional few thousand with a possibility of getting a hundred times that amount back as a result of the expenditure in addition to contributing a GOOD PICTURE.

Yes, it's not luck with Goldwyn, it's good producing backed by SHOWMANSHIP.

Erpi's Hands Off

New York.—J. E. Otterson declared today that as far as Erpi is concerned there will be no interference in the management of Loew's Inc.

Miller Would Alter Howard Contract

Trouble arose on the Warner front when the Leslie Howard contract was submitted to Gilbert Miller, to whom the star is under long term contract, who has the right to approve or disapprove of any picture contracts the star signs.

Miller wants the Warner contract to state that Howard has the right to make one picture a year in London as long as the Warner contract runs. The deal is being handled by M. C. Levee.

Kobler, N. Y. Publisher, Will Visit the Coast

New York.—A. J. Kobler, publisher of the New York Daily Mirror and one of the key men in the Hearst organization, will leave for the coast today.

Among the film folk who boarded trains yesterday were George O'Brien and Arthur Hornblow. Mrs. Ad Schulberg leaves today. Claire Trevor, Fox player, leaves Friday.

Mock To Fox East Post

John Mock, assistant to Julian Johnson, Fox story editor, leaves in the near future to take over the concern's New York story department. Mock fills the spot vacated by D. A. Doran's resignation.

Wanger Buys N. Y. Play

New York.—Before departing for the coast Walter Wanger closed a deal getting for MGM the rights to the play "All Good Americans." Purchase price is reported at $20,000.

America Will Have to Pick and Choose for Europe to Hold That Market. 1933 Most Profitable

Paris.—If America is to continue its hold on Europe, they will have to use this market for the best of their pictures and keep the rest of them on the other side of theAtlantic. Too many poor pictures and not enough good ones will crimp the fat profits that have been taken out of Europe during the past 12 months.

That, in a nutshell, is the prospect for this side for 1934 insofar as the Hollywood product is concerned. The American stars and their product are still supreme on this side, but England is coming along fast; Germany is findtheir mistakes; France will make better pictures during the coming twelve months and other European production centers give every indication of concentrating on better pictures.

There is little doubt but what each and every country deeply resents all the money that is going into the American exchequers for motion picture entertainment and will offer ev-

(Continued on Page 6)

WB Lift Option On Sam Bischoff

Two weeks before his option was due, Warners yesterday informed Sam Bischoff that the company is exercising its option on the associate producer's contract.

During five months he finished six pictures and has three in work. Latter are "Merry Wives of Reno," "Hot Air" and "Fur Coats."

Briskin Back on Job

Sam Briskin, Columbia production chief, returns today from his European trip and will resume his duties immediately.

Boom on for Writers As Pic Rush Starts

Activity among the majors for writers has taken a sharp upturn, every major studio canvassing the field for first-string scenario men. Boom in writers is occasioned by large preparing schedules at each plant, the script boys getting the first call.

Demand for writers is regarded as the first indication of the impending big push in production. Agents about town spent the most of last week sending wires to their eastern affiliates to dig up possible scenarists from the magazine, book writing and newspaper fields. Latter, it is claimed, are the easiest to sell.

Harmon-Ising Cartoons To Get MGM Release

New York.—A deal is expected to be closed in a day or two for Harmon and Ising to make "Bosco" and other cartoon subjects for MGM.

Harmon-Ising made these subjects for some time for Leon Schlesinger, who released through Warners.

MacKenna on N. Y. Stage

New York.—Kenneth MacKenna has been engaged by Richard Aldrich and Alfred de Liagre Jr. for an important role in "By Your Leave," the comedy by Gladys Hurlburt and Emma Wells, which will be presented here the week of January 22. Others included in the cast are Dorothy Gish, Howard Lindsay and Ernest Glendinning.

Guild Election Tonight

The Writers Guild meets at 8:30 tonight in the quarters of the Writers Club to elect a new executive committee. Slate put forth by the board lists Courtenay Terrett, Seton Miller, Wells Root, Gladys Lehman, Horace Jackson, John Lee Mahin, Ray Schrock, Gene Markey, Austin Parker and Helen Thompson.

N. Y. INDIE THEATRES IN COURT FIGHT OVER CODE

New York.—At least one important exhibitor organization is fighting to the last ditch before taking on the obligations of the NRA code.

The Independent Theatre Owners Association here, headed by Harry Brandt, lost a fight with Local 306 yesterday when the courts granted the operators' union an injunction prohibiting the indie theatres from running in violation of the code's forty hour rule pending a trial of the issue January 24.

The theatre men based their opposition on the ground that the NRA code is not yet a part of the law of the state of New York and is therefore inoperative.

FUZZY KNIGHT "makes a grand character out of Bucko" in Paramount's "Last Round-Up" MANAGEMENT SMALL-LANDAU CO.

THE Hollywood REPORTER

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ROBERT E. WELSH.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

THE LOW DOWN

The local deluge caused a lot of minor tragedies along with the major havoc. It will cost Richard Dix thousands of dollars to repair damage to his ranch near Ventura. And the beautiful hillside gardens and terraces up at Ramon Novarro's house were completely washed away—they had just been finished—but they're just a smudge of mud now. And C. Henry Gordon is one of the many who can check off a car as lost—only Gordon lost two of 'em and in the same garage, which was accommodating around eight feet of water over the week-end.

•

Just heard a prize crack which comes as an amusing climax after all those stories about the battle between Katharine Hepburn and that self-styled genius, Jed Harris. Someone heard that Sid Grauman wants the imprints of the Hepburn's feet for the entrance to his Chinese theatre. And the same someone suggests that Sid merely send for the seat of Jed Harris' pants!

•

Bert Collins is now collaborating on the script of "Tudor Wench," but Marie Antoinette would turn over in her grave if she knew all the things that he knows about HER! For no particular reason, Collins is a walking encyclopedia about the "let 'em eat cake" girl, and owns hundreds of pictures, prints and books about the beauteous queen. The fact that most actresses usually get the Antoinette coiffure all wrong when they impersonate her, gives Bert a nervous breakdown whenever he thinks about it—which is constantly!

•

Randy Scott and Vivian Gaye are back in town. They snuck in quite quietly—so they've had a few quiet dinners in the past few nights, which is just "the effect they were striving for." They'll be married any minute.

•

You'd be cheered up about the folks in this business if you could hear the way the crews on the various lots are responding to the appeal for help for the family of Frank Geraghty, veteran assistant director, a flood victim. Dick L'Estrange is handling the funds, if you want to know where to call.

'FOUR FRIGHTENED PEOPLE'? RADIO'S 'TWO ALONE' DULL

Unbelievable Yarn Set In The Jungle

"FOUR FRIGHTENED PEOPLE"
(Paramount)

Director.....Cecil B. DeMille
Original.....E. Arnot-Robertson
Screen Play.....Lenore Coffee and Bartlett Cormack
Photography .....Karl Struss
Cast: Claudette Colbert, Herbert Marshall, William Gargan, Mary Boland, Leo Carrillo, Chris Pin Martin, Joe De La Cruze, Delmar Costello, Minoru Nishoda, Tenu Shimada, E. R. Janadas, Tetsu Komai.

Cecil DeMille or Paramount or the authors of "Four Frightened People" evidently started with the idea of giving the public a portion of everything they wanted in the preparation and production of this picture, but they finished with something we believe few of those people will want. It's a hodge-podge that has its moments, but right in the middle of that moment, and right at a time when you believe the production has finally found itself, you are shifted to another side of the conglomeration with the resultant lack of interest and the question, What are they trying to prove?

The picture has romance, comedy, melodrama, thrills, suspense, tragedy and all the other forms of story telling that have been used to fashion entertainment. This is sprinkled with good and bad acting and directing, mounted on jungle background, with all the animal noises of that jungle to remind you that the people are really in a jungle trying to escape a zone ridden with cholera and jungle fevers on the one side and attempting to reach civilization on the other.

Those four, at times, frightened people, plus a guide, plug along for days and days; at the end of some, they are so tired, thorn cut and weary that they sit down and have a game of bridge to keep them from sleeping and getting their rest for the plod on the morrow; and on other occasions they just sit and fight and give each other tongue lashings. The women still retain all their feminine attractiveness while the men are cut and bruised, their clothing torn, from their travel.

It is one of the most unbelievable yarns that has ever been concocted for screen purposes, even worse at times, than the now extinct serial. But there it is, have a look at it and you might too ask yourself the question—what are they trying to prove?

The people who were supposed to be frightened were Claudette Colbert, Herbert Marshall, William Gargan and Mary Boland, wearing a Pomeranian on her arm. Leo Carrillo was the guide and the supporting players were made up mostly of natives. Many of the scenes were shot in Honolulu. The picture was directed by Cecil B. DeMille, who found props for a bathing sequence, even in the midst of the jungle. The picture was expertly photographed by Karl Struss. The story was written by Lenore Coffee and Bartlett Cormack from an original of E. Arnot-Robertson.

Borzage Got $105,000 From Col., Not $80,000

The story in these columns yesterday regarding the Columbia-Borzage settlement was a little screwy. Borzage received a total of $105,000 and not $80,000 for directing "Man's Castle" and "Men of Tomorrow."

On "Man's Castle" the director elected to take $25,000 and a 50 percent cut of the gross profit instead of a straight $50,000 salary. The settlement gave Borzage $30,000 for his 50 percent on that picture with his election to take a straight $50,000 for the second picture.

Studios Going in Strong For New York Stage Casts

Studios' yen for New York stage players is growing. Columbia in making "Twentieth Century" is lining up tests of the play's original Broadway cast. Jesse L. Lasky, at Fox, is planning on using the entire New York cast of "Springtime for Henry" in the picture version.

Columbia is testing Etienne Girardot and discussing Joseph Crehan, Jimmy Spottswood and Matt Briggs. Lasky has thus far set Leslie Banks and is seeking to borrow Helen Chandler from Radio.

Stein Will Look Over Coast Radio Prospects

David Stein, of the Music Corporation of America, who is in Los Angeles in connection with the Guy Lombardo coast tour, announces plans to give auditions while here to local stage, screen and radio talent.

A dozen of the nation's biggest orchestra leaders now on national hookups are under the MCA banner.

Roach Assigns Harris

Henry Ginsberg, business manager of Hal Roach Studios, yesterday signed Ray Harris to work on the screen play of "Babes in Toyland." Harris was formerly with Paramount and more recently wrote a treatment of "Girl Meet Boy," the Vina Delmar story, for Radio.

Eddy on New MGM Deal

Nelson Eddy signed a new term contract with MGM yesterday before leaving on his concert tour throughout the country. He will return in the spring and will likely play the lead in "Prisoner of Zenda."

Milestone Starts Jan. 15

Lewis Milestone will put "Red Square" into production for Columbia January 15 after about six months of preparation on the picture. Laurence Stallings has scripted. No cast or director set as yet.

Al Rosen Returns

Al Rosen is due in today from New York with plans to proceed with "Mad Dog of Europe." Producer-agent has discovered a player who is Adolph Hitler's twin to take the leading role.

Drab Tale Buries Director and Cast

"TWO ALONE"
(Radio)

Director .....Elliott Nugent
Author .....Don Totheroh
Adaptors.....Josephine Lovett and Joseph Moncure March
Photographer.....Lucien Andriot
Cast: Jean Parker, Tom Brown, Zasu Pitts, Arthur Byron, Beulah Bondi, Nydia Westman, Willard Robertson, Charley Grapewin, Emerson Treacy and Paul Nicholson.

Making a heroic effort to get back to the soil, RKO-Radio fails to do hardly more than scratch the ground with "Two Alone."

This picture, which started out as "Wild Birds," is not the least entertaining picture ever made, but it will never be fodder for the box office. It is rarely unconvincing, totally sentimental, wholly unimportant in all departments, and it would be extremely depressing if it carried any weight.

It is the story of an orphan girl, a slavey on a farm, and a runaway boy from the reform school, who is caught by the farmer and forced to toil drearily. The two love each other drearily; they are drearily persecuted by the farmer and his wife, and it is only by the grace of the adaptors on Don Totheroh's story that they do not end drearily.

Jean Parker, as the girl, is photographed beautifully and offers, at moments, a fine, young, innocent appeal. Tom Brown is rather stiff as the boy. Zasu Pitts has a very small role; Arthur Byron is so mean as the farmer that he can't be swallowed even with a gallon of salt; and the same goes for Beulah Bondi. Nydia Westman is perfectly cast as the whining, disagreeable daughter, contributing more than anyone else in the way of genuine acting. Charley Grapewin plays the character of an old, slightly insane dodderer, and Emerson Treacy and Paul Nicholson have small roles.

Elliott Nugent struggled nobly with the direction, but failed to overcome the fundamental dullness of the story; Josephine Lovett and Joseph Moncure March did their best with the adaptation, and Lucien Andriot photographed it well.

With no names, a definitely stark and unreal story, and no humor at all to liven the thing, "Two Alone" is a poor bet in any community. Drab, dull, dreary.

Union Opens Wash. Office

Washington. — The IATSE has opened offices in Washington at the Hamilton Hotel. Louis Krouse, executive assistant to William C. Elliott, will be in charge.

'U's' Casting Problem

With the time for casting drawing near Universal is reported trying to borrow Manny Cohen from Paramount for the lead in "Little Man—What Now?"

GOLDWYN'S 'NANA' IS A HIT; ANNA STEN A GREAT BET

Perfectly Produced, Directed and Acted

"NANA"
A Samuel Goldwyn Production

Direction .....Dorothy Arzner
From the Novel by.....Emile Zola
Adaptation by.....Willard Mack
and Harry Wagstaff Gribble
Photography .....Gregg Toland
Music .....Al Newman
Song.....Richard Rodgers
and Lorenz Hart
Starring .....Anna Sten
Cast: Lionel Atwill, Richard Bennett, Phillips Holmes, Mae Clarke, Reginald Owen, Muriel Kirkland, Lawrence Grant, Jessie Ralph, Helen Freeman.

Mr. Exhibitor—you have been asked for many months now, to "hail" a new star whom you have not yet seen. You have been told that she was coming your way, bringing with her an exhilarating tonic of personality and glamour, ability and beauty to gladden your customers and cram your cash registers. That star is Anna Sten. We have seen her in her first picture and are of the opinion that you have not been deceived.

The Sten, who is Sam Goldwyn's new shining light, has all the attributes mentioned above, and, added to them, the all important and welcome quality of a vivaciousness which has up to now been a missing element in the "foreign importations." This quality will endear Anna Sten even more to a public which cannot fail to accept her with enthusiasm and acclaim.

Anna Sten is superb in her picture debut in a story, which, though it has been done before in many guises, is nevertheless perfectly suited to her, and which has never been given a more beautiful or important production. In every detail "Nana" ranks as an important picture. Money and time have been spent lavishly upon it—but they have not been wasted. There may be critics who will find flaws in "Nana" as a work of art, but it's a safe bet that audiences anywhere will relish this piece of entertainment—for it is entertainment, from start to finish. A romantic and glamorous film, perfectly produced, dominated by the personality of Sten, who is reminiscent of many, but the replica of none, are sufficient to spell a swell hour and more for any chair-filler.

Dorothy Arzner has done a splendid, intriguing job with the direction of "Nana." Her attention to little details—"tags" to what might have been stilted endings of certain scenes, show her ability in innumerable places, together with a definite pace and intelligence.

Lionel Atwill offers his best screen work in "Nana," while Phillips Holmes, as the young lover, has a chance to do some fine work and comes through. Richard Bennett is excellent in his role. Reginald Owen, Jessie Ralph, Helen Freeman, Ferdinand Gottschalk, Lawrence Grant were fine in brief appearances. Mae Clarke plays well as a gutter companion of Nana's.

Gregg Toland's photography and the settings combine to give "Nana" an atmosphere that is not only exquisite but so foreign as to create a perfect illusion, and the musical score by Al Newman and the interpolation of a great single song number by Rodgers and Hart, "That's Love," make the production rate 100 per cent.

Willard Mack and Harry Wagstaff Gribble deserve credit for tailoring "Nana" to perfect screen measurements—which was no easy task. And the total result should be a bell-ringer for Goldwyn and all of you who have been waiting for "Nana" to come along.

N. Y. Embassy Closes

New York.—Film men got one of the biggest shocks of recent months with the announcement by Fox that the newsreel theatre, the Embassy, on Broadway, would be closed. "Operating costs too high," said the statement.

Sullavan Gets Next Assignment At 'U'

Margaret Sullavan and Douglass Montgomery were set yesterday by Henry Henigson for his Universal production, "If I Was Rich." Montgomery replaces Roger Pryor, who had been previously slated for a leading role.

Montgomery's deal went through the Selznick-Joyce office. Picture will be directed by Edward Ludwig from a screen play by Harry Sauber and Earle Snell.

Desmond Joins Cantor

Florence Desmond was set by the William Morris office yesterday for a featured spot in the Eddie Cantor unit, which starts a three weeks' tour at the Brooklyn, N. Y., Paramount tomorrow.

Waycoff in Stage Role

New York.—Leon Waycoff has a leading role in "Among Those Sailing" which has its tryout in Philadelphia January 8. Play marks the return to the stage of both Constance and Faire Binney.

Jarrett Tested for 'McKee'

Clarence Brown has been testing Art Jarrett the past two days for the male lead opposite Joan Crawford in "Sadie McKee," her next starring vehicle. Picture is scheduled to go into production this month.

Frat Boys Dine Rudy

Rudy Vallee will be feted as guest of honor at the Roosevelt Hotel Monday night by the Hollywood Alumni of the Sigma Alpha Epsilon fraernity.

Royer Does Reno Yarn

"Reno Flyer," an original by William Bloecher, will be the next picture produced by Fanchon Royer.

Pat O'Brien on Air

Eleanor Barnes tonight interviews Pat O'Brien, Warners' contract player, via an 85 station hook-up.

Warner Tries Hard For 'Napoleon' Lead

Even though Warners went so far as to offer to change the title of the Edward G. Robinson starring picture "Napoleon" to "Napoleon and Josephine," they were unable to get Jeanette MacDonald for the co-starring spot in this picture.

The studio has been trying for the past month to get the star, but with her next picture, "Duchess of Delmonico," for MGM starting at the same time as the Warner picture the deal could not be made.

Warners plan an attempt to get Katherine Cornell for the role, when the star arrives in Hollywood in about ten days.

Mervyn and Doris Europe-Bound For Honeymoon

New York.—The new Mr. and Mrs. LeRoy, Mervyn and Doris Warner, embarked on the Bremen today for a honeymoon trip in Europe following yesterday's wedding at the Waldorf Astoria hotel. Over two hundred attended the wedding, with stage and screen strongly represented.

DeMille Still Seeking An Antony for 'Cleo'

Carl Brisson is the latest of the "Antonys" to be tested by Cecil B. DeMille in an effort to find the right foil for Claudette Colbert in the forthcoming "Cleopatra," her next picture.

Filling this part has been one of Paramount's major headaches the past month.

Expect an Agents' Code

Charles F. Lowy, deputy state commissioner, stated yesterday that action in regard to complaints against agents would be held up pending the formulation by NRA officials of a code of procedure for theatrical and picture agents.

Bainter Delays N. Y. Trip

Fay Bainter's departure for New York is being delayed for another week. The reason for the delay is that MGM still has more scenes to make on "It Happened One Day," in which she appears.

More Footballers at WB

Joe E. Brown was host yesterday to the All-East football team that lost to the All-West aggregation in San Francisco Monday. Group was shown through the Warner plant.

Ruth Etting Going East

Ruth Etting will return to the east shortly to accept a radio network deal. Both Old Gold and Tidewater Oil have offered her spots on their new programs originating from New York.

Col. Closes Offices

New York.—Columbia's home offices will be closed for the hour between one and two in respect to Mrs. Bella Cohn, whose funeral will be held today.

Yesterday in NEW YORK with HELEN GWYNNE

With New York in the grip of the worst cold wave known to New Yorkers in thirteen years, we pause a moment for a silent prayer for those noblemen of the newsreels who have to go on what is known as "ice duty." And every one of them at some time or another, finds himself shipped up to the far North with his trusty camera and film to spend several gay months aboard an ice-cutter or patrol boat. It's not as though the newsreels couldn't use the same shots of ice each year, because take it from one who has seen ice, after you've seen one piece, you've seen practically all of them. No, they send them up there in the fond hope that they'll run into a wreck or see one happen or aid in the rescue, cameras grinding all the time to make exclusive pictures of Arctic Follies for movie audiences. And that's our idea of the dullest job in the world.

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There's an actor in town at the moment who has scored one of the biggest personal successes seen on the stage in recent years. Now this actor has been pretty snooty about picture offers, giving out the fact that he doesn't know whether he really wants to wreck his art in Hollywood, and the stage is the place for an actor, etc., etc. And in the midst of it all, it is discovered that this same actor has been making tests almost every day at a certain studio at the rate of fifty dollars a day and with the understanding that if they ever decide to make a picture from the test material, he is to have the lead.

•

You-all probably have seen a copy of the very arty magazine, "Experimental Cinema." So the editor of that is a man by the name of Lou Jacobs and his mission in life it would seem, is to debunk the cinema and tear the Hollywood run of pictures completely apart. And this same man gains his steady income from making trailers—trailers that must be attractive and exciting enough to sell the very pictures he so blithely condemns in his magazine. He seems to be sorta living that old adage about "Let not thy right hand know what they left hand doeth."

Maxie Baer was at the fights this Friday night and it is hereby suggested that in his next picture he fight the American heavyweight "champ," Impellittiere—just for a laugh. If there had been movie cameras at the ringside for that fight between Impellittiere and Neusel they'd have made a record of one of the funniest comedy sequences that ever was incorporated in a picture. No foolin', the crowd laughed so hard they forgot to get mad. Neusel literally won the fight by a mile, (run). And at one point Impellittiere got sooo tiahed that he leaned too long on Neusel and the two of them leaned right through the ropes and out of the ring. Besides which, the big hunk of flesh that was Impellittiere, couldn't make a move without instructions from his corner and he really lost the last two rounds because his corner was having hysterics from laughing so hard.

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Here's what other critics say:

The New York Morning Telegraph—11-10-33 . . . However, the best bit in the picture is that showing Max Baer tossing a mean step about as a vaudeville actor, when he isn't warbling a ditty or two in approved Bing Crosby manner. THAT SCENE ALONE IS WORTH THE PRICE OF ADMISSION.

New York Daily News—11-11-33 . . . Giving the fight sequence tops for thrills, the most "SURPRISING, AMUSING, CHUCKLING bit in the film" is the revue scene in which the grinning, self-confident Baer warbles a song in best crooner style and goes into his dance with all the utterly unembarrassed abandon of a real hoofer. Truly an amazing lad and an amusing picture.

New York Herald Tribune—11-11-33 . . . There are several dozen individual incidents in the film which I should recommend to you. . . . In addition, you should pay attention to the INCOMPARABLE scene in which Baer goes into his dance with the show girls in his vaudeville appearance.

New York Daily Mirror—11-11-33 . . . A ten-round world's championship fight, a floor show, a Broadway revue, an elaborate special movie: "The Prizefighter and the Lady" is all of these things, the stupendous entertainment bargain of the season. It is Baer who carries the leading role and comes through as the biggest surprise in recent film history. He can act. He can sing, dance, clown, emote, make love and fight. HE SINGS AND DANCES AS THE STAR OF A BROADWAY SHOW.

New York Evening Journal—11-10-33 . . . And SPECIAL MENTION should be—and here is—made of the diverting dance routine which gives Max a chance to hoof, and very nicely, too.

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Here's what other critics say:

The New York Times—11-11-33 . . . Mr. Baer is a versatile individual, for when the occasion demands he SINGS and DANCES A GOOD DEAL BETTER than some of those who consider themselves experts.

Time—11-13-33 . . . Max Baer was directed not to act, but to depend exclusively on a hyper-thyroid ebullience which was most appropriate in the scene where Baer, on a vaudeville stage, SANG and DANCED with a female chorus.

Los Angeles Illustrated Daily News—12-15-33 . . . MGM inserted an effective musical sequence, which made Max Baer shine like a diamond in comparison with some of the Hollywood hoofers, for this lad's footwork has speed, and he has genuine grace.

Hollywood Filmograph—10-21-33 . . . His work on the vaudeville stage in the dancing sequences, as produced by Seymour Felix, is just as big a sensation as is his swapping punches with the Man-mountain, Primo Carnera.

The Hollywood Reporter . . . Seymour Felix's musical act for Max Baer and a troupe of girls, which is one of the best interludes in the story, is both novel and effective with its moving sets and its fast action.

. . . And Even In Omaha . .

Bee-News, Omaha, Neb.—11-13-33 . . . The most amusing bit in the flicker is the scene in which Maxie sings and dances his way through a vaudeville act.

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Col. On Hot Hunt For Needed Stories

Columbia about has the flag upside down in a hunt for stories and writers to shape the screen plays for production during the next two months. As is the practise at the studio, a considerable period of time is given to the preparation of scripts, but with seven pictures awaiting shooting each passing day is adding pressure to the demand.

The majority of the seven productions need stories. These are "Hello Big Boy," "Men Need Women," "Criminal Within" (previous story for this title being released under another tag), "Blind Date" and an untitled Jack Holt feature.

Columbia has stories for "Too Tough to Kill" and "Produce the Body," but is seeking screen play experts to translate them to the medium of the screen.

Lining Cast Up For Bergerman's 'Countess'

June Knight is seriously being considered for the lead in Stanley Bergerman's next production for Universal titled "Countess of Monte Cristo." Reginald Owen has been signed for one of the featured roles. Paul Lukas, who was set for the male lead, will not be in the picture due to injuries received in a fall from a horse. Karl Freund will direct.

Television Worker Here To Talk To Studios

R. V. Newcomb, who has successfully produced radio television shorts in the midwest, is in town to talk over possible motion picture cooperation. He is conferring with picture executives on the idea of producing two-reelers for excusive radio television release.

Schertzinger To Meg Grace Moore Musical

Victor Schertzinger was signed yesterday by Columbia on a one-picture deal to direct the Grace Moore starring vehicle. The yarn being written by Jo Swerling is yet untitled. The Schulberg-Feldman and Gurney offce made the deal.

Knechtel Films Trafalgar

London.—Lloyd Knechtel, American cinematographer and A.S.C. member, has just completed a trick sequence on the Battle of Trafalgar for British-Gaumont which has them talking. His next assignment is in Korda's H. G. Wells yarn.

Draper Gets an Agent

Paul Draper, whom Sid Grauman brought from New York for a top spot in his "Little Women" prologue at the Chinese Theatre, has been placed under a managerial contract by the Lichtig and Englander office.

Fox Wants Connolly

Fox is negotiating with Columbia for the loan of Walter Connolly. Actor is wanted for one of the featured spots in a current picture which may be "All Men Are Enemies," which will be directed by Henry King.

New York REVIEWS

"QUEEN CHRISTINA"

MGM prod.; director, Rouben Mamoulian; writers, Salka Viertel, Margaret LeVino, S. N. Behrman.

Astor Theatre

News: The picture moves a little slowly, but with grace, from one lovely setting to another. It is a picture that must not be missed, because Garbo is at her best in some of its scenes.

Herald-Tribune: Greta Garbo returns to her public, after a long absence, as a greater artist than ever. She is helped, too, by Mr. Mamoulian, who seems inspired by the sincerity of his star. Mr. Behrman's dialogue deserves praise. It matches the simple directness of the story.

Mirror: Garbo is matchless. Garbo is still supreme. Gilbert gives a splendid performance. But he also seems to inspire Garbo. And it is her picture. It is an impressive, stirring and lovely picture, glorified by the greatest work of the greatest actress in films.

World-Telegram: Miss Garbo, as Christina, is truly magnificent. It is easily the finest piece of acting she has ever done. John Gilbert is superb. Due praise to all the others in the cast, too, who are in every way excellent. In the writing, story, acting, direction, costumes and settings it is a superb and beautiful film, and most decidedly must be seen.

Post: The continuity and direction of "Queen Christina" have done more to take the life out of the picture than any other factor. Miss Garbo is disappointing in her stilted and self-conscious posturings. However, it is beautiful to look at; beautifully mounted, and beautifully costumed, but this effect has been gained at the expense of action and drama.

American: Perhaps Garbo has never evidenced so great and diverse an appeal as in the role of Christina. Gilbert makes a dashing lover as of yore, and plays his fiery role with proper intensity. He seems now a better actor than before.

Journal: Superb. The elaborate settings and costumes are impressive, and so well is the story constructed that they very properly remain as a background instead of intruding as "historical" props. The dialogue, contributed by S. N. Behrman, is excellent.

Times: Looking as alluring as ever, Garbo gives a performance which merits nothing but the highest praise. S. N. Behrman is responsible for the dialogue which is a bright and smooth piece of writing.

Sun: There is brightness and cheer in S. N. Behrman's smooth and often cleverly turned dialogue. But Garbo seems to be suffering from an acute case of glamour. And that probably is not her fault. Gilbert tried very hard, but his performance appears a little stilted. "Queen Christina" misses fire, somehow, and that is disappointing.

Competition Hot Between Electrics

New York.—The rebuilding and reopening of the old Biograph studio by RCA interests has brought a counter move from Erpi with the decision to completely overhaul the Eastern Service Studios in the Bronx, and installation of the latest in sound equipment at that plant.

During the overhauling the present equipment and productions being made will be shifted to the Astoria plant.

Ban Stage for Jean Muir

Warners will not allow Jean Muir to take the lead opposite Francis Lederer in the local stage production of "Autumn Crocus." Studio feels the stage contract will tie the actress up for too long a time and will interfere with her next picture assignment which will be ready soon.

Ethel Hill on Col. Job

Ethel Hill has been assigned to write the dialogue on the next Jack Holt picture for Columbia, "Whirlpool," which is scheduled to get under way January 15. Dorothy Howell has just completed the continuity of the Howard Emmett Rogers story.

'U' Seeks Elliott Nugent

Universal is querying Radio for the loan of Elliott Nugent. Edmund Grainger wants him to direct "American Scotland Yard."

Lewis Gets Added Duties On 'U's' 'Monte Cristo'

Gene Lewis, who wrote the dialogue in "I Like It That Way" for Universal, will write and direct dialogue for "Countess of Monte Cristo" for same studio.

Picture is scheduled to go into production January 10, but may be held up if Paul Lukas' shoulder injury has not healed by that date.

Levenson in Book Deal

Macauley Publishing Company has signed Lew Levenson to a three novel contract. The deal was closed by Lee Furman, Macauley representative, before he returned to New York. The first novel, which is to be published this fall, will be a story based on the life of a famous musical comedy star titled "Butterfly Man."

Next McCoy Starts

Columbia puts the fifth of the eight Tim McCoy action pictures, "Storm at Midnight," into production January 10 with Buddy Coleman, recently elevated from an assistant director, directing. Irving Briskin produces.

Sale in 'Cowman's Loss'

Chic Sale's first short on his two picture deal with MGM will be "Cowman's Loss," based on the poem of the noted poet, E. A. Brininstool. Jack Cummings will supervise and direct this subject.

European Prospects

(Continued from Page 1)

ery encouragement to their own producers to meet the American challenge.

A survey of the principal European territories made by the various representatives of The Hollywood Reporter is summarized as follows:

France: Imports are going to suffer because French production is in a state that can be described by the word "inflation." Both big companies and independents have enlarged schedules while Paramount, Fox and Universal plan from six to twelve pictures to be made here. On top of that the French as a nation are getting very peeved because they feel French pictures do not get a break in foreign countries. But experience with "Back Street," "All Quiet," the MGM specials, and United Artists pictures has shown that France will always welcome real box office attractions.

Germany: The German market needs product badly, particularly quality product, but American companies have shown weakness and indecision at a time when strength and perseverance were needed to handle a delicate situation, with the result that this market is greatly in danger of slipping away.

Spain: Once a good market for American pictures it is now not only becoming more independent by encouraging domestic production, backed by Tobis financing and facilities, but there is a changing attitude that is increasing the popularity of French pictures to the detriment of American. But with German pictures slipping to the rear position, there is still a possibility for Americans to make a bid for this market with real quality.

Poland: This is a new headache, as Poland is considering boosting tariff walls and establishing quotas. The French have quietly slipped in and taken the cream left by the disappearance of German product. The public likes American pictures but the French so far have shown the greater enterprise.

Belgium: The French are going to blanket this market, with British Gaumont making a new strong bid, unless American distributors forget volume imports and concentrate on their quality attractions. The collapse of German production created a wonderful opportunity here which is not being taken advantage of.

Italy: Here is the brightest spot for American pictures, due to a favorable attitude on the part of Mussolini and the Italian people, and the complete failure of Italian picture makers to deliver quality entertainment since talkies came in.

Norway, Sweden and Denmark offer good possibilities for the coming year because here too, Germany always dominated, and the Hitler debacle leaves a choice spot open.

A concluding word should be that American companies must resist a tendency to sell outright in certain countries where branches have been established for years. This will be disastrous in the future, and the lost ground might never be regained.

One outstanding attraction in any European country will show returns equaling those of ten ordinary pictures put together.

FROHMAN'S 'YOSHE KALB' HAS ONLY LIMITED APPEAL

Classical Piece Has No Screen Hopes

"YOSHE KALB"

Daniel Frohman presents "Yoshe Kalb," adapted from the novel by I. J. Singer by Fritzi Blocki; directed by Maurice Schwartz; music by Leo Koutzen; settings by Alex Chertov. With Erin O'Brien-Moore, Fritz Lieber, Horace Braham, John Wexley and a large cast.

New York.—Daniel Frohman, "after having seen the play in the original Yiddish on two occasions, found it of such general human interest—transcending, as it does, the limitations of language, race and creed—that he was prompted to come out of retirement to sponsor the English version." We quote verbatim from the program notes, and while we find no reason to quarrel with Mr. Frohman's idea on the subject we can find no reason to agree with him. The production has been beautifully staged, in the episodic manner, with many of the scenes notable for their beauty, but to us at least it is not the stuff that transcends the limitations of language, race and creed. In fact it seemed to us very definitely circumscribed by those limitations, plus the fact that it is not a play but a spectacle throwing very little light on the main characters or any motivation for their acts, so that unless one is fairly well steeped in Jewish lore the English translation is more bewildering than Yiddish cadences. One can but appreciate Mr. Frohman's finer feelings and the loving care and artistic manifestations in the production of this Jewish classic.

Erin O'Brien-Moore (believe it or not) is the best thing in the play as the young girl with leanings toward the Gypsy in her blood, who is married off to the seventy-year-old Rabbi. In her determination to satisfy youthful longings she fires the temple and uses her wiles to seduce young Naum, the Rabbi's son-in-law, to forget the teachings of the Talmud and commit adultery. For this the girl dies with her unborn child and Naum is condemned to eternal suffering and becomes the Chassidic version of the "Wandering Jew" and incidentally gains the name of Yoshe Kalb, which evidently means "fool."

Horace Braham is the Yoshe Kalb who is given over completely to agonizing sorrow. Fritz Lieber is magnificently Shakespearian as the Rabbi and John Wexley (yes, the playwright) has himself a gay time of it as one of the Chassidim. Joanne Myers as the half-wit daughter of a grave-digger gives a superb performance of one in whom the animal suffers no binding allegiance to the ruling of a sound mind.

Mono Buys Keeler Novel

Monogram yesterday closed the deal for "Sing Sing Nights," a novel by Harry Stephen Keeler, and will produce it on the next year's program. Mitchell Gertz of Al Kingston agency handled.

Cohn Came Thru

New York.—There has been some kidding about Jack Cohn and a Christmas bonus for Columbia employees here, but the fact remains that when the dust settled it was Columbia alone that did give something to the boys and girls of the home office.

WB Repeat Cast on Van Dine Mystery

Warners will recruit the same cast and director in "The Dragon Murder Case," the S. S. Van Dine murder mystery, as was used in "The Kennel Murder Case" with the exception of the leading woman, yet to be selected.

William Powell will again portray the role of Philo Vance, Eugene Pallette will play Sergeant Heath, and Robert McWade will again play Markham. Michael Curtiz will direct.

'Alice' Clicking Outside of London

London.—Even though West End and London did not go for "Alice in Wonderland" the provinces are rolling up quite an attractive gross for this Paramount production. This is true especially in the industrial centers such as Manchester and Leeds.

Roach Studios Reopening

With the reopening of the Hal Roach studio next Monday, Laurel and Hardy resume production of "Oliver the Eighth," which was postponed when Laurel's brother died two weeks ago. Studio will shoot the balance of the current program in quick succession with 24 subjects scheduled for completion in the next five months.

Orsatti Calls Trip Off

New York.—Frank Orsatti has abandoned his European trip and will leave for Hollywood about January 10. While here the agent closed deals for the sale of the picture rights to James Barrie's works, A. M. S. Hutchinson's "If Winter Comes" and other well known novels.

West Into United Artists

Paramount has booked the Mae West picture "I'm No Angel" into the United Artists theatre following the run of Eddie Cantor's picture, "Roman Scandals." This is the first popular price run of this picture in Los Angeles.

La Sullavan on Radio

Margaret Sullavan has been signed to appear on the Fleischmann hour today as guest star on the program with Rudy Vallee. The Selznick-Joyce office made the deal.

Landy-Hunt N.Y. Tie-Up

Landy and Hunt, local publicity purveyors, have arranged a New York contact with Jeannette Sauer, headquartering at the Marguerite Hotel.

Lesser To Remake 'Peck's Bad Boy'

With the majors combing the files for classics to duplicate the "Little Women" success it looks as though Sol Lesser is coming up with a smart showmanship bet in plans to revive "Peck's Bad Boy."

In 1918 with Jackie Coogan in the lead the picture grossed better than $600,000. Lesser plans a selling campaign similar to his "Tarzan The Fearless," making a combination eight reel feature and eight two reel episodes to follow.

Production is set to start about the middle of February and deals are now on for director, writer and star.

Wood and Felix on New 'Cat and Fiddle' Scenes

Sam Wood has been assigned to direct the added scenes and retakes on the Jeanette MacDonald-Ramon Novarro picture "Cat and the Fiddle" for MGM.

Wood will handle the dramatic scenes and Seymour Felix will direct the musical numbers. William K. Howard, who directed the picture originally, is tied up at present on "It Happened One Day."

Mono Has Three Ready

Because "Numbers of Monte Carlo" is ready to get under way with Paul Malvern producing, Monogram will not shoot the two westerns which were to have started this week until next month. Norman Houston has scripted from the E. Phillips Oppenheim novel. Ben Verschleiser's next production, "Jane Eyre," and "Manhattan Love Song," which Leonard Fields will direct, are ready to start.

Neil Pratt Dies

Neil Pratt, actor, who came to Hollywood about a year ago from stock work in Toledo, Detroit, and New York, died yesterday of heart failure at the age of 44. A widow and two children survive. The player had appeared in Radio and Educational shorts and indie features.

Goldsmith After Kiddies

Ken Goldsmith yesterday signed Jackie Searle for a series of four six-reel subjects designed for children's trade. Besides the twelve year old Searle the first, which goes into production March 10, will have Lobo, a wolf dog, and Bingo, a horse, in the cast.

Rian James' Novel Out

Rian James' new novel, "Ladies in Waiting," a yarn with a Hollywood background, will be on the street today. Alfred H. King is publishing the book.

Lila Lee in 'Follies'

Lila Lee was signed by Fox yesterday for a role in the "Fox Follies," which Hamilton McFadden is directing. The Selznick-Joyce office set the player.

UP TO THE MINUTE CASTING NEWS

Raymond Milland set through Bernard and Meiklejohn for Paramount's "We're Not Dressing."

Vivian Oakland signed for Warners' "Merry Wives of Reno." Deal handled by Al Kingston agency.

Johnny Arthur goes into "Hot Air," Warners.

Three Randall Sisters added to "Fox Follies," Fox. Bernard and Meiklejohn set.

Fox tests **Margaret Nearing** today for a spot in "Fox Follies."

Virginia Sale, having just completed role in "Registered Nurse," was signed again by Warners for a spot in "Hit Me Again." Al Kingston negotiated.

Reginald Owen signed through William Morris for "Countess of Monte Cristo," Universal.

Julian Rivero into "Viva Villa," MGM. Set by Howard Seiter office.

Grace Hayle through Howard Seiter for "Hot Air," Warners.

Francesca Moran for "Napoleon," Warners.

Mickey McGuire, Arthur Jarrett, John Davjd Horsley and **Sumner Getchel** were assigned roles in "It Happened One Day," which William K. Howard is directing for MGM.

Theodore Lodi signed by Twentieth Century for a spot in "House of Rothschild." O'Reilly-Mann set the player.

Mickey Daniels and **Billy Taft** into MGM's "High School."

Mawita Castenada signed through Bernard and Meiklejohn for Warners' Spanish picture "Fortune Teller."

Forrester Harvey engaged for "Old Hannibal," MGM.

Wilbur Mack into the cast of "So You Won't Sing, Eh?" at Radio.

Russell Hopton signed through MacQuarrie for a featured role in "Men in White," MGM.

Russell Hardie added to the cast of "Men in White" at MGM.

New O'Neill Play In New York Monday

New York.—Eugene O'Neill's play, "Days Without End," will open on January 8 at the Henry Miller Theatre here, replacing "All Good Americans." The play is a conflict between atheism and religious faith, and faith is triumphant. In the cast are Earle Larrimore, Selena Royle (Mrs. Earle Larrimore), Stanley Ridges, Robert Loraine and Ilka Chase.

Yohalem Scripts at 'U'

George Yohalem has returned to the ranks of the scenario writers. Universal has engaged him to work on the script of "Man Who Reclaimed His Head" under Henry Henigson's supervision. William Wyler is discussing the directorial assignment.

Joe Rock Getting Set

Murray Rock, brother of Joe Rock, has been commissioned by the latter to negotiate deals in Hollywood for the London picture which Joe is lining up. A release through British International Pictures is understood to be set.

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1 FROM SUFFOLK . . . IN A HOUSE OF PASTE
SUFFOLK HAM

1 FROM YORK . . . . IN A HOUSE OF PAPER
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THE Hollywood REPORTER

Vol. XVIII. No. 45. Price 5c. TODAY'S FILM NEWS TODAY Friday, January 5, 1934

UNIVERSAL NOT FOR SALE

TRADE VIEWS by W. R. WILKERSON

•ANOTHER of those family affairs, always prevalent at Universal, has been ironed out with the result that Carl Laemmle Jr. remains here to make Universal pictures, instead of running to Europe for a three month vacation.

Never has there been a man so loyal to his family and relatives as "Uncle Carl" Laemmle and the wonder of it is that he is still in business because of that loyalty, that love for his blood relations.

This time the family arguments reached Junior and Junior, rather than argue about it, decided to vacation until the matter was settled. But it has been settled before he could get away from town and now instead of a vacation, he goes back to work, to the great benefit of Universal.

•

Picture costs in this industry are a bit insane. Companies will start out on the preparation of a yarn that, never at any stage of its development or production, has a box office chance. The company head knows it, but still okays the expenditure. A waste of money. And that same company head will see a picture in preview that could be greatly helped with the reshooting of a few scenes, but he will not permit the expenditure even though he believed that thousands of dollars could be tacked on to its gross. What kind of logic is that?

Thalberg is the father of the greatest production idea this business has ever known. He was the originator of taking a picture out of the preview house and planting it right back on the shooting stage, IF it were determined that the picture could be helped with part of it remade. He considered the preview as his dress rehearsal; a showing that would determine the merits of the production; a test of what was right and wrong and starting work all over again.

They laughed and kidded the Thalberg idea, but it made GREAT PICTURES and will continue to make great pictures IF you have a man or organization who can recognize the rights and wrongs of a picture in preview and be able to tell the remedy.

Never, in the long history of this business, has anyone been able to tag the right values of a pictures until it was finished and before an audience. When a picture reaches preview, it should be considered as just half completed.

Radio Chiefs West For Studio Talks

New York.—J. R. McDonough, active operating head of RKO and Radio, and O. R. McMahon, comptroller of Radio-Keith-Orpheum, leave here for the coast Sunday for a number of important conferences with studio officials. It is also possible that other home office execs may accompany them.

Insiders discount rumors of any shake-up or radical meaning to the gathering. They point out that this is the first opportunity McDonough has had to visit the studios since taking over the reins and the trip is really made for first hand study of production conditions.

Brent Suspended In Row With Warners

Warners have suspended George Brent from the studio salary list and the wrangle is on between the two, with the player seeking a settlement of his contract in order to become a free lancer.

Difficulties date back to the making of "Mandalay" recently when Brent rejected a role in the picture and put in his claim to approve assignments or quit.

Hays Plans Long Stay

New York.—Will Hays, who leaves here the 15th for Hollywood, plans to remain in the film capital longer than his customary two weeks, as he expects to be plenty busy interpreting certain ramifications of the NRA code.

Harris Here for 'U' Talks

Robert Harris, New York story head for Universal, gets in by plane tomorrow from the east.

Carl Laemmle Flatly Denies Rumors Of Katz Deal — "No Negotiations Of Any Kind On"

New York rumors current all this week that negotiations were nearing completion for the purchase of Universal by Sam Katz and associates were vigorously denied yesterday by Carl Laemmle, Sr., who added: "You cannot make my denial too emphatic; there are no reservations to it. Universal is NOT for sale."

The Universal head continued:

"Futhermore, just to clear the air completely, you may state that there are no negotiations of any kind on or in prospect, either here or in New York. If there were I would certainly know about it. Certainly no one is going to sell Universal without my

(Continued on Page 2)

Lloyd's 'Catspaw' For Fall Release

Harold Lloyd's delivery of "The Catspaw" to Fox is pretty definitely figured for a Fall release, probably starting off the organization's next year's release schedule. Preparation has taken so long that the comedian had the choice of hurrying for Spring release or getting too close to the Summer season, with the final decision to take the time needed and aim at Fall.

Jack Gain 'Flu' Victim

J. J. Gain is confined to his home with a severe siege of the flu. An overload of work also has the Fox exec threatened with a nervous attack and he is planning a brief rest at Palm Springs when he is well enough to leave for the resort.

N. Y. Hears Rogers And Warner Deal On

New York.—While here for the LeRoy-Warner nuptials Jack Warner is understood to have told intimates that a deal is close to closing by which Charles R. Rogers and his organization will move to the Warner tent on the conclusion of the producer's Paramount deal.

Believed possible that Rogers will produce at the old Sunset Boulevard studios of Warners, keeping his organization's identity as he has at Paramount but promised greater cooperation in the use of stars and stock players.

M-G-M Dickers on Two Max Gordon Plays

New York.—MGM is negotiating with Max Gordon for the screen rights of his two productions, "Roberta" and "Her Master's Voice." The first is the Kern-Harbach musical, while the latter is by Clare Kummer, with Roland Young in the lead of the stage play.

Del Ruth To Europe

Roy Del Ruth plans a trip to Europe, his first vacation in ten years, at the expiration of his contract with Warners in six weeks.

Expected on his return to go with Darryl Zanuck's Twentieth Century Company, the two being close friends since early Warner days.

Sam Briskin Back

With a sigh of relief, Sam Briskin walked into the Columbia studio yesterday, glad to be back from his European jaunt.

The travel from New York to Hollywood was made via plane, train, train and plane.

Zukor Plans Trip West

New York.—There is a possibility that Adolph Zukor will leave for the coast in about ten days.

EXHIBITORS MUST SIGN UP OR LOSE ALL CODE RIGHTS

New York.—Machinery for the organization of the local grievance, zoning and clearance boards was put in motion yesterday at the second meeting of the Code Authority with a decision to immediately send out 20,000 letters to exchanges, theatres, etc., calling for signatures of assent to the code.

Only those signing will be allowed access to the operations of the code

(Continued on Page 7)

Keating Interests MGM

New York.—MGM is negotiating with Fred Keating for a long term contract. He is now appearing in "All Good Americans."

Major Zanft Here

Major John Zanft arrived in town Wednesday from New York. He was a guest in A. H. Giannini's private car on the trip across country.

AUSTIN PARKER Screen Play (in collaboration) "The House On 56th Street"

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher

ROBERT E. WELSH.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.

Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

RAMBLING REPORTER

Warners are thinking of putting on a messenger service to contact Bette Davis. . . . Her husband came here to spend the holidays with her ten days ago and since then Bette hasn't answered a telephone or set foot outa her cottage door. . . . The Rowland Brown-Katherine Menjou romance is offish. . . Eph Asher would have made that trip to Europe with Junior Laemmle—if it hadn't been for the ocean.

•

Audrey Henderson has been telephoning Eddie Sutherland from New York regularly—but not getting any encouragement to return here, we hear. . . . Buddy Schulberg wowed the Dartmouth boys with a show that he wrote and staged there. . . . Wynne Gibson is so blue—and so black—from tobogganing over the week-end. . . . Didja know that Fred Astaire gave a "command performance" for England's King and Queen last week? . . . Maureen O'Sullivan, making recordings over at MGM and will return to work in a few days.

•

Some of Busby Berkeley's dancing girls went dancing with the Columbia team the other night—the boys came back with lots of telephone numbers—but some of the girls didn't come back. . . . Eddie Goulding has been long-distancing Marjorie Goulding, who is very ill in New York. . . Tom Douglas, by the way, is appearing in Peggy Fears' show. . . . Stu Erwin is looking for a farm near Hollywood—he wants to buy it! . . . Billy Haines getting himself ready for a trip to Europe. . . . Myrna Loy is house-hunting again—the apartment didn't work. . . . Chick Chandler gave his wife a piano for Xmas—and regrets it! . . . Mrs. C. hasn't stopped playing for ten days.

•

Do you know what famous star made her first husband say he was twenty-nine when she married him about ten years ago—but he was only nineteen at the time??! . . . Ad Schulberg gets back to town tomorrow. . . It's Dolly Graves that Austin Parker reeely cares for!

New York REVIEWS

"CONVENTION CITY"

First National prod.; director, Archie Mayo; writers, Peter Milne, Robert Lord
Strand Theatre

News: First National makes this film an opportunity to poke a little fun at commercial conventions and to put to work most of the old familiar faces on the company's roster. It is all a lot of fun if you like seeing the same old faces in the same old predicaments.

Herald-Tribune: While the picture seems a little shoddy in its content, a little cheap in its diversion and not altogether inspiring in its message, it has been presented with sprightliness and will amuse those familiar with the traveling salesmen's problems—or their jokes.

Post: "Convention City" is rowdy, raucous and hilarious.

World-Telegram: There are plenty of good old-fashioned guffaws in "Convention City," which is, further, acted with gusto by its large and competent cast.

Times: An accurate appraisal of "Convention City" should include the information that the Strand's audiences laughed long and loud. Adolphe Menjou is the best thing in the new film.

American: Spritely, wise-cracking fun awaits the Strand customers in this fast moving comedy.

Journal: It's rowdy and rough, perhaps not designed for the children home from school, but consistently funny. The plot is lightweight, and serves merely but very satisfactorily—as a framework on which to hang a collection of spicy lines and gags. Each member of the cast contributes excellent work and Director Mayo sets and sustains a tempo that makes this one grand entertainment.

Small and Lloyd In Deal For 'Mutiny'

Edward Small and Frank Lloyd, Fox director, have jointly taken an option on "Mutiny on the Bounty," the story that ran serially in all the Hearst papers recently.

Small plans to make this one of his biggest productions of the year. Lloyd, who is under contract to Fox, will likely swing over to the Small outfit for this one picture. Lloyd produced a money-making seagoing special, Sabatini's "The Sea Hawk," for First National in the silent days.

Bickford Talks 'U' Deal

Carl Laemmle Jr. and Charles Bickford were in a long huddle yesterday in an effort to work out a deal for the player to take the top role in "Sutter's Gold," which Universal plans for one of its big specials this year.

O'Brien and MGM Huddle

George O'Brien and his new manager, Mike Levee, will go into a huddle with MGM on a possible deal when the player arrives this week-end from New York.

Universal Not For Sale

(Continued from Page 1)

consent or talk about it without my knowledge.

"Make it an absolute, emphatic denial. There's not a word of truth in it."

The current New York rumors are believed to be late echoes of negotiations that were on almost a year ago and which reached the point of an option to the Katz group, but when the time came for exercising the option the deal fell through. Since then Universal has swung into one of its most consistent production seasons, and with Jimmy Grainger hitting the ball on sales is, in the senior Laemmle's concluding words:

"Too busy and happy to have any time to talk deals of any kind."

Rogers May Angel For Jack Lait Stage Play

Charles R. Rogers, Paramount producer, is considering putting up half the dough for the stage production of "That's Radio," by Jack Lait and Stephen Gross, in return for picture rights and other remuneration if the show should click.

May Find 'Antony' In London Actor

New York.—Paramount has now turned abroad in the search for a Marc Antony and has hopes that he may have been found in Harry Wilcoxon, who played in the London production of "Eight Bells" and is now appearing in the Evelyn Laye picture "Prince Charming."

He has been placed under contract and has the possibility of the Antony role if he can finish his present picture in time.

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WRITERS GUILD RECOGNIZED IN ELECTING CODE MEMBERS

Jubilant Meeting Gets Job Started

The Screen Writers Guild has been delegated the authority to supervise the election of film writer representatives on code affairs, Ralph Block, acting Guild president, informed the organization meeting last night.

The Guild regards this as "a notable victory" and sees in it the virtual recognition by the producers of the organization. Since the majority of Hollywood's screen writers are Guild members, it is a foregone conclusion that writer representatives will also be members. The writers are to elect ten of their number from whom Deputy Administrator Rosenblatt will select five to meet with five producer representatives on adjudicating writer problems. Another writer will be elected to the code authority and one more to the agents' committee.

Jubilant over the turn in events, the Guild quickly set about setting up the machinery for the election which takes place Monday, January 15, at the Writers Club.

Six Guilders were appointed to act as a nominating committee. Dudley Nichols, Horace Jackson and Harlan Thompson are executive board appointments. A vote from the floor of the meeting added the names of James Gleason, Winifred Dunn and John Goodrich. Nichols is chairman.

Committee will select a slate to be presented to a meeting of all writers, including non-Guild members. The vote, at Monday's meeting, will select twelve names. Of these, ten will be submitted to the deputy administrator, who will select five for the 5-5 (writers-producers) committee. Of the remaining two, one joins the code authority, the other goes to the agents' committee on code matters.

Block also read telegrams from John Howard Lawson, who is in New York; the Dramatists Guild and the Authors League of America, all of whom are giving the writers their support.

Through the newly-invested authority, the Guild foresees eventual success in securing their two most important aims, collective bargaining and a basic standard contract for scenarists.

Meeting also elected Courtenay Terrett, Wells Root and Gladys Lehman to replace John Meehan, James Creelman and Joseph Mankiewicz on the executive board. Latter trio, it was disclosed, "withdrew" owing to their failure to take an active part in the organization's business. The replacements were warned, before accepting their nominations, that they would have to attend all meetings.

Bill Howard Goes East

William K. Howard is scheduled to leave town tomorrow for New York, combining a rest with a round of the current plays.

Flu Lays Bren Low

Milton Bren gave in to the flu yesterday and vacated his office, leaving both partners of the Bren-Orsatti agency absent. Frank Orsatti is east.

Credit to Mack

In all the praise heaped on "Nana" Willard Mack deserves mention for the dialogue direction, inadvertently omitted from Reporter's list of credits.

Warners-Donnelly Agree to Disagree

Warners and Ruth Donnelly agreed to disagree yesterday and the player finished her long term deal with the company.

Studio asked her to continue on her old deal instead of going to $1,250 per week called for on her option. Refusing, she becomes a free-lancer. Columbia is querying her for a role in "Twentieth Century."

Novarro and MacDonald Sing for French Version

MGM will also make a French version of the special musical number to be made of "Cat and the Fiddle," as both Ramon Novarro and Jeanette MacDonald speak French. The remainder of the picture for French distribution will be dubbed in that language.

Deny IATSE Injunction

Judge Leon P. Yankwich yesterday denied the application of Studio Technicians No. 37, IATSE, to enjoin members of Local 40 of the IBEW from working in studios for which the IATSE claims jurisdiction.

Maude Fulton Recovering

Maude Fulton has successfully weathered two operations at the Cedars of Lebanon Hospital and is set to spend a two month vacation at Glen Ranch. Writer-actress is shelving pictures until fit.

Burglars Hit Barty

While Jack Barty and his wife were playing golf Wednesday the Roach contract player's home was burglarized of over $4,000 worth of clothes and jewelry. Mrs. Barty lost a $2,000 mink coat and the balance in jewelry.

Blondell At Studio, Assigned Davis Role

Warners yesterday made a last minute change in the femme lead in "Hit Me Again," starting Monday, when they substituted Joan Blondell for Bette Davis.

This picture marks the star's first appearance since her operation last month. She returns today with her husband, George Barnes, from a Death Valley vacation.

Other members of the cast are Ricardo Cortez, Edward Everett Horton, Claire Dodd, Frank McHugh and Joan Wheeler, studio's latest acquisition.

Bob Florey will direct and Bob Presnell supervise the production.

'Flatheads' Radio's Next For Wheeler and Woolsey

Wheeler and Woolsey's next picture for Radio will be "Flatheads," from an original story by Edward Kaufman and Mark Sandrich, with the latter set to direct. Thelma Todd and Dorothy Lee have the feminine leads. Lou Brock is producing.

Curtiz To Meg on WB Leslie Howard Picture

Michael Curtiz has been assigned to direct Leslie Howard in his first Warner picture. It will be "British Agent." Howard arrived on the Warner lot yesterday and immediately went into a huddle with Hal Wallis and Curtiz on the picture.

Dunlap Returns to Job

Scotty Dunlap found his legs again yesterday, returning to his office at Frank and Dunlap, after a two month absence during which he went through an operation for goitre.

Coward Sails for Eng.

New York.—Noel Coward is on his way back to England on the Majestic. Ben Blumenthal is on the same boat.

McGuinness on 'Tish'

James K. McGuinness is at work on the screen play and dialogue of the "Tish" stories at MGM.

STUDIO READERS CLAIM SWEATSHOP CONDITIONS

First-hand knowledge of the state of affairs among the studio readers, since the inception of the code, created a furore at last night's meeting of the Screen Writers' Guild when they were laid wide open by Don Gordon, a former reader for Universal.

In a candid, unemotional manner that stressed the severity of what he called "sweatshop conditions," Gordon brought the writers bolt upright when he pointed out that studios have taken advantage of the code to slash the reader's salary to the minimum scale.

Readers in one studio, he said, were getting fifty cents an hour, or $20 a week. Other studios were maintaining an outside staff of readers on a piece-work basis, paying $15 for reports on nine plays. These readers were laid off at will, hence cutting their pay still more. This practice is increasing, he stated, to the detriment of all readers and writers on whose work reading reports were made.

On the motion of Lester Cohen, the Guild determined to take up the readers' plight the very first thing when arbitration by the 5-5 committee of writers and producers is established in the next few weeks.

Belasco-Curran Flood Town With Cut Rate Tickets

Evidently figuring that word of mouth advertising will put "Sailor Beware" way up in the money class and determined to get it there as quickly as possible, Belasco and Curran are understood to have flooded the town with 40,000 cut rate tickets for this attraction, making it possible for a person to see the show for 40 cents any night.

Dorothy Dell Gets Para. Lead With McLaglen

Paramount gave Dorothy Dell the call over other applicants for the femme lead opposite Victor McLaglen in "The Man Who Broke His Heart," which started shooting yesterday.

Studio had planned on Mae Clarke, but MGM needed the player and refused to make the loan.

George Somnes and William C. Menzies will co-direct the picture.

McGuire on 'Little Man'

His four picture deal winding up, William Anthony McGuire has accepted a one-picture assignment with Universal to do more script work on the Jo Swerling screen play of "Little Man, What Now."

It is the Frank Borzage production in which Margaret Sullavan and Douglass Montgomery will have the leads, an erroneous report here yesterday placing them in "If I Was Rich."

Wingate Extends Rest

Doctor Wingate, director of studio relations at the Hays office, now on vacation in the east, has been granted a further two weeks leave of absence.

Joe Breen, who has been pinch hitting for Wingate, will continue to occupy the latter's desk until he returns.

Try to Settle Union Row

New York.—Representatives of the indie theatre association and the unions of stage hands and operators are holding a series of conferences in hopes of ironing out their differences without necessity for the court hearing January 24.

Mae Busch at Roach

Hal Roach yesterday signed Mae Busch for the feminine lead in the Laurel and Hardy comedy, "Oliver the Eighth," which goes back to work Monday, ending the studio's two weeks' rest period. Lloyd French directs.

Arno Up for Cantor Script

Sam Goldwyn is after Peter Arno to work on the script and also the sets for the next Eddie Cantor picture. The story is being written by Nat Perrin and Arthur Sheekman and is as yet untitled.

Sten To Palm Springs

After waiting for the preview of her picture, "Nana," Anna Sten leaves Saturday for Palm Springs for vacation before starting her next, "Resurrection," under the banner of Sam Goldwyn.

TWENTY STARS TO JOIN BIG ZANUCK EXPLOITATION STUNT

To Tour Key Cities Starting February 1

New York.—The plans for a monster duplication of the great "Forty-second Street" train stunt by Twentieth Century Pictures have shaped up to the point of definite names, dates and routing. Over twenty picture stars will leave the coast January 24 on a special train, arrive here for the opening of "Moulin Rouge" and then join the big caravan of automobiles organized by the Standard (Socony) Oil Company for a personal appearance tour in the principal key cities.

Though the tie-up is with Twentieth Century, a number of players not with that company are going along as guests of the twin sponsors. Leaving New York February 1 they will make fifteen key cities, then jump from Kansas City to San Francisco by train, rejoining the caravan for a coast tour.

The list of players will not be definitely completed until near departure because of commitments in pictures in the making. Those who have already accepted include:

James, Lucile and Russell Gleason, Hoot Gibson, Leo Carrillo, Anna Q. Nillson, Sally O'Neill, Molly O'Day, Sally Blane, Arline Judge, Bill Boyd and Dorothy Sebastian.

Bill Scully, who maneuvered the "42nd St." tie-up and who has been with the Zanuck organization since its start, is in charge.

Schreiber Brings Clients To Wm. Morris Office

Under Lou Schreiber's deal in joining the William Morris office the clients he handled independently follow him to the big organization. Schreiber retains a fifty per cent interest in his personal list, as well as his arrangement on other business secured for Morris.

U. A. Manager Engaged

New York.—Sam Horowitz, United Artists branch manager in Kansas City, who is in New York on a vacation, announces his engagement to Sadie Feuerstein, secretary to Al Lichtman.

Max Arnow Due Mon.

Max Arnow, Warner caster, will return to Hollywood Monday after spending three weeks in New York looking over the talent on Broadway.

Carewe's Daughter Weds

Mary Jane Carewe, seventeen year old daughter of Edwin Carewe, was married to Douglas Scott, entertainer, in Santa Ana on December 26.

Solow-Lee Assigned

Warners have assigned Gene Solow and Robert Lee to adapt their original, "The Return of The Terror," to the screen for Spring production.

'Bombay Mail' on B'way

New York.—Universal's "Bombay Mail" gets its Broadway premiere at the Palace, opening Friday.

Dollars and Cents

When Warners issued an order to their writing staff that no outside calls were to be made, one of the higher paid writers figured out that in saving the nickel it cost Warners from $25 to $40 a call. By the time the writer finishes talking to everyone he meets on his way to the pay station and then stops off for a bite to eat, maybe it would be better to put a pay phone in every office.

20th Interested In 'Benedict Arnold'

New York.—Twentieth Century's home office here is reported making overtures to Edward Dean Sullivan for the purchase of his book, "Benedict Arnold, Military Racketeer," which the Vanguard Press is just putting out.

Twentieth is also offering him a ticket to Hollywood to do the screen play and is seeking to bring all ends together in order to make it a George Arliss vehicle. Sullivan is working on the Boston American.

Boyle's 'Sweden' Feature Winning Success in East

John W. Boyle is meeting with success in roadshowing "Sweden—Land of the Vikings," a feature-length color travelogue he photographed in Scandinavia.

The film opened at the Tremont Temple, Boston, early in December, and had a successful run. It opens at the Fifty-fifth Street Playhouse, New York, for a run immediately.

Educ. Goes For 3 Reels On 'Poppin' the Cork'

Educational has decided to release "Poppin' the Cork" as a three-reel featurette. Decision was made after attempts to cut the picture down brought objections from the staff working on it.

Picture was produced at the Long Island studio and has Milton Berle in the leading role. Jack White made it.

Breslau on MGM Staff

Lew Breslau became a member of the MGM writing staff yesterday and has been teamed with Michael L. Simmons to write the screen play of "Cabby." Wallace Beery and Jackie Cooper are slated for the leading roles. Harry Rapf produces.

Prepare Marx Bros. Play

New York.—The plans for a return to the stage by the Marx Brothers have reached the point of definitely assigning Robert Sherwood and Moss Hart to write the vehicle. Sam Harris will produce.

'U' Moves Offices Feb. 15

New York.—Universal will move into the RKO Building about February 15, taking over three floors for its three hundred employees.

Monogram Budgets Boosted One-Third

Investigation discloses that Monogram's budgets have been appreciably boosted on the second half of the company's year's program now going into work.

While state righters always announce seasonally that "budgets are to be tilted" Hollywood consistently pays little attention to the publicity knowing by sad experience that the budgets never move. But the figures show Monogram running consistently about a third over the schedules on the first productions of the year.

Ratoff Getting Orchids On 'Let's Fall in Love'

New York.—Columbia is getting hot on "Let's Fall in Love" and will trade show it to Irving Berlin and other music publishers.

Peculiar angle is that the boys at the home office are now calling it "Gregory Ratoff's picture," which may be an advance tip on who steals the works. Edmund Lowe, Ann Sothern and Miriam Jordan top the cast.

Fay Wray For 'Cristo'

Fay Wray was signed yesterday by Stanley Bergerman for the feminine lead in his next picture, "The Countess of Monte Cristo," for Universal. Roger Pryor and Patsy Kelly were also assigned feature roles. Paul Lukas has the male lead. Karl Freund will direct.

Caesar Tagged by 'U'

Arthur Caesar was signed yesterday by Universal to write the screen play of "Elizabeth and Mary," which Lowell Sherman will direct and in which he will play a featured role. Margaret Sullavan will have the top spot.

Ince Widow Divorced

Request of the court for permission to return to her name of Mrs. Elinor Kershaw Ince disclosed the fact that the widow of Tom Ince and Holmes Herbert, actor, were divorced in Mexico on December 22.

Howard Beats Schedule

William K. Howard today brings in MGM's "It Happened One Day" six days under the original shooting schedule set for it. The twenty-six day shooting slate included three days' retakes.

Neil Pratt Rites Today

Funeral rites for Neil Pratt, deceased actor, will be held today at the Leroy Bagley Mortuary, with cremation following at Los Angeles crematory.

Wanger Party Arrives

Walter Wanger, Allen Rivkin and P. J. Wolfson arrived in Hollywood from the east on the Chief yesterday.

Greenblatt Opens Exch.

New York.—Arthur Greenblatt has opened an exchange in the Film Center Building.

Grainger Happy Over 'U' Situation

James R. Grainger, sales manager of Universal, pulled out of town on The Chief last night going direct to New York this time without exchange stopovers.

The "U" sales chief is happy over the unusual position of Universal this year which finds nineteen pictures of the year's program already in exchanges. This carries releases to March 12; ten subjects ready to go into production immediately will carry to June, leaving only the seven pictures for June, July and August to prepare. Universal is thus assured of delivering the thirty-six productions sold on this year's list.

Grainger returns for another visit to the studio in May.

'Sequoia' Once More in Works at MGM Plant

After a lapse of nearly a month, owing to impossible location weather, "Sequoia," MGM's unique picture, is slated to go back into production next Wednesday on a three weeks' schedule to complete it.

Owing to the uncertainty of obtaining necessary scenes with deer, MGM has had Ann Cunningham and Sam Armstrong rewrite a portion of the script to match in the location shots already made with the story at hand. Chester Franklin resumes the direction under John Considine's supervision. Jean Parker rates top billing in the story of Malibu, the deer.

Spewacks on 'Soviet' Yarn

Sam and Bella Spewack returned yesterday to the MGM writing staff, resuming their long term deal which allows them periodical leaves of absence for other literary work. Team starts for Irving Thalberg on "Soviet" and will be joined later on the screen play by Richard Schayer.

Scientists Team for Educ.

New York.—H. L. Woodard, scientist, will join his brother Stacy Woodard in the productions of the Educational "Battle for Life" series. The brothers will alternate. While one is in the wilds exploring for new material the other will produce the current releases.

Keighley Given 'The Key'

William Keighley has been assigned to direct "The Key" as his next job for Warners. Kay Francis was announced for this picture, but there is talk around the studio that Diana Wynyard is wanted on a loanout deal from MGM for the top spot.

Gov't To Sue Fairbanks

United States Attorney Peirson M. Hall announced yesterday that he planned immediate suit against Douglas Fairbanks Sr. for the return of $72,186 paid by the Government as a refund on income taxes and which he now declares was paid in error.

Col. Youngster on Air

George Breakston, 11-year-old Columbia player, has been signed to a radio ticket with the H-Bar-O Rangers. period.

Here's what YOU are up against

Motion Picture Producers' Association Bulletin No. 1 Regarding Extras

(Verbatim Copy)

Article IV, Section 3 (Provisions Regarding Extras) definitely states that there shall be a Committee appointed by the Code Authority to interpret the terms and provisions made for extras and to supervise same. Until such time as that Committee is appointed, the following conditions shall remain in force regarding extras:

"3" of Sub-division "A," of Section "3" reads as follows:

"'Extra Players,' $7.50 per day, with this minimum graded upward according to the character and importance of the performance and the personal wardrobe required, the minimum for Class A 'dress' people to be $15.00 per day; provided that, if any 'extra player' employed as such is required to play a part or bit with essential story dialogue, such 'extra player' shall not be deemed to be an 'extra player' and shall become a 'bit player,' and his compensation shall be fixed by agreement between such player and the producer before the part or bit is undertaken, but the minimum compensation to such 'bit player' shall not be less than twenty-five dollars ($25.00).

(1) This does not mean that any "bit player" engaged as such shall receive a minimum of $25.00, but it does mean that if an extra is engaged AS AN EXTRA, and after having started to work as an extra is then taken from the extra ranks to play a bit where essential dialogue is required, that an arrangement must be made with the said "extra player" and the person in charge of production as to what the remuneration shall be for playing that part or bit, and in no case can it be less than a minimum of $25.00 for the BIT or PART to be played.

As to bit players, if they are engaged to play a bit, that is a matter between the employer and the employee, and as for what the remuneration is for doing the work required, that also is a matter of negotiation, as there is nothing in the Code establishing either a maximum or a minimum for such work.

(2) As to what constitutes "essential story dialogue," that is a matter which should be left for the present at least up to the man in charge of the production.

As to who constitutes "Class A Dress People," that should be left to the decision of the Central Casting Bureau.

(3) As to sub-division "C," it is practically impossible to make a ruling or decision as to what number constitutes a crowd, and therefore each studio will have to decide for themselves, being sure they can justify their decision to the Committee at a later date.

As to sub-division "D," regarding transportation to and from location, which shall be paid to extra players, each studio shall continue to handle this situation as they have in the past, without any deviation.

(4) As to the balance of clause "D," referring to the interviews and fittings, etc., it should be carried out as per the Code provisions.

As to paragraph "4," Section "3," sub-division "A," which states:

"In Casting Bureaus casting and employment interviews of women and children shall be by women casting officials, and men by men."

this means that instead of the casting being done by a woman, that a woman shall be present at all interviews between the employer and a woman applicant.

As to the other sub-sections under paragraph "4," the provisions of the Code shall be lived up to.

There is no question but that there will be many complaints because we fully realize that we cannot satisfy everybody, and while it is our belief that certain people engaged as extras have been abused in certain places, and have been afraid to complain because of losing their jobs, that condition is now changed because they now have a tribunal where they can make complaint, and obtain redress without fear.

Although a few dollars might be saved in a particular instance a continued practice of that will cost thousands in the long run. Therefore, everyone should do everything he possibly can where extras are concerned to have his house well in order before the Committee takes action.

PAT CASEY.

THE BULL IN THE BULLETIN

(1) The Code plainly states extras shall receive $7.50 to $15.00 per day and bit players at least $25.00 per day — that's fair enough!

But it forgot to say POSITIVELY!

The Bulletin tells Producers how to evade the Code and pay less.

(2) Q: When is "essential dialogue" NOT "essential dialogue," Mr. Bones?

A: When you can chisel an actor out of pay for speaking it.

(3) "Three's a crowd" used to be a gag; but now it will be the rule.

The Code says pay atmosphere people $5.00. The Bulletin says call them a crowd and pay them less.

(4) Well, well, well. They're REALLY going to live up to something in the Code. . . . . .

If it doesn't cost anything!

Here's what the GUILD has done about it

TELEGRAM

MR. SOL ROSENBLATT
COMMERCE BUILDING,
WASHINGTON, D. C.

JANUARY 4, 1934

BULLETIN NUMBER ONE ISSUED TO ALL PRODUCERS BY PAT CASEY, PRODUCERS' LABOR REPRESENTATIVE, TO GOVERN CONDUCT STUDIOS REGARD TO EXTRAS WILL BE HANDED YOU BY EDDIE CANTOR STOP IT IS AN INSOLENT ATTEMPT BY STUDIOS TO EVADE CODE STOP IN CASE OF BIT PLAYERS AND EXTRAS CODE IS BEING USED TO LOWER COMPENSATION PREVIOUSLY RECEIVED STOP WE DEMAND PROMPT AND VIGOROUS ACTION BY CODE ADMINISTRATION TO DEMONSTRATE TO PRODUCERS AT OUTSET THAT SUCH CHISELING WILL RECEIVE STERN DISCIPLINARY MEASURES

(SIGNED) **SCREEN ACTORS' GUILD**

LONDON NEWS LETTER

Connery Chappell, the film critic of the Sunday Dispatch, after a jaunt through the provinces comes back with the astounding news that Robert Montgomery is the biggest male star in pictures for those audiences and that Norma Shearer is the greatest female attraction, even greater than our own Gracie Fields. . . . Chappell writes also that the most popular picture recently was "42nd Street." . . . He also spins the yarn of standing in front of a house displaying posters of "Gabriel Over The White House" and having a prospective ticket purchaser ask, "I say, old man, who is this fellow Gabriel?"

•

The Twickenham studios are to be enlarged to three times their present capacity. Construction will be completed in April. . . . This is the spot where Julius Hagen makes the quota pictures for Radio and Universal and an occasional release for one of the big British companies. . . . Sidney Carroll, in the Daily Telegraph, does a tremendous rave for Elizabeth Bergner, the German lass who has the feminine lead in "Catherine the Great." Carroll says, "I bow to her as a reed bends to the storm; I sink in her presence as a stone drops in the sea."

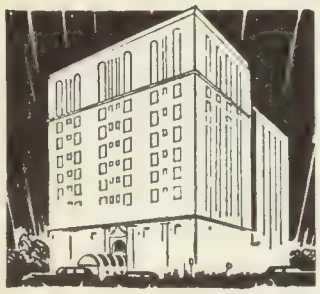
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Sean O'Casey's play, "Within The Gates," is to be done here shortly. Norman Macdermott will produce it. . . . Seymore Hicks will soon open in the Rita John's play, "Yours Sincerely." . . . The Ian Hay-A. E. Mason play, "A Present From Margate," opened with little enthusiasm at the Shaftsbury. . . . London is still waiting for that Ramon Novarro play script, "It's Another Story." . . . He promised not only to write and produce it here, but to star in it as well. . . . Most of the Russian pictures, at least the best of them, are not being made in Moscow, but in Georgia, the land of the Mdivanis.

•

The next Robert Flaherty picture will be made in Australia. He will leave for that country soon, expecting to be gone about a year. . . . London critics took a nice slap at the Paramount production of "Alice In Wonderland." Ernest Betts in the Standard says, in part, "It turns out to be a mixture of 'Alice' and 'Through the Looking Glass,' with what one might describe as a slight kick in the pants." . . . The Evening News said, "Well, it's over! I have just been through the ordeal of seeing 'Alice in Wonderland' and both Lewis Carroll and I have survived pretty well. It's a horrible shock to find that Alice (Charlotte Henry) talks with a Philadelphia accent and Rosco Ates, as Fish Footman, stuttering through his part."

HOLLYWOOD
PLAZA



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Eugene Stern, Pres.

The "Doorway of Hospitality"
Vine at Hollywood Blvd.
HOLLYWOOD

French Government Will Finance Films

Paris.—On the authority of the Minister of Education and Fine Arts it is stated that the French Government will this year establish a financial institution the purpose of which will be to aid domestic producers, with the particular aim to encourage big productions that can compete with such English pictures as "Henry the Eighth" and the American specials.

'Kong' on High in Britain

London.—"King Kong" booking figures are expected to reach £150,000 in the British Isles, according to latest estimates. The picture is running about 20 per cent above Radio's best expectations in its general release showings.

Will Film Rembrandt Life

Brussels.—Rembrandt is to come to the screen. Jacques Feyder, Belgian born French director, has written a screen play around the famous artist and plans early production.

No Swedish Monopoly

Stockholm.—Government spokesmen have vigorously denied reports current in German film circles that a Government monopoly was planned for motion pictures.

Film Anatole France Novel

Paris. — "Crainquebille," Anatole France's famous novel, is being filmed by Jacques de Baroncelli. Jacques Feyder once made it in a silent version.

Mexico Will Make 25 Pictures in 1934

Mexico.—Walter Gould, general manager for United Artists in Mexico, states that at least ten producing companies will be active in the country next year and will make about 25 picures for Spanish-American distribution. There are about 400 wired houses out of a total of 600 theatres. Superimposed Spanish titles on American-made films are gaining in popularity, but films made in Mexico are favored.

Ufa Closes Big Deal For Sound Outfits

Berlin.—Ufa and Tobis-Klangfilm have just concluded a million mark deal calling for the building of seventeen new sound recording outfits, bringing in the results of Ufa's latest experiences. With nineteen outfits already, the completion of this new order will set Ufa in a top position among European producers.

Prize for Swedish Story

Stockholm.—The Svensfilmindustry will pay ten thousand crowns in prizes for the three best screen plays submitted before March 1, 1934, with an additional five thousand crowns if a picture is made from the story. If you can write Swedish the offer is open to you.

Belg. Opposes Foreigners

Brussels.—The Belgian Chamber of Commerce is sponsoring a move to insist on dubbing of imported pictures here to aid Belgian artists, and also to create jobs for Belgians by eliminating the large number of Frenchmen in the film organizations.

Judy Kelly on Termer

London.—Judy Kelly has been placed under contract to Julius Hagen of the Twickenham Studios. Reported that the player could have got a deal with Alexander Korda but felt she would get a better individual chance at the Twickenham plant.

Joyce Boosting Oberon

London.—Frank Joyce, American agent, is quoted in papers here as declaring that Merle Oberon is the most promising player here. Miss Oberon will be seen opposite Douglas Fairbanks in "Exit Don Juan" and played Anne Boleyn in "Henry the Eighth."

Wales Investigates Films

Sydney.—The government of New South Wales has appointed F. W. Marks to investigate the film industry because of exhibitor complaints that certain distributors are boosting rentals to a point that will drive them out of business.

Reduce French Duty

Paris.—Duties on American negatives have been lowered seventeen per cent by the Government due to the fall of the dollar.

Dec. Low in Hungary Pics

Budapest.—A single two reeler was the total of production activity in Hungarian studios for the month of December, a new low.

Gossip Around Paris

J. Carlo Bavetta, Fox chief in Europe, is in New York conferring with home office officials on the coming year's productions. . . Max Reinhardt has announced here that he will soon journey to the United States. . . "International House" got a warm reception in local press reviews. . . . Louis Marx, "U's" sales head, is busy on a deal to sell the "U" product outright for Belgium. . . . Harold L. Smith, Hays office man here, is doing a great job in the Legion drive for funds to help needy Americans. . . . United Artists chief, Koerpel, in Russia on important matters. . . . Monogram's "Oliver Twist" is due to be presented here in a French dubbed version. . . . Max Friedland conferring from morn to night with directors, etc., and just waiting the word from Uncle Carl to get started on Universal's French production. . . . Will probably have to wait now for Junior Laemmle's arrival. . . . Lily Damita putting on her prop smile for everyone approaching her at the Joinville studio. . . . "Dinner At Eight" getting great houses. . . . The King of Belgium saw Gaumont's "I Was A Spy" and "Red Dress." . . The entire royal family are film fans. . . . We saw the Prince standing in line like everybody else waiting to see "All Quiet on the Western Front" when shown in Brussels. . . . Paul Morand's novel revealing the "inside" of the French film industry is impatiently awaited. . . . M. Marc of Equitable Films practically lives on trains up and down the Continent. . . Robert Schless, Warner chief, receiving congratulations for added duties embracing the entire Continent.

Theatre Fight Starts in Australia Key Cities

Melbourne.—There is a film war breaking out here, with several of the companies announcing plans to build large theatres here and in other state capitals. MGM plans a million dollar house, General Theatres Corporation another, and a theatre is to be erected to house Australian productions exclusively.

Hakim Tells New Plans

London.—Erik Hakim is planning a cooperative grouping of theatre, distribution and production interests. He recently resigned his connections with the Cinema House circuit.

Lehman Back in France

Paris.—Lucien Lehman, after ten years in America as a lecturer on French literature, writer and film reviewer, is getting a big hand in France on his return home.

New MGM Chief in Rome

Rome.—J. Bedini has become manager of MGM distribution in Italy, succeeding Fritz Curioni. His headquarters are in Rome.

New Tag for MacWilliams

London.—Glen MacWilliams, American cameraman, has been given a new one-year ticket by British Gaumont.

Vienna Reduces Taxes

Vienna.—Picture theatres have got a break here, the government reducing taxes about four-fifths.

Reviewing the FAN MAGS

SCREENLAND
98 pages and cover
COVER DISPLAY.....Jean Harlow (MGM)
Publicity Space (Approximate)

Fox	**848 sq. inches**
MGM	**618 sq. inches**
Paramount	**588 sq. inches**
Warners	**548 sq. inches**
Radio	**366 sq. inches**
Universal	**156 sq. inches**
Columbia	**104 sq. inches**
United Artists	**80 sq. inches**

There's an awful lot to read in the February Screeland, but not much will stick with you, except "Medals and Birds," by S. R. Mook, and, perhaps, "If She Hadn't Been Born in Brooklyn" (Clara Bow), by Lillian Montanye.

"Medals and Birds" is Mook's annual rave and squawk, and it's mighty swell reading.

Betty Shannon tells all about "Katharine Hepburn's College Days"; James M. Fidler asks "Will Hollywood Accept Nudism?" "Arliss Tells What Happy Marriage Has Taught Him" to Ada Patterson; Ruth Tildesley quotes A. A. Freudman in "Use the Movies in Home-Making"; and Leonard Hall has "East Coast, West Coast—Where Are the Movies Bound?"

Interviews are "Jean Harlow Confides Her Secret Ambition" (to have a baby), by James M. Fidler; "He Knows What He Wants" (Gene Raymond), by Kay Richards; "The Two Women in His Life" (Cary Grant), by Mortimer Franklin; "Original" (Margaret Sullavan), by Radie Harris (well written); "They'll Bet on Love" (George O'Brien and Marguerite Churchill), by Dickson Morley; "What Has Hollywood Done to Paul Muni?" by Ben Maddox; "Fields for Fun," by Amory Westcott, and "Home's Where His Art Is" (Walter Connolly), by Jed Barker.

SCREEN BOOK
82 pages and cover
COVER DISPLAY.....Miriam Hopkins (Paramount)
Publicity Space (Approximate)

Paramount	**732 sq. inches**
MGM	**512 sq. inches**
Fox	**270 sq. inches**
Warners	**180 sq. inches**
Charles Chaplin	**180 sq. inches**
Universal	**134 sq. inches**
Radio	**121 sq. inches**
United Artists	**42 sq. inches**

Screen Book for February has a slight edge over Screenland. Art is better, and the writers took a little more time over their stories.

Helen Louise Walker has two good yarns, "Alice White Starts Another Fight" and "I'll Never Be Afraid Again" (Claudette Colbert).

Dena Reed also has two stories, "Mae West Loses Her Man" and "Why Tragedy Haunts Ralph Morgan."

B. F. Wilson is another two-story contributor, with "So He Decided to Marry" (Gary Cooper) and "From Duck Soup to 'Opbwkn" (Harpo Marx).

J. Brien Chapman has "How the Stars Are Fighting Scandal"; Eric L. Ergenbright writes "Chaplin — the Mystery Man of Hollywood"; Radie Harris has "The Story Sylvia Sidney Never Told" (about her father); Dick Mook tells of "Secret Marriage Discovered" (Lyle Talbot); and Whitney Williams outlines the arsenal tendencies of Velez in "Jewel Thieves Beware of Lupe Velez."

Dr. Louis E. Bisch's article, "Movies Will Get You If You Don't Watch Out!" is the usual psychological data; Al Sherman quotes Ernst Lubitsch in "Ambition Is to Blame for Divorce in Hollywood"; Lew Garvey has a story on Janet Snowden, "Hollywood Robs Fifth Avenue"; and other interviews are "Max Baer Is Afraid of Hollywood," by Eleanor Packer, and "One Girl They Couldn't Change" (Margaret Sullavan), by Northam Bryan.

Must Sign or Lose

(Continued from Page 1)

bodies, or a voice in nominating candidates for the boards. They must be signed by January 31.

The action passes the buck plainly to Allied, which has advised its members not to sign assents.

The Committee of Assents, Nathan Yamins, Ed. Kuykendall and J. Robert Rubin, will make the appointments subject to the approval of the entire Code Authority.

Only Eddie Cantor, Dressler and Aylesworth were absent from today's meeting, the first two because no matters concerning production were to come up. The meeting also named Jack Cohn permanent alternate for R. H. Cochrane.

The Authority will move into permanent quarters in the Radio City buildings on January 10, when the next meeting will be held. John Flinn did a good job yesterday in his first as executive secretary of the body.

Rosco Ates To Drop The Stuttering Act

Rosco Ates, who swung into feature prominence as a player owing in part to his expert stuttering, is determined to lose his pseudo-defect, figuring its novelty is pretty well shot.

Warners have booked him into a stutter-less role in "Merry Wives of Reno," which Lucky Humberstone is directing, and Edwin Carewe has engaged him for "Are We Civilized?" The Beyer-MacArthur office is lining up his non-stuttering assignments.

Para. Tests Col. Players

Paramount tested two Columbia players, Billie Seward and Harriette Lake, now known as Ann Sothern, for the lead in "Melody in Spring" with Lannie Ross, Mary Boland and Charlie Ruggles. One of the two girls is slated for the part. Norman McLeod will direct. Douglas MacLean is supervising.

Gladys Unger at 'U'

Universal yesterday signed Gladys Unger to do additional dialogue on "Countess of Monte Cristo," which Karl Freund puts into production next Wednesday. Picture has been scripted by Karen de Wolfe. Unger recently wrote "Coming Out Party" for Jesse L. Lasky and Fox.

Levine Signs Schaefer

Armand Schaefer has been signed by Nat Levine to direct Mascot's next serial, "The Lost Continent," with Clyde Beatty and the Hollenbeck and Wallace animals. Picture is scheduled to get under way by the middle of next month.

Kull and Minter To Meg

Ken Goldsmith has set Harold R. Minter, production manager, and Edward Kull, cameraman, as co-directors on the outdoor series with Jackie Searle. First is scheduled to start March 10.

MGM Buys College Yarn

New York.—MGM is getting its college yarn lined up for next season, having purchased "One Part Cheese Cloth," a story of the campus by Bernard DeVoto, Saturday Evening Post writer.

Krasna's Last Laff

Norman Krasna has the last laugh after his simultaneous conclusion of an MGM contract and a Columbia loan-out. He goes to Stanley Bergerman's "U" unit on a four weeks' deal at $1000 per—a jump from a $350 figure

MGM Recalls Jean Dixon

MGM is bringing Jean Dixon, New York stage player, back to Hollywood for a featured role in the Joan Crawford picture, "Sadie McKee," the Edington-Vincent office negotiating the deal.

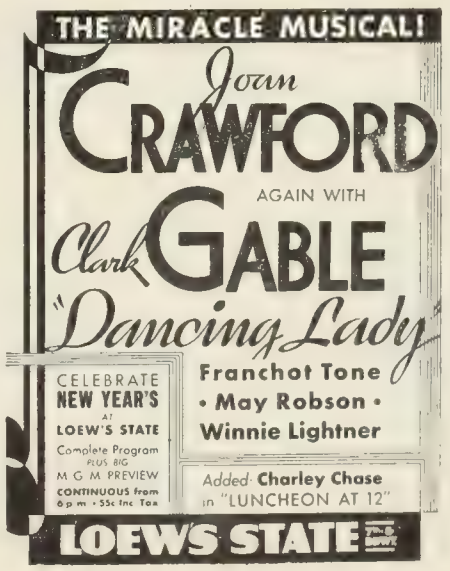
Player was here several months ago for a brief period.

Rainger-Robin Assigned

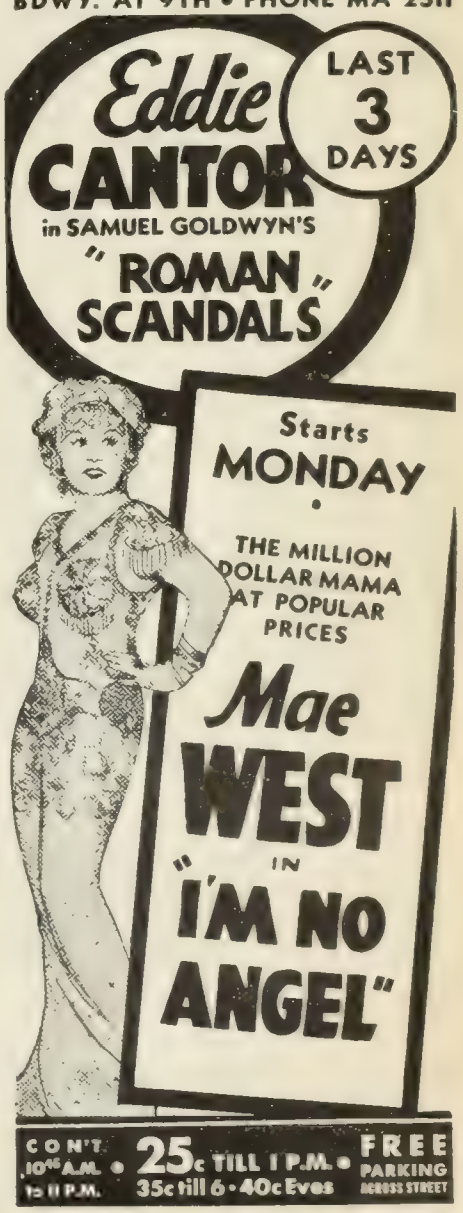
Paramount has assigned Ralph Rainger and Leo Robin to write the words and music for "Come on Marines" and "The Trumpet Blows." Team's last work was for Bing Crosby's forthcoming picture, "We're Not Dressing."

Patsy Kelly to 'U'

Universal has put through a deal with Hal Roach for the loan of Patsy Kelly for a comedy spot in "Countess of Monte Cristo." Ralph Farnum grabs credit for the deal.







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THERE'S A REASON—

It's Coverage—and Advertising Returns

WATCH 1934

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CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XVIII, No. 46. Price 5c. TODAY'S FILM NEWS TODAY Saturday, January 6, 1934

FREELANCERS ON SPOT

TRADEVIEWS by ROBERT WELSH

•"WHERE do you get that phrase 'controlled budget pictures'?" an exhibitor writes us. "Don't you mean 'short budget pictures'?"

Decidedly not. Because there is a difference.

In the first place, when you use the phrase "short budget pictures" as a blanket covering for all pictures made to entertain at intelligent costs, you do an injustice to the sincere maker.

Because you lump him with everything that is CHEAP.

And a "controlled budget picture" does not have to be cheap—in quality of entertainment.

•

True—at least fifty per cent of the time a picture made at a moderate cost in this business HAS BEEN CHEAP IN ALL WAYS.

Because most major executives by some darned freak idiotic twist of logic get the attitude that ANYTHING goes in a moderate cost picture.

The story, script and dialogue creak—but instead of taking even another week to iron out the wrinkles you hear: "Oh, hell, it's one of the cheap ones. Anything goes with them."

The casting is spotty and uneven, and you hear: "Rats, she's a washout, but she'll get by in this one. It's one of our cheap pictures."

Those are really "short budget" pictures.

•

But "controlled budgets" are the order of the day this year. They mean giving the same time, attention and care to story, casting and preparation to the moderate priced picture as to the big one—but when you start shooting controlling the reins so that you hit the mark you aim at. And controlling it so well that there's a margin of a few thousands to fix up anything that may go wrong.

And "control of budgets" also means the making of the BIGGEST pictures. In this sense: When things are under control a company can afford to say:

"Here are four, six or eight ideas out of our entire list that are BIG—we'll shoot the works on them, go the limit. But we are not doing it blindly. WE KNOW WHERE WE ARE GOING."

So we give you: "Controlled budget pictures."

Cooper Back Mon. Will Decide Then On His Activities

New York.—Merian C. Cooper will be back in Hollywood Monday and together with B. B. Kahane, J. R. McDonough and others will decide his future activities with Radio Pictures.

It is understood that Cooper's contract with Radio as production head of the studio, expires February 1 and that his future activities will not be as studio head but as the producer of the "Jock" Whitney series of pictures that the organization will make on the lot and release through the Radio exchanges.

Cooper is understood to have told intimates that he does not care for the burden of being in charge of the production of any studio, that he would like to make two or three pictures a year and those pictures with the Whitney financing.

Week-end Sailings of Film Folk To Europe

New York.—Week-end sailings among film and theatrical folk include Irving Asher of Warners, Friday on the Mauretania; Carlyle Blackwell, Friday night on the Europa; Mitzi Mayfair and Jules Demaria, honorary president of the French Cinema Syndicate, Saturday on the Lafayette.

Siff Resigns at MGM

Phillip Siff has resigned as executive assistant to David Selznick effective next Monday. He returns to New York.

Chatterton To Rest

Ruth Chatterton will leave for Palm Springs today for a month's rest. The star has been ill the past week with a bad cold.

Stock Players Never So Busy And Inter-Studio Loan-Outs Being Pushed To The Limit

With the rush of pictures to start the new year free lance players and their agents are awakening in alarm to the fact that the jobs are not as plentiful as the pictures. The famine condition is caused by an intensive drive on the part of the majors to absorb every dollar of stock players' time even to the extent of dropping name actors into comparative bits; combined with a close knit spirit of cooperation to the same end between studios that is moving the stock players around like pieces on a checkerboard.

The situation is well illustrated by "Merry Wives of Reno," at Warners, a moderate cost negative which finds the

(Continued on Page 4)

Brent To Court In Warner Scrap

George Brent filed suit yesterday in Superior Court, through his attorney, Peyton H. Moore, against Warner Brothers studio, asking the court to interpret his contract.

Brent admits his refusal to play the role assigned him by Warners in "Mandalay," after the studio would not comply with his wish to be released from the assignment. He claims the role was that of a drunken doctor who when intoxicated allows a baby to die. He felt that the role would hurt him.

Cohn Returns Monday

New York.—Harry Cohn, Columbia's boss, leaves by plane today for Hollywood and will be at his desk on Monday morning.

Adela R. St. Johns Will Sue Columbia

Adela Rogers St. Johns, prominent Hearst writer, is filing suit early next week through Attorney Jerry Geisler against Columbia Pictures for unpaid balance on the story "Take the Witness."

The writer alleges that after telling the idea of the story to Harry Cohn she was instructed to go ahead with the development, receiving one-fourth down on a purchase price of $7500. Later, in New York, the first treatment was put into script form on approval of Nate Spingold, of Columbia, and the author returned to the coast with a completed job.

And since then, she says, she hasn't even been able to see Harry Cohn.

Hammell of Paramount To Locate at Studio

New York.—Bob Gillam of Paramount left for the coast yesterday accompanied by John Hammell of the company's distribution department. The latter will eventually locate permanently at the studio, with John Barry, formerly of the Publix organization, being groomed for Hammell's home office post.

Mrs. Selznick Under Knife

Mrs. Lewis Selznick, mother of David and Myron Selznick, underwent a major operation at the Good Samaritan Hospital yesterday. Her condition was reported as satisfactory at a late hour last night. Dr. Maurice Kahn operated.

'L. B.' to Frisco

Louis B. Mayer left for San Francisco Thursday taking his wife there to a hospital for observation. The MGM chief will be back in a few days.

Joe 'Mank' East

Joe Mankiewicz left last night for a two weeks' vacation in New York.

CASEY DEFENDS POSITION ON CODE EXTRA BULLETIN

Pat Casey, Producers' Labor Representative, yesterday defended his Bulletin number 1 issued to all producers regarding extras, and denied the charges in the Screen Actors' Guild's telegram to Sol Rosenblatt in Washington that "it is an insolent attempt by studios to evade the code."

"The code clearly states," said Casey, "that extra players are to re-

(Continued on Page 2)

Ad Schulberg En Route

New York.—Ad Schulberg is at last on her way to the coast, leaving yesterday with Bianca Stroock, stylist of the Jay Thorpe theatrical department.

Flu Hits Flood

Latest flu victim is James Flood, Paramount director, who has hied himself off to bed between pictures.

WILHELM DIETERLE Directed "FASHIONS OF 1934"

THE Hollywood REPORTER

W. R. WILKERSON... .Editor and Publisher

ROBERT E. WELSH.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.

Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

RAMBLING REPORTER

Dolores Del Rio and Cedric Gibbons are fleeing, via air, to N'Yawk this dawn to see some plays for a coupla weeks. . . . Sex Note: Clark Gable is off to spend the week-end with his horse, Beverly Hills—she won her first race at Caliente, y'know. . . . Enrico Caruso Jr. is awful mad at the Warner publicity boys for saying that he "inherited some of his father's voice"—it's modesty that makes him mad; he says he can't sing at all—but he can! . . . One of the things that made last week-end bright was Sam Jaffe's "compliment" to Arthur Richman, who appeared at the Mirador all done up in riding-togs. Said Sam: "Gee, Arthur, you look swell in those jodhpurs—I don't care what anybody says!" . . . Do you know why Harry Cohn didn't want anyone to know how good he thought Ann Sothern was in "Let's Fall in Love"?

•

Georgie Raft, hobbling about with cane; Margie King, the Rufus Le Maires, Mary Brian with Dick Powell, Vivian Segal, the Ed Lowes (Lilyan Tashman), Elliott Gibbons, Jack Oakie among those at the opening of "Sailor Beware," which must have been hotter or something in New York. . . . Lotsa pipple at the Colony Club later—where Margaret Sullavan administered "the retort discourteous" to an actress who paid her a nice compliment—and got just the right answer in return. . . . Didja know that Doris Warner LeRoy partly financed the stage production of "Men in White"—and tried to get poppa Harry to buy it, but he said "No!" so MGM grabbed it? . . . Greta Garbo and Mamoulian back in town from the Yosemite—or didn't you know they'd been there? . . . Tom Brown has put the kind of a ring that signifies an engagement in France on Anita Louise's finger. . . . Wally Beery's been taking guitar lessons—he strums a Spanish "Just Before the Battle, Mother" in "Viva Villa"—whatever THAT is!

'Time' Movie Critic Out

Elliott Gibbons, screen critic for "Time" magazine, has resigned that post. Gives no reason other than a desire to seek more lucrative fields.

'HERBERT' FORMULA PLAY; DOMINATED BY J. C. NUGENT

'Grumpy' Routine Too Old For Pics

"BIG HEARTED HERBERT"

Eddie Dowling presents "Big Hearted Herbert," adapted by Sophie Kerr and Anna Steese Richardson from a story by Sophie Kerr; staged by Dan Jarrett. With J. C. Nugent, Elizabeth Risdon, Norman Williams, Dorothy Walter, Alan Bunce, Marjorie Wood, Betty Lancaster and others. At the Biltmore Theatre.

New York.—Just as it is inevitable that at least one story of this type make its appearance on every picture program, so it is inevitable that a study of an irascible old gent with a heart of gold be given the opportunity to romp around the stage at least once a season. In this case, despite the fact that nothing new has been manufactured to make the idea any different from the rest of this particular school of thought, there is J. C. Nugent grumbling all over the place and getting laughs from those who really know better than to encourage this kind of thing. It's his show and he makes the best there is of it.

This particularly "Grumpy" is a self-made man who abominates college men, especially the Harvard breed. (Laugh situation number three.) He is also a "plain" man who will not wear tuxedo. (Laugh situation number four.) He also refuses to give up dominating his family and ruling his children's lives until his wife (who has been gallantly hanging on to her idea of what she thought she married twenty-three years ago) takes the situation in hand. The proper results are gained through the exceedingly simple ruse of taking the chintz covers off the hideous old-fashioned furniture and having the daughter of the house slap down a "plain" meal of Irish stew and apple pie before "Grumpy's" very best customers whom he wishes to impress. (Stock situation number five.) The wife also threatens to leave home unless Papa agrees to allow his daughter to marry a lawyer and allow his older son to become an engineer instead of going into Papa's manufacturing business. There is also a younger son who is the only one in the family with brains enough to realize his father is a fool and love him for that.

As has been said before, this is J. C. Nugent's show, but along with him are Elizabeth Risdon as his wife, who does right well by an incredible part, and Norman Williams as the younger son, who is one of the pleasantest and most natural kids we've ever seen on the stage; and Betty Lancaster as the daughter, who is a very attractive lass and studiously and successfully avoids being the least bit coy. It is too bad that the gal's voice is slightly high and rasping. With that defect removed, she'd be okay for sound. And Dan Jarrett's direction comes through the pretty tough task of having eight people on the stage at once while one completely dominates the conversation.

Wide Open

P. J. Wolfson shot himself in the arm accidentally yesterday while cleaning his shotgun. He was taken to the Cedars of Lebanon Hospital for treatment. You should hear the sympathy (?) he gets from the boys.

Warners Dust Off 'Beau Brummel' Pic

Warners are dusting off their "Beau Brummel" property and looking at it this way and that with an idea of remaking it. Silent picture was made ten years ago with John Barrymore, Mary Astor, Irene Rich, Alec B. Francis, Carmel Myers and Richard Tucker, most of whom are ever-present today.

Defends Stand on Code

(Continued from Page 1)

ceive $7.50 per day, with this minimum graded upwards according to the character and importance of the performance and the personal wardrobe required, the minimum for any class A 'extra player' to be $15.00 per day. Producers are without exception paying this minimum scale.

"If any extra, employed as such, is required to play a bit such player becomes a 'bit player' and the minimum compensation shall be not less than $25.00. The code does not specify per day, but $25.00 minimum for that 'bit,' whether it takes ten minutes or ten days. This minimum scale does not apply, nor was it meant to apply, to anyone not originally hired as 'an extra player,' so that a producer who hires a player for a 'bit' may make any arrangement with that player as shall be mutually satisfactory.

"As to what is and what is not 'essential dialogue' and what constitutes a 'crowd' obviously this can only be decided by the man in charge of production..

"This bulletin, signed by me, was issued as an aid to the studios in understanding this phase of the question and I am convinced that every producer today is living up to the spirit as well as the letter of the code. The charges made in the Guild's telegram are without foundation in fact."

David Selznick Ends First Year At MGM

David Selznick this week rounds out his first year with MGM and starts the second on his two-year contract with that company.

In addition to many months spent assisting L. B. Mayer on organization matters due to the illness of Irving Thalberg, Selznick has claims to a successful year with such pictures as "Dinner at Eight" and "Dancing Lady" and the bouquets he is receiving for bringing "Little Women" to the screen. Great expectations are also held for "Viva Villa," the picture which rounds out his year.

Four Selznick productions are already in the works for the coming year, "Streets of New York" for Gable, "Sacred and Profane Love" for Crawford, "Prisoner of Zenda" and an unnamed historical subject for George Cukor direction.

A F of L to Organize Pic Theatre Staffs

New York.—First important reaction to the code feature on collective bargaining in the motion picture field comes with the news that the American Federation of Labor is behind a nation-wide move to organize on a union basis ushers, doormen, ticket-takers and janitors of screen theatres.

The work will start from the East, an organization meeting being scheduled for New York City next Tuesday.

Lou Schreiber Handles His Own Clients

Lou Schreiber is anxious to correct the impression that the clients formerly handled by him are in a tie-in with the William Morris agency. Schreiber will continue to handle his own clients on a personal basis, aside from his affiliation on other deals with Morris.

Hepburn On Air in 'Juliet'

New York.—Katharine Hepburn and Douglass Montgomery will do a scene from "Romeo and Juliet" over the NBC network on next Sunday evening, originating at 10.30 Eastern Standard time.

SUCH RHYTHM! SUCH MELODY!
Here is the music beautiful
COMING Thursday JAN. 11th
GOLD ROOM
BEVERLY-WILSHIRE HOTEL
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Now Playing - Jimmy Grier

'PALOOKA' PACKS LAFFS; 'LET'S FALL IN LOVE' GOOD

Great Casting Tops All Around Job

"PALOOKA"
An Edward Small Production

Director .....Benjamin Stoloff
Screen Play: Jack Jevne, Gertrude Purcell and Arthur Kober.
Photographer .....Arthur Edeson
Cast: Jimmy Durante, Lupe Velez, Stuart Erwin, Marjorie Rambeau, Robert Armstrong, Mary Carlisle, William Cagney, Thelma Todd, Franklyn Ardell, Tom Dugan and Stanley Fields.

There are almost as many laughs in "Palooka" as there are feet in the film, and when a little discreet cutting is done on a few dull places the picture will be one continuous laugh.

It drags a little in the beginning, until Stu Erwin gets to the big city to become a prizefighter and Lupe Velez appears on the scene. From then on it's a wow.

The story is a cinch any way you look at it, and it is embellished with dialogue that crackles. The cast romps through the thing with all the gusto in the world, and anyone who is looking for a boisterous, noisy, slightly cock-eyed and rowdy evening's entertainment can find it in "Palooka."

Jimmy Durante has the part of his life in this picture. He plays the fight manager who persuades Stu Erwin to leave his farm and come to New York to become world's champion, as his father, Robert Armstrong, was before him. Marjorie Rambeau is Erwin's mother, who has seen her husband about twice in the past twenty years and has no desire to see her son follow in his father's footsteps. But Erwin becomes champion, through a series of phony fights arranged by Durante, and it isn't until he steals a rival's girl and has a fight on the level that he realizes that he's a fake in the ring.

Erwin lumbers away with his part in the typical Erwin manner, only doing it a little better than usual. Miss Rambeau and Armstrong are splendidly cast as his parents. Jimmy Durante works hard and seldom has had a better advantage to do his stuff, and Miss Velez is extremely alluring as the girl who flits from champ to champ.

William Cagney is a natural born actor. He has a hard part in this film and he gets away with it brilliantly. Mary Carlisle, Thelma Todd, Franklyn Ardell, Tom Dugan and Stanley Fields have smaller but colorful roles.

With the exception of those few, dull, stiff bits, the direction of Benjamin Stoloff is fast and clever. Jack Jevne, Gertrude Purcell and Arthur Kober wrote the screen play, and Arthur Edeson photographed it. Credit for additional dialogue is given Ben Ryan and Murray Roth, so they must be mentioned.

There's no box office worry about "Palooka." You'll probably have repeaters coming back to catch the dialogue and action they missed while laughing so hard.

Hail Columbia!

A committee headed by Irving Briskin, Sam Nelson and Wilbur McGough raised $1500 on the Columbia lot in a few hours for the widow and five children of Frank Geraghty, veteran assistant director, who was a victim of the flood.

'Wheels of Destiny' Weak For Maynard

"WHEELS OF DESTINY"
(Maynard-Universal)

Directed by.....Allan James
Original and Screen Play..Nate Gatzert
Photography by.....Ted McCord
Cast: Ken Maynard, Dorothy Dix, Philo McCullough, Frank Rice, Jay Wilsie, Ed Coxen, Fred Sale Jr., Fred MacKaye, Jack Rockwell, William Gould, Nelson McDowell, Big Tree, Tarzan.

This picture was made at a cost way below even Maynard's average. It looks it.

A group of easterners are preparing to trek to California to work a claim one of their members has found when they are attacked by outlaws seeking a map of the gold fields. Maynard arrives in time to save the day, thus making an excuse for a chase in the first hundred feet of film. From this point on the little band suffer more trials and tribulations than did the chosen people on their flight out of Egypt into the Promised Land. The outlaws appear from time to time as do several thousand Indians. These dealt with, a prairie fire and a cloud burst equaling the late Los Angeles flood, remain to be overcome but Maynard managed to get the little band safe at last on the sunny side of the Rockies.

There are more chases than usual and these might get the kids' money.

Tarzan, who usually can be counted on, didn't receive his usual opportunities. Photography and direction have to rate along with the routine air of the whole affair.

SE May Ask Another Injunction

Studio Technicians No. 37, IATSE, has called a general meeting to be held Monday evening at headquarters to discuss the court denial of its application to enjoin members of Local No. 40 of the IBEW from working in studios for which the IATSE claimed jurisdiction.

L. C. G. Blix, business representative of the IATSE, will seek permission from the members to file another suit against the IBEW on the question.

Blix said that the adverse decision will not affect his suit for $33,900,000 against a large proportion of the film capital, now pending.

Sam Krellberg Coming

New York.—Sam Krellberg is on his way to the coast to look over independent production in connection with financing operations.

Ratoff a Hit; Sothern a Bet

"LET'S FALL IN LOVE"
(Columbia)

Directed by.....David Burton
Story and Screen Play by Herbert Fields
Photographed by.....Benjamin Kline
Music by.....Harold Arlen
Lyrics by.....Ted Koehler
Cast: Gregory Ratoff, Ann Sothern, Edmund Lowe, Miriam Jordan, Tala Birell, Greta Meyer, Kane Richmond, Marjorie Gateson, Sven Borg, Arthur Jarrett.

With the exception of "Lady for a Day" this picture is the best that Columbia has had on its program for a long time. It reaches the top spot in program attractions and should return a big profit to the studio and equally as big returns for the theatres.

It's nothing pretentious, shows nothing new, has an antique story idea, but the manner in which the whole production is handled turns it into a swell piece of entertainment.

Gregory Ratoff walks away with the picture in the role of a Hollywood picture producer. Several times during the preview the run of the picture was interrupted by applause for his standout scenes and it was well deserved. However, Ann Sothern (formerly Harriet Lake) grabs her share of the cake in what, we believe, is her first major part in a picture. She is good to look at, reads her lines most convincingly and has the marks of a big bet. Either the recording was bad or she is no great shucks in song, but in either case she's O.K.

Much credit should go to David Burton for a direction that was, at all times, most charming. It's pretty tough to hold screen interest with a story in which you can call every sequence before it is played, but Burton did that and more. Other credits should go to Harold Arlen and Ted Koehler for a certain smash song hit, "Let's Fall in Love," and Edmund Lowe for his performance in a rather stilted role.

Plot is laid in a studio background with a star walking out on a picture and the efforts of the director (working on his pet picture) to uncover a girl to take her place. He finds her in a circus and of course she is a hit and of course they fall in love. Although the yarn is formula, it is told convincingly and with plenty of amusement.

You can spot this one any place. It's not a musical, although having a cinch hit number, thereby presenting musical qualities without the general drawbacks of that type of entertainment. Don't let the picture sneak in on you or your audience; it should be ballyhooed to get the effects it deserves.

Melton on Long Termer

Frank Melton, youngster who scored in "State Fair," and then went to work in Muller's Gas Station while waiting a decision from Fox on his future, was yesterday signed to a long term contract by the Westwood studio.

Yesterday in New York with Helen Gwynne

Well, my foes and friends, THAT was a New Year's celebration. All those who were not out of town were at the Mayfair party which was one gorgeous champagne bubble until 7 or 8 o'clock in the morning, and with all the best intentions in the world it was impossible to keep a record of those present, on account of things were just a blur after 12 that completely blotted out that which went before. . . . Lotsa people took advantage of the elegant week-end to go frolicking out of town. Kay Francis celebrated the New Year down on Long Island with the Donald Ogden Stewarts and the thing that exhausted her was watching the tennis. George Oppenheimer went up to Arden, N. Y., to visit with the Harrimans and got more sleep than he's had in years. And, incidentally, out of those two parties we said had been given for Miriam Hopkins by Bennett Cerf, at least one of them was in honor of George Oppenheimer, and Bennett Cerf thinks he should be given credit for it. . . . Julie and Arthur Hornblow (who spent most of the holidays down in ole Virginny) had themselves a farewell cocktail party on Arthur's return to Hollywood and Julie's return to the old homestead. And a goodly crowd was there with Carl Van Vechten, Marion Saportas (with a very new and gorgeous diamond bracelet), Eddie Wasserman, Tullio Carminati (who's about to decide where and when he wants to leave town suddenly), Kay Francis, Dwight Fiske, Joan Carr and George Oppenheimer. . . . Arthur Lubin has finally made up his mind about what he's going to do next and that is to direct a play called "Brief Nocturne," by Victor Whotkenstein. This recounts the story of that grande passion between George Sand and Chopin, and if plans don't go astray one of your very favorite actresses will play the George Sand role.

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We've just discovered that a lot of these eye-arresting marquees are done that way a-purpose. Anyway, one theatre we know of makes it a practice to book pictures that'll cause comment when billed together and that's the Edison. The one they had for the holidays reads: "Aggie Appleby Maker of Men" and "Little Women." . . . And so, to get back to New Year's once more, Helen Morgan had a Tom and Jerry party the afternoon of the eve and we still don't know what they are since we never got past the Planter's Punch. . . . BUT, ladies and gents, the best celebration this town has had in years was over the victory of Columbia. Telephone and telegraph wires burned with congratulations from old grads to older grads and it's absolutely impossible to even talk to a Columbia man. And whata break for God's country—Graham McNamee couldn't talk about the weather and the beautiful mountains and it sorta put a stop gap to all the boasting about western football as compared to eastern. But what it has really done is to give eastern production the biggest boost it's ever had.

Londoners Rate 'La Maternelle' Best Pic of 1933

London.—The French production of "La Maternelle," now playing the Academy here, has been rated by most of the film critics of Great Britain as the best picture of any manufacture during the past twelve months.

"La Maternelle" was made by Productions Photosounor of Paris at a total cost of $48,000. It stars Madeleine Renaud and was directed by Leon Frapie from the story of J. Benoit-Levy and Marie Epstein.

Picture is being released here and in France by Universal.

'Elizabeth' for MacMahon

Continuing to build Aline MacMahon towards starring, Warners have placed on their schedule a costume production under the title "Elizabeth" to star the player. She rates top billing in "Fur Coats," which goes into work next week. No other cast members set.

Zanuck Seeks Laughton

Darryl Zanuck has not given up hope of getting Charles Laughton for the Duke's part in "Affairs of Cellini," although Paramount, which has the player under contract, has not given the deal its okay to date.

Stuart in 'Campus Queen'

Gloria Stuart returned from Carmel yesterday and was assigned by Universal for the top spot in "The Campus Queen," from an original story by Lou Foster.

Double Cross

Universal is reported ready to slam Columbia before the Code Authority. Basketball teams of both companies met Thursday, Columbia walking through their opponents to a 60-28 win, Universal alleging now that Columbia had run in last year's UCLA champs as their team.

'Ziegfeld' Lands On Shelf At Universal

Universal has postponed production on "The Great Ziegfeld," for which Billie Burke had been signed at one time. Extraordinarily lavish demands for such a picture are regarded at this period as contrary to the company's policy.

Lyle Talbot Excused

Threatened with suspension owing to his disappearance when Warners demanded him for retakes in "Upperworld," Lyle Talbot cleared the air when he told Hal Wallis how a fog had forced him to stop off at Santa Barbara while the studio wired frantically to the Hearst ranch for him. Wallis told him to forget the incident.

Meeting on Code in Feb.

Washington.—General Johnson announced today that he was calling all Code Authorities to meet here early in February for general instructions and to iron out in open discussion the problems of four or five industries where complaints have been heard.

Freelancers on Spot

(Continued from Page 1)

following members of the stock list falling over each other: Glenda Farrell, Guy Kibbee, Hugh Herbert, Frank McHugh, Donald Woods, Margaret Lindsay, Ruth Donnelly, Hobart Cavanaugh. Kibbee has jumped from "Wonder Bar" to "Harold Teen," to "Merry Wives"; Cavanaugh from "Harold Teen" to "Very Honorable Guy" to "Merry Wives," schedules being interlocked like a cross-word puzzle.

A survey of the principal majors concerning percentage of stock players at work or scheduled for pictures within a few days is here summarized:

Columbia, with fourteen stock contract players, will have ten working by the end of the week on the three productions scheduled to be under way by that time.

At MGM, with the recent production spurt tapering off, studio still has 70 per cent of the star and featured players active and this list will be raised to around 80 per cent before the end of the month. MGM lists fifteen stars and 42 featured players.

Sixteen of Radio's stock list of 22 are either working or scheduled for pictures on the early slate.

Warners figures are astonishing. With 16 stars, ten are working or scheduled for the next week; of 31 featured players, 28 are already cast in pictures now in production.

Paramount is using the loan-out route to keep their percentage high, about sixty per cent of the players keeping consistently busy over the current month either at home or abroad. Universal, due to the youngsters carried in stock for future possibilities, shows a surplus of idle players but "Countess of Monte Cristo," "If I Were Rich," and others scheduled for quick shooting are counted to absorb all of the big overhead this month. Fox is the only unhealthy exception to the rule, with only 20 per cent of the stock list at work, and the average only due to go up slightly in the next two weeks. Fox, under Sheehan's rules, also cagey about loan-outs.

Poli in Five Year Deal With MGM

New York.—One of the biggest blanket booking deals on record was concluded yesterday with the signing by the Poli Circuit of a five-year deal for MGM product.

The circuit, now controlled by Nathanson and Blumenthal interests, plans to do its own vaudeville booking and looks to a revival in that field.

Colbert Back for Retakes

Claudette Colbert returned from Furnace Creek Inn in Death Valley yesterday.

She goes to Columbia Monday for retakes under Frank Capra's direction in "It Happened One Night," formerly known as "Night Bus."

Rosenblatt Sets the Date

Washington.—Sol Rosenblatt now definitely plans his Coast trip to start the 19th or 20th. He was made a Kentucky Colonel today.

Sidney Buchman

wrote the

SCREEN PLAY (in collaboration)

OF

"ALL OF ME"

"It's different with a shining new plot, a new method of telling a story —the dialogue is exceptionally fine."
—Hollywood Reporter.

THE Hollywood REPORTER

Vol. XVIII. No. 47. Price 5c. TODAY'S FILM NEWS TODAY Monday, January 8, 1934

ACAD-GUILD FIGHT AGAIN

TRADE VIEWS by W. R. WILKERSON

•IT seems to be an undeniable fact that the individuals at the production helm here in Hollywood (with possibly one or two exceptions) know less about the making of pictures than anyone else connected with the Hollywood industry. And still those very men, who have ALL the say, seem to be continually doing everything to thwart the creators, men and women, who could and would make successful pictures.

Go over the list of studio heads (you know them as well as we do) and pick more than two men who could stand on their own in production. Then go over the same list of men, and those of you who are familiar with their actions jot down the number of pictures they have ruined during the past twelve months by their insane ideas, absolute child-like decisions or Napoleonic attitudes. It's a damned disgrace and is THE reason for bad pictures and the huge cost of those bad pictures.

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It should be the duty of a studio head to surround himself with an organization that can make GOOD PICTURES. It should be his desire to assemble a group of producers who can produce and permit them to produce unhampered. It should be his duty to watch the purse strings, to attend to the business details of the studio and let the creators CREATE. But who of them are doing it?

We saw a picture the other night the production of which has been the talk of the town for almost a month. It was a cheap picture, made in a cheap studio (one of the majors) that in its completed form was SWELL ENTERTAINMENT. In addition, it brought to the screen a new personality. For making this good picture at a low cost, for digging up the story, for getting it written so that it would play logically, for bringing to the studio a new personality, the producer was FIRED. All because he was "tough to get along with." All because he KNEW how to produce but his stupid studio head failed to recognize it. Because the producer would not countenance stupid interference.

Now that the picture is a success the studio is trying to get the producer back. But it's too late. He has been snapped up by another organization, by a man desirous of per-

(Continued on Page 2)

Para. Chairman On Way Here To Look Things Over

New York—Duncan Holmes, chairman of the shareholders committee of Paramount, is on his way to Hollywood to look over the studio and its product in the interests of the committee he represents.

It is understood that Holmes will conduct a thorough investigation to determine the reasons for the defection of most of Paramount's stars to other companies and to receive first hand information on the cost and poor quality of the product during the past year.

Eddie Small Carries 'U' Peeve to the Hays Office

Edward Small is burning plenty at Universal for using the title "Countess of Monte Cristo" and plans to go to the Hays organization this week to try and prevent Universal from using that title.

Cormack and DeMille Part

Bartlett Cormack, who has been a DeMille story ace for the past year, resigned Saturday after inability to agree with Cecil B. on the treatment of "Cleopatra." Writer was immediately snapped up by the parent Paramount organization to work on "The Trumpet Blows," George Raft vehicle.

Griffith-Faragoh Return

New York.—E. H. Griffith and Frances Faragoh, who have been here for preparatory script work on "Alien Corn," are now on their way to the Coast.

Rex Bailey Joins Lloyd

Rex Bailey, former Radio caster, has been engaged by the Harold Lloyd organization as head caster.

Lie Passed On Writers' Claim That Their Body Will Control Code Committee Nominations

They're at it again—the Academy of Motion Picture Arts and Sciences and the Writers' Guild. On Thursday evening a meeting of the members of the Writers' Guild was told that their organization had been authorized to handle the machinery for nominations to the Fair Practices Committee which will guide the operation of the code. On Friday, Donald Gledhill, acting executive secretary of the Academy, displayed a telegram from Sol Rosenblatt which in his opinion denies that any moves have

(Continued on Page 10)

Mamoulian Signed For Next Anna Sten

Samuel Goldwyn signed Rouben Mamoulian Saturday to direct the next Anna Sten picture, "Resurrection," in which Fredric March will be co-starred.

Willard Mack is writing the screen play of the Tolstoy novel. Production on this picture is scheduled to get under way around April 1.

Sound Men's Election on Tuesday and Wednesday

Contrary to reports that the IBEW has effectively spiked the IATSE's efforts to hold an election to decide which organization shall represent the craft, Campbell McCullough of the Los Angeles Regional Labor Board Saturday requested all studios to notify their sound men that the election will be held as planned in the Writers' Club January 9 and 10.

MGM Producers May Be Cut to Five

New York.—It is understood here that when Nicholas Schenck gets to Hollywood in about two weeks, that Louis B. Mayer and himself will cut the production staff of the studio to five, instead of the more than a dozen holding portfolios there now.

The slice in producers will be done in the belief that the five topnotched men at the plant can account for the whole program of MGM pictures and will tend to better organization, better production and at much less cost than at present.

Twelvetrees and Agents To Air Trouble in Court

The Rebecca and Silton office's battle with Helen Twelvetrees is headed for a court room airing.

Action against the player alleging unlawful discharge from a managerial contract is slated to be filed today through Ralph Blum, agency's attorney. Dispute is claimed to be similar to the Bruce Cabot-Collier and Wallis fracas which resulted in the latter winning a victory for the entire field.

Goldwyn to New York

Samuel Goldwyn left for New York on The Chief Saturday night to be gone six weeks. During that time he will look after the opening of "Nana" and also discuss the next Cantor picture with the writers.

Leonard on 'Rip Tide'

Robert Z. Leonard is now directing the Thalberg production of "Rip Tide" at MGM with Edmund Goulding, who has been directing, shifted over to the writing end of the picture.

Cohn Remains East

New York.—With Sam Briskin on the job at the studio Harry Cohn has canceled plans for an immediate return to the Coast and will remain in New York for some time.

PARA. HAVING GRIEF WITH RKO AND INDIES IN N. Y.

New York.—Paramount and the RKO circuit are at loggerheads in the New York territory and it looks as though the independent theatres may get a break out of the battle.

The Paramount product has heretofore been split between Loew's and RKO in the metropolitan area, but this week Paramount announces cancellation of the RKO franchise, alleging

(Continued on Page 9)

Seymour Assigned to the Reins on Next 'Joe E.' Pic

James Seymour has been assigned the supervisory reins on the next Joe E. Brown picture, "Earthworm Tractors."

Paul Gerard Smith and Joe Traub are writing the screen play from the William Hazlitt Upton series of short stories in the Saturday Evening Post.

MARK SANDRICH directed "HIPS HIPS HOORAY"

THE Hollywood REPORTER

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Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

THE LOW DOWN

Ric Cortez and Christine Lee are getting married this morning at Phoenix, Arizona—even though the honeymoon must wait. The pair returns to Hollywood tomorrow and Ric goes right to work at Warners. If the stujo gives out with a couple of weeks between pictures, the newlyweds will go to Honolulu when "Hit Me Again" is finished.

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LISTEN! About the most sensational bit of news we've heard concerns a famous star and her actor-husband. Finding themselves unhappy in their present state, they want to get a divorce. But they CAN'T—not here or anywhere else. Because they are not and never have been married! Their union began several years ago when both were on the stage and even though they have spent little time since then under the same roof, they would like to sever the ties completely—but don't know how! There is the matter of the "dear public" to consider—and they naturally enough, don't want to face what might be termed another "movie scandal." Their marriage would soon be legal as a common-law union, since they announced more than five years ago that they were married—but for some reason they want to be free right now—and are lying awake nights trying to figure out HOW!

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Virginia Cherrill and Cary Grant got as far as the registrar's office in London the other day with the intention of getting married. Then Virginia discovered that she had left her divorce papers from her first husband in the good ole U.S.A. If the matter can be straightened out satisfactorily they'll be married in England before they return—otherwise they'll tie the knot as soon as they get back.

•

Didja know that Jean Harlow and MGM are still tiffing—and that Jean hasn't set foot in the stujo for weeks and weeks? She's holding out for the entire raise in salary that she asked for—and the studio says she won't get a thing until she returns to work. They've suspended her from the salary list, too—so things are what is laughingly called, a standstill.

PARA'S 'SEARCH' ENTERTAINS; 'FOG' FAILS TO HIT THE MARK

Gleason And Pals And Director Top

"SEARCH FOR BEAUTY"
(Paramount)

Director .....Erle C. Kenton
Original.....Schuyler Grey and Paul R. Wilton
Adaptation .....David Boehm and Maurine Watkins
Screen Play.....Frank Butler and Claude Binyon
Dialogue .....Sam Hellman
Photography .....Harry Fischbeck
Cast: Buster Crabbe, Ida Lupino, Robert Armstrong, James Gleason, Toby Wing, Gertrude Michael and the thirty winners of the Search for Beauty contest.

Search for entertainment will be rewarded in Paramount's picture "Search for Beauty."

While it is not a great picture in any sense of the word, there is nothing that will keep it from being classed as "above average" except a few slow and dull spots that can be readily brightened up, especially in the beginning. It takes rather long to get under way. The very last shot of the picture will probably also be eliminated.

There's not a kid in the country who won't go for this picture, and their parents will probably trot right along with them. It is built by and for the American youth, especially those who are crazy about athletics. It is young, innocent, full of high ideals and sugar-coated advice that, inasmuch as it is humorously and dramatically presented, is not hard to take.

The story concerns two Olympic champions, Buster Crabbe and Ida Lupino, who launch a magazine on health and exercise, using as examples of their preachments the winners of a world-wide search for physical perfection. The struggles of these two to keep the magazine and their health farm on the level, with James Gleason, Robert Armstrong and Gertrude Michael working against them, make up the Horatio Alger complications.

The scenes on the health farm, at which have gathered a crowd of tired business men and bored matrons who hope to revive their spirits with not-so-innocent parties with the athletes and who are forced to get up at six-thirty in the morning and follow the rigid routine of an athlete's day, are very amusing. The picture all the way through is amusing rather than dramatic, exuberant rather than sophisticated, and it is all very "high-minded."

Gleason and Armstrong make a swell comedy team. They have good gags, good business, and they make the most of it. Ida Lupino shows what she used to make herself a musical comedy star in England, and Gertrude Michael is funny as the brains of the Gleason-Armstrong team. Buster Crabbe is not as stiff as usual and turns in an almost convincing performance. Toby Wing is surprisingly amusing. The Paramount winners of the Search for Beauty contest are marvelous to look at, and that boy who says he's from Louisville is a riot. Erle C. Kenton directed steadily. David Boehm and Maurine Watkins wrote the yarn for the screen and Frank Butler and Claude Binyon made the screen play.

The youth of America will swarm to see this picture, being particularly thrilled at the elaborate athletic pageant. Adults also will find plenty of amusement in the antics of Gleason and Armstrong, with the exception of highbrows, who will favor it all with a faint, superior sneer.

Hitting on High

New York.—Are they smiling at the Universal home office? Figures for the week ending January 6 show it to be the best sales and collections week since March, 1932. And no sign of the pace slowing up.

Whitbeck to MGM; Smith to Shorts

Metro-Goldwyn-Mayer has appointed Frank Whitbeck to head the studio advertising department under the direct supervision of Howard Dietz, publicity and advertising head of the company.

This shift sends Pete Smith to the production of the MGM short reels exclusively. Prior to this, Pete had been handling the shorts and the advertising end as well.

The studio publicity department will continue to function under the guidance of Howard Strickling.

Morris-Rowland Brice Deal Fails to Jell

Contrary to reports that he has been signed by Rowland and Brice for "Benefit Performance," Chester Morris' deal with the Columbia independent producers has failed to jell. Player goes into Universal's "Practical Joker" as his next assignment. Stanley Bergerman is supervising the picture.

WB Sign Helen Lowell

New York.—Helen Lowell, stage actress, has been signed by Warners and her first picture will be "Fur Coats." She will leave for the coast in about a week.

Tradeviews

(Continued from Page 1)

mitting his producers to make the pictures. If they flop, he'll let the producer out; but as long as they hit, they are THE PRODUCERS. They make the pictures and suffer no interference from this studio head.

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Moss Hart's "Once in a Lifetime" was a child's fairy tale compared to the real conditions in the production of pictures here. It's unbelievable that men in charge of the production of motion picture entertainment could be so dumb and that companies could be so stupid as to permit this condition to go on and on year after year.

Direction and Cast Okay; Story Foggy

"FOG"
(Columbia)

Direction .....Al Rogell
Screen Play by.....Ethel Hill and Dore Schary
Story by.....Valentine Williams
Photographed by.....Benjamin Kline
Cast: Donald Cook, Mary Brian, Reginald Denny, Robert McWade, Helen Freeman, Samuel Hinds, G. Pat Collins, Edwin Maxwell, Maude Eburne, Marjorie Gateson, Reginald Barlow, Greta Meyer, Montagu Shaw, Dell Henderson, Edward McWade and Selmer Jackson.

This Columbia programmer proves all over again that it is easy to go around in circles in a fog without getting much of anywhere.

Though all of the elements of a good, routine mystery thriller are present, the tale lags wearily just at the moment when it needs a smash climax, and the audience works up neither enthusiasm nor regret when the arch villain jumps off into the ocean.

On board a mist shrouded liner hurries an irascible old millionaire, played strenuously by Robert McWade. He is running away from Madame Alva, a fortune teller who is determined to inherit some of his money. He is searching for his son whom he never has seen.

One after another the fog reveals the faces of the other passengers. Reginald Denny plays a likable, matter-of-fact physician. Donald Cook is a mysterious young man who peers portentously around corners at the suspicious goings-on of the other characters. Maude Eburne has an amusingly written part as a bridge fiend. Edwin Maxwell is stern and controlled as the captain. Helen Freeman lends the proper theatric quality to the fortune teller. Well cast in other parts are G. Pat Collins, Greta Meyer, Dell

(Continued on Page 3)

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'HIPS HIPS HOORAY' GOOD; 'TO EVERY WOMAN' PROGRAM

Direction Skillful; Has Real Song Hit

"HIPS HIPS HOORAY"
(Radio)

Director .....Mark Sandrich
Original and Screen Play—
Harry Ruby and Bert Kalmar
Photography .....David Abel
Cast: Bert Wheeler, Robert Woolsey, Dorothy Lee, Ruth Etting, Thelma Todd, Phyllis Barry, George Meeker, Dorothy Granger.

Wheeler and Woolsey pictures are made for Wheeler and Woolsey audiences. For the benefit of the latter we can report that this ranks as one of the best of the Wheeler and Woolsey concoctions.

It has its share of laughs, an abundance of pretty girls and a touch of class in production; it has one reprised song that deserves its repetitions.

And while we're telling what it has, we might as well add that it has less of the broad suggestiveness that has marred some recent Wheeler-Woolsey offerings. For which we, and many exhibitors, will sing praises for the producers.

The preview audience was definitely not a Wheeler-Woolsey audience, if we judge by the nonchalant applause that greeted their names—so the way the picture picked them up, kept them in a fairly continuous run of laffs, and left them satisfied is a pretty good indication of its rating.

But some day we'd like to see this team in a picture that gave evidences of some of the time in story preparation, gagging and all-around work that results in those high-water riotous laugh sequences of the Marx brothers. Some day we'd like to see a Wheeler-Woolsey that didn't have that uneven jerkiness that indicates running through the cutting room ringer. A sequence like the adagio dance by the leads, for example, funny as it is, would be ADULT if there had been planted any reason for it.

But enough of the hypercritical when all present at the show seemed to have a good time. Mark Sandrich shows again that he has it on the ball, and as usual surprises with some unusual touches. Thelma Todd, whom they kept bouncing from brunette to blonde for some unknown reason, does a good job, and Dorothy Lee is happily back where she always registers, as foil for Bert Wheeler.

We liked the stars better than we usually do. There's more restraint, and less shouting. This picture will help them.

Camera work, both straight, and in the optical printer department, is class. Dave Gould's dances, within the limitations set by the producer, are effectively done. As for Kalmar and Ruby, we'll excuse a slim musical comedy story for their catching "Keep On Doing What You're Doing To Me," if that's the title.

The story is a slim peg that kicks Wheeler and Woolsey around a bunch of beauty shop complications with Thelma and Dorothy, and then tags on a cross-country auto race when they didn't know what else to do.

And summing it up for the exhibitor, we repeat: It's aces among the Wheeler and Woolsey offerings. You can't ask any more in the way of feed box information.

A Tip to the Guild

Paris.—When a French author doesn't like what the picture maker does to his brain child his friends take up the cudgels. Catcalls, whistling and booing greeted "The Adventures of King Pausole" at the Paramount here because Pierre Louys considers it a travesty on his story.

John Buckler Latest 'Antony' Candidate

New York.—Still another bet is up for the part of Antony in DeMille's Cleopatra film. In addition to Herbert Wilcoxon, English actor, as exclusively announced in The Hollywood Reporter, Paramount is also considering John Buckler, who made a big hit here in the stage production of "Eight Bells." He will get the part if Wilcoxon cannot reach Hollywood in time.

Howard Set To Do Radio Picture First

Leslie Howard will definitely make "Of Human Bondage" for Radio under the direction of John Cromwell as his first picture.

Howard's contract with Warners is not definitely set and will not be settled until Jack Warner returns to the studio in a week or ten days.

Block's Ticket Renewed

Warners punched Ralph Block's ticket Saturday and the writer continues for another six months.

Story Lags in 'Fog'

(Continued from Page 2)

Henderson, Edward McWade and Selmer Jackson.

There is nothing wrong with the cast. Al Rogell's direction lends the first part of the story interest and a staccato quality with short scenes which count. But the tale falls to pieces at the moment the millionaire is found hanging by the neck in the misty rigging, and no one hurries to cut him down. From there on we have that same old court-room scene. The fact that the cross-examination is on board ship, that it includes the raising of the murdered man's ghost, and the exposing of the least likely person as the killer does not lift the weight of weariness from the latter half of the tale.

Photography is excellent. There are some moments of tenseness, but one cannot help suspecting that the fog blotted out part of the plot before the tale ever got into production.

Direction and Neat Casting Lift It Up

"ONCE TO EVERY WOMAN"
(Columbia)

Directed by.....Lambert Hillyer
Story by.....A. J. Cronin
Screen Play.....Jo Swerling
Photography .....John Stumar
Cast: Fay Wray, Ralph Bellamy, Walter Connolly, Mary Carlisle, Walter Byron, Mary Foy, Georgie Caine, J. Farrell MacDonald, Leila Bennett, Billie Seward, Ben Alexander.

"Once To Every Woman" is no great shakes as to newness of story, and is certainly not the answer to an exhibitor's prayer—but it manages to be a good program picture in so far as it has been given a fairly big name cast, is well directed by Lambert Hillyer, contains some first rate writing by Jo Swerling and high quality photography by John Stumar.

The entire action of the piece takes place during one day, in and about the wards of a large city hospital. It goes to prove (just as we've always suspected) that the days of doctors, nurses and internes are not completely taken up with sutures and thermometers. There not only can be, but there are, love and romance mixed in with it all!

The big scene in this opus is filled with suspense and realism and shows Walter Connolly (as Selby, the head of the hospital) performing a delicate brain operation. He breaks down at the critical moment and his protege (expertly played by Ralph Bellamy) takes over the operation, wins Nurse Fanshawe (Fay Wray) for himself and ends by replacing Connolly, his life-long friend, as head of the hospital.

Connolly, as always, turns in a top notch performance and Fay Wray as the "head nurse" looks alluring and does good work. Walter Byron plays the "internal philanderer" well, and Mary Carlisle is O.K. as the girl who spends a lot of the hospital's time on the roof with him. Ben Alexander, Georgia Caine, J. Farrell MacDonald and others contributed well-played bits.

Even those who don't care much about "operations" will find "Once To Every Woman" a pleasant enough piece of screen fare, and it should go over well if you don't overdo the ballyhoo.

Hardie Appendix Causes Shift on 'Men in White'

An emergency appendix operation Saturday compelled Russell Hardie to withdraw from the cast of MGM's "Men in White." Player is at the Glendale Research Hospital. His scenes in the picture will have to be retaken with a replacement.

Para Buys 'For Love'

New York.—Paramount announces the purchase here of a yarn titled "For Love," by Roy Flannagan and Eulalie Spence.

Yesterday in NEW YORK with HELEN GWYNNE

Well, of course, at the moment, there's nothing better to write about than the LeRoy-Warner wedding festivities. There's never been anything like them and we doubt whether there ever will be again. There's only one word for it—san-sattional! Cameras, lights, microphones, sound mixers and sound, sound, sound. Poppa Warner's gift to the bridal couple (among other things) was the complete camera and sound record of the wedding and our blessing to Doris and Mervy is that we hope it's a good "take." The highlight of the evening was Will Hays in a jovial mood leading the orchestra. And one of the funniest things was a group of people who were drinking cock-eyed toasts to practically everything in sight, among them Elder Hays' collar, and just as they were about to drink the toast Will Hays caught the gesture toward him, and thinking it was something he ought not to overlook got up and took a bow.

•

Gwen Heller was maid of honor and the flower girl was Lina Basquette's little daughter who's been living with her grandparents. Among the two hundred and fifty invited guests were: The George O'Briens, Jack Pearl, Charles Einfeld, the Sam Morrises, Irving Asher, Chester Erskine, Ad Schulberg, the Ed Sullivans, Minna Wallis, Louis Shurr, the Jules Brulatours, the Sam Saxes, the Adolph Zukors, the Eddie Cantors, Harry Goetz, the Herb Harrises, the Leon Schlesingers, the Artie Stebbinses, the Al Lichtmans and omigosh, hundreds of others.

•

Tallulah Bankhead is back from Georgia and looking really beautiful again. The gal's completely cured, recovered and the picture of health and reading a play a day to find the right one in which to reappear on the stage again. . . . This should pique the movie industry's interest. Alexander Kirkland is definitely not interested in making pictures and doesn't expect to go to the coast again for that purpose. Ho, hum. . . . Donald Ogden Stewart claims he never even thought of that cute line that was spoken at the opening of "Jezebel." Well, whoever made it certainly got behind a good blind awful fast and then spread the good word. . . . Repercussions from one of the New Year's West Indies cruises keep popping up. In fact, just ask Ben Atwell what kind of a time they all had aboard the Majestic. Seems that thirteen hundred people were crowded into accommodations for eight hundred. Then the pipes on the boat froze. And then when they got to Nassau it was discovered that some big meanies who had wanted to take over the cruise in the first place and had been thwarted went and cornered the tender market so that the Majestic couldn't land anyone. And to add insult to injury everyone on the cruise had to pay a head tax in advance, and if they want that money back they have to go through a mess of formal red-tape. Some fun!

WARNERS SHOOT THE WORKS ON FUTURE BRITISH PICTURES

Enlarge Studio and Exchange Players

New York.—As a result of Irving Asher's recent visit here, Warners have decided to expand their London production plant and take steps to make the company a leading factor in the English production field.

Decision is a surprise in view of the fact that the London unit had been established for quota purposes and was never looked to as any great shucks. Harry and Jack Warner are said to have changed their attitude toward the Teddington studio after a glance at the studio statements which disclosed that pictures made there at costs of less than one-third the cost of Hollywood product have been grossing figures four times their negative price on the British market alone.

It is understood that approximately $100,000 will be tossed into the London studio for improvements. At the same time Asher will be given enlarged budgets for his pictures and the chance to import Hollywood names for his casts. Intention also is to give the London-made films greater prominence on the United States market, practice heretofore being practically to disregard them.

A schedule of 26 productions is set for the coming season. One group of four will bring together again in a co-starring bracket the team of Reginald Denny and Laura LaPlante. Another group will star Esmond Knight, the current find of the year in London. Warners have placed him under a straight three year ticket and will bring him to Hollywood with the idea of giving him a build-up here also

Practice in London has been to make pictures on a catch-as-catch-can basis, similar to the Hollywood independent producers' methods where the money is short. Asher himself has pitched in and written original scripts to keep things humming, shooting in a picture every two weeks. That, however, is a thing of the past, now that he has been given the okay to enlarge his staff, buy good outside stories, engage names and take time for preparation.

Not Much Difference

The title on the next Wheeler and Woolsey Radio picture is "Frat Heads" and not "Flat Heads" as erroneously printed. Picture is being scripted by Ben Holmes and Eddie Kaufman and will start production about February 15.

Warners Talk to Pascal

Warners are talking turkey to Ernest Pascal on a term writing deal. Writer is polishing off a novel while listening to a 26-week proposition which he is reluctant to accept.

Hawks Sees Carole Lombard For Lead

Howard Hawks left for New York last night for conferences with Ben Hecht and Charles MacArthur, with his mind made up for Carole Lombard to play the lead opposite John Barrymore in "Twentieth Century."

After seeing the test the studio is satisfied with Lombard. The only thing holding up the decision is Harry Cohn's okay. Cohn, now in New York, will get together there with Hawks and reach a decision.

If Miss Lombard gets this role it will not affect her next picture, "Sonata," as the Barrymore picture does not start until February 9, by which time the other picture will be completed

Goldberg Opens Office

Jerry Goldberg, son of the late indie sales chief, Joe Goldberg, has opened a managers' office with Jack Kenney and Harry Marks. Firm is located at 9000 Sunset.

Aben Kandel to N. Y.

Aben Kandel, New York playwright, returned to the east by train Saturday. Kandel finished his assignment on the script of "American Scotland Yard" for Universal.

Four Pic Deal At Para. For Flood

Due to his work on "All of Me," Paramount immediately signed James Flood to a four picture deal, with the right to make outside pictures.

Flood will direct "Little Miss Marker," the Sylvia Sidney picture, for the B. P. Schulberg unit, as his first assignment on the new deal. The Schulberg-Feldman and Gurney office made the deal.

Adolph Zukor Chairman Famous Theatres Board

New York.—Adolph Zukor will have his hands in Famous Theatres, the new organization formed to take over the old Publix Theatres. The board has elected Zukor as chairman.

Other officers are Ralph Kohn, president; Frank Freeman, vice-president; Sam Dembow, Jr., treasurer.

Estelle Taylor on Tour

Estelle Taylor leaves next Tuesday for Denver for vaudeville work with Fanchon and Marco. Miss Taylor will appear a week there and a week in Salt Lake and may do ten weeks additional on the F. & M. circuit.

Kober Back at MGM

Arthur Kober finished the script of "Twentieth Century" for Columbia Saturday and returns to MGM today, his home lot.

Offner Joins Vidor

Morton Offner has been signed by King Vidor as a production assistant.

ATTENTION !

All Screen Writers

N. R. A. CODE ELECTIONS

A meeting of all screen writers will be held by

THE SCREEN WRITERS' GUILD

to elect the nominees of writers, for writer representives on —

(a) The Code Authority
(b) The Agents' Committee
(c) The Committee of five producers and five writers on working conditions of writers.

Place	Time
Writers' Club	**January 15, 1934**
6700 Sunset Blvd.	**at 8:30 P.M.**

The following are the qualifications for attendance and voting:

ACTIVE MEMBERS of the Guild may attend and vote without credentials.

ASSOCIATE MEMBERS of the Guild, and OTHER WRITERS, must present credentials to the CREDENTIALS COMMITTEE at the office of the Guild—Hollywood Center Bldg., Hollywood—before twelve o'clock (noon) January 15, 1934, showing that they have received screen credit as writers on a picture released in the United States within the eighteen months preceding the election.

Voting may be in person, or by proxy, provided valid proxies are filed with the Credentials Committee within the same time limit.

(Signed) THE SCREEN WRITERS' GUILD

James Gleason

COLLABORATING WITH

Sonya Levien

SCREEN PLAY

"FIRST LOVE"

Janet Gaynor - Chas. Farrell

FOX

The
GLEASONS
James — Lucile — Russell

DEMMY LAMSON
Manager
OX 8019 OX 7261

MASTER OF THE ART OF LOVE!



Ten million women will meet face to face the secret lover in their hearts!..when Europe's greatest romantic actor appears in his first American picture!

FRANCIS LEDERER

Sensational Star of the Stage Hit, 'AUTUMN CROCUS,' and

ELISSA LANDI

in

'MAN of TWO WORLDS'

with **HENRY STEPHENSON • J. FARRELL MacDONALD**

Directed by **J. WALTER RUBEN**

●

He—an untamed man of the wilds..She—the most beautiful 'goddess' of civilization..It's the romantic thrill of the year ..with heart-throbs and laughs..when they meet!..and struggle..and love!



RADIO PICTURES

MERIAN C. COOPER, *Exec. Prod.* *A* **Pandro S. Berman** *Production*

Radio Pictures

RKO RADIO

NRA

"MAN OF TWO WORLDS"

A
PANDRO S. BERMAN
PRODUCTION

"One Man's Journey"
"Morning Glory"
"Trigger"

"MAN OF TWO WORLDS"

SCREEN PLAY
by
HOWARD J. GREEN
and
AINSWORTH MORGAN

From a Novel by
AINSWORTH MORGAN





WHAT MAN IS NOT PRIMITIVE ...AT HEART?

Meet Aigo..a male from another world..untarnished by civilization..whom we call primitive..yet, responding to the same human emotions that we do..but more violently..in hate.. and in LOVE!

EVERY studio fought to sign him..there MUST be a reason! ..You'll know..when you see

●

FRANCIS LEDERER

and

ELISSA LANDI

in

'MAN of TWO WORLDS'

Radio PICTURES

MADE BY

Executive Producer . MERIAN C. COOPER
Associate Producer . . . Pandro S. Berman
Directed by . . . . . J. Walter Ruben
From the Novel by . . Ainsworth Morgan
Screen Play by . . . . Howard J. Green
Ainsworth Morgan
Technical Advisor, Capt. Frank E. Kleinschmidt
Musical Director . . . . . Max Steiner
Art Directors . . . . . Van Nest Polglase
Al Herman
Photographed by . . . Henry W. Gerrard
Sound Recorder . . . . . John Tribby
Film Editor . . . . . George Hively

▼

THE CAST

Aigo . . . . . FRANCIS LEDERER
Joan . . . . . ELISSA LANDI
Sir Basil . . . . . Henry Stephenson
Michael . . . . . J. Farrell MacDonald
Eric Paget . . . . . Walter Byron
Tim . . . . . Forrester Harvey
Dr. Lott . . . . . Ivan Simpson
Capt. Swan . . . . . Lumsden Hare
Ouinana . . . . . Steffi Duna
Olaga . . . . . Sarah Padden
Knudson . . . . . Christian Rub
Natkusiak . . . . . Emil Chautard
Mrs. Natkusiak . . . . . Gertrude Wise

'Dancing Lady' Big Hit in London

London.—The Empire has just completed two swell weeks with the Metro-Goldwyn-Mayer production of "Dancing Lady." "Christopher Bean" is in the house now.

The business over the holiday was all right, but below general expectations. "Angel Turkey Time," "Aunt Sally" (British pictures), "Voltaire," "Sitting Pretty" and "Henry the Eighth" were the top draws.

The only new picture of the week is at the Empire.

Para. Exploiteers Shift

New York.—Realignments in the Paramount exploitation force find Jimmy Ashcraft going to the Chicago territory, Ed Corcoran to Philadelphia, and Gerald Westergreen to Dallas.

Para. Having Grief

(Continued from Page 1)

that the circuit has shelved too many pictures, and is also seeking reductions in too many spots in the percentage arrangements.

Paramount is also having trouble with one of the larger independents, the A. H. Schwartz circuit of twenty houses. The chain signed for "I'm No Angel" on a percentage arrangement but later canceled when Paramount insisted on preferred playing time. The indies have an agreement that they will not be forced by contract into preferred time for any distributor.

New York REVIEWS

"ROMAN SCANDALS"

Samuel Goldwyn-United Artists prod.; director, Frank Tuttle; writers, William Anthony McGuire, Arthur Sheekman, Nat Perrin, George Oppenheimer.

Rivoli Theatre

News: This is Eddie Cantor's show from beginning to end. It has been photographed lavishly, and set with considerable taste. Mr. Berkeley's dance patterns are less spectacular than usual, but have more of the real "Follies" essence. Mr. Tuttle has directed the picture with clarity and a literal rather than fanciful imagination.

Times: Mr. Cantor does as well as possible in his role and he is exceptionally good in the episodes in which he sings. Busby Berkeley is responsible for the costly numbers with the dancing girls.

Mirror: Eddie Cantor never has appeared in a more lavishly beautiful setting than that provided him by "Roman Scandals." It is as entertaining as any other picture Cantor has made, and far more lavish. His fans will enjoy it heartily.

Post: The film is elaborate, lavish, spectacular and sometimes very funny. But sometimes it is so elaborate that it isn't funny at all, and occasionally it gets all glutted up with plot so that you begin to wonder if the authors weren't trying to steal some of the thunder from the Goldwyn Girls and Mr. Cantor.

World-Telegram: It is vivid, pictorially beautiful production, with some tuneful numbers and some eminently funny scenes imbedded in it.

American: It is lavishly produced, handsomely invested, spectacular in its beauty and hilarious in its wit. Mr. Goldwyn again demonstrates his superior genius in creating this type of show. He is the Ziegfeld of Hollywood. Besides some spectacular dance ensembles there are several songs which further enliven the occasion. "Roman Scandals" is exciting film fireworks all the way through.

Journal: This is Cantor's fourth annual screen musical and tops even his other picture efforts for lavishness of sets, decorative choruses and general magnificence of production. The musical numbers are done with much splendor.

Sun: The film is full of beautiful girls, gorgeous sets, catchy tunes, gags and the energetic Mr. Cantor. It is first-rate holiday entertainment. It is handsomely photographed and full of good-looking, tricky sets.

Pumping Air Names Into WB 'Hot Air'

Warners are planning to bolster up the cast of the radio yarn now in production titled "Hot Air" and are negotiating with several big radio names to appear in this picture.

The studio is negotiating with the four Mills brothers and Guy Lombardo and his band to make appearances in this picture. It is likely that the Mills brothers will be signed, but unless Guy Lombardo agrees to meet the terms that Warners are offering the deal may fall through.

Columbia Building Up Studio Publicity Staff

Building up the publicity staff, Columbia has signed Carter Ludlow, formerly of the Examiner; Stanley Briggs, recently with the Eyepowell Photographic Service, and Jack Hardy, last with the Associated Press, to handle special work in the publicity department. Hubert Voight is the publicity director for the plant.

New Clover Club Show

Gene Austin opens at the Clover Club on Wednesday featuring Candy and Coco, two New Orleans boys whom Austin discovered during his recent road show in "Broadway Rhapsody." They came direct from a Roxy engagement in New York.

Lederer Pic at Music Hall

New York.—The Frances Lederer Radio picture, "Man of Two Worlds," opens at the Music Hall Thursday.

BREN AND ORSATTI*

WELCOME

ARTHUR KOBER

Back To

METRO-GOLDWYN-MAYER

After A Loan-Out To

Columbia Pictures

To Adapt

"TWENTIETH CENTURY"

The Hecht and MacArthur Play

*Somebody's GOT to welcome him back—
and we're his agents.

MGM Wheels Slow Up For January

MGM is slow to get under way with its new pictures after the holidays with only two pictures and a possible third to go into production this month. The studio will put into work this month the Joan Crawford picture, "Sadie McKee," which will be directed by Clarence Brown under the supervision of David Selznick; the Marion Davies picture, "Operator 13," which Raoul Walsh will direct for the Walter Wanger unit, and the possible third picture in the next Jeanette MacDonald production, "Duchess of Delmonico," that is, if the script is ready before the first of February.

The pictures now in production which are scheduled to be completed within ten days are "Tarzan and His Mate," "Men in White," "Viva Villa" and the Irving Thalberg production, "Rip Tide," starring Norma Shearer. "Sequoia" is going along on a schedule all its own.

Gillstrom Starts Next

Arvid Gillstrom puts the fifth comedy of his series of six for Paramount release, "Get Along Little Dogie," into production Tuesday with Harry Langdon and Vernon Dent in the leads. Gillstrom will direct from the script by Vernon Dent, Dean Ward and Jack Townley.

Academy-Guild Fight

(Continued from Page 1)

yet been taken in connection with the committee organization.

So the battle is on.

Acting under instructions from Ralph Block, president in the absence of Howard Lawson, the Guild on Friday evening formed committees which are proceeding with the drawing up of nominations for the code body.

Hearing the news Friday, the Academy dispatched a wire to Administrator Rosenblatt asking if the NRA had officially decided on any methods of nominations for the various workers' committees, and if so, what rules had been set.

Rosenblatt's reply, received Saturday, is as follows:

"No nominations required for appointment of standing committees on extras and freelance players. No method of nomination submitted or approved respecting members other standing committees under production sections of code required therein. Administrator has not undertaken to set up committees under Article 5, Part 4 as yet. Ample notice will be given all organizations and method of nominations will be communicated publicly in advance."

When contacted by The Hollywood Reporter yesterday Ralph Block declined to amplify statements made at the Guild meeting by giving his authority for claiming Guild recognition and would make only this statement:

"We are going ahead authoritatively in accordance with the code to set up the proper machinery for representation of the writers."

And that's the last from the firing line.

Paul Kelly Argument at 20th Settled Happily

Negotiations between Paul Kelly and Twentieth Century for the release of the player from his long termer owing to his dissatisfaction with roles offered him on loan-out deals were quietly dropped Saturday when the company allowed Kelly to take the spot opposite Aline MacMahon in Warner's "Fur Coats."

Kelly wanted the part and both Twentieth and Warners used the situation to end their six months' feud, casting chiefs of the two organizations getting together to work out a series of trades to follow. William S. Gill was the medium through whom the Kelly loan was set.

Morgan Maneuvers Release From Fox

Three months of negotiations between Ralph Morgan and Fox for the settlement of the player's long term ticket bore fruit Saturday when the company submitted to his demands for a release. Morgan objected to the numerous loan-out deals through which Fox has been carrying him, insisting that if he is to work for other studios he wishes to do so as a free-lancer.

His first assignment as a free-lance player is in Columbia's "Men of Tomorrow," the William Morris office setting him. The Borzage picture goes back into production for added scenes, making room for Morgan in the cast.

Rivkin-Wolfson on '13'

Walter Wanger has assigned Allen Rivkin and P. J. Wolfson to the script of "Operator 13," which goes into production in two weeks at MGM with Raoul Walsh directing. Marion Davies and Gary Cooper have the leads. Writers collaborate with Harvey Thew.

New Exchange in N. Y.

New York.—The New York Amity Exchange Inc. has been organized here by Ben Schwartz, Harry Horowitz and Sol H. Kravitz to distribute the old Tiffany and Quadruple pictures in this territory.

Lofner at Bev-Wilshire

Carole Lofner, former partner of Phil Harris, is the surprise orchestra scheduled to bow at the Beverly-Wilshire on Thursday evening.

The Clover Club

presents

Gene Austin

Singing His Own
Original Versions of Popular Songs
assisted by his
Unusual Accompanists

CANDY and COCO



brought directly from New York
for a limited engagement

Starting WEDNESDAY
JANUARY TENTH

FOR RESERVATIONS
phone
CRestview 6576

'HALFWAY TO HELL' TAKES AUDIENCE ALL THE WAY

Mystery Even Too Wild For Screen

"HALFWAY TO HELL"

Play produced by the indomitable Elizabeth Miele at the Fulton Theatre; authored by Crane Wilbur and staged by him; settings by Philip Gelb. Cast: Carleton Macy, Austin Fairman, Van Lowe, Lida McMillan, Mitchell Harris, Ann Mason, Grant Richards, Katharine Locke, Richard Elwell, Mabel Kroman, Robert Williams, Guy Standing Jr. and John Regan.

New York.—Oh Mr. Wilbur, how could you! "Half Way to Hell" is a misnomer. It should have been called "All the Way to Hell" and back again. If these playwrights don't stop writing expressly for the purpose of a movie sale the legitimate theatre is due for a very bad season, despite the excellent start it made back in September. There hasn't been a good, honest, edge-of-your-seat mystery melodrama all season and this play is about the last straw.

Imagine the central character—an old, swashbuckling, intrepid, hard-swearing sea captain, who is portrayed on his death bed in such physical condition that his physician doesn't give him more than several hours to live—but who nevertheless is able to get down off his sick bed, roam through his converted residence—a former lighthouse on a deserted island, murder two persons and almost succeed in his plan to dispose of six more characters! Piling it on rather thick, our author then introduces into the eerie and desolate atmosphere an escaped lunatic, a sinister Chinaman and a wax dummy of the old sea captain Brant, packed into a treasure chest—all intended to befuddle and becloud the interest of the audience in ascertaining what the pay is all about and who killed whom!

For plot Mr. Wilbur sets forth the desire of Captain Brant to murder off all his living kin.

Shutters clatter open, doors close mysteriously, arrows, spears and knives flash in the dark to find their human marks and accusations and cross accusations, all done in an unskillful manner, contribute to a ridiculous evening in the theatre. The captain expires before he can complete his fiendish plans, and the play and audience with it.

So What?

London.—The Sidney Bernstein circuit here has banned all news reels. Bernstein says the news subjects were growing "alarmingly monotonous" — and those that weren't were censored anyway until they had no value.

Nazi Grip Tightens On German Distribs

Berlin.—Active interference in the distribution field has resulted from the Nazi formation of a central government office to supervise that branch of the business.

The special bureau was created on the pretense that every picture shown here was destined for exhibition before school classes, hence should be carefully inspected and stamped for fear of failing to live up to the propaganda demands of the administration, latter desiring to constantly keep before the nation's children the fact that Nazism now reigns.

Mono. Tags Joe Santley

Monogram yesterday signed Joseph P. Santley to direct "The Loudspeaker," a radio story, which will be Ray Walker's fourth vehicle for the company. Picture is scheduled for production during the month. W. T. Lackey supervises.

Robinson Returns Suit

Edward G. Robinson Saturday filed a cross suit for $1250 against Charles Feldman, who recently sued him for $11,000 for legal services. The actor claims that Feldman ceased practicing law before the end of a year for which he received a $5000 annual retainer.

Code Helps Small Chap

Washington.—Administrator Rosenblatt was happy today over a settlement worked out in the New Orleans territory under code rules by which smaller theatres will get a break from the big circuits, the claim having been that the big fellows were overbuying to kill competition. The circuits have relinquished 206 features in favor of smaller competitors.

Ayres in McGuire Play

Universal yesterday set Lew Ayres in the top spot of the William Anthony McGuire original, "If I Were Rich." Roger Pryor has the second lead. Story is being scripted by Harry Sauber and Earle Snell. Edward Ludwig directs.

Caliente on the Air

Agua Caliente's new broadcasting station, XEAC, goes on the air Saturday, marked at 820 kilocycles. The station plans an "international" type of program that will make listeners realize the treats they are missing at Caliente.

Discord in Indie Ranks

New York.—Slight discord in the ranks of the Independent Theatre Owners of New York. The Springer-Cocalis circuit has been suspended for non-payment of dues.

'Before Midnight' in N.Y.

New York.—Columbia's picture, "Before Midnight," makes its New York bow at the Mayfair Monday night.

ALAN EDWARDS

HOLD THAT GIRL (Fox)

FRONTIER MARSHAL (Fox)

LIFE IN THE RAW (Fox)

STAGE MOTHER (M-G-M)

LOOKING FORWARD (M-G-M)

CLEAR ALL WIRES (M-G-M)

WHITE SISTER (M-G-M)

Management
Myron Selznick - Frank Joyce, Ltd.

IMPORTANT TO EXHIBITORS!

The UNITED ARTISTS Corporation proudly announces the National Trade Showing tomorrow of another 20th Century Picture: CONSTANCE BENNETT in "MOULIN ROUGE", with FRANCHOT TONE, a brilliant romantic comedy with music, presented by Joseph M. Schenck, produced by Darryl F. Zanuck and directed by Sidney Lanfield.

This Exhibitors' preview will be held in key cities throughout the country and is destined to duplicate the great success which attended the National Trade Showing of 20th Century's preceeding smash hit, "GALLANT LADY".

Trade showing of "MOULIN ROUGE" for LOS ANGELES DISTRICT EXHIBITORS will be held tomorrow, 1:00 p.m., at the BOULEVARD THEATRE. Admission by invitation only.



METRO-GOLDWYN-MAYER STUDIOS,
ATTN: MR. SAMUEL MAYER
CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XVIII, No. 48. Price 5c. TODAY'S FILM NEWS TODAY Tuesday, January 9, 1934

SOUND MEN IN MUDDLE

TRADEVIEWS by ROBERT WELSH

•IF you don't think the big time exhibitors are hungry for real attractions we wish you had been with us yesterday to see the stack of telegrams that flooded Darryl Zanuck's desk as a result of the trade showings on "Gallant Lady."

Not particularly because it was "Gallant Lady." It might have been any other picture. The interesting part to us was to see names like that of the hard-boiled showman, John Hamrick, at the bottom of telegrams to a producer.

Yessir, boys, it looks as though they'll stand right up and kiss you these days—if you give them an attraction.

•

It is interesting this season to notice the resurrection of the old trade show idea on which the business was founded. Of course, producers are only trade showing now when they KNOW they have the goods. But that's beside the point. If the test is going to be: "Will this picture we are making be big enough to stand trade showings before shell-backed exhibs?" —then maybe more pictures will be made to meet the test.

And one thing is certain. If you've got the goods just now, use trade shows or any other means possible to let the exhibitors know it BEFORE they play the picture.

Too many of the few good attractions we are getting right now are ending their engagements before the exhibitor discovers what he has.

•

In Zanuck's case on "Gallant Lady" there was a peculiar problem. As long as we can remember exhibitors have been told about each succeeding Harding picture, "This time they found the secret again—it's another 'Holiday'." And then the after-grief.

The same condition exists on "Moulin Rouge," which is nationally trade shown today. How many build-ups exhibitors have taken on this star since her first big hits—with subsequent disappointment.

It was no mean problem for a chap with well over a million invested in two pieces of property.

(Continued on Page 2)

The Axe Swings

Winnie Sheehan, apparently, is boss again. He has canned Fox's test department, leaving producers to make their own tests. Sheehan is just flexing his muscles.

Una Merkel Choice For Lloyd's Lead

Una Merkel grabs off a juicy plum as a result of a deal which Harold Lloyd has put through with MGM for the loan of the player to go into the spot opposite him in "Catspaw."

Sam Taylor directs the picture, which gets a Fox release.

Small-Universal Row Before Hays in N. Y.

New York.—Harry M. Goetz, president of Reliance Pictures, brought up the Reliance peeve against Universal for using the title "Countess of Monte Cristo" to the Hays organization yesterday.

The Hays office has set the hearing of the case before an arbitration board within ten days.

'Wonder Bar' For Chinese

Warner Brothers are already negotiating with Sid Grauman to open "Wonder Bar," starring Al Jolson, in the Chinese. Picture is still in the shooting stage.

Arnow Back on Job

Max Arnow, Warner casting head, returned to town yesterday after a three weeks' stay in New York. Was there looking over Broadway talent.

NRA Forbids Today's Election But IATSE Will Go Ahead; Non-Union Group Is Forming

Events in the ranks of the sound men happened so rapidly yesterday as to leave all concerned in a dizzy daze at midnight, with outlying precincts still to be heard from. At last accounts there will be an election today at the Writers Club to decide something or other, but no one knows whether the election means anything or not.

The story has to be told chronologically to get it straight.

A little over a week ago Campbell McCullough, secretary of the Los Angeles Regional Board, announced that an election would be held today and tomorrow at which sound men in the studios would be allowed to decide whether they wanted the IATSE or

(Continued on Page 4)

Mono. Boosts 1934 List to Thirty-Six

New York.—W. Ray Johnston announced here today that Monogram would increase its year's schedule from twenty pictures to thirty-six, being alone among the national distributors to announce a tilt in lists this year.

The announcement also stated that Monogram would concentrate on the features and include no shorts in this year's program.

Col. Signs Pertwee

New York.—Columbia has signed Roland Pertwee, well known English writer, and the scribe will sail for London in a few weeks.

Para. Creditors Go To Supreme Court

New York.—While the New York Court of Appeals chided Referee Davis of Paramount for undue haste in election of the Paramount trustees it decided against a petition of Paramount creditors seeking to remove Trustees Hilles and Richardson on the ground that the ability and integrity of the trustees was such they should not now be removed.

Attorney Zirn, for the creditors, says he will carry the case to the United States Supreme Court alleging against the trustees "illegal election and disqualification through outside connections."

Ile de France Loaded With Picture People

New York.—Picture and theatrical arrivals on the Ile de France today are headed by Harpo Marx, after Russian triumphs, and include Maurice Chevalier, Eric Charrell, Marcell Velle and Charles Boyer, of the French cinema, and Arma Abram Frankel, French film distributor.

Del Rio-Gibbons Grounded

Dolores Del Rio and Cedric Gibbons were forced to continue their journey to New York by train yesterday when their plane was forced down at Kansas City. Pair will arrive in New York today for a two weeks' vacation.

Doran to Radio in N.Y.

New York.—D. A. Doran has been signed by Radio to head its New York story office. He replaces Kay Brown. Doran formerly held the same spot in the Fox organization.

Harry Warner Sails West

New York.—Harry Warner is on his way to Hollywood, leaving here by boat for the Canal trip Saturday.

ROXY QUITS AS HEAD OF RADIO CITY'S THEATRES

New York.—All reports finally come to a head—and yesterday J. R. McDonough, general manager of the RKO Corporation and president of Radio City Theatres, confirmed the smouldering reports that Sam Rothafel had resigned from the Radio City Theatres.

The resignation, tendered last Saturday, is effective February 16. A settlement of the unexpired term of the contract has been reached. No change is contemplated in the policy of the houses. Leon Leonidoff will continue producing the stage shows.

New Tag for Sothern

On the strength of her first picture, "Let's Fall in Love," which Felix Young produced for Columbia, the studio signed Ann Sothern to a new long term contract. The deal was handled by the Ivan Kahn agency.

Ford Returns to Fox

Fox has assigned John Ford to direct "The World We Live In," a story by the Katek brothers, writers of "R. U. R." Winfield Sheehan produces when the picture starts in the near future.

ARCHIE MAYO DIRECTED WARNERS' "CONVENTION CITY"

THE Hollywood REPORTER

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Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

GUILD IGNORES ACADEMY AND MAKES ELECTION PLANS

RAMBLING REPORTER

A dictograph record will figure largely on Rudy Vallee's side when the case comes up. . . . Fay Webb made a "record" for Rudy, they tell us, but didn't know about it. . . . . Every five minutes you hear a new "post-mortem" on the Sidney Fox-Charlie Beahan bust-up . . . and they get more and more melo-dramatic. But look at the "production values"—There was the deluge, the big chase, the big accusations, the sprained ankle, the burned clothes, the moving out, the hunt (with gun) and the general calming down after some gentle persuasion by the local gendarmes—IF you can believe all you hear!

•

Lew Brown lost a week's salary (a fortune, to you!) at a gaming spot Sunday night—but got it back before his heart stopped beating entirely! . . Nan Howard is giving ze beeg luncheon for Joan Bennett at the newly-redecorated Brentwood mansion Friday. . . . Audrey Henderson Sutherland arrived in Hollywood over the week-end. . . . Jack Cosman got off the same train—and thereby hangs a tale! . . . Was it envy, jealousy or spite that caused Steffie Duna's role in "Man of Two Worlds" to be cut to shreds? We hear everything was just fine for her until Francis Lederer saw the picture! . . . Alex Aarons is thinking of going back to Broadway to produce a show any minute. . . . There is a big ape at the Hearst Zoo (at the Ranch) that reminds everybody who sees him of a famous producer—especially when he's eating. . . . The boys at the Radio studio (and the girls, too) are wondering if there really is a Merian C. Cooper—he didn't come back yesterday, either—and everyone KNEW he would! . . . Bing Crosby now owns ten thousand acres of land and expects to sell lots of lots. . . . The Norman Taurogs, Barbara Barondess, the Gene Markeys, Lupe and Johnny Weissmuller and many more at the Beverly Wilshire Sunday night—ALL of whom would like to know WHY they keep that room so dark. . . . Sari Maritza arrived back in Hollywood last night.

Nominations Made To NRA Committee

With the dust settling on the Academy and the Writers Guild battle it appears that Administrator Rosenblatt has said to the boys, "Go ahead and make nominations if you want to, boys. It's perfectly proper. But, of course, when you get through we will hear from other groups."

So the Writers Guild proceeded with nominations last night, and on next Monday night all writers with credentials as to work on the screen will have an opportunity to vote on them at the Writers Club. Or to make their own nominations from the floor if they care to.

Announcing their plans to continue with the election despite the challenge on authority given by the Academy, the Guild issued the following wire from Rosenblatt:

" Nominations to be made by any group of authors and writers do not of themselves set up standing committees nor are such nominations sure of final selection. Nominations are accepted at that time if made by a representative group. The calling by an association of a meeting of all qualified members and non-members of a class for the nominations of representatives is entirely proper and we have no objection to the same; but in receiving all such nominations it is understood that we will, as a matter of policy, give due notice to other groups before closing nominations."

Appended to this was a statement from the Guild executive board as follows:

The executive board of the Screen Writers Guild, in commenting on Rosenblatt's wire, pointed out that in view of the fact that the Guild represents more than 90 percent of all the screen writers in Hollywood, the telegram gave final authority to the general election called by the Guild.

"The conditions of the election to be held by the Guild," stated the executive board, "are such as to give full representation and voting power to all qualified screen writers, regardless of whether they are members of th Screen Writers Guild or not. In this connection the executive board invites non-members who have had screen writing credits on American-released pictures during the last 18 months not only to present their own slate for election, but also to make nominations from the floor."

The nominations to be voted on next Monday were as follows:

For the Code Authority: John Howard Lawson.

For the Agency Committee: Ernest Pascal and Wells Root.

For the Five and Five Committee, to be composed half of screen writers and half of producers: Oliver H. P. Garrett, Rupert Hughes, Ralph J. Block, John Natteford, Seton I. Miller, Gladys Lehman, Samuel K. Ornitz, John Emerson, Courtenay Terrett, James Gleason, Dudley Nichols and Raymond Schrock.

Open to All

The Screen Writers Guild is anxious to add the following to its announcement yesterday regarding nominations for code committees: "In addition to nominations from the Guild, every opportunity will be given to non-Guild members to make further nominations from the floor." January 15 is the date of the meeting at the Writers' Cub.

Silvers Signed To Do Col.'s Musical Chores

Lou Silvers has been signed by Columbia as musical director for the studio. Silvers will handle the score on "Men of Tomorrow," which will finish a week of added scenes next Thursday with Frank Borzage directing.

Tradeviews

(Continued from Page 1)

No adjectives or smooth tongues could be counted on. They'd all been used before.

So Zanuck threw his cards on the table face up—and called for a showdown on the screen.

Good showmanship.

You'll see more of it, this season and next, when producers KNOW they have something.

Pickford Hit in Chi And Set For Boston

Chicago.—Mary Pickford has hit the bell here at the Balaban and Katz ace house, the Chicago, with a vengeance. She has lines outside from early until late.

As a result Miss Pickford is now booked to continue the personal appearance tour she started at the Paramount in New York, with a booking at the Metropolitan in Boston set for the week of January 19, and a Philadelphia engagement in the wind.

Mary is drawing down $12,000 here for the week's work, plus a percentage that is going to be healthy with the business.

'Family Man' Up Again

Radio has again placed the Salisbury Field yarn "Family Man" back on its schedule and Clive Brook will have the top spot. The picture is scheduled to go into production on February 15. No director has been assigned yet.

Remake 'Witching Hour'

New York.—Paramount is closing a deal through the American Play Company for the talkie rights to "The Witching Hour," the Augustus Thomas play which they made once in a silent picture.

Do You Realize

that you must provide today for the comforts of tomorrow. To do this you should adopt a policy of placing a definite amount of your income in sound investments.

High grade Municipal bonds for years have been the choice of conservative investors who require safety of principal, together with a dependable income. They have stood the test of the past three years, and those fortunate enough to have placed their funds in such securities find themselves today with their investments unimpaired.

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NEW YORK SAN FRANCISCO

WARNERS' 'MANDALAY' IS DULL AND DREARY PICTURE

Cast and Director Buried in Gloom

"MANDALAY"
(Warners)

Directed by.....Michael Curtiz
Story by.....Paul Hervey Fox
Adaptation by.....Austin Parker and Charles Kenyon
Photography by.....Tony Gaudio
Cast: Kay Francis, Ricardo Cortez, Warner Oland, Lyle Talbot, Ruth Donnelly, Lucien Littlefield, Reginald Owen, David Torrence and Halliwell Hobbes.

An unhappy and bewildered audience greeted Warners' "Mandalay" at its preview with a complete and disapproving silence. Not a handclap broke through the gloom.

There were two reasons. One is that Kay Francis is afflicted with a part in which she should never have appeared. The Francis fans—and they are legion— are not going to appreciate seeing their favorite in a role so far beneath her and so foreign to her usual good taste on the screen. In addition, she is handicapped by a hairdress that is weirdly unbecoming.

The second reason is this: If the screen is as powerful propaganda as is popularly supposed, the picture is dangerous. Or it would be if it weren't so dull. It suggests that murder can be gotten away with rather simply and that it is justifiable. In fact, Miss Francis' last line, which she speaks to Lyle Talbot, is: "He won't come back . . . because I killed him." And they both walk on, smiling serenely.

Cortez is the villain who trades Miss Francis to Warner Oland for a carload of guns. This swapping of "arms" naturally peeves Miss Francis, but it peeves her so far that she determines to USE men after this — and not love them. But along comes Lyle Talbot, a drunken doctor who has to be saved from himself. She does a pretty good job of it until Cortez reappears, and for a while things look tough with her trying to choose between the two men. But she finally poisons Cortez and settles the matter.

The one bright spot in the film is Miss Francis' singing of a good, catchy song. She, aided by Cortez and Talbot, evidently tried very hard to breathe some life into this old warhorse, but they ran out of breath. Michael Curtiz struggled nobly with direction. Austin Parker and Charles Kenyon adapted the Paul Hervey Fox story. Tony Gaudio photographed, and did it well.

Of course, you'll get the Francis fans in to see this picture, but they'll be wary the rest of their lives. It's only a lemon, with the juice squeezed out of it, leaving a lot of rind but no reason.

Mono. Men Return Home

Nat L. Lefton and Jack Jossey, Monogram exchange managers from Ohio, leave today by train on their return to Cleveland. Men were guests of Trem Carr over the holidays.

Anybody's Job

Howard Estabrook, who is writing the screen play of "Green Gold," a banana story, received a letter from a gold mining expert that wants to be the technical adviser on ths picture. Yeah, and how's about "Golddiggers of 1934" too?

Fox Buys Charlie Chan Yarn from 'U'

Despite the death of Earl Derr Biggers several months ago, Fox is planning on continuing the Charlie Chan series of mystery features.

Sol Wurtzel has acquired ownership of "The Chinese Parrott" and lists it on his production slate with Warner Oland, who played the Chan character in foregoing productions, once more up for the spot. Universal made it as a silent with Paul Muni directing. Seton I. Miller has been offered the job of adapting it to the screen.

OPEN FORUM

The Hollywood Reporter.

I am in receipt of a letter from the head of a boys' orphanage way down south in Bay St. Louis, Miss., who is desirous of getting some old prints of pictures (silent) which he can project for the inmates.

It is a very pathetic letter and tells of the very small allowance they have even for food and of nothing which is allowed them in the nature of entertainment. He goes on to say that they have a silent projector and are willing to pay the transportation charges there and back for any prints of old pictures which anyone might be willing to send to them.

Do you think there is any way that you might be able to help?

Very truly yours,
WALTER A. FUTTER.
Address 6260 Romaine St.

The Hollwood Reporter:

Unfortunately, the otherwise very creditable report in The Hollywood Reporter of the meeting of the Screen Writers' Guild at the Writers' Club on January 4, 1934, contained one important mis-statement of facts. The story stated that the retiring members of the Executive Board, Messrs. Meehan, Creelman and Mankiewicz "withdrew owing to their failure to take an active part in the organization's business." On the contrary, Mr. Meehan withdrew because of added pressure of business affairs as a writer-producer at MGM.; Mr. Creelman because of his indefinite stay in New York and Mr. Mankiewicz because of his departure for the East.

I will appreciate it if you will correct these facts in your column.

Yours very truly,
RALPH BLOCK,
Chairman, Executive Board
The Screen Writers' Guild.

Leonard Only Aided On 'Rip Tide' Scene

The story in The Reporter that Robert Leonard was directing scenes on "Rip Tide" for Irving Thalberg was right in part, but wrong in giving the impression that he had taken over the reins from Edmund Goulding. In connection with the item, Irving Thalberg yesterday issued the following statement:

"The report is entirely untrue and without any foundation of fact.

"Mr. Goulding is not only the director of this production but is writing the story as well.

"As has been my custom many times in the past, and in a spirit of complete cooperation with directors and writers, Eddie and I asked Bob Leonard last week to direct one short sequence of 'Rip Tide' which would give Mr. Goulding and myself a little extra time to work out important phases of the story. In the same spirit of cooperation Bob kindly consented to shoot this one sequence.

"Mr. Goulding is the director of 'Rip Tide' and will continue as such."

Elder Faversham Talks Deal at Universal

William Faversham, one-time star during the days before pictures found their tongues, is due for a return trip. The noted Broadway player, here visiting his son Phillip, is discussing terms on a deal which Universal is offering him for the spot of Lord High Chancellor in "Elizabeth and Mary," the Lowell Sherman picture. Dave Todd is representing him.

Mary Carlisle to N. Y.

Mary Carlisle leaves shortly for New York to open a month of personal appearances in the east on January 24. She will appear with Anna Q. Nillson in a skit. On her return to MGM she goes into "High School" and "Stealing Through Life."

Phil Holmes in BIP Pic

Cables from Phillip Holmes indicate he will go into a British International picture about January 15, with plans to get back to New York for a Theatre Guild play if the picure finishes in time.

MGM Considers Crooner

Lief Erickson, recently a featured crooner with Ted Fiorita, is being seriously discussed by MGM for the male lead in Joan Crawford's next, "Sadie McKee."

Garrett Gags 'Frat Heads'

Grant Garrett has been signed by Radio to write gags for the next Wheeler and Woolsey picture, "Frat Heads," which Mark Sandrich will direct.

Miskell Coming to FWC

New York.—William Miskell, who was formerly with the Paramount Theatre in Omaha, has left for the coast to join the Fox West Coast theatres.

Yesterday in NEW YORK with HELEN GWYNNE

Of course, there are some proprieties that must be observed, but just listen to this for a way of getting around one. Recently there was the death of a very near and dear relative in the family of the head executive of a motion picture company. It was understood that on the day of the funeral the company would be closed for a couple of hours as a mark of respect. The day before the funeral services the following notice was sent around to all the employees: "We do not want our employees to work between the hours of one and two tomorrow, therefore we suggest they take their LUNCH HOUR at that time!"

•

The AMPA had another of those very interesting luncheons this week, this time presided over by Lou Goldberg of Columbia Pictures, who had specially arranged for a number of newspaper publishers to be present so that they might hear the advertising man's side of the moral code of the picture industry. This was to have been handled by Hector Fuller, an old newspaper man himself, and better known as a public relations counsel. Mr. Fuller did speak—but from the wrong side of the fence. His remarks were startling by reason of the fact that he neither defended nor explained the advertising man's position and rather remarkable for a number of platitudes and much flag-waving that said exactly nothing and exhibited a particularly narrow range of thought. We are afraid that if pictures do what he asks they will have to go three steps back for every step forward and never get out of the rut made by the commonplace. It seems to us that it's about time that pictures attempted to start something, rather than to cover things up, for the common good of the producers and the public. And Mr. Fuller certainly did not advocate any as sensible as that. Rather he suggested the ear of "Way Down East" and other such completely elevating drammers. And this is over and beyond any question of mere morals. . . . Bernard Ridder of the Staats Zeitung gave a short talk on the subject of Hitler and took the opportunity to thank everyone for the marvelous cooperation he has received from all over the country on his stand against that menace.

•

Marjorie Goulding has been a very sick gal indeed for the past few weeks, so sick that everyone is terribly worried and hoping for that miracle of the best. She's lonesome, too, so send the gal as many words of good cheer as you think of in the course of a day, and then add ten more for good luck. To the Waldorf-Astoria, in case you didn't know. . . . Dorothy Parker is in rare form again, and the other night, just before Coward sailed for home, she strolled into a party at his place and said, "Let's all go down to see 'The Lake.' Let's go see Katharine Hepburn run the gamut from a to B!"

IATSE GOES AHEAD WITH ELECTIONS FOR SOUND MEN

Anti-Union Workers Also Plan To Vote

(Continued from Page 1)

the IBEW to represent them on code committees.

So for a week the wheels were greased with an election in view.

Yesterday the news must have reached Washington concerning the election. (Some union men assert that the fine Italian hand of Pat Casey must have filed a telegram.) At any rate Secretary McCullough received a wire from Senator Wagner, chairman of the National Labor Board, which expressly forbids the election.

"Such an election," said the Senator's wire in substance, "is nothing else but the settlement of a jurisdictional dispute. This question was settled by the National Labor Board by agreement last August. There is no occasion for calling an election and thus reopening the entire question.

"It was the intention of the National Labor Board to close the whole case in accordance with the terms of the original decision last Summer. THE NATIONAL LABOR BOARD RECOGNIZES THE EXISTENCE OF AN AGREEMENT BETWEEN THE ELECTRICAL WORKERS UNION AND THE PRODUCERS COVERING SOUND EMPLOYEES."

When you strip those words down they mean two things, first, that the National Labor Board will not pay any attention to any local election by sound men; second, that the IBEW is officially recognized as the representative of the sound men in dealings with producers.

Which left the IBEW happy, and the IATSE going ahead regardless last night with plans for today's election.

After you have digested that situation, prepare for the new element.

With Kenneth B. Lambert, of the MGM sound department, acting as spokesman, a large group of sound men yesterday announced that they were out for complete freedom from unions, and recognition as craftsmen without union entanglements.

Their statement said:

"The election to determine the representation of studio sound workers under the NRA code may result in a new non-union organization having the say.

"Several strong anti-union groups from the various studios are affiliating to form an independent organization. NRA officials have indicated that such a choice may be marked on the ballot—that we are not confined to choosing between the IBEW and the IATSE.

"Union affiliation does not satisfy the professional character of the sound men and AFFILIATION WITH THE AMERICAN SOCIETY OF CINEMATOGRAPHERS IS CONTEMPLATED. The ASC is a non-professional society composed of outstanding cameramen in the industry."

That's a bombshell that makes its own noise without interpretation.

In explaining his reasons for the IATSE proceeding with the election today and tomorrow Harold Smith of IATSE Local 695 said:

"While we should have preferred to have had the Los Angeles Regional Labor Board supervise the balloting such supervision is not necessary. This claim is based on a telegram sent by Robert F. Wagner on October 5, 1933, to Campbell McCullough of the local board, interpreting this point in the National Recovery Act. This wire reads in part as follows:

" 'It requires them (the employers) to deal with duly authorized representatives of their employees chosen by employees through representatives of employees' own choosing. If there is dispute as to who properly represents the employees election by secret ballot should be held under supervision of an impartial person who has the confidence of both parties. After such an election employers must deal with such representatives and make the agreements with them covering relations of employer and employee.'

"We shall hold the election," said Smith, "under the supervision of several well known clergymen or other persons of similar probity and expect the producers to abide by the result."

Happy Birthday!

Yesterday, January 8, was the fourteenth birthday of the American Society of Cinematographers. In view of current conditions it looks as though the organization is entering its most important year at the age of fourteen.

IBEW Stands Pat on Past Recognition

Building Entertainment For Screen Actors' Ball

Stars are continuing to be added to the entertainment plans for the Screen Actors' Ball at the Biltmore on Saturday evening. In addition to Rudy Vallee as master of ceremonies the list now includes Jimmy Durante, Dick Powell, Jeanette MacDonald and Pert Kelton with more to be added. In addition, Eddie Cantor will be heard over a telephonic loud speaker hook-up.

Osterman For 2-Reelers

E. H. Allen is negotiating with Jack Osterman to make a series of two-reelers for Educational. The deal is expected to be closed today and the first of the two-reelers will get under way within two weeks.

We take great pleasure in offering the Producers of the Motion Picture Industry

A NEW OUTSTANDING PERSONALITY

WILLIAM CAGNEY

in his first picture, "PALOOKA," produced by Edward Small for United Artists, received the following notices—

Reporter

"**WILLIAM CAGNEY** is a natural born actor. He has a hard part in this film and he gets away with it brilliantly."

Variety

"actual ring scenes have a valid feel — **WILLIAM CAGNEY** stepping along for excellent results."

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'OLIVER OLIVER' A HIT; 'WOODEN SLIPPER' WEAK

Great Vehicle For Brady or Boland

"OLIVER OLIVER"

Dwight Deere Wiman presents "Oliver Oliver," by Paul Osborn; staged by Auriol Lee; settings by Raymond Sovey; at the Playhouse. With Ann Andrews, Alexandra Carlisle, Thomas Chalmers, Hugh Rennie, Helen Brooks, Bretaigne Windust.

New York.—Dwight Wiman gets the palm this year for being not only the most prolific producer of the season but as the best picker of the lot since three out of four of his offerings have the definite stamp of success on them. The second of this week's offerings by Mr. Wiman turns out to be a mad picnic for the Mesdames Andrews and Carlisle written by that same Paul Osborn who turned out the "Vinegar Tree." And it is a vehicle that will probably have MGM and Paramount bidding themselves into a hoarse whisper because the former must have material for Alice Brady and the latter really owes it to Mary Boland to buy her this one since they slipped up on the one she originally created. P.S.—We hope Boland gets it.

Mr. Osborn again lightly and devastatingly wields his pen to bring out another portrait of a slightly silly, completely amusing woman, this time one who is seeking to mend her fortunes through the profitable marriage of her son to an heiress. And the setting for this is a week-end party in the country. Now the son and the heiress are really in love but the son is a graceful waster who won't work and the girl seems to feel her husband should be able to protect her, just in case, so the gal has meanwhile sorta promised to marry another boy whom she unceremoniously brings along to the house-party. The gal's mother comes along too and that lady is an acid-tongued, slightly dense person given to practical statements and questions. The son, however, has plans of his own, which eventually marry his mother off to the richest man in Ohio and since that marriage makes him the son of a rich man and since that man has dissuaded him from wasting his particular gifts on hard work, the son proposes to the heiress and she takes him.

The plot is paper thin but something to be worked on, and with the exception of the fine drawing of the two women characters and the small part of the Ohioan, Mr. Osborn didn't trouble much over clarifying the others. This may be in great part due to the fact that Bretaigne Windust is again listed as an actor for this play and has the part of the son. Mr. Windust just isn't an actor and his part has at least twice the laughs in it that he is capable of having you believe because as Jack Cohn once said of an actress, (who should be nameless,) "comedy is as lead in her dainty hands." However, with that stumbling block removed, it remains for us to sing the praises of Ann Andrews and Alexandra Carlisle, both of whom are grand actresses and who stage a two-ring circus all their own, Miss Carlisle's matter-of-fact statements making a perfect foil for Miss Andrews' ridiculous effusions and impolite drawing room manner. Hugh Rennie is uncomfortably cast, as the other suitor, because his physical make-up screams aloud for him to play only nasty young men. Helen Brooks is the heiress. AND Thomas Chalmers is the richest man in Ohio, and what a joy he makes of the part—not a word of dialogue gets past him without its due measure of correct delivery. And there are very few lines that Osborn has written that don't deserve it.

No Deal

MGM phoned Warners yesterday and placed a bid for the loan of the sheep the latter studio is using in "Merry Wives of Reno" for its production of "Sequoia."

The deal went cold as Warners have another week's work for the sheep in the picture. Besides they are handy insomnia cures, an aid in conferences.

Bickford Plans Pic Made in Russia

Charles Bickford has purchased the screen rights to the Russian novel "Immigration," by Herman Schwartzberger, and plans to produce this picture in Russia in June. Bickford will also play the starring role in addition to producing the picture.

The French publishers of the book have agreed to withhold it from the bookstands until September, at which time the picture will be ready for release.

Bickford has obtained financing from an English film concern for this picture.

Setting Roadshow Dates For 'Queen Christina'

New York.—Roadshow dates are being set up around the country for "Queen Christina," which MGM expects to be one of the biggest of the year.

The picture will open in Pittsburgh at the Nixon on January 15; in Cleveland at the Ohio, January 22; and the Majestic in Boston on the same date.

N.V.A. News Suspends

New York.—The N. V. A. News, issued weekly, has suspended publication until February 2, at which time it will have a new dress and the subscription price will be $2 a year and 5c per issue. Heretofore it was distributed free to members, and this is being done to meet the publication's budget.

Hellinger Sues 'U'

New York.—Mark Hellinger has entered a suit against Universal and Rowland and Brice jointly for $500, alleging breach of contract in not accepting stories for the Walter Winchell shorts after he delivered the first one entitled "I Know Everybody's Racket."

Might Be Better For Screen Than As Play

"THE WOODEN SLIPPER"

Dwight Deere Wiman presents "The Wooden Slipper," by Samson Raphaelson; staged by the author; settings by Raymond Sovey; at the Ritz Theatre. With Dorothy Hall, Ross Alexander, Cissy Loftus, Montagu Love, Ruth Altman, Alice Reinhart, Paul Guilfoyle, John Halloran.

New York.—Listed as a romantic comedy, this play by its lack of determination to be one thing or the other and through the unevenness of its tempo and moods, turns out to be a whatnot that sounds as though it were a poor translation. Either it should have been high comedy throughout or they should have added a few songs and dances, and if pictures would be willing to do either they could have themselves a good vehicle for a couple of stars and a grand comedy part in the supporting cast.

Dorothy Hall as Julie Zigurny is the one member of a family long famous in the theatre, in whom acting is no talent. Before this is definitely established in the last act, the gal is a plain little nobody who runs away from home when the boy she thought she was going to marry throws her over for her more gorgeous and glamorous sister. Julie meets up with a chef, who is an artist in his line, and whose wife has just left him. The chef gives her a job in his kitchen. Result, they fall in love, BUT Julie's family catches up with her and in a typical first act musical comedy curtain the young lovers part. They are reunited, however, when Julie is a miserable failure as an actress and the chef comes back into her life as the proprietor of a large restaurant in Paris and offers her the job of being his cashier for life.

Ross Alexander is simply a joy in the role of the chef, and by comparison with the rest of the company and the lines given them it's a little hard to figure out whether he had all the best lines to say or whether he really managed to say them better than the rest. Paul Guilfoyle as the rich lover, who woos Julie back home with the promise of making her a star, works hard to catch up with the mustache and goatee they pasted on him, but somehow they manage to keep just a little ahead because his sense of comedy doesn't meet the physical requirements of the part. Cissy Loftus is grand—whenever she's around, which just isn't long enough. And Alice Reinhart shows up in the first act of this one again and we really could wish that some day real soon now that gal gets a chance to go right through a play.

Samson Raphaelson has directed his own play all by himself, so he can't complain. In both the writing and directing there are generous hints of what the play might have been. Especially in the two delightful scenes in a railway compartment. Mr. Raphaelson seems to do his best work in close quarters.

Lou Metzger Sells Foy Picture Abroad

New York.—Lou Metzger, San Diego exhibitor and former Universal sales executive, is going to continue an exhibitor but still get a taste of the old selling.

Metzger announces here that he plans to sail for Europe next month to handle foreign sales on Bryan Foy's "Elysia." He has just been to Canada, plans a jaunt to Mexico City, then a few days at the theatre in San Diego and following that the European trip.

Nice Boys, Those Warners

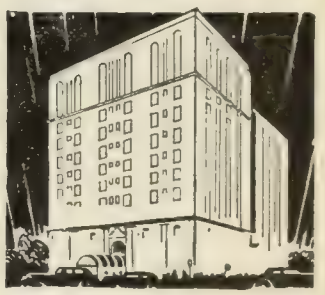
Warners and Ricardo Cortez are "even Stephen." Player postponed his wedding owing to production demands of the company. Now Warners have postponed the start of "Hit Me Again," slated to start today, pushing it to Saturday to accommodate "Ric." Cortez and Joan Blondell get top billing.

Pitts-Sale on Air

Zasu Pitts and Virginia Sale have been engaged for the Fleischmann Hour, Thursday, featuring Rudy Vallee. Al Kingston set Miss Sale.

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Every room has private dressing room, bath and shower. Beds "built for rest." Every modern convenience. Fine foods at reasonable prices. Convenient parking for your car.

Chas. Danziger, Mgr.
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The "Doorway of Hospitality"
Vine at Hollywood Blvd.
HOLLYWOOD

'THE GODS WE MAKE' FAILS TO MAKE COMEDY OR DRAMA

Lloyd Hughes Seen In Late N. Y. Play

"THE GODS WE MAKE"

Produced by James Cameron; authors, G. H. McCall and Bouvet de Lozier; directed by James Cameron; setting by Cleon Throckmorton; at the Mansfield Theatre. Cast: Ara Gerald, Joan Blair, Lloyd Hughes, Frank M. Thomas and Eve Casanova.

New York.—This is the first play to put most of its cast on the back walls of the theatre instead of on the stage. With only five flesh and blood thespians performing behind the footlights, they had to compete with at least a dozen other unseen characters mentioned in the play, who are caricatured in brush and ink in the art exhibit in back of the orchestra section. Whether it was economy in production, the unnecessariness of their speaking lines or an exploitation tie-up with the play itself can only be conjectured at.

Suffice it to say that whatever the purpose it hardly helped to stimulate the audience's interest in the slight and innocuous story. Described as comedy drama, it wasn't much fun and certainly undramatic. Mado Glendon, a writer, and her bosom crony, Merle Cavendish, a widow, maintain an apartment together. Merle, who is comfortably fixed, having been left about a million dollars' worth of securities, has been the recipient of Dick Webster's love, without the blessing of the marriage tie. You see, Webster has a wife in Dallas who won't divorce him. Merle, after quite a few years of this sort of life, realizes that she is living in a too secluded world, whereas he is free to roam and mix socially.

Comes the depression and the threatened collapse of Dick's oil business. Unknown to her lover, Merle throws her entire fortune into the breach, but imposes strict secrecy on her broker as to the source of the loan. Webster's firm is saved. Then rumors of his entanglement with another fair charmer reaches Merle's ears, but she disbelieves them. Laurelton, her broker, in the meantime has declared his love for Merle, trying to persuade her that her lover is unfaithful. She eventually hears about the matter direct from Dick and she puts him out of her life. In the end, however, everything rights itself. It was all a dastardly plot of the broker. The lover is now divorced and able and willing to marry her.

Two clever performances are given by Ara Gerald, as the widow's best friend, and Frank Thomas, as the smooth and scheming broker. Lloyd Hughes acquits himself just so-so.

Checkbooks Ready!

Armed with baseball bats a committee of the Screen Actors Guild will invade the studio lunchrooms today to pull the wind-up on sales of tickets for the ball Saturday night. Jimmy Cagney, Robert Montgomery, Boris Karloff, Chester Morris and Mary Astor are the committee.

Para. May Clean Slate Up by June

New York.—It looks as though the affairs of Paramount as a bankrupt should be wound up by June. The referee is going over claims against the corporation daily, disallowing most, and only about two hundred remain for settlement.

Of course a reorganization plan can be affirmed before June, and any undecided claims settled afterwards if the courts approve the reorganization suggested.

Fisher Books Butterfield

New York.—According to reports all acts in the Butterfield circuit in Michigan will be booked by Arthur Fisher, the New York independent booker. This will be a great break for acts in and around New York on account of the operation of the Fisher main office being in New York. This will also make Fisher the leader in the independent booking field.

Walter Israel Signed To United Costumers Post

Wallace W. Kerrigan, president of the United Costumers, Inc., yesterday announced that the company has signed a five year contract with Walter J. Israel to continue with the United Costumers as production manager and costume designer. Israel has been associated with a number of the most important costume productions of the stage and screen.

Soviet Pic State Righted

New York.—William M. Pizor, of Imperial Distributing Corporation, has signed a contract for world distribution with James Stuart, an American engineer, who is under contract with the Soviet government since 1927. Product will be three 3-reelers and shorts on Russia. First picture is under title "My First Five Years in Russia."

Rube Wolf at Roxy

New York.—Rube Wolf will be the master of ceremonies at the Roxy Theatre here starting January 12. He was booked for the Paramount in Los Angeles to start January 5, but Howard S. Cullman had this canceled with Mike Marco, operator of the L. A. house.

Jay Emanuel Coming Here

New York.—Jay Emanuel, publisher of eastern regionals, will leave for the coast on January 12, being his first visit to Hollywood, and will stay there for about a month.

BARBARA FRITCHIE

plays

Joan Randall

in

"THE LAST ROUND-UP"

•

"Fans will find another screen personality in Barbara Fritchie, who plays the feminine lead."—Jerry Hoffman, Examiner, Jan. 7, 1934.

"Miss Fritchie offers something new in the way of western heroines." — Hollywood Reporter, December 28, 1933.

Management
NAT C. GOLDSTONE

ARCHIE STOUT

PHOTOGRAPHED

"THE LAST ROUND-UP"

A Paramount Production

"Archie Stout's photography is memorable."—Hollywood Reporter, Dec. 28, 1933.

MONTE BLUE

as JACK KELLS in

"The Last Round-Up"

Directed By
HENRY HATHAWAY

Screen Play By
JACK CUNNINGHAM

Management
Harry Weber Agency, Inc.

"Blue does a great piece of work as this outlaw who wasn't as bad as his reputation."
—HOLLYWOOD REPORTER,
Dec. 28, 1933.

RANDOLPH SCOTT

as JIM CLEEVE in

"The Last Round-Up"

Directed by
HENRY HATHAWAY

A PARAMOUNT PRODUCTION

". . . Scott is well cast."
—HOLLYWOOD REPORTER
December 28, 1933

REELING around LONDON

A British movie director (not very at home with matters filmic), when asking the reason for delay before a shot and told by the assistant that they were waiting for interlock, said: "Interlock? Interlock?? I didn't call him today—we won't wait for him—let's shoot it!!" . . . No kidding, it's on the level. . . Someone here should grab Dorothy Bouchier and give her a long term contract, in the right sort of parts—she'd knock 'em cold; we remember her in the days they called her Chili and was she hot; filmically, of course! . . . Sartorial note: Tony Nelson Keys, Triumph Films assistant director, riding in the Row of a Sunday morning.

•

Lovely Merle Oberon will warble in her Twickenham pic . . . tee hee that featured player famed for her tall stories is talking about her Paramount contract now! . . . One pic made this side got swell rating from a critic who thought the serious story was a burlesque and so gave it a nice notice; not realizing that it was played in deadly earnest. . . . Sally (Booful Blonde) Stewart dancing at the Savoy, where quite a mob of movie celebs watched "Les Debutantes" giving their rendering of a cabaret. Did we say rendering? . . . Wee Georgie Harris is up for a swell part here, and if he gets it he'll make a quick trip to the coast to confer with some execs about an indie organization he may start this side. . . . Donovan Pedelty, Para talent scout and movie scenarist as well, must be feeling a bit off color—he hasn't signed any one for two weeks; maybe the Fox "imports-exports" have got him disheartened—they seem to have most every one. . . . Jack Hulbert back in town and saying swell things about American radio stars. . . Binnie Barnes giving away presents to the kiddies at the Selfridge store. . . . Eric Burnand Mount suggests to Brit companies that they should make some shorts of England with narrative by H. V. Morton; sounds like a swell idea.

•

Frank Ditcham, Universal chief here, and Jack (Selznick-Joyce) Votion amongst the group greeting James Whale into town. . . . As far as Cyril Gardner is concerned, you cannot say anything bad about Lewis Milestone; Cyril is one hundred per cent for Millie, and how! . . . Evelyn Laye recovering from an electrician falling onto her on the set; she went to Brighton; you remember Brighton, don't you, Eddie Cronjager? . . . That movie producer and his leading lady are still sighing aplenty and she SO fresh and innocent before she free lanced!! . . . Basil Dean having difficulty in finding writers for the screen; of course an idea would be to employ screen writers and scenarists—or would that be too cinematic? . . . S'funny how American directors like one character or another to give the heroine a lil' pat on the back side; it's a Hollywood complex! . . . John Loder has a rep in this burg for being the champeen cook bar none; and how John knows how to deal with a goose; yeah, we said goose!! . . . The lovely Dorothy Hyson at the theatre after studio hours.

•

Metro kept Tracy out of the blurbs on "Blonde Bombshell" as soon as he was fired, but my! how that Harlow gal can pull 'em in in this town! . . . It started as long ago as "Platinum Blonde," and since then she's been real box office here. . . . Hugh Findlay, chief of Gaumont publicity at the studios, lunching with Director Bob Flaherty. . . . Charles B. (Fox Films associate producer in his spare time) Cochran watching the audience reaction to Bergner at the Apollo Theatre, and Elizabeth is the talk of the town. . . . David Bader getting an eyeful of "Ball at the Savoy." . . . This week's handclaps, laurel wreath and illuminated scroll goes to the gang that made "Dancing Lady"—what a swell job from Clarence Brown onwards. . . . Ewart Hodgson, Cedric Belfrage, A. Jympson Harman just three of London's ace film scribblers eating at the Cafe Royal.

Socialists Help French

Paris.—Mme. Andree Forine, a leading socialite here, has formed the Land of France Association, numbering a group of blue-bloods who will lend their personal aid and influence to help the French picture producers. Their plans are still indefinite

Loew in Australia

Sydney.—Arthur Loew and J. Vogel reached here on their tour. Sir Benjamin Fuller, local theatre magnate, returned from his United States trip.

Slovakian Censors Hit At German Pic Imports

Prague.—Slovakian censors are using their blue pencils to keep German pictures out of the country, banning everything with the Hitler stamp on it.

At the same time the French are getting the break. "Le Petit Roi," which has been having censoritis in other European countries, was passed without remark.

Austrians Okay in Poland

Berlin.—Word has reached here from Poland that Austrian pictures are allowed to be released there so long as they carry an Austrian trade mark. These are the only German-speaking films countenanced.

Big Sydney Prospect

Sydney.—A combined theatre and apartment house will be built here through a project backed by David N. Martin, local film distributor. It will be a fourteen story affair, costing $1,500,000.

Para. Changes in Aust.

Sydney.—Looks like a new head here for Paramount's office. William Clarke is en route back to New York and is reported out, with John E. Kennebeck replacing him in charge of distribution.

Leishman on Far East Tour

Sydney.—E. D. Leishman, Radio field chief, left here for the Orient on a six month survey for his company.

Last Move Taken In Publix Break-Up

New York.—At a stockholders' meeting of Theatre Management Co., whose stock is owned by the trustees in bankruptcy of Paramount Publix, the name of the company was changed to Paramount Theatres Service Corporation. Officers are: Ralph A. Kohn, president; Sam Dembow, vice president; Frank Freeman, vice president; Walter B. Cokell, treasurer; J. D. Van Wagoner, secretary. In explaining the change of name Kohn stated that Paramount's present management is definitely committed to decentralize theatre operation, so that the name of Theatre Management Company was a misnomer, because under the present set-up the functions are strictly of a service nature, assisting the managers in the field, it doing no managing of theatres from New York. Freeman will supervise contact in the field pertaining to real estate, leases, deals, pooling agreements, insurance, purchasing, maintenance and building operation. Dembow will supervise the actual theatre operations, contacting the distributing companies and have charge of booking artists for stage performances.

RCA Has an 'Honor List'

New York.—There are 474 theatres on the honor roll of the RCA High Fidelity installations throughout the United States during 1933. The RCA Victor have put out a handsomely lithographed presentation book describing the new equipment in these houses.

SUCH RHYTHM! SUCH MELODY!
Here is the music beautiful
COMING Thursday JAN. 11th
GOLD ROOM
BEVERLY-WILSHIRE HOTEL
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Now Playing - Jimmy Grier

GILBERT ROLAND
DEMMY LAMSON
MANAGER
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'Josephine' For Francis If WB Make 'Napoleon'

If Warners do decide to produce "Napoleon," with Edward Robinson in the title role, and there is considerable doubt in certain quarters that the picture will ever get by the talking stage, the part of Josephine will be handed to Kay Francis.

Katherine Cornell could have the part for the asking, but her decision to keep out of pictures seems to be as firm as ever.

'56th Street' Clicks

"House on 56th Street" is doing better business than any Warner picture within the past year except "Footlight Parade," a musical. All records for dramatic pictures have been broken at the Hollywood and Downtown theatre in Los Angeles by this film, with Kay Francis in the role Ruth Chatterton refused.

Will Wait on Hardie

Russell Hardie will not be replaced in the cast of "Men in White" at MGM. The player, who was rushed to the hospital for an appendix operation Saturday, has only one remaining scene and the studio will make that when he returns to the fold.

Cabot Up For '5th Ave.'

Radio puts Bruce Cabot through his paces today in a test for the role bracketed with that of Frances Dee in "Just Off Fifth Avenue." If Cabot does not click, Charles Starrett is understood to be the alternative for the spot.

UP-TO-THE-MINUTE CASTING NEWS

T. Roy Barnes and **Andre Cheron** were added to the cast of "Rip Tide" for MGM.

Harry Holman and **Matt Briggs** set by Leo Morrison for featured roles in "A Very Honorable Guy," Warners.

Frank Conroy into "Upperworld," Warners. Through Leo Morrison.

Paul Stanton into MGM's "Viva Villa." Beyer-MacArthur set the player.

Sidney Toler for a featured role in "Upperworld," Warners, through Beyer-MacArthur.

Robert McWade goes into Universal's "Countess of Monte Cristo."

James Marcus signed for Ken Maynard's "Honor of the West."

Leonard Mudie has been added to the cast of "Viva Villa" for MGM. Lew Cantor made the deal.

Marie Wells into "Merry Wives of Reno" at Warners.

MGM signed **Edward Arnold** for "Sadie McKee."

Helen Lynd by Paramount for "Melody in Spring."

Guinn "Big Boy" Williams by Radio for a two reel comedy titled "Undieworld."

Jack Barty added to Hal Roach's "Oliver the Eighth."

Harry Seymour and **Henry Otto** signed for "Hot Air," Warners.

James Durkin signed through Max Shagrin for "Upperworld," Warners.

Marie Wells added to the cast of "Merry Wives of Reno," Warners. Deal set by Max Shagrin.

Luis Alberni spotted in Warners' "The Fortune Teller" by Max Shagrin.

MGM Saturday signed **Ned Sparks** for a featured spot in "Operator 13."

Warners signed **Dorothy Tree** Saturday for a featured role in "Fur Coats," Aline MacMahon's next starring vehicle which is scheduled to start this Wednesday under the direction of Al Green. The William Morris office set the player.

Cecilia Parker was signed Saturday for the feminine lead in the Ken Maynard western, "Honor of the West." Alan James directs when the picture starts production Tuesday.

Armand Kaliz and **Christian Rub** have been signed for the new sequences in "Cat and Fiddle," MGM. The MacQuarrie office negotiated.

John Sheehan engaged for a featured role in "Countess of Monte Cristo," Universal, through MacQuarrie.

Walter Brennan into "Old Hannibal," MGM.

Richard Tucker for "Countess of Monte Cristo," Universal. Set by O'Reilly and Mann.

Griffith's Second at Radio With Dunne

Radio has set the next Irene Dunne picture, "Age of Innocence," as the second picture on E. H. Griffith's three picture deal. Sarah Y. Mason and Victor Heerman are writing the screen play.

Griffith will start production on the Ann Harding picture, "Alien Corn," for Radio next week.

'Prizefighter' Out For MGM Pic in Canada

The fight angle of "The Prizefighter and the Lady" having proven to MGM officials to be a box office frightener as far as the women are concerned, MGM has changed the Max Baer picture to "The Conquering Sex" for Canadian distribution.

Young Rapf on Story

Maurice Rapf, son of Harry Rapf, leaves Wednesday for Dartmouth to resume his studies and is taking back with him a commission from MGM to write a short subject about the "Winter Sports Carnival" around the event that is held annually at Hanover.

MGM will send a camera crew to photograph the carnival when it is run.

Billie Burke at Radio

Radio has signed Billie Burke on a one-picture loanout deal from Samuel Goldwyn, to whom she is under a long term contract, for a featured role in "Finishing School." George Nicholls and Wanda Tuchock will direct this picture.

" . . . moments of such breathless suspense, such deep pathos and such high excitement . . . . . Jack Cunningham made a swell adaptation . . . " **—Hollywood Reporter.**

"Jack Cunningham's script is well sustained."
—Variety.

With
PARAMOUNT PRODUCTIONS

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PICTURES Now SHOOTING

LOCAL PRODUCTION DOWN WITH 24 FEATURES

BAROMETER

This Week	24 Features
Last Week	25 Features
Year Ago	36 Features
2 Years Ago	16 Features

Columbia

"MEN OF TOMORROW"

Cast: George Breakstone, Frankie Darro, Jimmy Butler, Jackie Searle, Hal Sour, Donald Haynes, Wesley Giraud, Bruce Line, Julius Molnar, Rolph Ernst, Christian Rub, Samuel Hinds, Lois Wilson, Tom Ricketts, Egon Brecher.
Director ..... Frank Borzage
Story ..... Ferenc Molnar
Screen Play ..... Robert Riskin
Photography ..... Joseph August
Associate Producer .. Samuel J. Briskin

Fox

"BOTTOMS UP"

Cast: John Boles, Pat Paterson, Spencer Tracy, Sid Silvers, Herbert Mundin, Ann Darcy, Beverly Royde, Harry Green.
Director ..... David Butler
Story and Screen Play: B. G. DeSylva, David Butler, Sid Silvers.
Music and Lyrics: Harold Adamson, Gus Kahn, Berton Lane, Richard Whiting.
Dance Direction ..... Harold Hecht
Photography ..... Art Miller
Producer ..... B. G. DeSylva

"FOX FOLLIES"

Cast: All Star.
Director ..... Hamilton MacFadden
Story Idea ..... Will Rogers and Philip Klein
Book and Story ..... Ralph Spence
Music ..... Jay Gorney
Songs and Lyrics ..... Lew Brown
Photography ..... Ernest Palmer
Musical Numbers Staged by ..... Sammy Lee
Musical Director ..... Arthur Lange
Producer ..... Winfield Sheehan
Associate Producer ..... Lew Brown

"GEORGE WHITE'S SCANDALS"

Cast: Rudy Vallee, George White, Alice Faye, Jimmy Durante, Adrienne Ames, Cliff Edwards, Dixie Dunbar.
Directors ..... Thornton Freeland and Harry Lachman
Story ..... George White, Sam Shipman
Screen Play ..... William Conselman
Dialogue ..... Joseph Cunningham
Photography ..... Lee Garmes and George Schneiderman
Music and Lyrics: Ray Henderson, Irving Caesar and Jack Yellen.
Dance Direction ..... Georgie Hale
Producer ..... George White

"DAVID HARUM"

Cast: Will Rogers, Louise Dresser, Irene Bentley, Kent Taylor, Evelyn Venable, Ralph Morgan, Roger Imhof, Noah Beery, Stephin Fetchit, Sarah Padden, Frank Melton.
Director ..... James Cruze
Story ..... Edward Noyes Westcott
Screen Play ..... Walter Woods
Photography ..... Hal Mohr
Producer ..... Winfield Sheehan

MGM

"TARZAN AND HIS MATE"

Cast: Johnny Weissmuller, Maureen O'Sullivan, Neil Hamilton, Doris Lloyd, Frank Reicher, Paul Cavanagh, William Stack, Desmond Roberts, Yola D'Avril, Forrester Harvey.
Director ..... Cedric Gibbons
Adaptation ..... Leon Gordon
Screen Play ..... J. K. McGuinness
Photography ..... Charles Clarke and Clyde DeVinna
Producer ..... Bernard Hyman

"VIVA VILLA"

Cast: Wallace Beery, Katherine De Mille, Leo Carrillo, George E. Stone, Pedro Rigas, Joseph Schildkraut, Stuart Erwin, Raymond Borzage, Donald Cook, Nigel DeBrulier, Tom Ricketts, Leo White, Harry Gording, Fay Wray, Stuart Erwin, Henry B. Walthall.
Director ..... Jack Conway
Novel ..... Edgcumb Pinchon
Screen Play ..... Ben Hecht
Photography ..... James Howe
Producer ..... David O. Selznick

"RIP TIDE"

Cast: Norma Shearer, Robert Montgomery, Herbert Marshall, Lilyan Tashman, Ralph Forbes, Mrs. Patrick Campbell, Arthur Jarrett, Earl Oxford, Halliwell Hobbes, Donald Grieg, Samuel May, Helen Jerome Eddy, Peter Hobbes, George K. Arthur, Donald Greig, Eddie Nugent, E. E. Clive.
Director ..... Edmund Goulding
Story ..... Charles MacArthur
Photography ..... Ray June
Producer ..... Irving Thalberg

"MEN IN WHITE"

Cast: Clark Gable, Myrna Loy, Jean Hersholt, Henry B. Walthall, Elizabeth Allen, C. Henry Gordon, Sarah Padden, Dorothy Peterson, Otto Kruger, Ruth Channing, Russell Hardie, Wallace Ford, Russell Hopton, Donald Douglas.
Director ..... Richard Boleslavsky
Play ..... Sidney Kingsley
Screen Play ..... Waldemar Young
Photography ..... George Folsey
Producer ..... Monta Bell

Paramount

"THE SCARLET EMPRESS"

Cast: Marlene Dietrich, John Lodge, Sam Jaffe, Louise Dresser, Ruthelma Stevens, C. Aubrey Smith, Olive Tell, Edward Van Sloan, Jane Darwell, Hans von Twardoski, Davison Clark, Phillip Sleeman, Harry Woods, Marie Sieber, Gavin Gordon.
Director ..... Josef Von Sternberg
From a Diary by Catherine the Great
Screen Play ..... Manuel Komroff
Photography ..... Bert Glennon

"MAN WHO BROKE HIS HEART"

Cast: Victor McLaglen, Dorothy Dell, Preston Foster, Alison Skipworth, David Landau, John Rogers, Mischa Auer, Alfred Delcambre, James Burke, Don Wilson, John Northpol, Max Wagner, Frank Rice, Russell Powell, Jil Dennett, Alice Lake, Miana Alvarez, Florence Dudley, Marie Green, Charles Brinley, Al Hill, Ivan Linow.
Directors: William Cameron Menzies and George Somnes.
Original ..... Frederick Schlick and Samuel French
Photography ..... Hal McAlpin

"MELODY IN SPRING"

Cast: Lanny Ross, Charlie Ruggles, Mary Boland.
Director ..... Norman McLeod
Story ..... Frank Leon Smith
Adaptation ..... Lewis E. Gensler
Dialogue: Lewis E. Gensler and Edmund J. Holden.

"BABY IN THE ICEBOX"

Charles R. Rogers Production

Cast: Richard Arlen, Sally Eilers, Robert Armstrong, Grace Bradley, Rosco Ates, Charley Grapewin, Richard Arlen Jr.
Directors ..... Casey Robinson and Ralph Murphy
Original ..... James M. Cain
Screen Play ..... Casey Robinson
Photography ..... Milt Krasner

RKO-Radio

"SUCCESS STORY"

Cast: Douglas Fairbanks Jr., Colleen Moore, Genevieve Tobin, Edward Everett Horton, Frank Morgan, Nydia Westman, Allen Vincent, June Brewster, Howard Wilson, Henry Kolker.
Director ..... J. Walter Ruben
Play ..... John Howard Lawson
Screen Play ..... John Howard Lawson and Howard J. Green
Photography ..... Henry Gerard
Associate Producer ..... H. N. Swanson

"TRANSIENT LOVE"

Cast: Irene Dunne, Constance Cummings, Ralph Bellamy, Vivian Tobin, Kay Johnson, Louis Mason, Charles Starrett.
Director ..... John Cromwell
Play ..... Anne Morrison Chapin
Screen Play ..... Jane Murfin
Photography ..... Edward Cronjager
Associate Producer .. Pandro S. Berman

United Artists

"THE HOUSE OF ROTHSCHILD"

Twentieth Century

Cast: George Arliss, Boris Karloff, Loretta Young, Robert Young, C. Aubrey Smith, Reginald Owen, Alan Mowbray, Murray Kinnell, Paul Harvey, Noel Madison, Florence Arliss, Ivan Simpson, Helen Westley, Holmes Herbert, Arthur Byron, Gilbert Emery, Leonard Mudie, Charles Evans, Lee Kohlmar, Glen Cavendar, Adolph Milar, Mary Forbes, Lumsden Hare, Lloyd Ingraham, Clarence Geldert, Oscar Apfel, Reginald Sheffield, Brandon Hurst, Harold Minjir, Craufurd Kent, Douglas Gerrard, Matthew Betz, William Strauss, Frank Hagney, Montague Shaw, Gerald Pierce, Leo McCabe, Leonard Jerome, Perry Vekroff, Rafael Carrio, Arthur Duravennay, Louis Van Denecker, Walter Bonn, Carey Harrison, Earl McDonald, Dureen Monroe, Desmond Roberts, Clare Vedera, Robert Corey, Frank Dunn, Horace Claude Cooper, Bobby LaMarche, Billy Seay, George Offerman, Murdock McQuarrie, Harold Entwhistle, Harry Allen, Olaf Hytton, Cullen Johnson, Milton Kahn, Jack Carlyle, Harry Cording, Dick Alexander, Eddie Weaver, Bert Miller.
Director ..... Alfred Werker
Original Screen Play: Nunnally Johnson and Maude T. Howell.
Photography ..... Pev Marley
Associate Producers .. William Goetz and Raymond Griffiths

Universal

"HONOR OF THE WEST"

Cast: Ken Maynard, Cecilia Parker, Fred Kohler, Frank Hagney, Jack Rockwell, Jim Marcus, Al Smith, Slim Whittaker, Franklin Farnum.
Director ..... Alan James
Original Screen Play ..... Nate Gatzert
Photography ..... Ted McCord
Producer ..... Ken Maynard

Warners-First National

"WONDER BAR"

Cast: Dick Powell, Al Jolson, Ricardo Cortez, Dolores Del Rio, Hugh Herbert, Guy Kibbee, Robert Barrat, Henry O'Neill, Kay Francis, Louise Fazenda, Fifi D'Orsay, Merna Kennedy, Mia Ichioka, Henry Kolker.
Director ..... Lloyd Bacon
Play ..... Karl Farkas and Geza Hercaeg
Screen Play ..... Earl Baldwin
Music and Lyrics ..... Harry Warren and Al Dubin
Numbers Created and Directed by ..... Busby Berkeley
Photography ..... Sid Hickox
Supervisor ..... Robert Lord

"UPPERWORLD"

Cast: Warren William, Mary Astor, Ginger Rogers, Theodore Newton,

PICTURES Now SHOOTING

THIS WEEK AS COMPARED WITH 25 LAST WEEK

Henry O'Neill, Robert Barrat, Andy Devine, Dickie Moore, Robert Greig, William Gargan, Edward Arnold.
Director.....Roy Del Ruth
Story .....Ben Hecht
Screen Play.....Ben Markson
Photography .....Tony Gaudio
Supervisor .....Robert Lord

"A VERY HONORABLE GUY"

Cast: Joe E. Brown, Alice White, Robbert Barrat, Hobart Cavanaugh, Noel Madison, J. Carrol Naish, Arthur Vinton, Ann Brody, Harry Warren and Al Dubin, George Pat Collins, Charles Wilson, Snowflake.
Director .....Lloyd Bacon
Story by.....Damon Runyon
Screen Play.....Earl Baldwin
Photography.....Ira Morgan
Supervisor .....Robert Lord

"HOT AIR"

Cast: Dick Powell, Pat O'Brien, Ginger Rogers, Allen Jenkins, Grant Mitchell, Joseph Cawthorn, Grace Hayle.
Director .....Ray Enright
Original Story.....Paul Finder Moss and Jerry Wald
Screen Play.....Warren Duff and Harry Sauber
Music and Lyrics.....Harry Warren and Al Dubin
Dance Director.....Busby Berkeley
Photography .....Sid Hickox
Supervisor .....Sam Bischoff

"MERRY WIVES OF RENO'

Cast: Donald Woods, Margaret Lindsay, Glenda Farrell, Hugh Herbert, Frank McHugh, Guy Kibbee, Ruth Donnelly, Hobart Cavanaugh.
Director.....H. Bruce Humberstone
Story and Screen Play.....Robert Lord
Dialogue.....Brown Holmes and Joe Traub
Photography.....Ernest Haller
Supervisor.....Sam Bischoff

"HIT ME AGAIN"

Cast: Joan Blondell, Ricardo Cortez, Claire Dodd, Frank McHugh, Joan Wheeler.
Director .....Robert Florey
Original Story.....F. Hugh Herbert
Adaptation.....F. Hugh Herbert and Carl Erickson
Photography.....Arthur Todd

"FUR COATS"

Cast: Aline MacMahon, Paul Kelly.
Director .....Alfred Green
Story .....Ann Garrick
Screen Play.....Manny Seff
Photography .....Bud Hoskins

Eastern Productions

Vitaphone Studios

UNTITLED

Cast: George Givot and Charles Judels.
Director .....Ray Mack
Photography.....Ray Foster and Ed Dupar

Fox Movietone Studios

Van Beuren-Magna

(RKO-Radio Release)

"SO YOU WON'T TALK"

Cast: Meyer Davis.
Director .....Leigh Jason
Photography.....Joe Ruttenberg

British Productions

Gaumont-British and Gainsborough Studios

Executive Producer, Michael E. Balcon

"JEW SUSS"

Cast: Conrad Veidt, Frank Vosper, Cedric Hardwicke, Benita Hume, Gerald du Maurier, Pamela Ostner, Mary Clare, Eva Moore, Lyn Harding, Joan Maude, Paul Graetz, Haidee Wright.
Director .....Lothar Mendes
Book by.....Leon Feutwanger
Screen Play: Heinrick Frankel, A. M. Rawlinson and F. Rhys Williams.
Photography .....Bernard Knowles

"PRINCESS CHARMING"

Cast: Evelyn Laye, George Grossmith, Yvonne Arnaud, Max Miller, Harry Wilcoxson, Ivor McLaren, Francis Sullivan, Laurence Green.
Director .....Maurice Elvey
Photography .....Mutz Greenbaum

"WILD BOY"

Cast: Mick the Miller, Sonnie Hale, Gwynneth Lloyd, Max Miller, Fred Kitchen, Lyn Harding, Charles Heslop, Arthur Sinclair, Cyril Smith.
Director.....Albert de Courville
Photography .....P. Tamura

"EVER GREEN"

Cast: Jessie Mathews, Sonnie Hale, Betty Balfour, Huntley Power, Gerald du Maurier, Betty Shale.
Director .....Victor Saville
Photography.....Charles Van Enger

Associated Talking Pictures Ealing Studios

Executive Producer .....Basil Dean

"AUTUMN CROCUS"

Cast: Fay Compton, Ivor Novello, Frederick Renalow, Jack Hawkins.
Director .....Basil Dean
Play by.....C. L. Anthony
Screen Play.....Dorothy Farnum
Photography .....Bob Martin

"LOVE, LIFE AND LAUGHTER"

Cast: Gracie Fields, John Loder, Esme Percy, Wilfred Lawson, Pat Waddington.
Director .....Maurice Elvey
Screen Play: Mary Murillo, Donovan Pedelty, Maurice Braddell, Miles Malleson.
Additional Dialogue....Best Weston and Bert Lee
Dialogue.....Donovan Pedelty

British and Dominions

Executive Producer.....Herbert Wilcox

"It'S A COP"

Cast: Sidney Howard, Dorothy Bouchier, Garry Marsh, Donald Calthrop, John Turnbull, Ronald Simpson.
Director .....P. MacLean Rogers
Story .....Jackie Marks, Bert Weston and Bob Lee
Dialogue .....John Paddy Carstairs
Additional Dialogue....Bert Weston and Bob Lee
Photography .....Cyril Bristow

Stolls Studios

(For Columbia British)

"GRAND PRIX"

Cast: Milton Rosmer, John Stuart, Jill Sande, Peter Gawthorne, Ben Soutten.
Director.....St. John Cloews
Photography .....Desmond Dickenson

Paramount British

(At British and Dominions)

"SEEING IS BELIEVING"

Cast: Frank Petingell, Maureen O'Connor.
Director .....Redd Davis
Screen Play and Dialogue..... Donovan Pedelty
Photography.....Herbert Harris

Wembley Studios

(For MGM Quoto)

"THE IRRESISTIBLE MARMADUKE"

Cast: Molly Lamont, James Carew, Nina Boucicault.
Director .....Frank Richardson

Sound City Films

Executive Producer Norman Loudon

"WHAT SHALL IT PROFIT A WOMAN?"

Cast: Valerie Tator, Stewart Rome, Kathleen Kelly, Edgar Driver, Philip Strange, D. A. Clarke-Smith.
Director ....Ivar Campbell
Screen Play.....Baring Pemberton and George Robinson
Photography.... .....D. O. Stretton

Worton Hall

(For MGM Release)

"BRENT PAYS"

Cast: Christine Adrian.
Director .....Harry Hughes
Producer .....Louis London

Arthur Maude-Columbia British Prods.

Executive Producer.....Howard Welch

"BOOMERANG"

Cast: Ann Grey, Lester Matthews, Heather Thatcher, Tony Holles.
Director .....Arthur Maude
Play by.....David Evans
Screen Play.....John Paddy Carstairs
Photography.....Geoffrey Faithfull

St. Margaret's Twickenham Studios

Executive Producer.....Julius Hagen

"BROKEN MELODY"

Cast: Merle Oberon, Joan Garrick, Margot Graham, Austin Trevoe, Charles Carson.
Director .....Bernard Vorhaus
Screen Play.....Fowler Mear and Bernard Vorhaus
Photography .....Percy Blythe

British Lion Studios

Executive Producer.....Sam Smith

"WITHOUT YOU"

Cast: Wendy Barrie, Henry Kendall, Margot Graham, Georgie Harriss, Fred Duprez, Billy Mayerl, Joe Hayman.
Director .....John Daumery
Screen Play.....Scott Darling
Photography .....Alex Bryce

British International

Executive Producer John Maxwell

Associate Producer Walter Mycroft

"CONTRABAND"

Cast: Greta Nissen, David Manners, Camilla Horn, Clifford Mollison, Reg Purdell, Hugh Wakefield, Lawrence Grossmith, H. F. Maltby.
Director .....Robert Milton
Production Manager.....John Harlow
Play by.....Commander Horton-Giddy
Photgraphy .....Friese-Green

"CRIME REPORTER"

Cast: Diana Napier, Richard Bird, Nancy Burne, Hal Gordon, Jimmie Gordon, Bromley Davenport, Francis L. Sullivan.
Director .....Walter Summers

"THE MAGISTRATE"

Cast: Will Hays, Iris Hoey, Angela Baddeley.
Director .....Thomas Bentley
Photography .....J. Wilson

"FREEDOM OF THE SEAS"

Cast: Virginia Cherrill, David Manners, Hal Gordon.
Director .....Marcel Varnel
Play by.....Walter Hackett

"LOVE AT SECOND SIGHT"

Cast: Marian Marsh, Ralph Ince.
Director.....Dr. Paul Marbach
Photography .....Jack Cox

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are a delight in themselves — but best of all they tempt to further enticing adventures in the fine foods to follow. Who— but the house of—

FORTNUM and MASON

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THICK OXTAIL
TOMATO
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CLEAR OXTAIL
JULIENNE
GREEN PEA
MUSHROOM
QUEUE DE KANGAROO

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The VENDOME

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The Hollywood Reporter

Vol. XVIII. No. 49. Price 5c. TODAY'S FILM NEWS TODAY Wednesday, January 10, 1933

FAMINE ON FOR INDIES

TRADEVIEWS by ROBERT WELSH

•SOMEONE said to me the other day: "Why don't you write something that would answer the question, 'What is the big opportunity in the picture business for 1934?' "

The temptation was great.

We could have gone back to our youngster's copy books—"Honesty Is the Best Policy," "Quality Pays," etc., and so on.

It would have been so easy.

And just when we had virtuously discarded all the easy routes and worn out phrases, up bobbed one of the oldest platitudes in the picture business and it demanded recognition.

•

So, with an apology for bringing up old thoughts, and not a darned bit of apology for mentioning the subject at a moment when it should be mentioned, we give this thought:

One of the greatest opportunities awaiting a distributor this year is on the doorstep of the man who will show that he will give the CREATORS an honest accounting, that he will sell honestly the product of the creator's brains.

Sure, it's an old subject. But it means something this year.

Before twelve months have passed you are going to find more creators—directors, writers, players, or what have you, so long as THEY have something to sell—dealing with major distributors and producers on a salary plus a percentage basis.

It's coming. It cannot be dodged. And it will be a good thing for this business when it arrives in full force.

•

But what can hold it back?

Only that age-old, firmly grounded conviction on the part of the creators that there never has been and never will be a distributing machine that will give an honest break to the creator.

Let some one man break down that psychological wall and he'll have this business by the tail.

Boy, what a wealth of creative energy is straining at the leash around this town, ready to go off "to the races" if they find the man or organization that will dispel the cloud of distrust existing between producers and sellers in this business.

It is waiting. So we give you, with brilliant originality and startling cleverness, a motto for 1934:

"Honesty Is the Best Policy."

Sensahumor!

Chicago.—Interviewed in Chicago by a Hollywood Reporter representative, Sam Goldwyn said: "Be sure the Reporter continues to credit me with all those funny cracks. They keep my name in print."

Cooper Says He Is Back to Take Reins

Merian C. Cooper returned to his post yesterday as production chief of Radio studio, and in an interview with a Hollywood Reporter man declared he will definitely remain in charge of production at that studio.

Cooper also stated that all departments in the studio would start working full blast, as he plans to get 28 pictures under way this season.

Para. Pays $40,000 For 'Master's Voice'

New York.—The high mark this year for New York plays was $90,000, which MGM paid for "Ah Wilderness," but Paramount also went high for the rights to Max Gordon's "Her Master's Voice." It is reported that Paramount parted with $40,000 for the piece.

Gillam in Town

Robert Gillam, head of Paramount's advertising and publicity departments, arrived here on the Chief yesterday afternoon. He came west to discuss advertising matters and the year book for the coming year.

Jack Warner Uses Trains

New York.—While brother Harry is taking his time going to the Coast by way of the Panama Canal, Jack Warner left for the Coast yesterday by train.

Levine Visits Exchanges

Milwaukee.—Nat Levine, of Mascot Productions, was here yesterday on a national exchange tour in the interests of his Clyde Beatty serial.

Reporter Survey Shows Buyers Just Awakening To Hollywood Situation—Quickies Are Dead

Checking back on frantic requests from independent exchanges for information about current production, The Hollywood Reporter has uncovered the fact that the key cities of the country are filled with exchanges just awakening to the news that the shoestring Hollywood producer has been starved out of existence.

Monogram has set itself as practically a national distributor, Chesterfield-Invincible has its own group, Majestic is folding and unfolding, the veteran Freuler, first man to give Charlie Chaplin a million dollar contract, is hanging on through sheer personal persistence.

With most of the majors willing to double feature quite a lot of their product this year—despite the big speeches and oratory at code hearings—the problem is made more difficult for the independent who, with Hollywood starved, must now look to foreign importations for the bulk of his offerings.

Goldwyn May Go To Russia With 'Nana'

Moscow. — Announcement was made to the press associations here today that Samuel Goldwyn's picture "Nana" would be given a spectacular opening here within a month or so. It is the first American talkie to be given such a privilege. The expectation here is that Sam Goldwyn will probably visit Russia for the opening.

Carole Lombard Will Not Play Columbia's 'Sonata'

Despite conflicting reports it now may be stated that Carole Lombard will probably not appear in "Sonata" with John Barrymore for Columbia. "Twentieth Century" is more likely to be Lombard's next at Columbia, and if she can do it in time she will play in "We're Not Dressing" with Bing Crosby.

Hughes' 'Scar Face' Finally Breaks Chi

Chicago.—After a two year battle that has set records in censor fighting in the picture industry, Howard Hughes' production of "Scar Face" has at last received the valued ticket which allows exhibition in this territory.

Ben Judells, local indie distributor, has been active in the battle and will profit by doing the distributing of the picture. He made his deal with Neil McCarthy, attorney for Howard Hughes.

Sheehan Still Hot On Foreign Imports

New York.—Winnie Sheehan, Buffalo boy, is still foreign in picture tastes. Yesterday, Hans Schwartz, Ufa director, left New York to take up a Fox contract. He will also be greeted by a big dinner with Ernst Lubitsch as the host.

Schwartz directed "Princess at Your Service" abroad which was good enough for Sheehan to decide to buy, the story and the picture became "Adorable."

'Christina' and 'Dinner' Hitting Ball in New York

New York.—MGM's production, "Dinner At Eight," did over $60,000 at the Capitol theatre here last week and is being held over another week.

"Queen Christina," finishing up in its second week at the Astor, has done over $20,000 with one day to go to complete the week.

Zukor Trip Important

New York.—Adolph Zukor leaves for the Coast today, Wednesday, and though you try to discount all the rumors the thought still remains to a news gatherer that the trip has been handled in such a portentous manner that something of a shake-up is due.

Film Daily's Ten Best

New York—The Film Daily today made public the results of its national pool of "The Ten Best Pictures of 1933." The list follows: "Cavalcade," "Forty-Second Street," "The Private Life of Henry the Eighth," "Lady For a Day," "State Fair," "Farewell To Arms," "She Done Him Wrong," "I Am A Fugitive," "Maedchen in Uniform" and "Rasputin and the Empress."

Thornton Freeland Director "FLYING DOWN TO RIO" George White's "SCANDALS OF 1934" Management SMALL-LANDAU CO.

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher
ROBERT E. WELSH.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

THE LOWDOWN

Well, mebbe "night-life in Hollywood" is really picking up. With Lombardo packing 'em in—and the Mills Brothers crowding 'em in nightly—in different places—and Gene Austin opening at the Clover tonight—perhaps we're in for the same kind of post-prohibition gaiety that so far has manifested itself every place BUT here! Sam Coslow has reserved space for a few thousand guests at the Clover tonight—and a lot of others are getting ready to welcome Austin to town at the same time.

•

An "ingenue" recently signed by Paramount, was getting ready for her first set of interviews with the newspaper and magazine tribe the other day. The publicity office of the studio called her in to give her some advice on what to say to the press boys.

"Listen," said the gal, "after a season in the 'Follies' with Harry Richman—I can take care of myself!"

•

They tell us that Harry Ruby, the song writer, and the missus, are reaching that futt-futt stage and that papers will be filed at any moment.

•

Mrs. Pat Campbell, who used to give out with terrific tongue-lashings against Hollywood, has been converted. Not only is she toiling in the movies, but she's gone for a house in Beverly Hills. And are we leffing! Because of the recent rains, her house is full of ANTS! Which is a NEW place to have them!

•

'Tis to snicker! At a big studio, which has the reputation for being the most lecherous lot in town—where almost all the execs lead double lives between their families and their affinities, a telegraph boy was recently fired because he was making goo-goo eyes at a pretty blonde in one of the offices! The exec who fired him has been dating her up regularly. And all the time we thought this exec was the perfect "fireside type"!

•

Don't tell us that it doesn't pay to be a good steno and secretary. Patricia, John Considine's girl Friday, gets a test before the cameras today. And a lot of the susceptible boys are betting that she comes through with flying colors. . . . Omigosh, now we hear that Bing Crosby has another heir or heiress due about May. . . Why do they tell us such things so early?

New York REVIEWS

"LADY KILLER"

Warner Bros. prod.; director, Roy Del Ruth; writers, Rosalind Keating Schaffer, Ben Markson, Lillie Hayward.

Strand Theatre

World-Telegram: "Lady Killer" turns out to be a sprightly, more or less daring, thoroughly entertaining film—the best Mr. Cagney has made in some time. It is all good stuff, fast moving, frequently bawdy in its humor. Mr. Cagney is excellent; the others in the cast are all effective.

American: The film is flip, fast, rough-house comedy, slipping sometimes into farce and occasionally hesitating for a stab of melodrama and a big punch sequence. It's Cagney's picture all the way through, but good support helps lots, and so do the gags and wise-guy situations besprinkling the action. Director Roy Del Ruth has kept this story moving rapidly and maintains a speedy tempo right up to the big moment and the final chase.

News: This is going to be a disappointment to some of his ardent admirers. It is not a consistently funny film. Some of the stuff that is supposed to be very humorous falls flat. There is some exciting melodramatic action in it, but too much padding slows the story and takes the bite out of the satiric bits on the Hollywood scene. Cagney dominates the story and plays his role of movie usher-crook-screen actor in the traditional Cagney manner. Roy Del Ruth keeps the picture from lagging by putting plenty of action in all the scenes. The whole adds up to a fairly entertaining picture, but it is not one of Cagney's best films.

Post: It is all premeditated hokum, redeemed to a certain extent by Mr. Cagney's vivid personality.

Herald-Tribune: On the whole "Lady Killer" is good Cagney entertainment. A great deal of the narrative is inclined to be implausible and its decidedly episodic manner has a way of weakening its force. Nevertheless, it is so vigorously managed, so attractively played, and above all so pleasantly filled with the Cagney vitality that it emerges as agreeable entertainment.

Journal: "Lady Killer" is more a collection of gags than a sustained narrative. Cagney is amusing, as usual.

Sun: The story is a fast-moving melodrama, with enough comedy, and it suits Cagney from the ground up. He is as flip and as hardboiled as ever.

'Roxy' Expected to Return to 7th Ave.

New York.—There is a strong report here today with all the earmarks of authenticity that Sam Rothafel, following his resignation from the Radio City theatres, may land back at the Seventh Avenue Roxy which he founded.

As the rumors have it, if Herbert Lubin can swing the deal, Roxy will get a fifty-one per cent interest in the theatre if he will return to the Seventh Avenue.

Red Cross Party Tonight

A benefit for flood sufferers will be held this evening in the Glendale auditorium at 8 o'clock under the auspices of the Red Cross. Among others of the film colony who have volunteered their services will be Joe E. Brown, Pert Kelton, Vince Barnett, Dick Powell and Margaret Lindsay.

'Henry' Wows Chicago

Chicago.—"Henry the Eighth" is the picture that is wowing them in this town. It continues a Loop sensation after a great run at the United Artists by moving into the Roosevelt for a stretch. And it is now in its third week at an arty theatre on the Lake front.

Nan Blair at Fox

Fox has signed Nan Blair to replace John Mock as assistant to Julian Johnson. Mock leaves February 1 for New York to become Eastern story head for the studio. Miss Blair was formerly a literary agent.

900 Out for 20th Showing

Twentieth Century's trade showing yesterday at the Boulevard theatre proved very successful. Over 900 exhibitors from towns between San Diego and Bakersfield came to see "Moulin Rouge."

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ALL SCREEN WRITERS

—who have one screen credit on an American release in the eighteen months before January 15, 1934—

ARE ENTITLED TO MAKE NOMINATIONS AND TO VOTE

for Writer Representatives
on the NRA Motion Picture Code

(a) CODE AUTHORITY
(b) AGENTS' COMMITTEE
(c) COMMITTEE OF FIVE WRITERS AND FIVE PRODUCERS ON WRITER-WORKING CONDITIONS

Writers not affiliated with the Screen Writers' Guild and Guild Associate members are urged to present their voting qualifications to the Credentials Committee, Screen Writers' Guild, Hollywood Center Building, Cherokee Avenue and Hollywood Boulevard, before 12 o'clock noon, January 15, 1934.

If you lack the necessary screen credit you may present such other qualifications as are required of active Guild members, your eligibility to be determined by the Credentials Committee.

No credentials will be issued after 12 noon January 15, 1934; and no writer will be admitted to the meeting without authorized credentials.

Active Guild members will receive credentials by mail. Proxies will be provided for accredited writers who are unable to be present.

ELECTION TIME AND PLACE

WRITERS' CLUB, 6700 SUNSET
JANUARY 15, 1934, at 8:30 P.M.

The future of screen writers depends on the election of able writer-representatives for the coming code investigations and discussions.

MAKE THIS A REPRESENTATIVE WRITERS' ELECTION
DO YOUR PART

(Signed) THE SCREEN WRITERS' GUILD

SHADOW OF A. S. C. HANGING OVER SOUND MEN'S ELECTION

Large Group Ready To Quit Both Unions

Balloting in the three cornered fight which may or may not decide which group will represent the sound men started yesterday at the Writers' Club at 10 a.m. and continued until midnight. It will continue today during the same hours.

Before the polls opened Harold V. Smith, business manager of the IATSE, made a last minute effort to persuade H. P. Brigaerts, vice president of the IBEW, to sanction the election being held under the supervision of an impartial committee consisting of Rev. James Cunningham, C.S.P., chairman; Rev. Harry T. Lewis, Attorney Orris Hedges, Attorney Franklin MacCarthy and Rev. A. P. G. Anderson. Brigaerts, however, with a contract between the producers and his union safely in his pocket, refused to recognize the validity of the election, which is taking place without the sanction of the National Labor Board.

In the meantime some twenty-odd sound men from various studios met last night in the Bell & Howell auditorium to air their dissatisfaction with both unions and attempt another solution to this problem. Claiming to represent more than 200 sound men those at the meeting, under the chairmanship of C. S. Pratt, decided to mark their ballots A.S.C. in the hope that if enough ballots so indicated are cast the A.S.C. will find a way in which the sound men may be taken into their organization.

This proposal was placed before the board of directors of the A.S.C., but at a late hour last night Bill Stull, the board's secretary, said: "It would be unethical for me to comment upon this question at the present time. I can only say that the A.S.C. has neither refused nor accepted the proposition offered us by certain sound men."

When the polls closed last night it was understood that approximately 300 ballots had been cast. The IATSE officials claimed 250, with the remainder being split between the IBEW and the A.S.C.

Rockett Clinches Cast And Starts Next Fox Pic

Signing Halliwell Hobbes and Rafael Ottiano through Dave Todd, Al Rockett has placed "All Men Are Enemies" into work at Fox. Helen Twelvetrees and Hugh Williams rate top billing under the direction of George Fitzmaurice. Mona Maris and Greta Meyers also set for cast.

Samuel Hoffenstein and Lenore Coffee fashioned the screen play from the Richard Aldington best seller.

Morris Tagged by Radio

Gouverneur Morris has been signed through Edington and Vincent to write the screen play for "Sea Girl" at Radio. Shirley Burden is producing the picture.

Press Will Greet Colman

Twentieth Century is throwing a press party for Ronald Colman today to give the actor a chance to renew old acquaintances.

Strong Arm Work

The strong arm squad of the Screen Actors' Guild, consisting of Chester Morris, Bob Montgomery, Mary Astor, Boris Karloff and Jimmy Cagney, invaded the Colony and Clover clubs last night. Object was to sell tickets to the ball the Guild is holding Saturday night in the Sala d'Oro of the Biltmore. And they were successful in a big way. Today several squads are swooping down on various spots around town.

Fox Wins 'Montez' Dispute Over MGM

New York.—A Hays organization arbitration committee today sat on the title of "Lola Montez" and a dispute over it between Fox and MGM.

MGM was planning a picture under that title by virtue of buying the Hearst syndicated feature built around the life of the famous California charmer. But Fox owned world rights to a play by Adolph Paul called "Lola Montez."

Fox won the Hays committee's decision, so now Hearst and MGM are left with an idea without a title.

Ben Jacksen, Back Home, Casting for His Own Play

Ben Jacksen, former Fox studio executive, accompanied by Mrs. Jacksen and their son Raymond, has arrived in Hollywood for a brief stay in connection with his Eastern production activities. While here Ben will do some casting in connection with the picture version of his play, "Big Hearted Herbert," now current on Broadway.

'Paradine Case' Dies

MGM has quietly shelved "Paradine Case," by Robert Hichens. Story was wrangled over as a possible vehicle for Greta Garbo, but no go, owing to a character problem which could not be cracked.

Lou Holtz Back to Air

Lou Holtz was set yesterday, through the Schulberg-Feldman and Gurney office, to appear on the Fleischmann hour this Thursday with Rudy Vallee.

Burt Kelly Plans Return to Indies

Burt Kelly, of the old KBS unit, is completing plans for a return venture into the production field.

The producer has arranged to locate at Talisman Studios, taking offices Thursday. It is reported that William Saal, also a KBS alumnus, will join Kelly, operating from a vantage point in New York.

It is said that the new company will inaugurate a novel development in distribution, establishing its own organization for first runs in the various territories through its own broad contacts and subsequently disposing of territorial franchises for the remainder of the field.

Fox Importations Split Plans in New York

New York.—Those new French actors signed by Fox can't agree on plans. Erik Charrell has decided to remain in New York for at least ten days, but Charles Boyer, French colleague, can't wait and will precide him to the Coast.

Radio Pulls Mystery Yarn

Radio has pulled the Stuart Palmer mystery thriller "Murder on the Blackboard" off the shelf and has set George Archainbaud to direct this as his next assignment.

The murder mystery, which is a sequel to the "Penguin Murder Case," is being adapted to the screen by Willis Goldbeck.

May Will Meg Own Yarn

After turning down a trio of assignments suggested by Columbia, Joe May, company's foreign directorial import, will pilot "World's Record," an original story of his own. It is a satire on sport champions.

Censors Worry MGM

In an effort to combat censorship obstacles facing "Should Ladies Behave" in Great Britain, MGM is shooting added scenes for the picture before shipping it to that territory.

Tearle Ready for Business

Conway Tearle yesterday signed a managerial contract with Al Kingston, who will negotiate the player's deals in the future.

CODE ALREADY HITS SNAGS IN EASTERN TERRITORY

New York.—Administration of the NRA code is already striking trouble in the east. Although the code specifies that a forty-hour week shall be employed for operators Deputy Administrator Rosenblatt has already made an exception for Boston and allowed a 49-hour week.

In New York the battle is fierce. The unions insist on the 40-hour scale set by the code, but without any change in weekly pay over the previous rates. Regional Chairman James F. Hodgson yesterday heard the two sides and in the end dodged the issue by saying it was something for the Government to decide. He said:

"If there are certain clauses in the motion picture code which are loosely drawn they should be reopened and a wording given which will settle these factional disputes."

The situation is complicated by figures from the Local 306 which show that in the metropolitan district operators are working over 40 hours, some 35 hours, but in most cases are on a 36-hour basis.

Yesterday in NEW YORK with HELEN GWYNNE

The Fifty-fifth Street Theatre pulled a fast one last week at the time they were running "He," a dubbed version of a French farce based on a story by deMaupassant. It seems that in order to attract the attention of the dear buying public they (the theatre) had added a subtitle which managed to come out in much larger type than the real title. This subtitle read: "The Virgin Man." Now someone walking along the street read it, and figuring it was either a challenge or a deliberate affront to American manhood complained to the censor board. The censor board sent a man around posthaste to demand that the management do something about it, or else—. The management chose to do something about it and manufactured a brilliant new subtitle which now reads: "King of the Virgins." Which puts an entirely different complexion on the whole matter.

•

Of course, Lillian Gish is about to go back to the stage in the Phillip Barry play that was originally written to star Maude Adams for her Broadway comeback. Miss Gish will play a nun in this. . . . Claudia Morgan's got herself a new play, too. She'll have a leading role in Frank Merlin's next production, "False Dreams, Farewell." And, by the way, Miss Morgan is quite the heart-breaker around town with at least one swain we know of practically dying for love of the lass.

•

Of course, there's only one trouble with a Dorothy Parker story. As soon as you've heard it, so has everyone else, so just for spite because all the papers printed the one we wrote yesterday, we'll print the pay-off to it. When the remark was repeated to the wife of one of our better known advertising execs she said, "You mean the gamut of emotions from a to a flat." . . . And incidentally Miss Hepburn is an excellent example of how too much fanfare can act as a terrific boomerang. In fact, the whole business of "The Lake" and Mr. Harris and Miss Hepburn is a story that's just too bad and we hope the same thing doesn't happen to Margaret Sullavan, who, we understand, has promised and signed to do a play for Harris.

•

Buddy Kusel (H. L. to you), the third writer in the Kusel family, has turned into a right busy shorts thinker-upper writing in conjunction with Art Jarrett Sr. They've done "The Life of the Party," starring Lillian Miles; "So You Won't Talk," with Frank Parker, Meyer Davis, Irene Taylor and others, about to go into production, and right after that Bert Lahr will star in something called "Honky Tonk, Jr." at the moment. Monroe Shaff is the producer of these, which are part of a program of fifteen he is making for Van Beuren-RKO release, with Leigh Jason directing.

Pertwee Here Jan. 20

Roland Pertwee, who was recently added to the Columbia writing staff, is scheduled to arrive here January 20.

PEGGY FEARS' NEW PLAY 'DIVINE MOMENT' FEEBLE

One Act Playlet Is Stretched Too Far

"A DIVINE MOMENT"

Peggy Fears presents "A Divine Moment," by Robert Hare Powell; staged by Rowland Leigh; settings by Dodd Ackerman; at the Vanderbilt Theatre. With Peggy Fears, Tom Douglas, Charlotte Granville, Royal Stout, William Ingersoll, Dulce Fox, Roy Gordon, Allen Kearns.

New York.—From what happened on the stage of the Vanderbilt Theatre, it is impossible to judge Miss Fears as an actress or Mr. Leigh as a director, but one can take exception to Miss Fears' right to call herself a producer. For the first talent of a producer must be the ability to recognize a play, and definitely even with a great stretch of the imagination "A Divine Moment" doesn't for one second come under that classification. As a one act playlet one might have dismissed it as feeble A. A. Milne complex and one could have felt how relieved the author must have been to have gotten rid of it so easily. Three acts of such feebleness just make one wonder about Miss Fears and Mr. Leigh.

The whole thing takes place in Newport with the scenes divided between an aged aristocratic spinster's bedroom and a very lovely garden. The spinster comes from old sea-faring stock, thinks everything modern is vulgar and is trying to persuade her grandnephew to marry a gal who will fill the old house with the patter of baby feet and keep the lamps full of whale oil. Well, the nephew finds the gal in the garden and brings her up to meet Aunty, and Aunty is moved to give the couple her blessing when she finds that not only can the gal indulge in as much whimsy as Aunty can, but she comes of the old, old stock that pronounces Rockefeller correctly, whereas it would seem that all nouveaux riches go nice Nellie on it and say Rockefellow. Unfortunately the gal happens to be married, but fortunately for Aunty Aunty passes away before the gal passes out of the boy's life forever to go back to the husband who doesn't quite understand her but makes enough money to keep her in whims and fancies all the rest of her life.

It isn't as though the play were a one girl show for Peggy. Peggy doesn't appear until the second act and goes out oh, long, long before the third act ends. Not only that, but her lines are so few and meagre that they would try the poise and facility of a far more experienced actress. Miss Fears is not an experienced actress, but she is lovely to look at, has a beautiful voice and one can only hope she'll be persuaded to go into pictures because she seems to be a great picture bet. Tom Douglas is the only one who manages to rise above his lines and turn in an attractive performance. The rest of the cast just about make the standard set by the play. Mr. Leigh should have written a play and allowed someone else to direct it. And as was mentioned before, the garden set of Mr. Ackerman's design is very lovely indeed.

Selling Whole Show

Paris.—A Herald news item from Moscow states in regard to a picture theatre, "Spectators will see, hear, smell, feel and taste the performance."

Universal Plans Arty Build-up for 'Beloved'

Planning an exploitation build-up on the West Coast similar to that given "Be Mine Tonight," which ran for over 20 weeks in one house locally, Universal has booked the B. F. Zeidman musical, "Beloved," into the Filmarte for an indefinite run starting around February 1. Picture features John Boles and Gloria Stuart.

Studio ran "Be Mine Tonight" in art theatres throughout the country piling up long runs before its general release. Plan is to handle "Beloved" in the same manner—at least on the West Coast.

Colleen Moore Finishes In Radio's 'Success Story'

Finishing last night in "Success Story" at Radio, Colleen Moore's next spot will be as guest star Monday on the Shell hour, which is broadcast from San Francisco. Radio still has an option on her services for another production.

Young With Colman

Loretta Young was definitely set yesterday for the lead opposite Ronald Colman in his first picture for Twentieth Century, "Bulldog Drummond Strikes Back." Roy Del Ruth will direct this picture as his first on his term contract.

Moore Confers at Col.

Grace Moore popped into town today from Palm Springs to confer with Columbia officials on her forthcoming picture, "Don't Fall in Love," which is set to go in two weeks.

Minna Wallis Back Home

Minna Wallis of Collier and Wallis agency, arrived here last night from New York on the Chief. Her partner, Ruth Collier, is still in England on a search for material and talent.

Quarberg Remains at 'U'

Handing in his script on "Where's Brown?" an original newspaper story which will star Edmund Lowe, Lincoln Quarberg stays on at Universal to write an untitled screen play.

Kent Breaks Into Criterion

Willis Kent's independent picture, "Road to Ruin," breaks through for a first run at the Criterion, where it opens Friday. Glen Boles and Helen Foster in top spots.

Walt Strenge Heads Cameramen's Union

New York.—Walter Strenge was yesterday elected president of Camera Local 644 covering the New York territory, and O. V. Johnson, re-elected as business manager.

Strenge, scion of an old cinematic family, was on the Pathe staff when that organization produced in the East and also went to France for that company.

Frank Smith Story Gets Under Way at Paramount

Douglas MacLean today places "Melody in Spring" into work at Paramount under the direction of Norman McLeod.

Lanny Ross, Charles Ruggles and Mary Boland rate top billing. Story is by Frank Leon Smith, Benn W. Levy and Jane Storm working out the screen version. Henry Sharp is handling the cameras.

Para. Signs Pete Arno

Peter Arno was signed by Paramount yesterday to do the art direction and also aid in production ideas for the next Bing Crosby picture, "We're Not Dressing," which Norman Taurog will direct. Barney Glazer is the producer.

'Reunion in Vienna' Okayed in Austria

Vienna—MGM got into an unpleasant mess here with the Austrian government over "Reunion In Vienna" and for a time it looked pretty bad, an official ban being threatened on all of the company's product. Officials protested the picture, claiming that it ridiculed the Austrians by making them seem frivolous drunkards.

However, company's local offices went to the bat, dished out a brand of diplomacy which the Austrians understand and succeeded in smoothing things over by promising to cut the picture so as to make it agreeable.

Chesterfield Aiming High On 'Understanding Heart'

Emma Dunn and Glen Boles were signed yesterday by Maury Cohen for Chesterfield's next production, "Understanding Heart," which Richard Thorpe places into work at the end of the week at Universal.

Charles Grapewin and Billy Bakewell are also set. The Boles and Grapewin deals went through the Beyer-MacArthur office.

Grace Moore Col. Pic To Be 'Don't Fall in Love'

Columbia has signed Edward North and James Gow to write the screen play of "Don't Fall in Love," which will be Grace Moore's first picture for the studio on her new contract. Leonard Praskins adapted from a play by Charles Beahan and Dorothy Speare.

Sound Men

Vote For New Deal

Mark Ballot

A. S. C.

who can represent you fairly

Without Strikes!

LET THE CRITICS DO THE TALKING ABOUT

"GOING HOLLYWOOD"

Two big musicals are now about the town. The better of them is "Going Hollywood," with Marion Davies and Bing Crosby. Its moments are musical. —The New Yorker.

●

Catchy melodies are contributed by Nacio Herb Brown and Arthur Freed.—New York Daily Mirror.

●

The songs that Nacio Herb Brown and Arthur Freed provide have a tinkle and a lilt. From the competent routine sentiments of "Our Big Love Scene" and the pleasing little pastoral lyric "We'll Make Love When It Rains," they range down to that brooding song which Mr. Crosby, loaded with whiskey and sorrow, sings across a Mexican bar while the glamorous Miss Davies is far away.—New York Times.

●

There must be laurels, too, for Nacio Herb Brown and Arthur Freed. No need to tell you about "After Sundown," "Cinderella's Feller" and the other song hits they have given, for they're hits already.—New York American.

The music is catchy. Nacio Herb Brown and Arthur Freed, who wrote "Wedding of the Painted Dolls," have collaborated on the musical numbers, which include "Our Big Love Scene," "Going Hollywood," "We'll Make Hay While the Sun Shines," "Temptation," "Cinderella's Feller," and "After Sundown," any one or all of which may be hits.—New York Daily News.

●

Frankly, I had the pleasantest possible time at "Going Hollywood," which I recommend to you as a tuneful, witty, gay and tasteful entertainment.—New York World-Telegram.

●

"Going Hollywood" is filled with contagious songs. If you aren't already whistling or humming the hit melodies of the show, by the time you leave the theatre you'll be whistling or humming "We'll Make Hay While the Sun Shines," "Our Big Love Scene," "Cinderella's Feller," "Going Hollywood," "After Sundown" and "Temptation."

Arthur Freed
LYRICS

Nacio Herb Brown
MUSIC

Los Angeles and NY Name Code Choices

New York.—Nominations for the local Clearance and Grievance boards throughout the country are coming in rapidly to John Flinn, executive secretary of the Code Authority.

Among the territories already listed in public are New York and Los Angeles. New York nominees are Leo Brecher, Rudolph Sanders, Leo Justin, Jack Hadden, Maurice Brown, Hyman Rachmil, Fred Small, L. F. Blumenthal, Harry Shiffman, Harry Brandt, L. S. Bolignino, Joe Seider and A. H. Schwartz.

Los Angeles nominees are Howard Stubbins, Jack Sullivan, Russell Rogers, George Hanes, Harry Hicks, Jack Milstein, Al O'Keefe, Lou Halper and Ben Berinstein.

Hays Office Bans Composite Photo

The Com-Pix Company, in conjunction with Joe Bonomo of the Institute of Physical Culture, has invented a process by means of which a photograph of any person may be printed in composite form with any picture of that person's favorite movie star for a modest fee.

The inventors approached the Hays office for its indorsement but the latter, after considering what far-reaching effects these stills might have on American home life, yesterday refused the company its okay and warned all studios of this ambitious scheme.

Wellman Swings To Radio For One

William Wellman swung over to Radio on a one picture loanout deal from Twentieth Century yesterday. He is reading the Salisbury Field yarn "Family Man," which Myles Connolly is supervising, and will direct that picture if he likes the story.

Wellman was over on the MGM lot on a loanout deal to direct "Streets of New York," and the studio agreed to let him go to Radio, because their script would not be ready for another two or three weeks, thereby saving some salary overhead on the picture.

Combo Shows Chi Hit

Chicago.—Apparently they want combination shows here because of all the Loop houses the only ones doing consistent week in and week out business are the Palace and the State Lake with that type of offering. The selling of pictures as pictures is becoming more and more tough.

Seek Lead for 'U' Serial

Universal is negotiating with Paramount for the loan of Judith Allen for the feminine lead in the serial "Vanishing Shadows," Lewis Friedlander directing it under Henry MacRae. Deal expected closed today.

O'Brien Stops in N. O.

New Orleans.—George O'Brien was a stop-over visitor here yesterday on his way back to Hollywood. The boy got a great local reception from the autograph hounds.

Columbia Musical Chosen To Meet Stiff Competition

New York.—Columbia's musical picture is going to get a real break in New York—it has been set in for the Rialto to open January 17. That's going to be a tough week on New York competition, as Warners have set one of their best, "Fashions of 1934" to open on January 17 at the Hollywood.

Healy Spotted As Lead In MGM Salvage Job

Ted Healy has been set for a top spot in "Louisiana Lou" at MGM, which has been taken off the shelf and assigned to Lucian Hubbard to produce. Picture is the salvage of "Bride of the Bayou," for which the studio sent a company to Louisiana to photograph background material.

Wampas to Choose Officers for Year

George H. Thomas, chairman of the Wampas nominating committee, has submitted to the membership of that body the following names from which to choose the 1934 officers:

President, Sam W. B. Cohn, Phil Gersdorf; vice president, Eddy Eckels, Andy Hervey, John LeRoy Johnston, Carlisle L. Jones; secretary, Wilson Heller, Milton Howe; treasurer, Perry Lieber, John Miles; sergeant at arms, Bert Dorris, Frank Pope.

Board of directors, Harry Brand, Dave Epstein, Dick Hunt, Barrett Kiesling, Norman Manning, Herbert Moulton, Thornton Sargeant, Maxwell Shane, Joseph M. Sherman, Paul Snell, Ed Thomas, Hubert Voight.

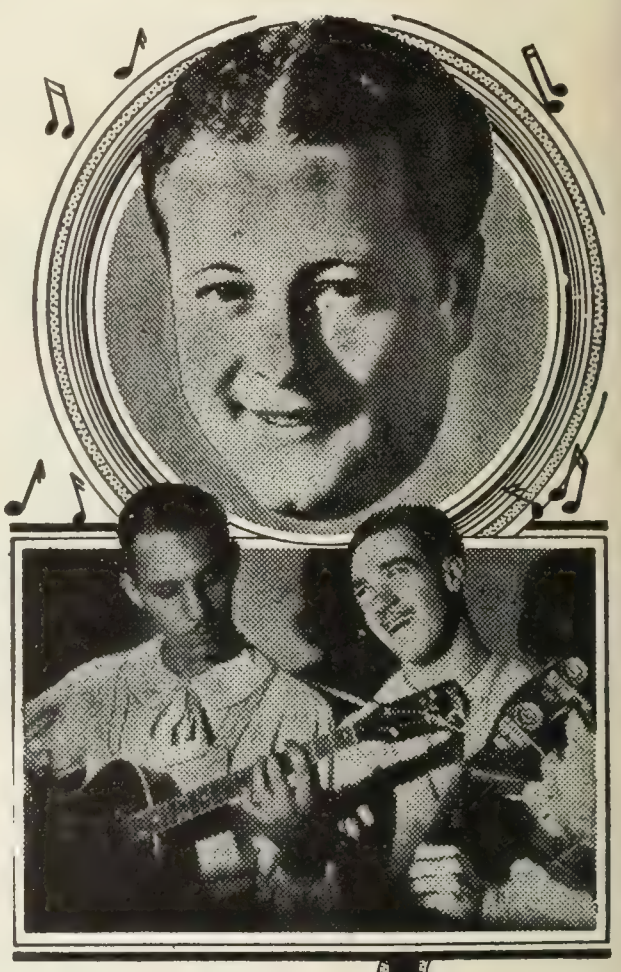
Here Are New Pictures Now Set For Broadway

New York.—New pictures of the week include "Man of Two Worlds" at Music Hall; "Easy To Love," Strand; "Sons of the Desert," Rialto, on Thursday. Friday, "Eight Girls in a Boat," Paramount; "Fugitive Lovers," Capitol; "I Was A Spy," Roxy. Monday, "Myrt and Marge," Mayfair.

Jarrett Hot For Lead at MGM With Crawford

Clarence Brown has done more work testing than he will probably have to do shooting the picture of "Sadie McKee" for MGM. Yesterday Brown had both Arthur Jarrett and Esther Ralston before the cameras. It looks as though Jarrett may get the male lead opposite Joan Crawford.

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JOHN BOLES
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WILL LEE TRACY TAKE THE RAP ?





WHAT is the real, true story behind the international rumpus which has been raised over Lee Tracy's recent actions in Mexico City? Is Lee Tracy a hoodlum or a martyr to an involved set of circumstances which now leaves only two survivors of the original cast? Is he the victim of a rap which had to be taken by somebody?

MOVIE MIRROR in an exclusive scoop reveals the actual facts behind the Lee Tracy story. Read what Lee Tracy and the only two eye-witnesses of the famous "balcony scene" say in this sensational story. The whole truth is revealed for the first time in this month's MOVIE MIRROR. Buy your copy today!

★THE MEN IN JOAN CRAWFORD'S LIFE! What is the "inside" behind Joan Crawford's interest in the twelve men in her life? Why has she "taken up" Doug Fairbanks, Jr., Clark Gable, Joel McCrea, Franchot Tone, Robert Young? They attribute their success directly to Joan. Read Susan Talbot's revelations of the men in Joan Crawford's life in this month's MOVIE MIRROR.

★GARY COOPER TALKS! Why does the gay and romantic Gary Cooper want to settle down to married life? Gary Cooper talks about his marriage in MOVIE MIRROR.

★JOAN BENNETT AND MOTHERHOOD! Can a film star combine a career, marriage and maternity successfully? "Yes," says Joan Bennett. Read why in this month's MOVIE MIRROR.

★DOUGLAS FAIRBANKS, JR. Why is Douglas Fairbanks, Jr., going back to England? Young Doug talks for the first time since his divorce. What has he to say? Read MOVIE MIRROR.

★BUY YOUR MOVIE MIRROR TODAY! Don't miss Marquis Busby's "Hollywood Divorces" or Harriet Parsons' story about Jack Holt and his son. Go through Bing Crosby's new Hollywood home. What has Myrna Loy to say about men? What are the new Hollywood fashions? Glimpse the stars in intimate personal poses specially taken by MOVIE MIRROR'S own photographer. Be sure to ask for MOVIE MIRROR —filmland's smartest magazine—you'll recognize it by the Ruby Keeler cover.

February Issue – OUT NOW 10 CENTS

movie MIRROR

THE Hollywood REPORTER

Vol. XVIII, No. 50. Price 5c. TODAY'S FILM NEWS TODAY Thursday, January 11, 1934

COHEN OKAY FOR ZUKOR

TRADEVIEWS by ROBERT WELSH

•WALTER WINCHELL can mention his family, Eddie Cantor can gag about his. So perhaps we will be forgiven for yielding to a personal note that interested us very much last night.

Our youngster of high school age was doing the talking. Unfortunately for him, he has probably heard enough picture talk since he was able to hear, to be inoculated with the germs. So his words blend the pseudo-wise picture attitude with the straight frankness of youth.

And he said:

"The only thing the fellows talk about at recess periods in school now is the picture they saw the night before. Do those big producers realize how much business can be made or killed by this conversation?

"The big topic right now is 'The Invisible Man.' Instead of football, basketball, or anything else, the kids are all telling each other how those tricks were done.

"And for every two fellows in a crowd of ten who have seen the picture, there are eight who have their minds made up to see it when they get home that night."

•

It's cheating in a way to let the youngster write this whole Tradeview, but we'll just let him give one more opinion, and we'll change the subject.

We asked him for the opinion of his "word of mouth advertising group" on a number of pictures. And "Prizefighter and the Lady" came up. We thought we had him floored. Here was one for the kids. What did he hear?

"Sure, daddy, it was a fine show. But they're all kidding about how a guy could lose a fight for eight rounds and then get a draw in two rounds because his girl smiled at him. It's the joke of the school."

Try and tie that. And hide your head in a bushel basket the next time you think you're making pictures for people with LESS intelligence than you have.

It can't be done—if you take 'em from the age of seven to seventy.

•

And having let the youngster run over the allotted space, we're going to finish on our own. The title "The Invisible Man" reminded us of something.

(Continued on Page 6)

Chase Offers Help In GTE Rebuilding

Wilmington, Del.—The reorganization plan of General Theatres Equipment will come up for a hearing here February 13. One of the first steps will be the ratification of the reduction of the debt of GTE to the Chase bank of $15,000,000.

The bank has agreed to participate in the reorganization provided the bondholders' protective committee turns over to the reorganized company all claims and to give the reorganized company an option to purchase 325,000 shares of Fox A stock at $15 a share and Chase to lend the new company enough working capital to enable it to continue business.

Dudley Murphy To Meg Next Shearer

Dudley Murphy is slated to direct Norma Shearer in "The Green Hat" on his one-picture deal with Irving Thalberg at MGM.

He is discussing the story treatment with Zoe Akins, who is writing the script. This story will likely be Miss Shearer's next production.

Cornell Role for Shearer

Irving Thalberg has secured "Barretts of Wimpole Street," the play about Robert Browning and his wife, from Cosmopolitan and will use it for a Norma Shearer vehicle. Play was originally purchased for Marion Davies. Katherine Cornell, who has it in her repertoire, was sought for the lead at the time Cosmopolitan Productions bought the piece.

Party for Fox Stars

New York.—The Fox Company was host yesterday at a cocktail party at the Waldorf to allow the press to meet the newest importations, Erik Charrell, Charles Boyer and Marcel Vallee.

Para. Head Talks Cold Turkey In Exclusive Interview Given Reporter On Studio Situation

By W. R. WILKERSON

New York.—"You fellows who have been demanding Manny Cohen's scalp—name me a better man, and I will talk to you!"—that was the highlight of an interview with Adolph Zukor shortly before Mr. Zukor boarded the Twentieth Century on the first lap of his journey to Hollywood. It was a new Adolph Zukor—or rather the old Adolph Zukor of the boom days—whom the writer met. He looks well, the lines of worry that the depression years put on his face are lifting, and he is obviously—very obviously—happy.

And the grand old veteran is ready to roll up his sleeves and go to the wars to tell what he thinks of Manny Cohen, and the Cohen regime at the studio. It was a pleasure to see the old Adolph Zukor again, and it was big news to hear him talk plain, cold turkey, mincing no words on the Paramount situation.

After giving the keynote—"Find

(Continued on Page 6)

Para. Digging Deep For Laughton Yarn

Taking a tip from Alexander Korda's "Henry the Eighth," Paramount has its nose to the ground in an effort to discover a scent that will guide them to a similar type of period production as a starring vehicle for Charles Laughton.

Wellman Picks 'Stingaree'

William Wellman has selected "Stingaree," out of the several stories he read, as the picture he will direct for Radio on his one-picture deal. The selection was made yesterday.

Warner Pays $35,000 For 'The Dark Tower'

New York.—Jack Warner grabbed one of the play prizes of the season while here, closing before his departure for the coast for "The Dark Tower," Sam Harris hit.

The reported price for the play is $35,000. It is understood that Warren William will play the lead on the screen.

Stevens Burns Over 'U' Serial Assignment

Onslow Stevens goes into top spot in "The Vanishing Shadow," Universal's next serial. Other members of the cast will be Ada Ince, Walter Miller and Richard Kramer.

Stevens, who has recently worked in pictures which he considers of a higher quality, is plenty burned over this assignment.

Postpone Tri-Ergon Suit

New York.—Upon request of Attorney David A. Podel, counsel for William Fox, trial of the infringement suit by the American Tri-Ergon Corporation against various exhibitors has been postponed until January 25.

Batcheller Back in Town

George R. Batcheller arrived in Hollywood yesterday after a three weeks' swing across the country visiting exchanges in which his company, Chesterfield Pictures, has an interest.

Commandini in Hospital

Adele Commandini, who has been writing "Jane Eyre" at Monogram, is still in the Wilshire hospital as a result of an automobile accident Sunday night.

Moscowitz on Cruise

New York.—C. C. Moskowitz of MGM has sailed on a West Indies cruise.

CIRCUITS AGREE TO BAN ON THEATRE PRIZE CONTESTS

New York.—The ban is definitely on contests or other stunts in motion picture theatres involving giveaways or premiums. The decision was reached yesterday at a meeting of the Hays censorship committee on advertising and publicity.

Warner representatives at the meeting, headed by Joseph Bernhardt, opposed the ban as taking away a fundamental of showmanship, but expressed willingness to abide by the rule in order to live up to the letter and spirit of the NRA code.

Col. Schiller of Loew's theatres was the chief advocate of the ban, this despite the fact that MGM is in the midst of one of its most successful contest campaigns on "Fugitive Lovers" opening Friday at the Capitol.

ARTHUR JOHNSTON AND SAM COSLOW wrote "THE DAY YOU CAME ALONG" "THANKS"

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher

ROBERT E. WELSH.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.

Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

RAMBLING REPORTER

Barbara Bennett got lonesome again the other night and hopped a plane for Memphis to spend two weeks of one-night stands with Morton Downey, . . . The Warner stujo has a new enthusiasm in Donald Woods. . . . Virginia Cherrill and David Manners are doing a picture together in England. . . . The cause of a recently announced rifting between a blonde movie star and her hubby is plain enough—too much nipping. . . . Clark Gable's hoss will run again on Sunday; hope she runs as fast as she ran before! . . . Which reminds us, Jeanette MacDonald lugs her own particular side-saddle all over the globe with her. . . . Pat O'Brien has made a cigar-smoker out of Dick Powell—with sound effects.

•

We hear that the Jack Warners may reconcile for keeps, in spite of it all. . . . Lewis Stone is spending most of his time down at the harbor, helping 'em scrape the barnacles off his new boat. . . . Betty Compson gave a cocktail party for Bill Powell and Ronnie Colman yesterday and a lot of people showed up—but not the guests of honor! They were recuperating from a party at Colman's the night before! . . . Carole Lombard's all excited about playing in "Twentieth Century"—her best picture break to date! . . . Billy Haines will leave for Europe and Egypt February 4—he says he'll be "the first ham to float up the Nile"! And that's not all he plans to do! . . . Glenda Farrell back at work after beating the flu.

•

They have a flock of detectives guarding the hundred thousand dollars' worth of fur coats now being used on the set for (of all things!) "Fur Coats." . . . Andy Lawlor has himself a good part in "Rip Tide" at MGM. . . . The new Lubitsch mansion in Bel Air will be something stupendous! . . . Didja laff when you read Alexander Kirkland's statement that "he wasn't interested in pictures any more"? The case is really vice versa! . . . A big divorce case was almost reopened the other day when the wife fell hard for a very funny gag perpetrated by none other than Raoul Walsh. . . . George Cukor gave out with an exclusive Chinese dinner at his home the other eve—to be continued.

IATSE WIN A VICTORY AFTER TWO DAYS OF BALLOTING

Other Groups Smile As New War Looms

At two o'clock this morning the Sound Men's Union was declared the winner of the plebicite held to determine the preference of sound men for a representative of their own choosing.

The result was: Local No. 695, 448 votes; American Society of Cinematographers, 93; IBEW, Local No. 40, 9. There were two blanks and 2 invalid.

The average membership of the Sound Men's local before the strike was 600. The election accounted for 555, which was by the sound men looked upon as a remarkable example of loyalty by its membership.

"The men want the IATSE to represent them," said Harold V. Smith, business manager of that union, "and I intend to do just that. If any producer thinks otherwise after this election I shall insist that the Department of Justice force him to recognize us in accordance with the National Recovery Act."

H. P. Brigaertz, vice president of the IBEW, decided the day's events were not important enough to keep him on the firing line. Before leaving his office for the day he said: "Let them vote their heads off, on this or any other question. I have a contract with the producers, recognized by the National Labor Board, which gives my union sole jurisdiction over the sound men, and that's that. The IATSE won the election? So what?"

C. S. Pratt, chairman of the group which marked their ballots A.S.C. in the hope a way might be found in which the sound men may be taken into this organization, claimed some sort of moral victory.

"Whatever the final count may be we have proved that there is a large group which is dissatisfied with all unions, and sooner or later we shall follow the A.S.C.'s example and have our own organization. The unions' only weapon is the strike and look where that got us."

Pat Casey, the producers' representative, said nothing at all. He seemed perfectly happy to let the boys fight among themselves to their hearts' content, and if none gets off with a whole hide, well, that will be just too bad.

In other words the IATSE won the election and now the war is on in earnest.

Lombardo Run Extended

Guy Lombardo and his orchestra were brought out here by the Ambassador on a four weeks' contract and clicked so well that the hotel signed the band for another eight weeks. The orchestra is now scheduled to remain there until April 1.

Last Call!

The way the ticket sale jumped yesterday as a result of the Strong Arm Squad's work, it looks as though a last call will have to be sent out to members of the Screen Actors' Guild, regarding the ball on Saturday evening. Executive Secretary Kenneth Thompson is trying to hold out the remaining tickets for "folks who belong."

Cohn Bows Out of Job As Wampas Prexy

Sam W. B. Cohn, Roach publicity head, yesterday declined the nomination to the presidency of the Wampas because of the pressure of studio work. Cohn and Phil Gersdorf were nominated to succeed George Landy, whose term ends in March. The organization's constitution requires nominations for office be made at the first meeting in January with the winners taking office in March.

Baer Personals Extended

New York.—Loew's has taken another three weeks' option on Max Baer and will push the champ around their circuit for that number of weeks' personals in addition to his present deal.

Incidentally, Jack Dempsey has arrived here to set the details of the forthcoming match between Baer and Primo Carnera.

Erin Moore Due Today

Erin O'Brien-Moore is due to arrive in Hollywood today for another sally at pictures under the Leo Morrison wing. Player, who created considerable commer* in recent Broadway plays, was here last year under MGM contract, but was lost. This time she is determined to try again as a free lancer.

Two More Wind Up Wood's MGM Deal

MGM has set Sam Wood to direct two pictures in a row, which will terminate the director's contract with that studio.

Wood will direct "100 Percent Pure," an original story by Anita Loos and John Emerson, as his next assignment, supervised by Bernie Hyman, after which he will direct "Forgotten Girl," the Wilson Collison story, which Harry Rapf is supervising.

'Scotland Yard' in Trouble

Laurence Blochman has been assigned to write a new screen play for "American Scotland Yard," which Edmund Grainger is producing for Universal. Treatments by other writers have faied to click to date.

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Commencing THURSDAY, JANUARY 11th
NO ADVANCE IN PRICES OPENING NIGHT
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RESERVATIONS OXford 7111

EL CAPITAN
THEATRE BEAUTIFUL HOLLYWOOD BLVD at HIGHLAND GR1147
Henry Duffy presents
THE IDOL OF TWO CONTINENTS
FRANCIS LEDERER
IN PERSON in
THE GAY ROMANTIC COMEDY
"AUTUMN CROCUS"
with
JULIE HAYDON
DIRECTED by FRANCIS LEDERER
Opens SUNDAY MAT. JAN 14th
MATS Sun Wed Sat 25¢ 50¢ 75¢ EVERY EVE 50¢ to $1.50

FALAISE BALI PICTURE 'LEGONG' GETS A RAVE

Photography, Music Highlight the Film

"LEGONG"
(Bennett Pictures Corp.)
Story Told by....Henry de la Falaise and Gaston Glass
Photographed by....William H. Greene
Titled by.....Hampton Del Ruth
Edited by.....Edward Schroeder
Music supervised by.....Abe Meyer and S. K. Wineland
Cast: All Native.

Very simple and charming and beautiful is "Legong," the picture Henry de la Falaise made on the Isle of Bali in Technicolor.

First honors go to de la Falaise for having the courage to make the film in the first place and for not letting it go Hollywood; second honors to William Howard Greene, whose camera has an artist's eye; third honors to Abe Meyer and S. K. Wineland for the interpretive musical accompaniment, and fourth honors to the all-native cast which lived the simple story so vividly.

"Legong" is as childlike as the natives who are seen in it. It is unassuming, quietly dramatic, and full of a primitive charm. Photographed in color, the picture is a jewel—not very large, but rare and valuable.

It is the story of a temple dancing girl, Poutou, who falls in love with a musician, Nyong. But the Balinese believe that when a girl shows love which is not reciprocated disgrace and shame will fall upon her, and the frown of the gods will bring evil to her. So when Nyong openly shows his preference for Saplak, Poutou's sister, Poutou appeases the anger of the gods by committing suicide.

That is all the story—but the rituals, the dances, the great, spectacular cremation ceremony at the end; the naive, childlike acting of the native cast; the gorgeous photography; the music—all these form a colorful and charming setting for the simple little tale.

Well, you know your own box office, Mr. Exhibitor. This picture is as unpredictable as a sunset, but just as beautiful. If your audiences like sunsets, give 'em "Legong." If they don't go for it, the picture is still an artistic success.

Radio Tags Designer

Lanvin, internationally known fashion designer, has been signed by Radio on a three-year optional contract. He was brought out here by the Schulberg-Feldman and Gurney office.

Beck Hits Road for 20th

New York.—Meyer Beck, of United Artists, is going out as advance man ahead of the big Socony-Twentieth Century caravan. Hits the road Monday.

Col. Likes 'Hell Cat'

Columbia likes the sound of the title "The Hell Cat" and has commissioned Arthur Phillips to write a story to fit. Nothing but the title and the writer has been set to date.

Woods on the Spot

There won't be any argument about the honesty of the count on January 15 when writers vote for their nominations for the code committees. Frank Woods yesterday consented to act as teller at the election. That settles it.

Boyle's 'Sweden' Pic Well Worth While

"SWEDEN"
John W. Boyle presents "Sweden, Land of the Vikings," in natural color with narrative and music.

New York.—This is a full length feature travelogue which, once it gets itself off the boat and into Sweden, provides one of the most interesting and at the same time educational hours that anyone could wish to see.

Done entirely in color, it captures the charm of far places as no mere recording in black and white could possibly do. And the color work in this picture is far superior and easier on the eyes than anything that has yet come along in that medium.

Mr. Boyle gives the complete low-down on the land of Sweden and its people. He carefully remembers and pays homage to its fine history and then goes on to take you right into the lives of the people and the result is so good that a great feeling of nostalgia overtakes the onlooker and the impulse is to rush right down to your favorite travel bureau and make reservations for the first outgoing Swedish ship. Not only that, but Mr. Boyle found no end of beauty in the country that has given us Garbo. In fact, the natural blondes of that land make the Goldwyn Girls look pallid by comparison. So if you have an audience that goes for travel pictures even the least little bit, you can feature this one on your program and give the travel lovers a break. And, incidentally, give your box office a break, too, because, strangely enough, "Sweden" is standing them up right at the Fifty-ninth Street Theatre.

Thew Set for Next MGM

Harvey Thew has been assigned to script "The Darling of the Delmonico's," a new title for "Duchess of Delmonico's," in collaboration with Edgar Allan Woolf at MGM. Thew's last was the script of "Operator 13," on which Allen Rivkin and P. J. Wolfson are now working. Jeanette MacDonald is slated for the picture.

Line Up Vallee's List

With Chic Sale signed yesterday through Leo Morrison for his second broadcast, the line-up on the Fleischmann hour tonight includes Lou Holtz, Roger Pryor and Stanley Fields. Rudy Vallee tops.

MGM Seeks English Play

MGM is negotiating for the purchase of "The Old Folks at Home," a play by H. M. Harwood, co-author of "Cynara." "The Old Folks at Home" is now running in London.

Goldwyn Busy Man In N.Y. Just Now

New York.—Sam Goldwyn unfolded further news about his planned visit to Moscow for the premiere of "Nana" on his arrival here.

Goldwyn admitted that he had both a play and a writer in mind whom he hoped to sign while in the Russian capital. Just now he has also set himself in the spot for great publicity by announcing that he is seeking "the most beautiful girl in New York" for the next Cantor picture.

Incidentally, Goldwyn says the Cantor picture, while having a more serious part for the comedian than his past screen efforts, will in spite of all be "colossal."

Becky Gardner Again On Radio's 'Stingaree' Yarn

Becky Gardner was signed yesterday by Radio on a one-picture assignment and for the third time was assigned to write the screen play of "Stingaree."

Radio has again pulled this story off the shelf and Irene Dunne is slated to do this as her next picture.

Novis Up For Roach Lead

Failing to get Ramon Novarro for the romantic lead in "Babes in Toyland," Hal Roach is now negotiating with Donald Novis for the spot. Studio is also testing winners of the national Atwater Kent auditions for featured spots in the screen version of the Victor Herbert operetta.

Retakes for 'Bolero'

With retakes needed on the George Raft-Carole Lombard picture "Bolero" and Wesley Ruggles, who directed the picture, in New York, Paramount has assigned Mitchell Leisen to take over the direction of the retakes.

Roy Neill Assigned

Columbia has assigned Roy Williams to direct "Whirlpool," an original screen play by Ethel Hill and starring Jack Holt.

Picture is scheduled for production next week.

Morgan Finishes 'Wench'

Ainsworth Morgan has completed the screen play "Tudor Wench," which Radio has set for Katharine Hepburn's next, and is now working on an original as yet untitled for Francis Lederer.

Reade Adds To Chain

New York.—Walter Reade, who operates in New Jersey and New York City, has added the Englewood Theatre, Englewood, to his holdings.

New N.Y. Distributor

New York.—J. D. Trop and Randolph Crossley have organized the Pinnacle Productions, with plans to distribute features and shorts.

Yesterday in NEW YORK with HELEN GWYNNE

A friend of ours went down to Florida for a week or two of warmth and sunshine and while down there he spent quite some time in the company of a big film exec, that is until he mentioned the fact one day that a banker friend of his was going out to Hollywood to produce pictures. The film exec was immediately interested in the banker's qualifications for such a move and asked whether the banker had ever had any picture experience. It seems that the banker had none. The exec then started puffing and snorting about how did the banker expect to make pictures if he knew nothing about the industry, etc., etc., and finally came out w.th, "Why i've been in this business for thirty years and still don't know pictures." Whereupon our friend said, "There's an obvious answer to that remark." And the exec, calling up every ounce of dignity, replied, "My boy, you're a very fresh young man." And stalked away, thus breaking up the beginning of a beautiful friendship.

•

The Wednesday Luncheon Club that meets on Fridays went back to its old haunts for its weekly meeting—the place being again made possible by the repeal of prohibition. George Bye had invited quite a number of people to welcome back the intrepid hunter, Frank Buck, and then didn't show up himself claiming he was snowbound in his Connecticut hideout. Anyway Buck is back—and with a whole new string of stories including his infected leg from a tussle, (scratch to you) with a honey bear and the one about the python that wrapped itself around him and which he had to shoot off'n his arm. He also got into close quarters with a man-eating tiger. We really love the Buck yarns, but we always have the feeling that one of these days he'll have to end one of them with the line, "And do you know what happened? We were all killed!"

•

Crosby Gaige has finally gone into production with "A Hat, Coat and Glove." Which play has aroused considerable interest along with plenty of casting difficulties. A. E. Matthews and Nedda Harrigan head the cast and Millicent Green, Lester Vail, Homer Mason, Helen Wynn, Romaine Callendar, Joseph Spurin-Calleia, Clare Woodbury, Oscar Berlin and George Allison are in support. Gaige himself is directing and one of our favorite geniuses, Aline Bernstein, is doing the sets. . . . Colin Clive seems to have found the brightness in this country in the very attractive Dorothy Lee, whose beauty has smiled at you from lotsa ads and who is understudying Leona Maricle in "Dark Tower."

Collison's Assignment

Wilson Collison has been assigned to write the screen play of "Mademoiselle" for MGM. Alice Brady and Frank Morgan will have the top spots.

Fox Tempts Comedy Team

As a resut of their work in "Scandals," the comedy team of Mitchell and Durant are being offered a long term deal at Fox.

Up-to-the-Minute Casting News

C. Aubrey Smith set for "Elizabeth and Mary," Universal. Small-Landau represent the player.

George Meeker into "Melody in Spring," Paramount. Set by Beyer-MacArthur.

Leonard Carey signed through Dolge and Corder for "Hit Me Again," Warners.

Harvey Clarke for "Countess of Monte Cristo," Universal, set by Lichtig and Englander.

Berton Churchill signed for "Men in White," MGM. Al Kingston negotiated.

Robert Grieg signed for "Wonder Bar," Warners. Deal set by Freddie Fralick.

Lilian Miles was tested yesterday by Universal for a featured spot in a Stanley Bergerman production.

Fred Kohler was signed yesterday by Ken Maynard for the second lead in "Honor of the West," which Alan James directs. Mitchell Gertz of the Al Kingston agency set the deal.

Walter Miller by Henry MacRae for heavy in the Universal serial, "Vanishing Shadows." Howard Seiter office set the deal.

John Davidson for a featured spot in "Murder in Trinidad," which Seton I. Miller is scripting for the Sol Wurtzel unit at Fox.

Oscar Apfel into Edwin Carewe's "Are We Civilized?"

Asther and Gibson Set In Radio's Dix Picture

Nils Asther and Wynne Gibson have been set by Radio for featured roles in the next Richard Dix picture, "The Crime Doctor."

John Robertson has been definitely set to direct this picture and production is scheduled to start next week.

Warren-Dubin Writing Mills Bros. Screen Song

Harry Warren and Al Dubin are writing the songs Mills brothers will sing in "Hot Air," Warners' radio story now in the works.

Healy Doing Two-Reeler

Ted Healy and his Stooges will make another two reeler for MGM titled "An Employment Agency for Stooges." The comedy sketch was written by Herman Timberg. The picture will go into production next week under the supervision of Jack Cummings.

Del Ruth Finishes Friday

Roy Del Ruth is scheduled to finish "Upperworld" on Friday, a couple of days ahead of schedule. The director will then take up his plans for a European vacation and his offer from Darryl Zanuck.

Universal Changes Title

New York.—"The Crosby Murder Case" is the new title of Universal's production "Special Investigator."

Pitts, Cold to Script, Bows Out on Vallee

Owing to differences between Zasu Pitts and Hal Kuhl, the J. Walter Thompson representative for the Fleischmann radio hour, the deal which had been set for Miss Pitts on tonight's program was canceled yesterday.

Player is claimed to have evinced coolness towards the material which George Faulkner and Grant Garrett, radio writing aces, conceived for her. When she asked to have her managers approve it, Kuhl called the booking quits rather than argue over it. Also canceled out through no fault of hers is Virginia Sale, whose deal was contingent upon Miss Pitts' appearance.

Girl Lead Delaying Col.'s 'Precious Thing'

Columbia's "Most Precious Thing in Life" is all set to go but production is being held up due to girl trouble. Director Lambert Hillyer and Supervisor Bobby North are searching frantically for the right femme lead but so far have not found one who suits the role.

Exhibs Dine Yamins

New York.—A testimonial dinner was tendered to Nathan Yamins, New England exhibitor leader and member of the Code Authority, by the Independent Exhibitors of New England January 9 at the Copley Plaza Hotel in Boston. Max L. Levenson, vice president, was in charge of the arrangement committee.

'Scandals' Hit in Philly

Philadelphia.—"Roman Scandals" established a new house record at the Aldine Theatre in Philadelphia. In its second week the receipts including a New Year midnight show far surpassed the money taken in on any other production. It will probably have a four weeks' run at this theatre.

'Roberta' in Big Money

New York.—"Roberta," the Max Gordon operetta, is selling out these nights and has climbed into the list of the five biggest hits in town, and what a fine musical picture and fashion film it will make.

'Sadie' Off Without Man

Clarence Brown will put the next Joan Crawford picture, "Sadie McKee," into production this Friday minus the leading man. Larry Weingarten is supervising this production for MGM.

Mancall Joins Majestic

New York.—E. H. Goldstein, vice president of Majestic Pictures, announces that Boone Mancall has been appointed advertising and publicity manager.

Coming and Going

"What we want here," says Merian C. Cooper, just back from the east, "is nothing but clean pictures, such as 'Little Women.'"

Radio yesterday registered the title "On the Make" with the Hays office.

Fox and Radio Huddle Over Foster and Cabot

Fox and Radio are in a huddle over a deal for an exchange of actors. Fox wants Bruce Cabot for the lead opposite Sally Eilers in "Three on a Honeymoon" and Radio wants Norman Foster in exchange for the lead in "Finishing School" opposite Frances Dee.

The deal for the exchange of these two players is expected to be closed this week.

Ohio Exhibs Elect

Cincinnati.—The Ohio Valley Independent Exhibitors League of Cincinnati elected the following officers: Willis Vance, president; Frank Huss Jr., vice president; Harold Bernstein, secretary; Harold O. Krent, treasurer. Directors are Harold Bernstein, Frank Huss Jr., Henry Levy, Leo Stephany, William Gerves, Willis Vance, Charles Fine, Sam Turk, H. O. Krent. Offices are at 1635 Central Parkway.

Union Watches Code

New York.—The National Theatrical Federated Union, a labor group of stage hands, operators, musicians, etc., in upper New York State, has engaged Attorney Louis Grilihaus to represent them at the code hearings here.

'Cellini' Goes Back To 'Firebrand' Title

Darryl Zanuck has changed the title of the Fredric March-Constance Bennett co-starring vehicle from "Affairs of Cellini" back to "The Firebrand," which is the title of the stage play from which it is adapted.

Twentieth Century yesterday signed Frances Dee and Frank Morgan for featured roles in this picture, the latter to portray the same role that he played on the stage in the play. Bess Meredyth is scripting the yarn and Gregory LaCava will direct.

Ada Ince for 'U' Serial

Unable to get Judith Allen on a loan from Paramount, Universal signed Ada Ince for the lead in its forthcoming serial "Vanishing Shadows." Lewis Friedlander will direct the picture under the supervision of Henry MacRae. Jerry Mayer's office handled the deal.

Wheeler-Woolsey Hit

Trenton.—Wheeler and Woolsey and Dorothy Lee opened at a theatre here in their personal appearance tour and broke all house records of that theatre to date. They will open at the Earl Theatre in Washington next week.

Brown Seeks Locations

Clarence Brown flew up to San Francisco yesterday to look for locations for his next picture for MGM, "Sadie McKee," the Joan Crawford starring vehicle.

United Costumers, Inc.

W. W. Kerrigan, Pres.

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Happy to Announce

That

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Who Has Served

The Motion Picture Industry

For 20 Years

HAS COMPLETE CHARGE OF OUR

COSTUME DEPARTMENT

The Heart Of The Motion Picture Industry Is In Hollywood

The PULSE of the Motion Picture Industry's Heart Is Interpreted daily by

Hollywood Reporter

'FIND ME A BETTER MAN' SAYS ZUKOR OF COHEN

Coming Here To Help All He Can

(Continued from Page 1)

me a better man"—Mr. Zukor continued:

"Cohen has done a fine, workmanlike job for Paramount, and neither we ourselves nor any one else can name me a man who would have done as well. Cohen knows where he is going every minute of the day; he is turning out product at a reasonable cost, delivering it on schedule, and doing all that for an organization that was bankrupt a few months ago.

"His product is on a par with the best, and better than the majority—if you don't believe so, ask the exhibitors who are playing the pictures.

"He has done all this despite a bankrupt condition, and in the face of a situation at the studio with high strung people who were ready and willing to poke fun and sarcasm at all our efforts to get out of the hole.

"BUT WE HAVE GOTTEN OUT OF IT—and Cohen played as big a part as any other individual in this effort.

"Certainly Manny Cohen has his drawbacks. Who of us hasn't? There are probably a lot of things that he does not know about production—but he will eventually know those things just as he now knows how to turn out a product that is averagely good, at the right price. A product that is doing sufficient business for us to meet all our obligations, pay all our running expenses, and put a substantial profit for the year in the Paramount account."

Mr. Zukor went on with a statement which indicated that he realized Cohen, for some reason or other, has missed in handling personnel to the point where the studio forces may seem disorganized, but he countered this thought with the words: "Supposing we get a man who can handle the personnel, and he lets costs mount, and quality slip?—wouldn't we be better off to let Manny Cohen work his own way out of the personnel problem and build up the enthusiasm on the lot that you and I would like to see at any studio?"

About this time the quiet-spoken, never-excited picture veteran worked up to his climax. He said:

"I have been in this business for a quarter of a century, and I will tell you now that I have never had a man come through for me and my organization as Manny Cohen has.

"When you were here six months ago and we talked frankly as we are talking now, you asked me questions that I could not answer. I had to say to you that I 'thought' this and that, or 'thought' so-and-so.

"But now I can tell you definitely that Paramount is out of its hole, that Paramount will regain its spot in this business, and that Paramount will hold that spot."

The time for the train was not very far away, which is why he probably closed with this thought:

"I am going to Hollywood to do anything and everything that I can to help Cohen. I have not been there since August. But I am not going there to make trouble. I am going there to help in any way I can to find out how we can overcome any weaknesses that exist."

And just before he ran for the train he repeated the keynote of the whole interview:

"Cohen will do until a better man comes along. And name me a better man."

Writers Still Lifting

George Thomas said that the next time he goes to the Writers Club he'll wear a bathing suit. A year ago someone stole George's hat and last Tuesday night someone walked off with his overcoat. If things keep on going the way they are now, George will likely join a nudist colony.

MGM Speeding Up Beery-Cooper Yarns

MGM has started preparation on three Wallace Beery-Jackie Cooper co-starring vehicles and will make an attempt to put out some more box office smashes similar to "The Champ."

The studio is preparing a story titled "O'Shaughnessy's Boy," which is scheduled to be Charles Reisner's next directorial job, one titled "Cabby," the Michael Simmons original, which is being adapted by the author and Lou Breslow, and an untitled story which John Mahin is scripting to be directed by Victor Fleming. The latter is a Hunt Stromberg production.

'Monte Cristo Countess' Finally Set on Cast

Replacing Roger Pryor with Paul Page for the juvenile lead and adding Carmel Myers to the cast yesterday, Universal puts "Countess of Monte Cristo" into production today. Page, who has been out of pictures since an automobile smash-up three years ago, was set by the Artigue agency. Karl Freund directs from the Karen de Wolf screen play with Fay Wray and Paul Lukas in the leads.

Marjorie Ford Has Hopes

Starting the ball rolling with Irving Thalberg for a possible term deal for the player, Jack Gardner is bringing Marjorie Ford out from New York in order to put her through the paces for the MGM producer.

Player appeared in "Little Jesse James" and "Shady Lady." She arrives Saturday.

Waxman Exploits Film

New York.—A. P. Waxman will handle publicity, exploitation and advertising on Messmore and Damon's "World a Million Years Ago," which was one of the attractions at the World's Fair. Picture opens at the Warner Theatre here January 18.

Elissa Landi Steps Into Lombard Role

Elissa Landi will play the leading role in the Jo Swerling original story "Sonata," which was originally scheduled as a starring vehicle for Carole Lombard. This will be Miss Landi's first vehicle on her long term contract with Columbia. Joseph Schildkraut has the male lead and David Burton will direct.

Miss Lombard will return to the studio later to play the lead opposite John Barrymore in "Twentieth Century" as the last picture on her three picture deal with Columbia instead.

Universal Rushes Prints Of French Train Wreck

New York.—Special pictures of the appalling French train wreck in which almost 200 were killed during the holidays were rushed to United States screens by the Universal newsreel during the past weekend as the result of a striking instance of newsreel enterprise. The picture arrived aboard the Europa late Thursday night. Allyn Butterfield, editor of the newsreel, rushed it to Universal exchanges as a special rather than wait until this week's newsreel issues. The Universal newsreel staff worked all Thursday night for shipment Friday to all parts of the United States.

Wald Van Beuren Exec

New York.—Jerry Wald, who has just arrived from the coast, will be the story editor and associate producer of the Meyer Davis-Van Beuren organization, which has dropped the name of Magna Pictures.

MGM Buys Caffey Story

New York.—MGM announces here the purchase of a story by Edward Hope Caffey called "Calm Yourself," which is likely to be Robert Montgomery's vehicle.

Alf Goulding at Col.

Columbia has signed Alf Goulding to meg the next Lou Holtz short. Comedy has been scripted by Tommy Dugan. Zion Myers produces.

Tradeviews

(Continued from Page 1)

Junior Laemmle deserves a wagon load of orchids on this one. It is an honest-to-goodness SHOW. It will be bringing money back to Universal twelve months from now when some present supposed hits have died the death.

And Junior made it over the opposition of everybody.

Maybe it was some of that same youthful psychology that has wandered about the above paragraphs.

But at any rate it was SHOWMANSHIP. Give him a hand.

REVIEWING THE FAN MAGS

SHADOPLAY
76 pages and cover
COVER.....Constance Cummings (Twentieth Century)

Publicity Space (Approximate)

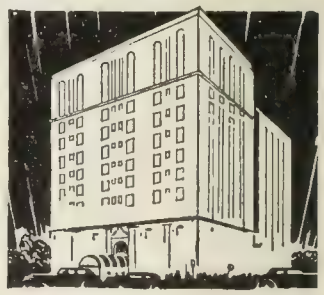
Warners	**530 sq. inches**
MGM	**508 sq. inches**
Paramount	**474 sq. inches**
United Artists	**457 sq. inches**
Fox	**357 sq. inches**
Radio	**139 sq. inches**
Columbia	**80 sq. inches**
Universal	**40 sq. inches**

Shadoplay, "spill-over" magazine sister of Photoplay, comes out the little end of the horn for January. Stories are trite and art is mediocre.

"Nobody Wanted Dressler," by Vera Mason; "I Don't Want to Be Funny" (Aline MacMahon), by the same author; and a fictionization of "Advice to the Lovelorn," by Virginia Maxwell, are the only items worth mentioning with any enthusiasm.

Other yarns are "The Miracle of Arrowhead Springs," by Sally Reed; "When a Hollywood Star Comes to Broadway," by Helen Ware; "A New Way to Crash Hollywood," by Richard Fulton; "Mae Answers the Letter of Her New Boy Friend," by Hester Lane; "So This Is Wonderland," by Grace Merton; "Wanted: A Wife" (Lyle Talbot), by Rita Ryan; "The Friendly Triangle" (Forbes, Brent and Chatterton), by Dana Rush; "The Pineapple Pirate" (Frank Melton), by Kirke Rascom, and "Borrowed Into Fame," by George Worth.

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HOLLYWOOD

PHILIP TANNURA

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"Batting for Gaumont – British"

Latest "HOME RUN"

"CHANNEL CROSSING"

◆

Evening Standard — Technically and photographically it is admirably done.

Daily Mirror — The photography is excellent.

Daily Film Renter — The film is notable for excellent photography.

And still more to come !

A BIG TIME PICTURE!

State-Lake Crowd Roars as "In the Money" Shows Antics of Family

By ROB REEL
(Chicago American)

Like another shot of "Three Cornered Moon"? "In The Money" is your prescription.

The State-Lake screen offering unfolds a plot very similar to the Rimplegar family's ups and downs. Another screwy menage, motherless this time, featuring an inventor father who occasionally blows up the house by mistake, and a motley assortment of brothers, sisters, and in-laws, shepherded by Lambie, the big sister.

Little sister goes in for nudism and eugenics and shows up one eventful day with a prize fighter for a prospective husband. Warren Hymer is the title challenger who decides to give up the manly art in favor of Shakespearean histrionics. His manager, played by Skeets Gallagher, doesn't take too kindly to this proposition and starts a campaign to change his pug's mind, if any.

The situation is further complicated by a sister who has artistic leanings and a yen for the Left Bank, and who is married to a third-rate actor. Also by a young brother who takes joy in risking his neck on a motorcycle.

The family finances fall suddenly and Lambie tries to make the others realize their plight. In an effort to bring home a little bacon, young brother, played rather self-consciously by Junior Coghlan, gets himself badly hurt in a motorcycle race. Five figured money then becomes a grim necessity if buddy is to have the important operation, which will restore the use of his legs.

The only source of some quick cash is the championship boxing bout, which will net prize fighter "Gunboat" $65,000, win or lose. All that stands in the way is Gunboat's newformed prejudice against fisticuffs. Smart manager Skeets finally takes care of that, just in the nick of time. Then Skeets and the good sister (Lois Wilson)—well, you know the rest.

"In The Money" is amusing . . . in fairness it must be chronicled that the State-Lake audience roared.

A WOW! Says the Press

Funny Bone Gets Workout "In the Money"

By MAE TINEE
(Chicago Tribune)

CALL "In The Money" anything but a bundle of nonsense and you'd be stretching half a dozen points. But characterize it as ingratiatingly amusing idiocy and you'll be telling the truth, the whole truth and nothing but the truth.

"In the Money" is the story of the Higginbotham family—a collection of nuttier nuts than the Marx boys ever dreamed of being.

Maybe all of this doesn't look funny written, but if the movie itself doesn't reduce you to a state of helpless laughter, I miss a guess.

Warren Hymer is swell as Gunboat. All the other acting is just as it should be and direction is perfect. Apparently everybody connected with the piece took it in the spirit in which it was written—and the result is an hour of simple enjoyment for the observer. HOW simple you couldn't fathom without beholding "In The Money" for yourselves.

A RIOT! Say the Critics

THE NEW FILMS "In the Money"

By CLARK RODENBACH
(Chicago Daily News)

"IN THE MONEY" is the story of the financial straits of a screwy family—much the same sort of folks you meet in "Three Cornered Moon," the Mary Boland, Claudette Colbert picture—and the manner in which they are solved by a yet screwier prize fighter and his quick-witted manager.

It is, of course, comedy, with just a dash of near-tragedy for flavor. It concerns the household of the wealthy but woefully absent-minded scientist, Prof. Higginbotham; his daughter, Lambie, the eldest, who mothers the widely assorted sack of nuts; Babs, whose interest in biology is centered about a man with a capital M; Genie, whose head is in the clouds in art; her husband (who lives on the family), Lionel, whose motto is "Down With Capitalists"; and Dick, a sane youngster in military school.

Although this one is an "independent" picture, it packs a lot of laughs, with every one of the family contributing his share, and with just enough romance between Mr. Gallagher and Miss Wilson.

"IN THE MONEY"

Produced by

MAURY M. COHEN

AN INVINCIBLE PICTURE

Directed by Frank Strayer

Story by Robert Ellis

CAST: Skeets Gallagher, Lois Wilson, Warren Hymer, Sally Starr, Arthur Hoyt, Junior Coghlan, Erin La Bissonier, Harold Waldridge, Louise Beavers.

INTRO-COLUMBIA-WARNER STUDIOS,
8 MI. SAN FER. VAN
CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XIX. No. 1. Price 5c. TODAY'S FILM NEWS TODAY Friday, January 12, 1934

CODE COMMITTEES SET

TRADEVIEWS by ROBERT WELSH

•WE have an idea that quite an interesting discussion could be worked up in an attempt to answer the question: "Where are tomorrow's production executives coming from?"

What's your opinion?

Will the pooh-bahs of, let us say, five years from now, come from the ranks of the writers, the directors, film editors, or what? Or will some of the new timber be, like Manny Cohen, transplanted from the eastern fields?

Look around the lot on which you are working now. You are undoubtedly rubbing shoulders with someone who will be tomorrow's big shot.

How good are your powers of prophecy?

•

Taking relief in hindsight ourselves we have just made a brief mental survey and come up with a strong impression on the number of writers who eventually make producer material.

Off-hand some of the names that come to mind are Darryl Zanuck, Lucien Hubbard, Benjamin Glazer, the Jones-McNutt team, and the newest writing recruit to producing ranks, Howard Green.

There are many others. But just about the time you get impressed with the number of writers who don executive togas, you find yourself going down a list of names that just can't be catalogued.

So perhaps it is that office boy whom you just sent out for a pack of cigarettes who will be guiding tomorrow's pictures.

•

It's an interesting game, this guessing on the futures of men and an industry. Try it.

We played it the other day with an executive on a big lot, and after much scratching and forehead creasing, he came up with the names of two men on the lot who, in his opinion, were potential big time material.

And it's one of the biggest lots.

After which we came to the doleful conclusion that if we took in all the lots we'd have a hard time finding a half dozen men destined to wear the big shoes tomorrow.

But the funny part about it is that some insignificant film cutter whom we were passing by without a thought is probably the Irving Thalberg of 1940.

Goldwyn Sour on Code

New York.—In a statement today Samuel Goldwyn asserted that if code conditions are lived up to it will cost the big studios as much as $1,000,000 a year more to operate. Goldwyn added that he has not as yet signed the code.

IATSE Tries Again With Court Action

L. C. C. Blix, business representative of Local 37, IATSE, has received permission from the members to file another suit against Local 40 to enjoin members of the latter union from working in studios over which the IATSE claimed jurisdiction. In the first suit the court ruled in favor of the IBEW.

Attorneys for the IATSE are working on the new case and expect to file papers within ten days.

Lubitsch Spikes Rumors About Eastern Production

New York rumors that Ernst Lubitsch was slated to go east for Paramount and supervise the making of twelve pictures for next year's program at the Long Island studio were discounted yesterday by the director. Lubitsch says he knows nothing of the plan. There is a possibility that it is one of the things in Adolph Zukor's mind on his coming visit to the studio.

Emanuel Due Feb. 15

Jay Emanuel, publisher of the important "Exhibitor" group of papers in the east, is now due to arrive here for a studio survey on February 15.

Rosenblatt Announces Labor Group and Committee To Handle Problems Of Extras

Washington.—The code machinery is reaching the functioning stage with the naming by Administrator Rosenblatt today of two of the most important committees in the set-up under which the industry will function for some time to come. The two named today are the Studio Labor Committee and the "Standing Committee for Extras."

Members of the Labor Committee follow: Pat Casey, Al Berres, producer union contact; Ed. Smith, Musicians;

(Continued on Page 2)

Ford Bids High For Radio Talent

New York.—Henry Ford has opened the gold bags and is out after the biggest screen and stage names for a national broadcast to start February 4.

Will Rogers has been signed as the first guest star. Ford is also dealing with Maurice Chevalier, who is asking $8000 per appearance, with the deal apparently a stalemate.

Charlie Mack Auto Victim

Mesa, Arizona.—Charlie Mack, of the famous "Two Black Crows" team, was killed here last night in an auto accident. Mrs. Mack is in the hospital, seriously injured. Mr. and Mrs. Moran, accompanying Mack to the coast for the making of Educational shorts, escaped with minor injuries. Mack was 46 years old. He was the owner of the "Black Crows" title.

MGM Interested in Roxy Theatre Plans

New York.—MGM's hand is understood to be involved in new financing plans being considered for the Seventh Avenue Roxy. N. L. Nathanson, A. C. Blumenthal and Halsey Stuart Company, have put forth a plan by which they will take over the theatre provided present bondholders agree to take a new issue of stock as a swap for their bonds.

MGM figures in the deal on an angle that will give them a choice of dates at the house to tie in with their Capitol show and avoid delays in breaking pictures in the territory.

Ray Long in East for Fox

New York.—Ending a wild variety of rumors about the Fox eastern story post it may be stated that Winnie Sheehan will name Ray Long to the post before the end of this week. Long is at present doing special work at the studio.

Acad. Meets Tuesday

The board of directors and the executive committee of the Academy will hold a meeting Tuesday night. Hope to decide a course for the organization to follow in the future.

Dubinsky to Court on Code

Kansas City.—The Dubinsky Circuit here is planning to go to court to find out if there are any teeth in the NRA code provisions regarding theatre labor.

Laemmle Jr. Sails Feb. 3

Junior Laemmle, accompanied by Harry Zehner, leaves for New York the end of the month. They will sail on the Ile de France February 3.

McDonough Leaves Sat.

New York.—J. R. McDonough, the grand poo-ba of Radio, will finally get off for his studio visit this Saturday.

CODE MACHINERY PROVES OKAY IN CHICAGO STRIKE

Washington.—First operation of the NRA machinery in preventing strikes has proven successful in Chicago, where theatres and projection machine operators have managed to settle their differences amicably and called off a prospective war.

The arbitration was made with the assistance of the NRA and as provided in the code.

Rather proud of the result, the NRA headquarters yesterday issued this statement:

"The motion picture code calls for arbitration of labor disputes and pro-

(Continued on Page 7)

Reliance May Do Pic At Biograph Studio

New York.—Eddie Small's Reliance Company is considering a deal to make one picture at the Biograph plant in New York, which is being operated by Consolidated-RCA interests as a challenge to Erpi supremacy in the East.

Ben Stoloff, who just clicked with "Palooka," has been offered the directorial helm.

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THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher
ROBERT E. WELSH.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

PARA'S 'STRANGE HOLIDAY' CREDIT TO ALL CONCERNED

March and Unusual Direction the Tops

"STRANGE HOLIDAY"

Directed by.....Mitchell Leisen
Story by.....Alberto Casella
Adaptation by....Maxwell Anderson and Gladys Lehman
Photography by.....Charles Lang
Music directed by.....Nat Finston
Cast: Fredric March, Evelyn Venable, Sir Guy Standing, Helen Westley, Henry Travers, G. P. Huntley, Cecil Patrick, Kent Taylor, Kathleen Howard, Katherine Alexander and Otto Hoffman.

Fredric March has another individual success to his credit, as important artistically and dramatically as "The Royal Family" and "Dr. Jekyll and Mr. Hyde.

"Strange Holiday," which used to be "Death Takes a Holiday," is one of the most relentless pieces of fantasy ever to reach the screen, and in spite of an intelligent, well-balanced, consistent cast, March easily dominates. Of course, the part itself is dominating, but, in lesser hands, the Dark Figure would have been a terribly ineffectual peg upon which to hang the tenuous drama. March, with long, sinister strides, walks away with the picture.

It is the story of Death, who is given three days in which to live as a mortal and discover why human beings fear him so. Of course he falls in love, and he finds that life is not nearly so simple and peaceful as death, and that the losing of love is the darkest of tragedies. And after the three days are up, he leaves his human form, taking with him the girl who taught him what life is; still wondering what there is about death that is so fearful.

This film is what dreams—and nightmares—are made of, but so persuasively is it presented, so romantically is it set, that any audience, no matter how slap-stick minded, will find in it an evening's full, but strange, entertainment.

Sir Guy Standing stands out beautifully as the Duke who is the unwilling host of Death; Evelyn Venable is misty and charming as the young girl and everybody else in the cast forms an effective background.

The direction by Mitchell Leisen is careful, exact, and luminous. Maxwell Anderson and Gladys Lehman handled Alberto Casella's play with a poetic and sympathetic understanding, and the photography of Charles Lang is beautiful. Nathaniel Finston's musical accompaniment is superb.

This is a picture for the discriminating audience, but nobody will fail to be impressed, in one way or another, by it. The March fans, who sang his praises after those two earlier pictures and who wish to see him again in full dramatic regalia, will rave about "Strange Holiday." But the picture is like an olive—or an avocado—not everybody likes them, because they have such a distinctive and different flavor.

THE LOW DOWN

So George Cukor gave a very select Chinese supper. David Selznick, f'r-instance, selected the most fragile chair in the room to lean upon, with terrible results. He selected a very fancy lampshade to toy with, too, and after most of the crystal ornaments had fallen off, and after a couple of settees had given 'way, and the radio just got tired and stopped—Cukor gave in and announced publicly that the house would soon be completely redecorated. The eminent director lost several pounds (not that he couldn't spare them!) trying to keep his guests comfortable, and finally compromised by lighting a roaring fire in the grate and opening all the doors and windows. He was very upset. Among those who "ate his good food and drunk his good likker" and who tried to win an argument with Myron Selznick, were Carole Lombard, Billy Haines, Lewis Milestone, Herbert Marshall, the Mesdames Selznick and a gorgeous brunette.

•

A big chunk of Hollywood turned out for Gene Austin's debut at the Clover Club Wednesday night—and the boys he has with him are not bad—not bad at all. Especially the bass-fiddle feller. Glimpsed in various sections of the late spot were Lou Holtz with Helen Vinson, Lou still being in pursuit of charm; Colleen Moore, Ad Schulberg, the Felix Youngs, Ann Sothern (nee Harriet Lake), Roger Pryor, the Fred Peltons, Mary Carlisle, Edgar Allan Woolf, Sam Coslow, Esther Muir, Count Carpegna, Hugo Riesenfeld, Eddie Silton, Claudia Dell and more.

•

You'd be surprised to know what heavily married director asked for the telephone number of a visiting N. Y. beooty a few weeks ago. Which was all right—because the girl figured he meant to give her a part in the picture he was just starting. But the director made the mistake of waiting until the picture was finished before calling the number—and met with the icy retort. Y'see—the girl wasn't interested in his society at all—besides which she didn't dream this particular husband would be using the dials for a date!

Gratitude

After reading an article in Liberty by Adela Rogers St. Johns, in which she praised him highly, George Cukor sent the following wire to the writer: "Just finished reading your article in Liberty Will You Marry Me?"

$4000 a Crack for Marx Duo on Radio Show

New York.—Harpo Marx, back from Russian triumphs, will rest while brothers Groucho and Chico take to the air for the paltry stipend of $4000 per broadcast.

The new Marx Brothers show, now being written by Irving Berlin and Moss Hart, will go into production early in the Fall season.

Fox Signs Starrett

Charles Starrett was signed yesterday by Fox for the lead opposite Sally Eilers in "Three on a Honeymoon," which will be directed by James Tinling. Starrett just completed a featured role in "Transient Love" for Radio. The deal was made through the Collier-Wallis office.

Flu Hits Bachmann

New York.—Jack Bachmann, here to settle next year's program and possibly tie in with Majestic, has been laid low with an attack of the flu.

Para. Gets Sothern For One-Pic Deal

Paramount has signed Ann Sothern on a one picture deal to play the feminine lead in "Melody in Spring" which Norman McLeod will direct under the supervision of Douglas MacLean. Miss Sothern is on her six week lay-off period at Columbia, having just finished the lead in "Let's Fall In Love."

First Division Entertains

New York.—First Division Pictures, the Harry Thomas organization, will hold a house warming Saturday at their new quarters in the RKO building.

Code Committee

(Continued from Page 1)

Dick L'Estrange, of the Assistant Directors and Scripters union.

The committee to handle the problems of motion picture extras is headed by Dr. A. H. Giannini, of the Bank of America, and includes Mabel Kinney, Mrs. Una N. Hopkins, Fred Peltman, Dave Werner, M. H. Hoffman, B. B. Kahane, Pat Casey, Charles Miller, Larry Steers, Lee Phelps, Allen Garcia and Fred D. Burns.

Miss Kinney, M. H. Hoffman, B. B. Kahane, Charles Miller and Larry Steers will be the executive committee of this body.

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'RICH WIDOW' POOR FARE; 'B'WAY RAINBOW' LIKED

Pic Can't Overcome Robson Miscasting

"RICH WIDOW"
(Metro-Goldwyn-Mayer)

Directed by.....Charles F. Reisner
Story by.....Dudley Nichols and LaMar Trotti
Screen Play by.....Zelda Sears and Eve Greene
Photography by.....Len Smith
Produced by.....Lucien Hubbard
Cast: May Robson, Jean Parker, Lewis Stone, Mary Forbes, Reginald Mason, William Bakewell, Tad Alexander, Walter Walker, Reginald Barlow, Claude Gillingwater.

Surely the height of something or other is reached by Metro-Goldwyn-Mayer when May Robson is made to play the mother of a 12-year-old boy. There is not an actor in Hollywood who does not honor her for her vigorous years, a producer who does not appreciate her box office value, or a fan who will not be appalled at this piece of casting.

Miss Robson has an especial appeal, but it is not that of young motherhood. All the way through the somewhat long "Rich Widow" (temporary title for "Old Hannibal") the audience waits for the big scene when she will be disclosed as the child's grandmother or old nurse, and that is the reason the audience filed out without applause.

The tale deals with a woman embittered at being left waiting at the church by a young banker. What did she expect? They're always up to tricks. To show what she thought of bankers she married a spendthrift. Then, to show what she thought of spendthrifts, she became a miser.

Her child goes to a charity ward. She lives in a miserable room. And she speaks crossly to all of her childhood friends.

Throughout her life she cherishes venomous hatred of the banker. Panic in Wall Street gives her a chance to show it. Craftily she lends him money on a demand note and calls it in a few hours later. This bit of high finance enrages her son to such an extent that he flings off with the banker's daughter to become a reporter. He wasn't interested in making money, anyway, so that is one convincing note.

May Robson's expected hearty emphasis draws laughs in many heavily played scenes. The rest of the cast has nothing much to do. Lewis Stone plays the banker, William Bakewell her son as a man, Tad Alexander as a boy. Other roles are taken by Reginald Mason, Walter Walker, Reginald Barlow, Claude Gillingwater and Mary Forbes.

Two talky sequences dragged in to explain events which transpired in the past might just as well have been spoken in asides, so creaky are they in screen play construction.

Here is a swell story of a colorful, credible character muffed mainly by miscasting, but possibly still salable with emphasis on Miss Robson's recent successes and the story itself.

Will Revise Code

New York.—The general feeling among picture execs and leading exhibitors here is that the motion picture codes will be reopened for drastic changes when the big code gathering on all industries is held in Washington next month.

'Rip Van Winkle' Up on Eddie Small's Schedule

Edward Small is making plans to make a modernized film version of "Rip Van Winkle" for Reliance Pictures. The producer has engaged Herbert Fields to write an original story based on this idea, which will be produced as a musical.

Arlen Marine Yarn Goes Into Work Next Week

Paramount will put "Come On Marines" into production next week with Richard Arlen in the top spot. Erle Kenton will direct.

This production has been on and off the Paramount production schedule for the past year and a half.

Radio Interested In Dreiser's 'Sister Carrie'

Radio is negotiating for the screen rights to the Theodore Dreiser novel, "Sister Carrie." Vivian Gaye of the Polimer-Joy agency, while in New York, made a deal with Dreiser to handle the sale of the screen rights of his works.

Andrews on Col. Deal

Columbia yesterday signed Del Andrews to a one-picture deal. Director will be given an assignment in the near future. Andrews was signed to meg "Murder at Rexford Arms" about a month ago for the same plant, but didn't go through with the deal.

'Sonata' Under Way Tues.

With Elissa Landi and Joseph Schildkraut set in the top spots, Columbia will definitely put "Sonata" into work next Tuesday to make a March 12 release date. Picture will be directed by David Burton from the Jo Swerling script.

Lachman Starts on 'Follies'

Thornton Freeland wound up the dramatic and dialogue sequences of George White's "Scandals" at Fox yesterday, leaving Harry Lachman handling the balance of the picture. Lachman directs the dance numbers.

Laemmle Host at Stag

Celebrating his sixty-seventh birthday, Carl Laemmle will be host at an informal stag party at his home January 17. Laemmle was born in Laupheim, Germany, in 1867.

Tidden-Kingston Split

Fritz Tidden resigned from the Al Kingston agency yesterday, planning other connections. The story department which he operated will be handled by Kingston.

Script, Direction Come in for Bows

"RAINBOW OVER BROADWAY"
(Chesterfield)

Produced by.....Maury M. Cohen
Directed by.....Richard Thorpe
Story by.....Carol Webster
Screen Play by.....Winifred Dunn
Music by.....Albert von Tilzer
Photography by.....M. A. Anderson
Cast: Joan Marsh, Frankie Albertson, Lucien Littlefield, Grace Hays, Mae Beatty, Del Henderson, Glen Boles, Gladys Blake, George Grandes, Nat Carr.

This one's got it. As entertainment it's a stack of blue chips on the double "O" just as the little round ball drops into that slot.

Classify it according to picture terms and you'll label it "a down-to-earth production for the whole family." It's built on a dramatic story of a family's viscissitudes, such as was started by "Three Cornered Moon," garnished with a pack of laughs, and sprinkled with music of the catchy sort.

Heading the family is Lucien Littlefield, a hopelessly helpless man married to a former theatrical queen, Mae Beatty, whose exorbitant demands for hare-brained luxuries come at a time when the family is financially distraught. Mae is the stepmother of Joan Marsh, George Grandes and Glen Boles, all of whom dislike her because she only aggravates their misfortunes.

Joan and George write songs, hoping to save the family by selling them. Frankie Albertson, in love with Joan, conceives the idea of bringing the former Broadway queen back and succeeds in doing so after a series of tribulations.

Analyze it and you'll be surprised that the story is so plainly simple and artless. Its component elements, which contribute each and every value to the story, consist of individual characterizations—much the same, if accurately recalled, as "Three Cornered Moon." Each character seems slightly daffy. Put together on the screen their actions bring laugh after laugh. Particularly deft is the brief set-to between Mae Beatty and Grace Hays, playing two old battle-axes, once in the chorus together, jealously meeting twenty years later to rip each other to pieces first in dialogue and then in actual fighting.

Joan Marsh, Frankie Albertson, Littlefield and Nat Carr come in for a round of applause each.

Winifred Dunn did a major studio screen play of the Carol Webster story and Richard Thorpe put it on film with creditable efficiency.

In Albert von Tilzer's music there is at least one song hit, "Let's Go Places."

As a matter of fact, the picture is badly titled and should have been labeled with the name of the song number. And, Mr. Exhibitor, that's a tip to you; this picture, although an independent restricted by that field, is going places.

Yesterday in NEW YORK with HELEN GWYNNE

Splendid addition to the saddest complaint of the week department. During the first intermission of a show that has already closed, a very elegant looking high-hatted gent was wearily saying to a gal, "Isn't it the most awful feeling in the world when you want to go to sleep in a theatre and you can't?"

•

It would seem that film fame doesn't exactly extend to all the far corners of the earth. In fact, it evidently doesn't even get into a couple of good corners in New York. F'r-instance, the other day a film company was very anxious to get in touch with Maurice Chevalier and by mistake called the Waldorf-Astoria. However, the error has nothing to do with the story. What happened was this, when they asked to speak to Chevalier, they promptly asked for his initials or first name, and after they got that they wanted to know how you spell it. And that last request had the moving picture company stumped, too.

•

One of the really sad things we've heard about recently has to do with the plight of Merritt Crawford, who was at one time a prominent trade paper editor and always highly thought of as a worker. Mr. Crawford made a big mistake in getting married. That was remedied by divorce. But the cure was evidently worse than the illness because his ex-wife has had him thrown into Alimony Jail for non-payment of his alimony. And the situation now is that if Crawford can be assured of a job they'll release him so's he can earn the money to pay the alimony. But no job and no freedom. And meanwhile a good man is languishing in jail and incidentally his ex-wife's two children, whom he adopted at the time of his marriage, are both on his side.

Nat Dorfman, who's been getting a lot of good publicity for shows that had a habit of folding quickly this season, hasn't been wasting much time regretting his lost work. He's written two plays that several producers are interested in, "The Gag Man" and "Errant Lady." And provided that Mary Boland can be signed for it, "Errant Lady" will definitely see production in the spring.

Dent-Ward Team Busy

With "Just an Echo" playing at the Paramount this week the writing team of Dean Ward and Vernon Dent is rounding out a busy season that has seen their names on six Harry Langdon stories, two for Crosby, two for Leon Errol. Four more are scheduled for Langdon.

Aussie Visitor Returning

E. J. Tait, managing director of the J. C. Williamson theatre circuit, in New Zealand, who has been visiting Leon Gordon, MGM writer, started the return journey to Australia yesterday.

Standing's Option Lifted

Paramount has exercised the option on Sir Guy Standing's contract for another period.

Brock Assigned To Another Musical

Following the success of "Melody Cruise" and "Flying Down to Rio," Merian C. Cooper has commissioned Lou Brock to produce another all star musical production.

Brock has signed Herbert Fields to write an original story titled "Down to Their Last Yacht." The Schulberg-Feldman and Gurney office set the writer.

Ruth Waterbury Due Mon.

Ruth Waterbury, editor of Movie Mirror, arrives in town Monday for a three months' stay, during which she will edit the magazine from here. Ernest Heyn, formerly editor of Modern Screen, will handle the New York end of the publication during Miss Waterbury's absence.

Loew Subsid. Shows Loss

New York.—Loew's Theatre and Realty Corporation (100 percent owned by Loew's Inc.) for year ended August 31 showed net loss after depreciation, interest and other charges of $382,367, against net income of $480,950 in previous year.

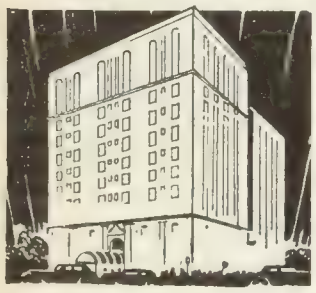
Berlin to Bermuda

New York.—Irving Berlin sailed Tuesday for a five weeks' stay in Nassau, during which he will write several songs for a new revue to be presented next season.

Orsatti Back Sunday

Frank Orsatti gets back to town Sunday after a month in New York. Agent was there on business.

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HOLLYWOOD

New York REVIEWS

"SON OF KONG"

Radio prod.; director, Ernest B. Schoedsack; writer, Ruth Rose.

Roxy Theatre

Journal: It's all pretty absurd, but absurdity of this sort makes for amusing entertainment, since it isn't planned to be taken seriously. "Son of Kong" makes no attempt to be a hair-raiser. Juvenile audiences ought to hail it with delight, and adults will find it good-natured comedy hokum that is neatly put together and nicely played by Robert Armstrong, Helen Mack and Frank Reicher.

News: Like the majority of successors "Son of Kong" lacks the novelty of the original, which naturally lowers the interest. But for patrons who enjoy a little hokum in a movie and are delighted to find a picture that they don't have to take seriously, this current edition ought to satisfy. The kids will get a big kick out of it.

Mirror: You never suspected, did you, that King Kong left a dear little orphan on that far mysterious isle? Well, he did. Little Kong is the hero of the story and a captivating little monster he is! King Kong addicts will be diverted by the exploits of Crown Prince Kong.

Times: This sequel to last season's hair-raiser is a low melodrama with a number of laughs that are loud and satisfying, although the comical intent of the producers is open to argument. "Son of Kong" is not the masterpiece of mechanical ingenuity that "King Kong" was. Crowds reminiscent of the halcyon days besieged the Roxy for a look at "Son of Kong" yesterday. Compounded chiefly of youngsters, they enjoyed themselves, if their pleasure was proportionate to the noise they made.

Sun: This sequel doesn't begin to come up to the level of the first Kong picture, not in rapidity of action, drama, suspense or daring technical achievement.

Herald-Tribune: If you liked "King Kong," doubtless you will like his son. The picture is full of thrills, the comic, but very little sense.

World-Telegram: It is a pretty silly and bad movie, really, but if you accept it for what it is—either a conscious or an unconscious burlesque of its predecessor—it will afford you some gleeful moments.

"MAN'S CASTLE"

Columbia prod.; director, Frank Borzage; writers, Lawrence Hazard, Jo Swerling.

Rialto Theatre

Sun: As a film director Frank Borzage has shown exceptional talent in the handling of love stories. Under his expert direction "Man's Castle" emerges as a tender and appealing love story in this now fading year of depression. A simple story, simply told, it might easily have become unbearably sentimental had it been intrusted to less capable hands. Another asset is the dialogue, which flows easily and naturally. The chances are you will like "Man's Castle."

Journal: A delicate, sincere and utterly charming love story. It was directed by Frank Borzage, who stands alone when it comes to translating tenderness to the screen. And it co-stars Spencer Tracy and Loretta Young, whose work here is outstanding.

Times: Even though Frank Borzage in his direction of "Man's Castle" gives an occasional fleeting reminder of his successful silent film "Seventh Heaven," the story is by no means as plausible or as poetic as that memorable old work. Toward the end this current offering is unnecessarily melodramatic and the incidents are frequently lacking in the desired spontaneity.

Herald-Tribune: Frank Borzage has had scant chance to demonstrate his talents in "Man's Castle." His staging is assured and sensitively executed, but he has made little effort to give the work any more significance than is contained in the preposterous plot. At best, "Man's Castle" is a monotonous little romance about a prince charming and a fairy queen, disguised this time as a couple of tramps.

Post: Frank Borzage has done what he could to evoke a wealth of tender sentiment from this idyll of the dump heaps, and thanks to the first aid he receives from Spencer Tracy he almost succeeds in making the story convincing.

News: The deft touches of Frank Borzage and the true portrayal of Spencer Tracy are stronger than the vehicle. Frank Borzage stands alone as a director who can make you laugh, cry, sympathize and understand. The picture carries a capable cast.

American: A splendid cast and a talented director supply laughter and tears in proper proportions in "Man's Castle." Its principal assets are the charm and appeal of the players, each of whom enacts his role with a sincerity that cannot help but reach the heart. Borzage has endowed his picture with exciting quality.

Mirror: No actor could have played Bill as flawlessly as he is played by Spencer Tracy. Infinitely touching, "Man's Castle" is saved from sweetness by spicy, frank and realistic comedy. It is a beautifully proportioned picture, balancing pathos with humor, and sentiment with drama. Borzage has made another fine film.

Colleen Moore Up For Lead At Col.

Looks as though Colleen Moore will get the important top spot in "Most Precious Thing in Life" at Columbia.

Player goes through a test today, question of her handling an assignment during which she goes from youth to old age in a graceful manner deciding it. Miss Moore accomplished the trick creditably in "Power and Glory" for Fox. Lambert Hillyer shoots the picture into work the moment the deal is okayed.

Junior Laemmle Goes In For Sport on Big Scale

Carl Laemmle Jr. yesterday issued orders to go after basketball in a big way and has instructed Jack Pierce, studio make-up man, to organize a Universal Pictures basketball team that will meet all comers on the Pacific Coast and throughout the nation if necessary. The new quintet will be entirely separate from the Universal City Club five and will contain the best amateurs obtainable. The Universal City Club's team now plays local organizations every Monday and Thursday. Pierce hopes to have his team in shape for a game February 1.

Getting Next Dieterle Yarn Ready for Camera

"Five Fragments," George Dwyer's novel which was purchased by Warners, is being adapted for the screen by Gene Solow and Robert Lee.

Wilhelm Dieterle will direct the picture which starts in about three weeks. No members of the cast have been set to date.

Fifth McCoy Starts

Columbia starts the fifth of the eight Tim McCoy action features, "Storm at Midnight," Monday, with C. C. Coleman megging. Harold Shumate has scripted and Irving Briskin produces. No additional cast set as yet.

Enlarge Rosenblatt Scope

Washington. — Administrator Rosenblatt has now been handed the transportation codes to handle.

A Singing Sensation!
At the
CLOVER CLUB
IN PERSON
Gene AUSTIN
with CANDY and COCO





For Reservations Call CRestview 6576

HELEN MACK

as

"EVE"

in

"ALL OF ME"

Under Contract To Paramount Pictures

GEORGE RAFT

in

"ALL OF ME"

"Helen Mack and George Raft are the real stars of the picture. Both of them rate raves for their work."—Hollywood Reporter, January 3, 1934.

A Paramount Production

Campbell New Pres. For the Chase Bank

New York.—Of interest to picture people is a shift in the Chase Bank reins by which W. W. Aldrich steps from the presidency to the chairmanship of the board, with H. Donald Campbell succeeding him.

The shift still leaves the Rockefellers in control, and is largely made because Aldrich feels he has spent enough time untangling the bank's post-depression worries.

Robson and Parker in MGM Louisiana Yarn

May Robson and Jean Parker have been assigned the top spots in "In Old Louisiana" and George Seitz will direct.

"In Old Louisiana" is an original story written by Lucien Hubbard and the studio will salvage as much of the film as they possibly can from the picture, "Louisiana Lou." Hubbard is the associate producer on this producation.

Fanchon Royer's Latest Is 'Hollywood Hoodlum'

Fanchon Royer's latest production, featuring June Clyde and Frank Albertson, has been titled "Hollywood Hoodlum." Other members of the cast of this studio press agent story include Jose Crespo, Tenen Holtz and John Davidson.

Bouquet for Kabal-Fain

The American Society of Authors and Composers has given a rating boost to Irving Kabel and Sammy Fain for their song number "By a Waterfall," employed in Warners' "Footlight Parade."

'Mutiny' Is Futter Title

"Mutiny" is the new title of Walter Futter's square rigger ship picture, the tale of which takes place aboard the Parma.



IATSE SOUND MEN PREPARE FOR PRODUCER SHOWDOWN

Campbell McCullough, secretary of the Los Angeles Regional Labor Board, in commenting on the sound men's election, said that the balloting had given jurisdiction over the men to the IATSE.

According to McCullough a ruling of the National Labor Board in Washington held that in such elections the majority vote ruled and therefore the IATSE had won the battle in spite of the fact that some members of the IBEW had failed to vote.

"However," continued Mr. McCullough, "the IBEW has a contract with the producers to do all the representing there is and in my opinion the election will not nullify this contract."

Harold Smith of the IATSE said he was not disturbed by this last statement of McCullough's and is now preparing for a show-down with the producers, tentatively scheduled for next week.

Para. 'Meg' Team Pulling Two Ways

Dissension is riding the Paramount unit shooting "Man Who Broke His Heart," with George Somnes and William Cameron Menzies, placed together for the first time, unable to match their ideas on how to take individual scenes.

During the first two days of shooting, it is reported, five out of seven scenes had to be remade because of differences in tempo of the shots over which each director had his say. Al Lewis put the pilots on the carpet yesterday and the production continues with the same directors under the associate producer's strict supervision.

'Beast of Borneo' to Open In San Francisco Strand

Far East Productions' jungle picture, "Beast of Borneo," is set for an indefinite run at the Strand, San Francisco, January 20. The film was made in part in Borneo and features Borneo Joe, 2-year-old orang-utan. The cast includes Mae Stuart, John Preston, Eugene Sigaloff, Doris Brook and native Borneans.

Warner Britisher Leaving

H. Brock Williams, head of writers at Warners' English studios, leaves for New York Saturday and sails January 19.

He is taking with him several stories which have been whipped into shape on this side for production abroad.



Early 'Gallant Lady' Runs Top 'The Bowery'

New York.—Early reports on "Gallant Lady" engagements indicate that this picture is likely to pass "Bowery" figures for Twentieth Century.

In Buffalo the first three days business totaled $7500 against $6500 for "The Bowery." In New Orleans the total for the first three days shows $6300 against $5500 for "The Bowery."

By-law Suggestions Asked From Union Cameramen

Ed Estabrook, general manager of the cameramen's union, has sent copies of his organization's by-laws to each member with the request that any who are dissatisfied with the present set-up send him suggestions for improvement.

Riggs on 'Family Man'

Radio yesterday signed Lynn Riggs to write the script of "Family Man," the Salisbury Field story, which is now planned as the next for Richard Dix. Myles Connolly produces. Picture is scheduled to start the middle of next month.

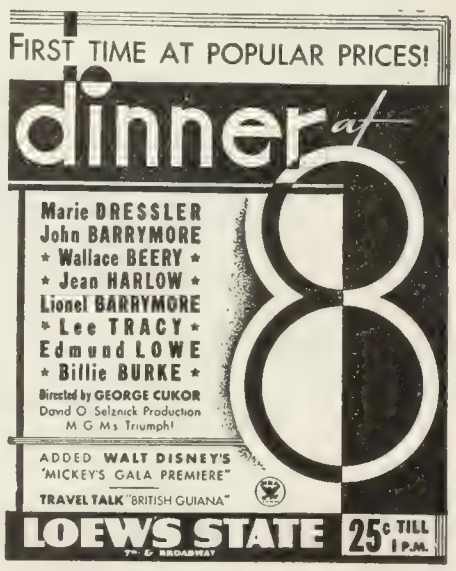
Gargan in Gob Role

Radio yesterday purchased a story titled "Blarney Smith," a gob yarn by Hubert Osborne which Lou Brock will produce.

William Gargan is slated to have the top spot in this picture.

Vitaphone Lays Off

New York.—The Brooklyn Vitaphone studio, turning out Warner Brothers shorts, is so far ahead on production that they will shut down next week to reopen about March 1.



OPEN FORUM

London.

Editor, Hollywood Reporter:

May I take this opportunity of bringing to your notice a leading article in the Hollywood Reporter dated 12th April, referring to the native picture "Samarang."

You state that the lead Ahmang is doing the stuff as only a Malay native built like this one knows how to, etc.

This native Ahmang was in England last week and I accompanied him to a London picture house and saw the picture. During the past few weeks I have seen many press representatives on behalf of Ahmang and pointed out that Ahmang is not a Malay native, furthermore it will interest you to know he is really a British officer, Captain A. V. Cockle, M.C.

I feel sure you will appreciate the fact that Cockle would stand little chance of any further film work if he gets no publicity—not even his name and that a native one.

Perhaps you would like to mention in one of your next publications that Ahmang is a white and furthermore not a Malay native, the powers that be in Hollywood would then be able to find this gentleman should they so desire at any future occasion.

Yours faithfully,
CAPT. E. H. JEFFRIES, M.C.

Hecksher Asks Ten Million From Rockefeller Interests

New York.—The planned removal of Universal to three floors in the Rockefeller Center Building next month is the last straw for the Hecksher Foundation Interests, present Universal landlords at 730 Fifth Avenue.

Hecksher has instituted suit in the New York Supreme Court against the Rockefeller interests for $10,000,000 alleging unfair methods in luring tenants away from Hechsher and other buildings to the Radio City site.

WB Theatre Chief Visits

Joseph Bernhardt, general manager of the Warner Theatres, is accompanying Harry Warner on the boat trip to Hollywood through the Panama Canal. It will be Bernhardt's first trip to this sector as the Warner theatre head although he has held down the post for two years.

Barsha Quits Columbia

After four years with the company as head of the insert department, Leon Barsha is out of Columbia, pulling up stakes when the company could not come to terms with him on a new deal. Hugh McCullom absorbs the department's duties in addition to his production berth.

Ed Martin to Radio

Edwin Martin, recently with Col. Hubbard Robinson of the Warner theatre exploitation and advertising, is due to join Eddy Eckles' publicity department at Radio Monday. The tiny columnist will continue writing his pillar in the Citizen-News.

Kobler Back in Town

A. J. Kobler, publisher of the New York Mirror, has returned to Los Angeles after a visit to the Hearst ranch at San Simeon.

Reviewing the FAN MAGS

MOTION PICTURE
98 pages and cover
COVER DISPLAY.....Lilian Harvey (Fox)

Publicity Space (Approximate)

Paramount	**937 sq. inches**
MGM	**771 sq. inches**
Radio	**417 sq. inches**
United Artists	**325 sq. inches**
Universal	**205 sq. inches**
Warners	**195 sq. inches**
Fox	**164 sq. inches**
Columbia	**110 sq. inches**

Dorothy Donnell Calhoun holds the writing record so far, with four stories in one magazine—Motion Picture for February.

Her stories, all timely, interesting and readable, are "How Can Doug Stay Away from Hollywood?" "Did Lee Tracy 'Insult' Mexico—Or Did That Report Insult Him?" "A Sweep of a Fan—and Sally Rand Came Back" and "The Stars Want Your Advice."

Gladys Hall has two stories, "The Hollywood Follies of 1933," an amusing account of the past cinema year, and "Secrets of the Stars—Norma Shearer."

Cruikshank has a swell yarn on Margaret Sullavan, "Get Close to the Screen's New Sensation"; Dorothy Spensley writes "Why Do Screen Beauties Marry Plain Business Men?" Ruth Biery has an extraordinary story, "Katharine Hepburn Reveals Herself"; Virginia Sinclaire writes "Gary Cooper at Last Finds the Right Girl"; Faith Service has a well written story on Marie Dressler, "How It Feels to Be Hollywood's First Citizen"; Sonia Lee has "'I'm Afraid of Women,' Says George Raft," with Dorothy Manners following with "'I'm Afraid of Love,' Says Richard Cromwell"; and Elza Schallert offers "Why Adrienne and Bruce Risked All for Romance."

HOLLYWOOD
66 pages and cover
COVER DISPLAY.....Norma Shearer (MGM)

Publicity Space (Approximate)

Paramount	**667 sq. inches**
Radio	**616 sq. inches**
Fox	**354 sq. inches**
Universal	**225 sq. inches**
Warners	**130 sq. inches**
MGM	**102 sq. inches**
United Artists	**70 sq. inches**

There is a fascinating story in the February Hollywood called "Going to the Movies in Tahiti." It's by Donald G. Cooley, and is worth reading.

A swell interview in the same magazine is "Art Is the Bunk!" (Rochelle Hudson), by Ben Maddox.

Ruth Biery has two stories, "Gary Falls in Love" and "I'm Through with Love" (Russ Columbo).

Other yarns are "Why George Raft Will Never Marry," by Mary Nye; "She Dares to Be Different" (Katharine Hepburn), by Marcella Burke; "That Ropin' Rogers Kid," by Guy Weadick; "As the Earth Turns" (Jean Muir), by Alyce Curtis; and "You Can't Beat a Girl Like That!" (Margaret Sullavan), by Lee Warwick.

Miriam Hopkins talks to Gladys McVeigh on "Can a Woman Love Two Men at the Same Time?" Sigurd Ericsson writes "Confessions of a Movie Play-Girl" and the fictionization this month is "The Long Lost Father," by Edward R. Sammis.

Clive Brook Up For Julius Caesar Role

Paramount is concluding a deal with Clive Brook to portray the role of Julius Caesar in Cecil B. DeMille's forthcoming production, "Cleopatra," with Claudette Colbert. Brook has been set for the role and the studio is now talking money to the player.

This is the actor's first picture with Paramount since he and the studio decided to call it quits.

Otto Brower Set To Do Radio's 'Sea Girl'

Otto Brower has definitely been set by Radio to direct "Sea Girl," which Shirley Burden will produce. Joel McCrea will have the male lead.

This picture has been on and off for several months. The studio will use the exteriors made by Shackleford and Drumgold, which the two men photographed on their recent voyage to the South Seas.

Warner Trailer Hits

The "Convention City" trailer, first of the new type of ad reel being turned out for Warners by George Bilson, went over to good audience reaction at both the Hollywood and Downtown theatres. The subject consists of three black-outs and laugh titles and scenes from the picture.

MGM Buys Mystery

MGM has purchased L. du Rocher Macpherson's unpublished mystery play, "She Takes the Wheel." No producer has been assigned to the production as yet.

Code Machine Working

(Continued from Page 1)

vides that pending such arbitration there shall be no strikes or lockouts. Early on January 4 Division Administrator Rosenblatt was advised that the motion picture machine operators of Chicago had disagreed with the Exhibitors Association of Chicago and that a strike had been ordered effective at 9 a.m. on January 4.

"Immediate communication with Thomas E. Maloy, representing the motion picture operators, directing his attention to the provisions of the code resulted in withdrawal of the strike order and an agreement to arbitrate immediately.

"The National Recovery Administration has just been advised that on January 10 the arbitration was entirely successful and satisfactory to all parties concerned. The Administration expresses its gratification to Mr. Maloy and to the Chicago Exhibitors Association for their cooperation and entire compliance with the code."

PUBLISHED TODAY!

"LADIES IN WAITING"

By

Rian James

(Third Printing Before Publication)

A Novel of Hollywood
By the Author of . . .

"Love Is a Racket"

"Crooner"

"Parachute Jumper"

"Hat Check Girl"

AN ALFRED H. KING PUBLICATION

Tell The World About Yourself!

The Third Annual WRITER'S NUMBER of The Hollywood Reporter, out March 3rd, is the year's opportunity to list ALL of your work before the eyes of the execs who count . . . It's great to hope that they know all about you . . . but it's better to be sure. The date is MARCH 3rd and the opportunity is . . .

Writer's Number
Hollywood Reporter

CULVER CITY, CALIF.

The Hollywood Reporter

Vol. XIX, No. 2. Price 5c. TODAY'S FILM NEWS TODAY Saturday, January 13, 1934

UNCLE SAM DIGS FOR DIRT

TRADEVIEWS by ROBERT WELSH

•WE happened to have been close to the preparatory work on three pictures within recent months. Somewhat by accident, largely through friendships. And after all these years of a hectic picture experience a great big fact has just come up and hit us between the eyes.

This picture business needs two things more than anything else:

Larger, broader, wider, deeper WASTE BASKETS for stories that should never be started;

And secondly, executives with the courage to throw a story overboard when it begins to develop the type of headaches that could be called "chronic."

•

It is positively appalling—the number of cases, week in and week out, where executives are doggedly driving through on stories on which there isn't one hundred per cent confidence.

Sick stories, wobbly stories, stories that develop their ailments in the first script and the first conference—but which for a variety of reasons are given incubator treatment, wet nursing, and what-not in the faint hope that MAYBE they'll end satisfactorily.

And ninety-nine times out of a hundred they are just as sick the night they are previewed as they were the day the steno put her first sheet of paper in the typewriter.

•

Sometimes the weakling story is kept alive because a director has fallen in love with three or four situations on which he is certain he can show a "fine" touch; or the writer is still in love with the theme even though development has shown it won't work out for entertainment; or the producer is on record with the front office and won't admit he made a mistake.

In any case the result is another two hundred thousand or so thrown down the chute. With everybody concerned with the spending just "hoping" that they might come through at the preview.

So we give you today two needs:

Bigger waste-baskets for stories that should never get past the first draft;

Executives with nerve enough to call everything off when the story begins to creak and groan.

Jesse Lasky's Stand

New York.—The first time that Winnie Sheehan seriously interferes with Jesse Lasky—the latter will walk out of Fox. It is stated definitely here that Lasky's loyalty to S. R. Kent caused him to agree to playing along with Sheehan as boss, but with the stipulation about what would happen at the first interference.

Reeve and Yorke Swap Fox Posts

Winnie Sheehan is going back to a stunt he tried once in the regime of Vic Shapiro and Glen Allvine, and planning an interchange of Fox advertising execs between the east and west.

Under the arrangement Gabe Yorke comes west to handle studio publicity duties, while Arch Reeve goes to New York to the home office advertising post. Expected that Sheehan, as before, will play checkers with the boys every few months.

Jake Wilk to Talk to Agents on Story Deals

New York.—Jake Wilk will arrive in Hollywood Thursday to confer with Warners on the coming season's program, but while there he is also scheduled to address the Agents Association on the question of handling picture story material.

Colman Welcomed Back

Twentieth Century threw the press a party yesterday in the former Pickford bungalow to welcome Ronald Colman, recently returned to Hollywood.

Ted Curtis In Tomorrow

Ted Curtis, sales exec for Eastman Film, arrives here tomorrow from Rochester on his semi-annual visit.

Questionnaire Mailed Every Company For Lowdown On All Salaries, Bonuses, Etc.

Washington.—Uncle Sam has taken the gloves off and is going to find out about this picture business. Disclosure here yesterday of the contents of the questionnaires being mailed in connection with the NRA salary investigation show that he is digging right down to the bottom. The questionnaire is going to producers, distributors and circuit theatres. It is three pages long and minute in detail.

From corporations it wants to know gross receipts, capital investment, cost of supplies and materials, and surplus reserve for the period from 1931 to 1933.

As to individuals, over this same period, it wants group figures on the

(Continued on Page 4)

Expect Protest On Extra's Committee

The code committee to handle the problems of motion picture extras, appointed by Administrator Sol Rosenblatt, is awaiting official notification, now in the mail, before calling its first meeting.

If the notification is received in time the meeting will be held Tuesday in the neutral Regional Labor Board's offices in the Federal building.

It is rumored that at that time some of the names on the committee will be protested by extra groups.

Chevalier Starts Sunday

New York.—Maurice Chevalier, accompanied by his personal manager, Max Ruppa, leaves here tomorrow for Hollywood to begin preparation on his next picture, "Merry Widow," for Irving Thalberg at MGM.

Franklin-Moss Give Offer to Monogram

New York.—Despite conflicting rumors, it may be stated definitely that Harold Franklin and B. S. Moss are tied in on plans for future picture production.

Just now the two are looking around for a means of setting their distribution and are understood to be drafting a proposition for Ray Johnston by which they would buy in on Monogram Pictures. The plan involves increasing of the budgets on Monogram pictures, bringing in of additional producers, and in general aiming at the building of a big producing and releasing organization.

Green and Radio at Parting of the Ways

Howard J. Green, writer-producer, and Radio will part next week.

Green has been with RKO for the past year and has written the screen plays of "Man of Two Worlds," "Morning Glory" and "Success Story" and has produced "So You Won't Sing, Eh?" during that period. His future plans are indefinite.

Cohen Due Today

Harry Cohen gets in by train today from New York after having been away two weeks to attend the funeral of his mother, Mrs. Bella Cohen. Cohen was forced to return by train because of unfavorable flying weather.

'Scandals' in 5th Week

New York.—"Roman Scandals" is going to go over five weeks in Philadelphia, to establish a new-day record for time of run and gross cash taken in at the box office.

Doug Jr. Sails Today

New York.—Sailing on the Ile de France today are Douglas Fairbanks Jr. and Carlos Bavetta, Fox representative in France.

BIG SHAKE-UP LIKELY IN B'WAY FIRST RUN SET-UP

New York. — That tossed-about white elephant, the Seventh Avenue Roxy, has suddenly found itself a prized bone of contention. Propositions galore are being offered the bondholders to take over the theatre, four different definite ones being actually under consideration now.

Likeliest of all is the one A. C. Blumenthal is maneuvering with the

(Continued on Page 2)

Laskys Ask Tax Board for Claim Redeterminations

Washington.—Charging erroneous inclusion for taxation purposes of income earned by two children, Jesse L. Lasky and Bessie, his wife, petitioned the Board of Tax Appeals for redetermination of 1930 tax claims. The sum named by Lasky was $49,476 and by Mrs. Lasky $22,148.

WILLIAM COLLIER, Sr. Leading Character Comedian MANAGEMENT OF SMALL-LANDAU CO.

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher

ROBERT E. WELSH.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.

Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

RAMBLING REPORTER

Surprise note: Ruby Keeler gets more fan mail than any other player on the Warner lot! . . . Lionel Barrymore will do a personal appearance at the Capitol in N. Y. in a coupla weeks —so Edgar Allan Woolf has gone "skittish" again. . . . Kay Francis will be back in town Toosday. . . . Gloria Shea and Bernie Toplitsky are more together again than ever. . . . Hardie Albright owns one of the country's finest Airedale kennels. . . . The nurse who nursed Bill Newberry through his earthquake siege is now playing a nurse in the hospital scenes in "Men in White" at MGM. . . . Lorena Layson is wearing a big sparkler put on her finger by man about town, Jack Norton.

•

Looks like the Ric Cortezes will have that honeymoon any minute—with Lyle Talbot in "Hit Me Again" instead. . . . The Monta Bells are yearning for the bright lights of Broadway. . . . The Bing Crosby blessed-eventing is official. . . . The Warren Williams are off to the dawg-show in Palm Springs with their two wire-haired hounds. . . . The Darryl Zanucks celebrated ten years of wedded bliss yesterday. . . . Georgie Stone, developing host-competition, threw another dinner party at his mansion last night. . . . "Mushy" Callahan will train Dick Barthelmess for the fight scenes in "One Man Woman" —which was called "Shanghai Orchid" a few months ago when it almost went into production.

•

Diana Fitzmaurice, Bubbles Denny, Mrs. Eddie Cline, Irene Selznick, Mrs. Raoul Walsh among those at Nan Howard's luncheon for Joan Bennett yesterday. . . . Nat Goldstone has sent orchids every night for three weeks to Bernice Curland—but one night it was another feller who sat around and looked at the posies! . . . Sam Woods is walking around with his nose naked again. . . . Gloria Swanson, Grace Moore, Herbert Marshall, Gene Markey, Lil Tashman and Eddie Lowe, Adolphe Menjou and Veree Teasdale, Bess Meredyth, Henri de la Falaise, Dorothy Rodgers, Herman Manckiewicz et al, lunching at the Vendome yesterday. . . . We hear that Francis Lederer and Anna May Wong had heart throbs last year—and that they still write warm letters. . . . Dick Blumenthal and Katie Gallian (Fox's latest French importation) are seen practically everywhere together.

New York REVIEWS

"A CHANCE AT HEAVEN"

Radio prod.; director, William Seiter; writers, Vina Delmar, Julien Josephson, Sarah Y. Mason.

Rialto Theatre

Herald-Tribune: The appeal of the story lies in the simplicity of its telling by Mr. Seiter, the director, and also in the unpretentious performances especially by Marian Nixon, as well as Joel McCrea and Ginger Rogers.

News: It is well acted by the principal players, but even if it were brilliantly played, and that it is not, the acting would still not disguise the thinness of the plot and the lack of anything approaching brilliance in the dialogue. Marian Nixon's performance is good characterization and the outstanding achievement of the film.

Times: With the evident hope of appealing to young persons in love, the Rialto is exhibiting an innocuous domestic tangle labeled "Chance at Heaven." It is one of those frail, disarming features in which psychology is considered unimportant. The author and director see to it that the leading characters fall in love and decide to part without much of an excuse in either case.

Journal: The principal surprise in the film is its casting of the feminine leads. It's mild film fare, with the players superior to the story.

American: A well acted program picture in which Marian Nixon steals honors in a not too sympathetic role provides interesting entertainment at the Rialto Theatre with a simple romance that has both appeal and charm. All the players do well with the not too exacting roles allotted them, and Miss Nixon is especially effective.

World-Telegram: The cast is a pleasant one, with Joel McCrea, Ginger Rogers and Marian Nixon playing the featured roles, and helps to make this "Chance at Heaven" much more palatable than it essentially is.

Goldwyn-Lichtman Going On The Spot

New York.—Sam Goldwyn and Al Lichtman have accepted an invitation to appear before the local indie exhib organization and answer questions on percentage bookings and preferential dates. With the gang that makes up the indie group you can put it down in your book they are in for a hot session.

Walter Connolly East For Hurried Vacation

Finishing his role yesterday in "It Happened One Night," Walter Connolly last night hopped a train for a two weeks' vacation in Cincinnati with his mother and two brothers. From there he will probably go to New York to visit his wife, Nedda Harrigan, who opens soon in the Broadway play "Hat, Stick and Gloves."

Durante's Writers Set

Jimmy Durante has signed Jack Harvey and Milton Raison to write the programs for his 26 broadcasts on the Chase and Sanborn hour which begin in April. The writing team wrote the sketches for his last broadcasts.

Rogers in Gargan Lead

Ginger Rogers has been assigned the feminine lead opposite William Gargan in "Blarney Smith," which Lou Brock is producing for Radio. No director has been assigned as yet.

New Orleans Theatre Tiff Up to National NRA Board

Washington.—Senator Robert Wagner, of the National Labor Board, announces that hearings will be held here January 16 on a dispute between Loew's State Theatre, of New Orleans, and local stagehands. This is the first movie industry case since the Hollywood jurisdictional strife to be called before the national body.

Basis of the dispute is that Loew's change from stage shows to straight pictures while the code was being drawn and simultaneous with the expiration of the old union contract, after which they refused to reinstate four stage hands whom the union wants retained in jobs.

Sherman-Radio Deal Off

Radio's discussions with Universal for the loan of Lowell Sherman to direct Irene Dunne in "Age of Innocence" have been dropped. Director will not clear with "Elizabeth and Mary" in time for the picture and is also wanted by Universal to follow his first picture with another as rapidly as possible.

Building Up 'Louisiana'

MGM will form a new comedy trio in its forthcoming production "In Old Louisiana," which George Seitz will direct. The trio consists of Lupe Velez, Nat Pendleton and Ted Healy. May Robson and Jean Parker have already been cast.

Rockett Sets His Next

Al Rockett takes over the producer reins on "Fledglings," at Fox, and Lee Garmes is definitely scheduled to handle the picture as his first directorial assignment. Lew Ayres tops.

Tinling on 'Honeymoon'

James Tinling has been nominated by Sol Wurtzel at Fox to pilot "Three on a Honeymoon" for Fox. Zasu Pitts is set for one of the top spots.

Lloyd's 'Catspaw' Staff Finally Set

Harold Lloyd has completed his staff for the production of his next picture, "Catspaw," at Metropolitan studios.

The staff includes William R. Fraser, general production manager; John L. Murphy, production manager; Gaylord Lloyd, location manager; Rex Bailey, casting director; Sam Taylor, director; Harry Oliver, art director; Joe Reddy, publicity director; Walter Mayo, assistant director; William MacDonald, technical director; Liell Vedder, assistant technical director; Walter Lundeen, cameraman, and Cecil Bardewell, chief electrician.

Big Shakeup Likely

(Continued from Page 1)

backing of Loew's and with N. L. Nathanson and Halsey Stuart also interested.

Back of the proposition is the fact that MGM's lease on the Capitol expires shortly; but of equal importance in the calculations is the temptation of that big seating capacity at the Roxy and what it can do for a picture as compared with the Capitol.

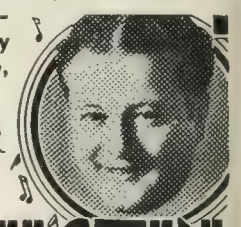
MGM is understood to be seeking an agreement with Warners by which both companies would split their first run product between the Roxy and the Capitol, and in this event the Warner Strand, with only three thousand seating capacity, would be closed and possibly torn down as having outlived its usefulness.

The figuring is that with both MGM and Warners to choose from the Roxy could be assured the choicest of first run product consistently.

The Blumenthal-MGM community of interest seems to have started in the recent deal by which the Blumenthal-Nathanson interests closed for five years for MGM pictures over the Poli circuit. Report also has it that if the Roxy deal goes through the same group will make a deal with the bondholders of the Fox Brooklyn theatre to take that house over.

JIMMY STARR says:

. . . "I figured I had heard about EVERYTHING there was to hear in the line of music, but, like most know-it-alls, I was wrong. You haven't heard anything (and neither have I) until you get a GREAT, BIG LOAD of GENE AUSTIN accompanied by Candy and Coco,



At the CLOVER CLUB

Gene AUSTIN with CANDY and COCO



For Reservations Call CRestview 6576

BRITISH MADE 'I WAS A SPY' WELL LIKED IN NEW YORK

Misses Greatness By Script Weakness

"I WAS A SPY"
(Fox-British-Gaumont)

Directed by.....Victor Saville
Story by.....Martha McKenna
Cast: Herbert Marshall, Conrad Veidt, Madeleine Carroll, Nigel Bruce, Anthony Bushell, Gerald DeMaurier.

New York.—England arrives first in the field of the new cycle of spy stories that are about to hit the screen. And this first picture is good. It's entertaining and it has a cast full of personalities, including a brand new blonde one, Madeleine Carroll, who is something to look upon and to watch. It is just a little sad to report that the picture could have been great IF that old bugaboo of English pictures, a good, tight script with climactic build-ups, hadn't again escaped the producers. It is still a good picture—there's no quibbling on that score—but it is mild where it should be exciting and bland where it should be incisive.

This is the story of Martha Cnockhaert, native and resident of a town in Belgium, occupied by the Germans. She becomes a nurse and then is forced into becoming a spy for Belgium, forced because she was not sure she hated enough to take the risk. In the same hospital is a sub-officer, also a spy for the Allies, and the two of them work together. Martha is finally trapped through the finding of her watch at the scene of the dynamiting of some German supplies. She is saved from death, however, when the sub-officer bargains for her life by confessing to being the brains of the spy system in that sector. That is what it reduces itself to and that is what you remember because the important parts of the story are glossed over both in the writing and the directing. There are three chances for stirring drama in the fact that the girl is at first unwilling to be a spy and then takes desperate chances. In the fact that she is decorated by the German government for her services and heroism when she was the direct cause of the tragedy that proved her courage under fire. And also in the fact that the girl gives up her honor for her country when she never receives the note telling her that a change in plans makes that sacrifice unnecessary. And all these things are treated as mere everyday incidents and trimmings to a spy story. And there is very little development of the love story between the two spies.

However, the acting of Herbert Marshall as the other spy, Conrad Veidt as the German commandant and Nigel Bruce, Gerald DuMaurier and Anthony Bushell in minor roles, is all excellent and as has been said before this Madeleine Carroll is something to make the boys sit up and take notice. Give this picture a break on exploitation and give your customers a chance to appreciate good English pictures.

'Sorrel' Looks Good

New York.—The United Artists home office just received a print of "Sorrel and Son" made in England by British and Dominions, with H. B. Warner starred, and are so tickled they are putting on a healthy rave.

Leonard Will Meg Crawford's Next

Robert Z. Leonard was yesterday assigned to direct the next Joan Crawford picture for MGM, "Latest From Paris," which is scheduled to start in February after the completion of her current vehicle, "Sadie McKee." Allen Rivkin and P. J. Wolfson, after having finished their work on "Operator 13," return to the script of "Latest From Paris" on Monday. Leonard will not become a producer, as previously announced, because of the studio's new policy of having only five producers.

Col. Seeks Roscoe Karns For '20th Century' Role

Columbia is negotiating with Paramount for the loan of Roscoe Karns to portray the role of the press agent in "Twentieth Century" with John Barrymore.

Columbia tested William Frawley, who scored a hit on Broadway, for this role but later swung to Karns.

Borzage Ready to Move

Frank Borzage winds up the additional scenes and retakes on "Men of Tomorrow" at Columbia today. Director now moves over to Universal to start preparations on "Little Man, What Now?" which will have Margaret Sullavan in the lead.

'Born Bad' Overhauled

Twentieth Century is sending "Born to Be Bad" back to the stages for doctoring. Studio decided changes were necessary following a sneak preview early this week.

Picture featured Loretta Young and Cary Grant.

Gropper in Rehearsal

New York.—Milton Gropper starts rehearsals today for "When Ghosts Meet" with a cast including Ernest Truex, Sylvia Field, Brian Donlevey, and the possibility that it will open at the Belasco Theatre.

Ettinger to London

Margaret Ettinger is making arrangements to open a publicity office in London. She has secured Alexander Korda as a client and will leave for London this spring to make plans for the opening of the office.

Pizor Visiting Coast

New York.—William Pizor left for the coast yesterday in connection with plans for Imperial's series of shorts and for feature production. Sam Krellberg also departed yesterday.

London Business Holding Up Well

London.—With "I'm No Angel," "The Bowery," "Lady for a Day" and "Voltaire" getting the cream of the business there are no complaints here for the past week. All four, in addition to "Turkey Time" and "Henry the Eighth," are hold-overs.

Business on "I'm No Angel" is holding up amazingly, "The Bowery" is going great, and Arliss is always good here.

Newcomers for the week are "The Prizefighter and the Lady," called "Every Woman's Man" here, at the Empire; "Bed of Roses" and "Girl Without a Room," at the Plaza; with "Broadway Through a Keyhole" starting Monday at the Tivoli.

Cortez Romance Helped by Talbot

Lyle Talbot gave Ricardo Cortez a break when he volunteered and was given the latter's role in Warners' "Hit Me Again" so that Cortez and his bride, the former Mrs. Christine Lee, could take their postponed honeymoon to Honolulu.

Others in the cast are Joan Blondell, Edward Everett Horton, Claire Dodd and Joan Wheeler.

Changes in Ranks of Radio's Publicity Dept.

Mike Malone and Carroll Young of the Radio publicity department will leave that studio today, while Edwin Martin, Citizen-News columnist, will join Eddy Eckles' staff Monday.

Young goes over to MGM to work for Frank Whitbeck in the advertising department and Malone is taking over his old newspaper job in the east.

Bromley Stays at Radio

Negotiations between Fox and Haworth Bromley, assistant to Frank O'Heron at Radio, for Bromley to take over Phillip Klein's spot as scenario editor have been placed in cold storage. Fox could not offer the exec terms attractive enough to grab him away from Radio.

Capra Pic Finished

Frank Capra yesterday wound up Columbia's "It Happened One Night," establishing a long time schedule for production at the studio. Picture started shooting on November 13, and after being off the stages for several weeks came back to work recently for added scenes.

Wingate Back on Job

Dr. James Wingate, director of studio relations for the Hays office, returned from the east last night and will be back at his desk today.

Joe Breen, who has been pinch-hitting for the doctor, continues on the board of code of morals.

'Thunder' Clicks in Lon.

London.—"Thunder Over Mexico," with plenty of controversial argument going on in the press, is doing nicely at the Marble Arch Pavilion.

Yesterday in New York with HELEN GWYNNE

Of course, the neatest trick of the week was accomplished at the opening of Peggy Fears' show. Some of that California rain found its way east and there was pretty much of a downpour that filled the streets with little puddles. Mme. Jules Brulatour's car couldn't quite make the curb and Mme. Brulatour (Hope Hampton to you) tried and tried, but she just couldn't step over that nassy little puddle and so the gallant chauffeur picked her up, and to the plaudits of the crowd carried her to the car. It was a nice touch of chivalry that just about topped off the evening. . . . You really should have seen Blumey's face that night. He did show up for the opening, whereas Peggy saw his show the closing night and we're afraid there won't be much difference. . . . Tallulah Bankhead, who swears she became the season's success and the best actress in New York just because she was too sick to do "Jezebel," was there and so were the Dick Wallaces with Marion Saportas, Bennett Cerf, George Oppenheimer, Catherine Dale Owen and the Herb Cruikshanks all among those present.

•

Jascha and Florence Heifetz will be in the midst of a concert being given for the benefit of Destitute German Professionals, by the time you read this. We say in the midst of advisedly because the concert is being given in their little shack, the living room of which can hold three hundred people and the hall another three hundred, and at $25 a ticket it's one of the nicest gestures we know of. Heifetz plays the violin, Jose Iturbi the piano and Lawrence Tibbett sings for the occasion. Incidentally, the Heifetzes made no joke out of celebrating New Year's. A select list of invited guests showed up at the appointed hour of 5 a.m. for a string quartet concert. Breakfast was at about 7:30, and after several rounds of black coffee the string quartet went back and played a Debussy numbah that considerably helped the sun to rise in splendor.

•

D. A. Doran lunching with Charles deGrandcourt at the Algonquin and simply jubilant over the grand reports of his wife's health, which is well on its way to being excellent. . . . Jean Dixon and Edith VanCleve, Groucho and Chico Marx, J. C. Nugent, Johnny Weaver, Marc Connelly and Harold Ross, John VanDruten and Denis King, Tommy Mitchell and Richard Wallace, Ernest Truex and Lilian Bond with Geoffrey Wardwell all lunching at the Algonquin, too. Very gay, indeed!

Lupino Struts Her Stuff

Ida Lupino, Paramount's 16-year-old English player, showed her stuff to the studio execs last night in "Double Doors," produced by the Paramount studio stock company.

New Orry-Kelly Asst.

Charlotte Stiber, New York fashion designer, arrives in Hollywood tomorrow and joins Warners as assistant to Orry-Kelly.

NEW O'NEILL PLAY CONFUSING EFFORT ON RELIGIOUS THEME

Ilka Chase Liked; Nothing for Screen

"DAYS WITHOUT END"

The Theatre Guild presents "Days Without End" by Eugene O'Neill; directed by Philip Moeller; settings by Lee Simonson. With Earle Larrimore, Selena Royle, Ilka Chase, Stanley Ridges, Robert Lorraine, Caroline Newcombe, Frederick Forrester, Margaret Swope. At the Henry Miller Theatre.

New York.—Mr. O'Neill here steps forward and presents his tribute to the glory of religion in what he is evidently very pleased to call "a modern miracle play." And for this very modern miracle play Mr. O'Neill chooses to employ a device that must surely have been creaky theatrical effectiveness in the days of ancient Greek drama. However, though the term "modern" is irritating, though his method of telling his story is at times deliberately befuddling, seemingly to lend an atmosphere of great profundity to the proceedings, and although one may quarrel with Mr. O'Neill's religious premises the fact remains that one is still greatly moved by the quiet strength and power of Mr. O'Neill's writing and his expert knowledge of what is good theatre on the stage.

John Loving, brought up as a devout Catholic in the bosom of a devout Catholic family, allows his soul to become possessed by the devil at the age of fifteen when death robs him of the two persons in life whom he loved, his father and mother, despite his faith in the love of God. He finally finds love again (and love is the alpha and omega of religious faith to him) in the girl he marries, but he is still groping his way around to a complete faith in something, never realizing that he is still merely trying to escape from the greatest of all faiths, and denying it in a hundred isms that give no comfort. And the devil that still possesses him drives him into being unfaithful to his wife with his wife's best friend. The knowledge of this adultery almost succeeds in killing the wife, but the miracle occurs when John Loving comes to a complete realization and understanding of himself and again acknowledges the love and mercy of Christ and the wife lives.

The device O'Neill uses this time is that of having the other self of Loving—the devil—walk around in the person of Stanley Ridges, his face a hideous mask of hate and disbelief. All the nasty things that Loving says are spoken by this mask, and while it is sometimes effective it is for the most part a definitely cheap trick particularly in his death writhings at the foot of the Christ when Loving casts Him out forever. The play is further confused for the would-be intellectuals by the fact that half of it is told as a novel that Loving is writing and these two things gave rise to one comment that means approximately as much as the O'Neill method—that the whole thing is "schoolboy Nietzsche." It's a little more than that, however, particularly in the scenes between the wife (Selena Royle) and the other woman (Ilka Chase) and the scenes between husband (Earle Larrimore) and wife and the miracle. It is entirely capably acted and something a little more so by Ilka Chase, whose appearance is too brief.

Can He Take It!

The latest reports on the prize-fighter-actor, Max Baer, is that the youngster woke up the other morning and found another breach of promise suit for $50,000 staring him in the face.

'Left Bank' Slated For Lowell Sherman

"Left Bank," the Elmer Rice stage play, will be Lowell Sherman's second production on his new three picture deal with Universal. Possibility that Rice will be brought out to write the script since "Counsellor at Law," another Rice play, was handled in that manner. Gloria Stuart is tentatively set for the feminine lead. Sherman is now readying "Elizabeth and Mary" and hopes to start shooting on it in about a month.

Falaise To Make Another

Encouraged by the reception given his "Legong" the Marquise de la Falaise is now set to journey to French Indo China for another Technicolor novelty feature. Accompanied by Jimmie Hartnett, and with William H. Greene and Tad Brooks on the cameras, he will be gone for about three months, sailing from Los Angeles on January 22.

'B'way Rainbow' Credits

Owing to erroneous credits received by this publication's reviewer on "Rainbow Over Broadway," Maury Cohen was credited as producer of the picture when George Batcheller is the producer deserving the laurels. Review also went haywire in giving Mae Beatty the bouquets that should have gone to Grace Hays.

Levee-Zanft Can't Agree

M. C. Levee and Major Zanft have been unable to come to an agreement which would have brought the former Fox exec into Levee's agency. Zanft is understood to be discussing other important agency connections, determined to enter that phase of the business.

Mono Assigns Buchanan

Lou Ostrow has assigned Archie Buchanan as production manager on "Manhattan Love Song," which Monogram puts into production by the end of next week. Leonard Fields, who collaborated on the script with David Silverstein, directs.

Leslie Opens Offices

Eli H. Leslie has entered the business management field with offices in the Van Nuys building.

Plan No Salaries For NRA Bodies

New York.—In answering a query of Oklahoma exhibitors regarding the salaries to be paid film people in connection with work on the zoning and clearance boards John C. Flinn, executive secretary of the Code Authority, yesterday replied that it was the NRA policy to perform all duties under the code at a minimum of expense to the three branches of the industry involved, and therefore no provision has been made to pay salaries or fees to any members of these boards with the exception of a paid secretary.

Gordon School Presents 'No Women' Tonight

At the Gordon School Auditorium, 1455 North Laurel, there will be presented tonight the third and closing performance of "No Women," by Granville Forbes Sturgis.

In the cast are Rod Wilson, lead; Linda Martin, ingenue; Henry Williams, character lead, and Isabel Foyer, Ed Orr, Ted Richards, Florence Dekin and Wayne Gordon.

'Golden Gate' Cast Set

Warners have assigned Pat O'Brien, Margaret Lindsay and Bette Davis to the top spots in "The Golden Gate," which Wilhelm Dieterle is tentatively scheduled to direct. Title is the new handle for George Dyer's story, "Fragments," which has been scripted by Eugene Solow and Robert N. Lee.

Malloy-Block Teamed

Doris Malloy and Ralph Block have been teamed by Warners to put the Lajos Zilahy play, "Firebird," into screen play form. Henry Blanke is supervising the work on the play, which was one of the Gilbert Miller productions on Broadway last season.

Walton in 'Trinidad'

Douglas Walton was yesterday handed one of the important supporting roles in "Murder in Trinidad" by Sol Wurtzel, Heather Angel and Nigel Bruce heading the cast. Lewis King directs. Walton was set by J. G. Mayer.

Ready Next 'U' for Stahl

Universal has signed William Hurlbut to write the continuity on Fannie Hurst's "Imitation of Life," which will be John Stahl's next production for the studio. Director will start casting in three weeks, with the subject scheduled to start within a month.

Marlow Signed by Rogers

Charles R. Rogers signed Brian Marlow yesterday to fashion the screen play for "In Conference," a murder mystery by Vera Casperay and Bruce Manning. The Frank and Dunlap office set the deal.

Cline for 'Peck's Bad Boy'

Eddie Cline has been set by Sol Lesser to direct Principal's next feature, "Peck's Bad Boy."

Harry Lachman Named Chairman of Fine Arts

Harry Lachman has been named chairman of the fine arts committee of Beverly Hills. Before entering the motion picture business the present director was a painter. Four examples of his work were purchased by the French government for the Musee de Luxembourg, the national museum of France. For his painting he was decorated with the Legion of Honor.

Rushing Work on Roach 'Babes in Toyland' Tricks

Two crews under the supervision of L. A. French are rushing the stop-motion and miniature material for Hal Roach's "Babes in Toyland" hoping to have the material ready for the start of the dramatic sequences of the production on February 15. Much of the picture is being built as fantasy with metal animals in keeping with the Victor Herbert operetta.

Versatile Picture Folk

There are ways and ways of making a livelihood. Jack Crosby, former caster for Reliance, has opened a liquor shop opposite the United Artists studio and Robert A'Dair, player portraying butler roles in pictures, has opened the Nose-Dive Inn on Vine Street near Santa Monica.

Next Chase Starts Mon.

Hal Roach puts the next Charley Chase comedy into production Monday with Charles Parrott directing. Betty Mack, Harry Bowen and Gertrude Astor have been signed for the cast. Short is untitled.

Set 'Cosmetic' Songs

Ralph Rainger and Leo Robin have been assigned to write the words and music for "Cosmetic," B. P. Schulberg's next production.

Uncle Sam Digs

(Continued from Page 1)

separation of the payroll, and specific information on all drawing over $150 a week. The cash salary per week must be itemized, as well as the filling out of a separate questionnaire telling of all bonuses, commissions, or additional cash compensation in the annual periods, and bonuses paid in the form of bonds, stocks, etc., at the market price on the date deliverable.

It is going to be an auditor's holiday. In addition to the individual salaries and bonuses to be listed, the government wants group salaries recorded by work, so that Uncle Sam and his Congressmen can tell what percentage of the payroll goes to "actors, actresses, directors, executives, supervisors, writers, authors, artists, sculptors, scenic artists and designers, costume designers, sound engineers, cameramen, studio mechanics, laboratory workers, etc."

There's one consolation, that the questionnaire assures everybody that all information supplied will be confidential with the NRA. No time limit is set, but the understanding here is that the NRA expects the questionnaires back within thirty days. While not notaried, the replies must be signed by an executive officer of each company.

M-G-M STUDIOS,
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THE Hollywood REPORTER

Vol. XIX, No. 3. Price 5c. TODAY'S FILM NEWS TODAY Monday, January 15, 1934

GOVERNMENT ON A SPREE

Para. Bills Shaved But Still Opposed

New York.—Although Referee Davis shaved the bills of the Paramount receivers from $296,000 to $208,000, Attorneys Rogers and Zirn, for the creditors, will fight the new amounts anyway when they come up to Federal Judge Bondy for approval.

Adolph Zukor gets his $18,545 in full; Charles Hilles gets $25,000 instead of $30,000; and Root, Clark and Buckner get $100,000 instead of $125,000, under the approved set-up.

'Cavalcade' in G. B. Saves Fox Shirt

New York.—Fox Film Corporation will show an operating profit for the year, as separated from theatre activities.

The surprising result is due to the immense British business on "Cavalcade," which has already grossed over a million.

Lowdown on Figure Paid Mary Pickford

New York.—Contrary to reports, Mary Pickford did not get $10,000 for her appearance at the Paramount here, nor is she collecting anything near that figure on her current engagements.

The New York figure was $6,500 weekly.

Elliott of IATSE Due Here

William Elliott, president of the IATSE, arrives in town Wednesday.

With the IBEW taking over the supervision of much of the work claimed by his organization Elliott will have his hands full during his stay in Hollywood.

Pat Garyn to Produce

New York.—E. H. Kleinert and Pat Garyn have joined forces in an independent production venture with plans to produce in the east. Understood here that Eddie Dowling is interested in the finances. They have purchased a Seth Brown yarn for their first.

Lovelace May Join Fox

Hunter Lovelace expects to go into an important Fox story post, possibly in the eastern spot previously planned for Ray Long, if he can work out the final details of a deal by which he winds up his local agency.

To Cover Many Other Lapses Picture Industry To Be Goat As Result Of Questionnaire

By ROBERT E. WELSH

So Uncle Sam is going digging for dirt. He is sending a questionnaire out that is asking anything and everything of everybody connected with the motion picture industry except possibly the legitimacy of their birth.

Why they're overlooking that last one I don't know.

And why is Uncle Sam snooping?

Because a GOAT is needed for the next six months or so. Headlines must be fed; Congressmen must be given baby rattles; fanatics must have something to grind their teeth over; and nice homebody people must be distracted from economic questions they distrust but know nothing about by giving them something that is part of their very lives.

Why?—Oh, why?—Oh, why?

Has the picture business ever asked anything of the Government—a dollar, a nickel, a dime, or even an inflated dollar?

Has the picture business, like the steamship monopolies, ever gone to the government asking for millions in gifts in the shape of subsidies?

Has the picture business, like the airplane hijackers, insinuated dirt and scandal into an Administration through their pleas for millions in charity?

Has the picture business, like the railroads, the banks, ever walked into Washington with a tin cup in its right hand and a knife in the other that threatened dire results if Uncle Sam didn't unloosen?

Has the picture business, like a hundred American cities, politically corrupt, gone to Capitol Hill asking for millions in pap—just to keep the "folks" happy?

NO!

The picture business PAYS its way; pays it in personal and corporation taxes; pays it in admission tax burdens; pays it in harassing censorship fees; pays it in license fees that run the gamut of the alphabet; pays it in UNDERCOVER handouts to politicians in a multiplicity of ways in a thousand communities.

The picture business PAYS—and PAYS—and PAYS.

And has never asked for a cent.

Then why make us the GOAT? Why spend TAXPAYERS' money printing thousands of questionnaires, more money for payroll workers in Washington to check those reports, still more money for headline-hungry Congressmen to start harrying those reports?

Why?—Oh, why?—Oh, why?

Have they sent a questionnaire out to W. R. Hearst, Roy Howard, Paul Bloch, A. J. Kobler, Henry Ford, Walter Chrysler, to ask what they pay each of their employees and why?

And what do you suppose would be the reply of any of these

(Continued on Page 11)

Headache for MGM on 'Wilderness' Buy

New York.—After paying over $70,000 for "Ah Wilderness," the Eugene O'Neill hit, it looks as though MGM is more or less stuck with it unless they can get George M. Cohan for the lead he is playing on the stage.

And that veteran's demands are merely: first, $250,000 for the part; second, he won't work for any major producer; third, he won't go to Hollywood.

Try and wiggle out of that set-up. After his experience with Paramount, Cohan goes into hysterics when Hollywood is mentioned.

A possible "out" for MGM is in selling the play rights to Krimsky-Cochrane, who would produce a picture version in the east and therefore possibly get Cohan. MGM in turn would guarantee release through its organization of the completed picture.

Phil Rosen Set for Picture With British Government

Cabling the Guaranty Trust Company $6,000 to be held in escrow for Phil Rosen, Joe Rock gets the director to pilot the picture he is making for British Gaumont in London.

Rosen leaves on a ten weeks' trip February 9. William Stephens of the Al Rosen office negotiated the ticket.

Lasky and Son to Rest With Trip to Cuba

Jesse L. Lasky, accompanied by his son, Junior, sailed this morning aboard the Pennsylvania for a two weeks' trip to Havana, returning by train.

The Fox producer is taking a brief vacation before a big production splash. His son is recuperating from an appendix operation.

Cary Grant in Spot Opposite Sylvia Sidney

Cary Grant will be Sylvia Sidney's leading man in "Thirty Day Princess," which B. P. Schulberg produces for Paramount under Marion Gering's direction.

Nat Levine in N. Y.

New York.—Nat Levine of Mascot is devoting two weeks here to lining up his new year's production schedule and his eastern exploitation campaign.

Mannix-Selwyn Travel

Eddie Mannix and Edgar Selwyn leave for New York Wednesday for a brief vacation. Plan to be back in about two weeks.

ROBERT LORD SCREEN PLAY WARNERS' "CONVENTION CITY"

THE Hollywood REPORTER

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Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957
New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the the Post Office at Los Angeles, under the act of March 3, 1879.

THE LOW DOWN

The Jack Gilberts have separated! Saturday Mrs. Gilbert moved to her mother's home, taking the beautiful baby daughter with her. We hear that she will start suit for divorce some time this week, giving incompatibility as the cause.

•

The Screen Actors Guild ball was not only tremendous, but a tremendous success—and a great credit to the many who worked hard to put it over. It was a gay and gorgeous party—and when we left at five a.m. things "were just starting," which gives you a rough idea. The brief ceremonies were simple and sincere—and the show was a knockout. Even a lot of producers and stars who "never go places" turned out for the party to give encouragement to this organization which jolly well deserves it. The high-spot of the evening was the impersonation of the Boswell sisters given by Bing Crosby, Charlie Butterworth and Frank McHugh, in their lavender gowns and bonnets. Somebody should really make a reel of that! Hal LeRoy wowed with his footwork—as he always does; he's sanzational! The singing of Jeanette MacDonald, the hoofing of Jack Boyle and his son, the monkeyshines of Pert Kelton, Jimmy Durante and Ted Healy (with stooges) and Dick Powell's m.c.'ing reaped their share of plaudits. If you missed the party, you missed something.

And before the echoes of the Guild Ball die away someone ought to give a great big orchid to Kenneth Thomson, who to our knowledge has worked with the energy of a stevedore for the past month or more on jobs toward which many actors would run their noses up. But it is all part of the down to earth labor that makes these affairs a success.

•

Georgie Raft and Margie King have busted up again—and it looks final this time. Because the other night Georgie drank the first drink he's ever had in his ife. And Georgie isn't the type to "drown" anything but a beeg sorrow. Just the same—we expect them to be around together any minute—so we're playing safe on predictions.

New York REVIEWS

"IF I WERE FREE"

Radio prod.; director, Elliott Nugent; writers, John Van Druten, Dwight Taylor.

Music Hall

Times: Fairly diverting. Considering the limited possibilities of her role, Miss Dunne does remarkably well. Mr. Brook as Evers has better opportunities and he makes the most of them.

American: The few embarrassing moments of the story are perhaps more than balanced by the good ones, and even more by the fine, finished portrayal of Irene Dunne. The histrionic possibilities, the dramatic depths of this star have not yet been sounded by the plummet of her vehicles.

Herald-Tribune: While the dialogue is bright and the staging handsome, the pattern of the plot construction, and the idea behind it, have by now become somewhat threadbare. The story has a depth and seriousness which make it quite believable. The trouble is, perhaps, it is almost anybody's triangle, and that, added to the screen's pride in its monopoly of such things, makes it hard for the long suffering critic to bear.

Mirror: Neither Miss Dunne nor Brook appear at their best in the conventional vehicle provided them. The scenes are too highly artificial.

News: Little more than mediocre entertainment. The backgrounds are interesting and sometimes lovely. The dialogue brightens up the picture occasionally, but on the whole the conversation is hardly more original than the plot.

Journal: The picture is handsomely mounted. Miss Dunne, who sings snatches of song in her charming voice, gives one of her customarily sincere performances.

Post: Mr. Brook, whatever else you might call him, is hardly a Buddy Rogers. Occasionally the phoniness of the story is relieved by the earnest and appealing performance of Irene Dunne. It is one of the best things she has done on the screen, but even she cannot make a single-handed rescue. The picture has the benefit of able direction and some excellent acting in the secondary roles.

Sun: Unfortunately, the core of the idea is pretty soft, the language is lush and the characterizations are flimsy. The result is that "If I Were Free" is still made up of a lot of old staples. And the present cast, excepting that admirable actor, Henry Stephenson, does little to help matters along, even if it does include Irene Dunne, Clive Brook, Nils Asther and Laura Hope Crews.

Roger Marchetti Acts As Cupid Aid

Roger Marchetti, picture attorney, is understudying Cupid. Two breach of promise suits handled by the lawyer have wound up with the plaintiffs and defendants marrying.

Latest case is that of Donald Cook and Maxine Lewis. Just prior to that, heart-balm action by Betty McMahon, screen player, was dropped when William H. Stevens, Beverly Hills socialite, did the altar-act with her. Marchetti denies he is opening his own marriage license bureau in competition with the one operated by the city.

Ralph Spence Spotted on 'Strictly Dynamite' Yarn

Ralph Spence has temporarily dropped his plans for his trip east to go to work for H. N. Swanson at Radio on the "Strictly Dynamite" screen play. Jimmy Durante stars on loan from MGM. The Small-Landau office set the Spence ticket.

Ed Shubert Renewed

Warners exercised the option on Eddie Shubert's contract for another three months' period. The player has appeared in eight pictures during that time.

Mae Clarke in Demand

Warners have asked MGM for the loan of Mae Clarke for an important spot in the Aline MacMahon starrer, "Fur Coats."

Thalberg Dares Do What Radio Passes

As a result of Irving Thalberg's decision to place Diana Wynyard in the star spot in "Declasse," MGM has inverted its thumbs on loan-out deals for the player.

Strangely enough, Radio at one time recently, before accepting MGM's purchase price for the property, dropped plans for it and canceled its loan-out deal for Miss Wynyard after deciding the story could not be licked. Thalberg is apparently challenging the situation.

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Del Monte

WRITERS' MASS MEETING — TONIGHT —

Nomination and election of writer representatives on the N.R.A. Motion Picture Code will take place at the

WRITERS' CLUB, 6700 SUNSET BOULEVARD
8:30, TONIGHT

Come prepared to vote for your representatives on the

(a) CODE AUTHORITY
(b) AGENTS' COMMITTEE
(c) COMMITTEE OF FIVE WRITERS AND FIVE PRODUCERS ON WRITER - WORKING CONDITIONS

The size of the vote tonight will determine whether this will be considered a valid and representative writer election. Don't endanger the writers' cause by staying away.

A complete ticket will be offered by The Screen Writers' Guild. Non-Guild members, or any other writers, desiring to do so, are invited to make further nominations by ticket or from the floor.

Every effort has been made to preserve impartiality in the machinery of election.

Frank E. Woods is head of the Tellers' Committee.

IMPORTANT—The future of the screen writers will be in the hands of those to be selected tonight.

IF YOU HAVE NOT ALREADY RECEIVED YOUR VOTING CREDENTIALS APPLY TO THE CREDENTIALS COMMITTEE, THE SCREEN WRITERS' GUILD, HOLLYWOOD CENTER - BUILDING, CHEROKEE AVENUE AND HOLLYWOOD BOULEVARD, BEFORE SIX O'CLOCK TONIGHT.

No admission to meeting without authorized credentials.

Proxies provided for accredited writers unable to be present.

DO YOUR PART

(Signed) THE SCREEN WRITERS' GUILD

FOX 'COMING OUT PARTY' POOR YARN WELL DONE

Dee and Director Top the Picture

"COMING OUT PARTY"
Fox

Direction .....John Blystone
Authors..... Becky Gardiner and Gladys Unger
Adaptors.....Gladys Unger and Jesse Lasky Jr.
Photography .....John Seitz
Cast: Frances Dee, Gene Raymond, Alison Skipworth, Nigel Bruce, Harry Green, Gilbert Emory and Marjorie Gateson.

It is unfortunate that a picture as exquisitely presented in all departments as "Coming Out Party" is, should be burdened with a plot that inspires derisive giggles in the audience.

Splendidly acted by a fine cast, a personal triumph for Frances Dee, directed by John Blystone with a grand flavor and zest, the picture is a beautiful, inspired structure resting upon extremely wobbly underpinnings. The preview audience was always about ten jumps ahead of the story and it was vocally dissatisfied with some of the more hackneyed and threadbare formalae which were dragged in.

Frances Dee is the rich little Park Avenue girl in love with a penniless musician, Gene Raymond. Her father is more interested in his yacht than in his daughter, and her mother is so sold on the family-tradition angle that the poor girl, who discovers just before her coming out party that she is going to have a baby, has no one to confide in but Harry Green, the owner of the orchestra in which Raymond plays. During the party, she desperately elopes with a rich young drinking feller, because Gene has at last gotten his chance to go to Europe on a concert tour, and she won't tell him about the baby because of the fear of ruining his career. However, the faithful old butler drags Gene off the boat just in the nick of time and everything comes out all right.

If something in the way of rewriting could be done with the baby sequence the picture would have a very good chance at being a good bet. It was there that the audience began to snicker, and they kept it up. Everything else, as said before, is O.K. Miss Dee does a bright, shining piece of work in this film, and turns in a performance that will impress everybody, no matter how lightly the picture is taken.

Becky Gardiner and Gladys Unger wrote the story, and Miss Unger and Jesse Lasky, Jr. made the best adaptation they could of it. John Seitz photographed beautifully.

It's Miss Dee's picture, and it's too bad the story isn't worthy of her.

Oliver Morosco Hurt

Oliver Morosco was found in a dazed condition and with a bruised chin Sunday morning at Hollywood boulevard and McCadden place. The producer was rushed to the receiving hospital for treatment. He was resting comfortably last night.

Fortunes of War

Only disappointed persons within range of the Screen Actors' ball the other night were a flock of male and female process servers disguised as autograph hounds hoping to plaster Rudy Vallee on behalf of Fay Webb. Rudy was already high-tailing it to Arizona, much to his regret having to bow out as m.c. for the Guild.

Name New Slate to Guide Radio Houses

New York.—M. H. Aylesworth has announced the list of officers and directors who will in the future control and operate the twin Radio City houses.

Headed by Aylesworth as chairman of the board they are: J. R. McDonough, president; W. G. Vanshmus, vice president and comptroller; L. E. Thompson, vice president and acting general manager; Herman Zohbel, treasurer, and William Maillard, secretary. Directors are the above and Webster B. Todd, Joseph O. Brown and F. T. Christy.

Vanshmus and Todd are Rockefeller representatives.

Juicy Offers for Stars on Personal Appearances

Warner, RKO and Marco have offered Jean Harlow, Clara Bow and Lee Tracy juicy deals for personal appearances through Walter Kane of the Weber office.

Each star is being offered $5,000 per week against fifty percent of the gross, with the theatre organizations ready to show them certified records of the last ten weeks' business in the houses to be played.

Three Pictures Up For Next Chinese Offering

Sid Grauman is still in a quandary as to which picture to book into the Chinese Theatre following "Little Women" and expects to reach a decision today.

He is deliberating between the Al Jolson picture "Wonder Bar," Garbo's "Queen Christina" and Connie Bennett's "Moulin Rouge."

Lowell Reports to WB

Helen Lowell, recently signed on a long term deal by Warners, arrived here yesterday from New York and goes into a supporting role in "Fur Coats" today. Miss Lowell has appeared in a number of Broadway productions, but this is her first try at pictures.

Jason Coming West

New York.—Leigh Jason left for the coast Saturday to take up a six weeks' engagement with Hal Roach, after which he will return to New York to produce again for Meyer Davis-Van Beuren, with a Radio release.

W. C. Fields To Solo As Star in Next Para

Erle Kenton has been chosen by Paramount to direct the picture scheduled under the tentative title "You're Telling Me," which has been definitely decided upon as a solo starring vehicle for W. C. Fields.

Following a series of assignments in which he shared comedy honors with others, Fields branches out on his own with the company concluding that he has reached the budding-out stage. William LeBaron supervises the event and has J. P. McEvoy, Paul Jones and Walter DeLeon chopping out the screen play.

British Pics Serious Threat in Canada

New York.—Increasing prospects for British pictures in Canada raise a serious problem for American producers.

Eighty-eight British pictures were released in the Dominion last year, the majority by Regal and Empire Films, both companies controlled by N. L. Nathanson, who also has most of Canada's theatres tied up.

Leslie Howard's Radio Pic To Start Feb. 10

Radio has set the starting date of Somerset Maugham's story "Of Human Bondage," which will star Leslie Howard, for February 10. John Cromwell will direct.

"Stingaree," another big production at that studio, will also get under way on that date. Irene Dunne will have the starring role and William Wellman will direct.

Kane Richmond Returns To Screen With Columbia

Out of pictures for a year after a siege of fever contracted during a film expedition into the Malay states, Kane Richmond is breaking into the game again. Columbia has signed the player for a featured role in "Storm at Midnight," the next Tim McCoy production which Irving Briskin supervises.

Rambeau Off for Florida

Giving pictures the go-by, Marjorie Rambeau left Saturday by boat for Miami, where she will spend a four months' vacation at her home there. Edward Small has her under contract for two more pictures on a four-picture deal.

Praskins Back at 20th

Leonard Praskins returns to the Zanuck fold at Twentieth Century on a one-picture deal to write the screen play for "Head of the Family," a story in preparation for George Arliss. The Small-Landau office represent Praskins.

Jimmy Dunn Broadcasts

Jimmy Dunn has been engaged to head the program on the Shell Oil hour next Monday night. Walter Kane of the Weber office set the engagement.

Yesterday in NEW YORK with HELEN GWYNNE

Having made a lot of notes, we might just as well comment on them —well, on one of them anyway—on account of our sunny disposition is at a low ebb at the moment and it's no fun commenting when you feel perfectly swell about things. For years now we have been hearing all about the bugaboo of censorship and how the picture industry has tried to evade it. Now in its great efforts to keep censorship as far away from it as possible, instead of getting in there and fighting it out for themselves, and not to soil its dainty fingers, it has long delegated that job to a hired group, and that group is not an attacking army but a shield and a shield that's very evidently made out of very pliable steel because the darned thing bends every which way and doesn't move.

•

Well, the picture industry, in the fair State of New York anyway, will shortly have a chance to prove whether or not it is sincere in its desire to rid itself of an irksome, expensive pest that more often than not succeeds in inserting nasty implication rather than eliminating some decent outspokenness. There is a Movie Bill pending before the State Assembly that offers to do away with State Censorship. And the price of this almost priceless elimination is the paying of a state tax of so many dollars per foot instead of license fees fully 50 per cent of which go to pay salaries for a supervision that is not only unwanted but unnecessary. This tax is to be slightly higher than the license fees, but it will be a legitimate revenue for the state that will eventually do some good for the citizens of the state. And not only that, it will actually result in the savings of thousands of dollars to picture companies by making it possible for no cuts to be made in a picture and no expensive retakes will be necessary. And of course the classic example of that kind of expense was "Scarface."

•

And the main reason for all this club of censorship has been that the picture companies themselves were either unwilling or afraid to fight for their own rights. The question of censorship somehow having managed to get itself all bound round by politics and not only that, but the very organization that was formed by and is still being paid for by the picture industry to keep the government clear of its picture-making policies and aims, has allowed itself to go on record with the statement that it doesn't understand how the government has allowed the industry to continue on its own for so long and practically begs for political guidance. As pretty a picture of patriotism as we have heard in a long time. Well, it's still up to the picture industry. Given its support, verbally and actively, the Movie Bill that comes up shortly can be pushed through. It is a fair and equitable bill that will do credit to both the state and the industry—and that's a brand of patriotism that the picture business can afford to subscribe to and buy.

"LET'S FALL IN LOVE"

COLUMBIA

FELIX YOUNG

Associate

Producer



DAVID BURTON

DIRECTOR

"LET'S FALL IN LOVE"

COLUMBIA

"LET'S FALL IN LOVE"

COLUMBIA



GREGORY RATOFF

HERBERT FIELDS

WROTE THE ORIGINAL STORY
AND SCREEN PLAY

—o—

ANN SOTHERN

"LET'S FALL IN LOVE"

COLUMBIA

"LET'S FALL IN LOVE"

COLUMBIA

HAROLD ARLEN

and

TED KOEHLER

WROTE THE MUSICAL SCORE

CONGRATULATIONS TO

FELIX YOUNG, DAVID BURTON

and

THE ENTIRE CAST

AD SCHULBERG - CHARLES KENNETH FELDMAN, Inc.
and NOLL GURNEY

"LET'S FALL IN LOVE"

COLUMBIA

UP-TO-THE-MINUTE CASTING NEWS

Henry Armetta signed through J. G. Mayer for "Viva Villa," MGM.

Albert Conti set by Menifee I. Johnstone in "Rip Tide," MGM.

Renee Whitney and **Lorina Layson** into "Merry Wives of Reno" at Warners.

Harry Holman and **Robert Gregg** added to "Wonder Bar" at Warners.

Clara Blandick into "Sonata," Columbia, through Walter Kane of the Weber office.

Matt Briggs for a featured role in "Hot Air," Warners. Leo Morrison did it.

Frank Conroy for "Upperworld," Warners, through Leo Morrison.

Greta Meyer for "All Men Are Enemies," Al Rockett's Fox picture. William Otto of the William S. Gill office set the deal.

Mary Kornman, Jane Keckley and **Aggie Herring** set through Lichtig and Englander for Chesterfield's "Understanding Heart."

Cornelius Keefe signed for "Three on a Honeymoon," Fox. Deal handled by Lichtig and Englander.

Dorothy Granger has been set by J. G. Mayer for two short subject assignments. Goes into "Mixed Nuts" at Roach and "Ladies Pet," Gillstrom-Paramount.

Fred Malatesta swings from "Masquerade" at Fox to a featured assignment in "Rip Tide," MGM. J. G. Mayer did it.

Sarah Edwards signed through Ivan Kahn for "Hit Me Again," Warners.

Lenita Lane into "Disillusion," Fox, set by Ivan Kahn.

Eddie Nugent engaged by Paramount for a featured role in "Come on Marines." William Stephens of the Al Rosen office negotiated.

Paul Ellis added to the cast of Warners' Spanish picture, "The Fortune Teller."

Edwards on Tour

New York.—Sol Edwards, assistant sales manager for Educational Pictures, is on a tour of the Fox exchanges in the middle west. He will cover Cleveland, Cincinnati, Indianapolis, St. Louis, Kansas City, Omaha, Des Moines, Minneapolis and Chicago.

Barclay Option Lifted

Hal Roach notifed Don Barclay Saturday that the comedian's option has been exercised and the player continues with the MGM short subjects producer for another year on a deal negotiated through Small-Landau.

Alex Gray in Educ. Short

New York.—Educational has signed Alexander Gray, musical comedy star, for a two-reel short, "Trav'ling the Road."

Carpentier Tries Again

Paris.—Georges Carpentier is making a picture here for Gaumont.

Mitzi Green Grows Up in Next Radio

Mitzi Green was definitely set Saturday by Radio for a featured role in "Finishing School" to be co-directed by Wanda Tuchock and George Nicholls.

This marks Mitzi Green's first picture in over a year and also the first in which she plays the role of a more matured girl than in her previous work.

Esther Ralston To Do 'Sadie McKee' Role

Esther Ralston has been assigned a featured role in the Joan Crawford picture "Sadie McKee" as the first job on that lot since she signed a term contract with MGM three months ago.

No male lead has definitely been set, although Arthur Jarrett still has the inside track and it is expected that the official okay will be given any day now. Clarence Brown will direct.

Richard Dix Anxious To Do 'Family Man' Next

Radio may switch Richard Dix's next starring vehicle from "Crime Doctor" to the Salisbury Fields story "Family Man," which was originally scheduled to be a Clive Brook yarn.

Dix is trying to persuade Radio to let him do it next and then do "Crime Doctor" as his second vehice.

Screen Writers' Guild Get Set For Election Tonight

The Screen Writers' Guild is making final arrangements for the NRA code election for representatives tonight. The officers expect a good representation of writers, either in person or by proxy. Several prominent non-Guild members have asked for proxies.

VARIETY says:

Gene Austin, aided by Candy and Coco, panicked the mob at his Clover Club opening. Chanted eight hours straight. . . . The panic continues nightly at the

CLOVER CLUB



Gene AUSTIN with CANDY and COCO



For Reservations Call CRestview 6576

Kelton's Black Eye Breaks Into Print

Radio disclosed Saturday that the black eye sported by Pert Kelton during the making of "So You Won't Sing, Eh?" was the work of a make-up artist who painted it about the Kelton orb for purposes of story.

The ringer, glimpsed one day as Miss Kelton was at lunch at the Radio commissary, has resulted in a raft of publicity through the nation's news columns and fan magazines, all of the speculative sort. Player was personally embarrassed by the incident, but Radio reaped a harvest of pre-release exploitation on the picture as a result.

Nicholls Back from N. Y.

George Nicholls returned from New York yesterday, having photographed the required exteriors for "Finishing School," which he will co-direct with Wanda Tuchock for Radio.

'Johnny Mack' Up at Fox

Fox is closing negotiations with Johnny Mack Brown for a featured assignment in "Three on a Honeymoon." Zasus Pitts is also set for a top spot. Sol Wurtzel makes the picture.

Hollywood Headquarters for AUTOMOTIVE SERVICE

MULLER BROS.

6380 SUNSET BOULEVARD

Phone GRanite 4111

Large Membership Claimed by Union

New York.—The secretary of the newly formed Theatre and Amusement Employes' Union, Local 113, claims more than 2000 workers already have been enrolled.

Two mass meetings were held last week in furtherance of American Federation of Labor plans thoroughly to organize white collar and other workers in the amusement industry, the campaign starting in the east. Another meeting will be held this week.

One of the chief objects of the organization as held out to prospective members is securing a scale higher than that incorporated in the NRA code for this class of workers.

I'LL BET $100,000

TAKE ALL OR PART!

$100,000 against $2,045 that you don't die this year.

Furthermore I'll guarantee the same bet for the next 20 years, and if you haven't won by then I'll **refund all your money.**

This is for age 35; other ages vary. Using the world's best life insurance companies.

ALBERT ESCHNER

220 Taft Bldg. GR-1721

GILBERT ROLAND

(ARRIVING FROM EUROPE)

JANUARY 20th

DEMMY LAMSON

MANAGER

OX 8019 OX 7261

Dud Nichols Given New Ticket at Fox

His two-year contract expiring, Dudley Nichols has been awarded a new deal with Fox on a group picture arrangement. Writer, regarded as one of the company's aces, foregoes his usual weekly pay check in preference to a lump sum per picture deal with Sol Wurtzel giving him a sizable tilt over his old contract.

First of his picture deals is on a loanout to Jesse Lasky to write the screen play for "Grand Canary."

Kay Francis Returns, With 'The Key' Likely Her Next

Kay Francis returned to town Saturday on the Chief from her month's vacation in New York. Miss Francis will probably have "The Key" as her next Warner vehicle. She is already set for the role of Josephine in "Napoleon," with Edward G. Robinson, but the picture will not get under way until Frank Borzage, slated to direct, has finished "Little Man, What Now?" for Universal.

Raft To Take Vacation After 'Nick the Greek'

George Raft will make one picture, "Nick the Greek," for Charles R. Rogers on completion of "Trumpet Blows" for Paramount and will then hop off for Europe, accompanied by his bodyguard, Mac Grey.

The player has obtained a three months' vacation from the studio at that time.

Jones-McNutt to Do Own

Grover Jones and William Slavens McNutt are fninishing up on the script of "Fifty-two Weeks for Fleurette," the Claudette Colbert picture which Louis D. Lighton is supervising, and will now start preparation on the second picture for their own production unit titled "The Son Comes Up." Production will get under way in about five weeks, with Richard Arlen in the top spot.

Angel on Wurtzel's List

Exercising its option on Heather Angel for another year, Fox has notified its bookkeeping department to make out the British import's first salary check on the extended ticket against the Sol Wurtzel picture "Murder in Trinidad."

Jason and Burton Tagged

Radio Saturday signed Will Jason and Val Burton, song writing team, to write the music for the next Wheeler and Woolsey feature comedy, "Frat Heads." Ben Holmes and Eddie Kaufman are scripting, with Louis Brock set to direct.

Hugh Herbert Renewed

Warners cut a coupon off the contract held by Hugh Herbert and the comedian remains with the company for another six months. His deal was set by Bren-Orsatti.

Gloria Shea in 'U' Short

Warren Doane signed Gloria Shea Saturday for the role opposite Sterling Halloway in an untitled short subject he is making for Universal. Walter Kane of the Weber office negotiated.

GOVERNMENT ON A SPREE

(Continued from Page 1)

gentlemen to the impertinence, the crass insolence of such a questionnaire?

•

Let's look at it from another angle.

Certainly there are many of us employees in the picture business who would be tickled to hear the exact figures on what THE FELLOW ABOVE US gets.

That's human nature.

Certainly there are a hundred thousand picture stockholders —just as there are a million bank depositors, foreign loan holders, and what not—who will delight in seeing anybody at all pilloried in a headline for having made money.

But when you finish with the delight of taking the cream off the milk—what have you left?

Huh?

Just supposing that the replies to the questionnaires showed that Greta Garbo made a million dollars last year. Is there a stockholder of MGM in this wide, broad country who would take it on his personal shoulders to FIRE Greta Garbo tomorrow?

Suppose the questionnaire showed a figure beyond the dreams of a District of Columbia civil service worker for Irving Thalberg's annual check?

Would you, or I, or anyone with a smattering of business sense, let Irving Thalberg get away from our organization?

Suppose—and keep on "supposing" until you fold up in dreams—and you can't get anything but ridiculous suppositions that can't stand up on reason except with the statement:

The public has to get some pap to keep its eyes the right way. Congressmen need something about which to make speeches. Moving pictures are the heart of American life. Let's use the movies.

•

May we be pardoned for striking what may seem like a childish note in this ten-point column?

Why hasn't the questionnaire asked what salary Louis B. Mayer pays his valet?—or what allowance Sam Goldwyn gives his wife for clothes and house expenses?

There's just as much logic and just as much reason.

Come out in the open and be frank, gentlemen of the Brain Trust. If this Government only recognized Russia because it was already prepared to go further than Russia in the snooping and prying and sniffing into private business—why not say so?

Why make the picture business the medium of another "Noble Experiment"—after the manner in which the American voter has shown what he thinks of "noble experiments"?

•

It is our firm conviction that the picture industry can ignore every single one of these questionnaires.

Why?

Because, first of all, the only department of government that is entitled to these figures receives them now with due diligence—the income tax department.

Second, because when the income tax was first inflicted on the American public a great play was made of the solemn promise that all figures presented WOULD BE ABSOLUTELY CONFIDENTIAL.

That was a covenant with the American people which the United States Government has flagrantly violated.

And, lastly, because the Government hasn't—in the case of the motion picture industry which has neither asked, nor hinted, nor hoped for any Government help in its troubles—a SINGLE, SOLITARY SHRED OF LEGAL RIGHT to go before the Supreme Court of the United States and force anyone to answer these questionnaires.

Thank God for the Supreme Court!

Keaton and Weil Take Tiff to Court

Alleging breach of contract, Jesse Weil, publicity man, filed suit Saturday against Buster Keaton for $104,000, according to Gordon Levoy, Weil's attorney.

Weil charges he held a six-picture contract with Keaton when the comedian signed with Educational through Leo Morrison. Agent, when informed of the action, claimed Educational looked over the Weil contract and decided it was not exclusive.

Ates in Court Scrap Over N. O. Gambling Debt

Municipal Court Judge Arthur Crum set aside Saturday the default judgment against Rosco Ates in the suit brought by A. L. Pillsbury for $225. Action was on the motion of Ates' attorney, Roger Marchetti.

When the case comes to trial it will be one of the rare instances of a suit tried under the laws of another state. Ates, who is alleged to have borrowed the money from Pillsbury while shooting crap with the plaintiff in New Orleans, will contend that the debt falls under the head of gambling and is illegal in the southern metropolis.

Two New Pics Start At Paramount Today

Paramount placed two pictures into work today, the Bing Crosby picture, "We're Not Dressing," with Carole Lombard playing the feminine lead opposite him, and Norman Taurog directing, and the next George Raft vehicle, "Trumpet Blows," with Frances Drake playing the feminine lead and Stephen Roberts directing.

Arline Judge and Hubby Back From New York

Wesley Ruggles and wife, Arline Judge, returned to Hollywood last night from a short visit to New York. Ruggles will direct "Yonder Lies Jericho" as his next assignment for Paramount and Miss Judge will go in a featured spot in "The Firebrand" as her next job for Twentieth Century.

Mono. Reopens Wed.

Monogram will awake from its month's siesta Wednesday when W. T. Lackey puts "The Loud Speaker" into production with Ray Walker in the lead and Joseph Santley directing. This will be the first of four productions to be made by the plant in as many weeks.

Bill Frawley Not Tested

While William Frawley has been considered and still is under consideration for the press agent role in "Twentieth Century" at Columbia, he has never been tested for the spot. Frawley is now under contract to Paramount.

Barnett in Hoffman Pic

M. H. Hoffman has signed Vince Barnett for the comedy lead in "Take the Witness," Liberty's next production. Leo Morrison set the ticket.

Universal Creates a New Comedy Team *for* Your Box Office

For years Mr. Horton and Miss Oliver have 'stolen the show' from the foremost stars of stage and screen. Together they make a starring team without an equal. The funniest situation comedy in years has been wisely chosen to introduce them.

Another hit! — and plenty more where this came from — Universal. Play this early!







a UNIVERSAL PICTURE

CARL LAEMMLE presents

Edward Everett Horton and Edna May Oliver in

Story by Ebba Havez Dale Van Every

"The POOR RICH"

with LEILA HYAMS, ANDY DEVINE, UNA O'CONNOR, JOHN MILJAN
THELMA TODD and GRANT MITCHELL

Directed by EDWARD SEDGWICK

Produced by CARL LAEMMLE, JR.

THE Hollywood REPORTER

Vol. XIX, No. 4. Price 5c. TODAY'S FILM NEWS TODAY Tuesday, January 16, 1934

GERMAN FILMS IN CHAINS

TRADEVIEWS by ROBERT WELSH

•IF this industry is wondering why it has been exclusively selected for a national prying and snooping siege, the question can be answered very easily.

First of all, we brought it on ourselves in the preliminary code proceedings at Washington.

When the New York executives thought they had a corner on "influence" they shoved through a plank for a curb on excessive players' salaries.

And yipped with glee.

When the whirlwind was at its height someone started pointing a finger at the executives, and asking about excessive desk salaries, duplicated salaries in a multiplicity of corporations, relatives' pension lists, and what-not.

And we are reaping the whirlwind.

Because the backbiting was so delightful no one recalled the whole thing was none of Washington's business.

•

But there is another reason, equally important. More legislative moves are a result of loose "out of hours" talk by those to be ultimately affected than is generally realized.

And it is a disease of this business to be always ready to shoot a barb at the other fellow's alleged incompetence or his excessive earnings.

The director who pulls every wire to get his girl friend, his brother-in-law, his massager, on the studio payroll is the loudest in the raucous laughter at the owner of the company who, with millions of his own money invested, dares to give a job to a relative.

There are other examples. You don't need our pointing them out—they're all too common. You know yourselves how a picture conversation never needs its second breath before it becomes a knocking session.

It's our indoor sport, and our outdoor vocation.

We are told the boys did quite a bit of this gabbing in the long weary hotel lobby hours in Washington. To very willing ears. To wily Washingtonians who have been playing the game of listening to industrial Babbits for years.

We fed them.

Now we have to take the punishment.

Exhibitors Set Date

New York.—March 10 has been set as the tentative date for convening in Hollywood this year's national convention of the MPTOA.

Zanft Reported Due To Open Agency

Major John Zanft, former head of Fox theatres, who arrived on the West Coast recently for the purpose of associating himself with an established agency, is reported to be making plans to go into the business as a "lone wolf."

Zanft had deals on with M. C. Levee and Phil Berg, but neither of the agencies could see his terms.

Bernard Garber, Young Writer, Auto Fatality

Bernard Garber, nephew of David Garber, Charles Rogers' art director, was instantly killed early yesterday morning just outside of Gallup, New Mexico, when a bursting tire overturned his car.

Garber, a popular figure among the younger writers, was journeying east in response to nibbles by the Theatre Guild on a play which he had written in collaboration with Michael Simmons.

Add to Extras Group

New York—Code Authority appointed J. Buckley Russell and P. M. Friedman, the latter Fox casting director, as additional members of the committee on extras.

Hecht Sets MGM Deal

New York.—Ben Hecht has set his signature to the deal to do "Prisoner of Zenda" for MGM.

Nazis Now Ready For Action On Long Forecast Rules To Govern All Phases Of Pictures

Berlin.—The Nazis are now ready to swing into action on the picture industry. All the various rules and regulations hinted at in recent months, some of them in operation by unwritten law, have been collated and under a control set up in the Film Chamber will now go into immediate effect.

Reporting to their superiors at Washington yesterday the United States Department of Commerce at Berlin tells of the complete reorganization of the German picture industry which the Government now puts into action.

If American picture people feel that the NRA is stepping into their busi-

(Continued on Page 9)

Mike Boylan Lands Fox Story Post

With the signing yesterday of Malcolm Stuart Boylan as story editor filling the spot vacated by Phillip Klein, Fox has straightened out its story department set-up. Julian Johnson is the head of the story department. Ray Long remains at the local plant on a special assignment.

Cotton Warburton Starts Film Career As Cutter

Irvine "Cotton" Warburton, the University of Southern California's All-American quarterback, yesterday, started working at a part time job on the Warner lot. He was assigned to learn the cutting end of the business.

Show Contracts On Pickford P. A. Deals

Contradicting reports from New York that the lowdown on Mary Pickford's personal appearance salary was $6500 a week, N. A. McKay, executive for Miss Pickford, yesterday allowed a Reporter representative to examine the actual contracts for her appearances to date.

Miss Pickford's Paramount, New York, contract called for $12,500 for the week and fifty-fifty over $60,000; the Chicago deal, $10,000, splitting over $50,000, with this run showing a few thousand to split; and the current Metropolitan deal in Boston, $10,000, with the split figure $50,000.

Under the deals the star has the privilege of okaying the picture that will play with her appearance; while the theatre companies also stand all additional salaries in the playlet cast.

Cummings Price $30,000

Just a gentle idea of what Benn Levy thinks of his wife, Constance Cummings, is apparent in his counseling the player to ask $30,000 per picture on a free-lance basis. Her Twentieth Century deal, a twenty-four week ticket, expires January 20, with no option stipulated.

Para. Adds Color Cartoon

New York.—Paramount is the latest to add a color cartoon series to its list, with Max Fleischer, producer of the organization's cartoons for years, slated to make the subject. The series will be known as "Color Classics."

Shearer Temporarily Out

Norma Shearer has been ill for the past few days and MGM is shooting around her in her picture, "Rip Tide." The star is expected to return in a day or two to resume work.

SEEK FORECLOSURE FOR 4 PARA BROOKLYN HOUSES

New York.—Still another chapter is going to be written in untangling the maze of Paramount's affairs. The Manufacturers' Trust Company, as trustee of $9,250,000 of bonds of the bankrupt Allied Owners Corp., has asked the court for permission to foreclose on four Brooklyn theatres, the Paramount, Pitkin, Kings, Valencia, and one in Alabama.

These houses were built by Allied Owners for Paramount, but the latter

(Continued on Page 11)

Doran Denies RKO Rumor

New York.—D. A. Doran today denied having had any talks with Radio regarding the post of eastern story editor and says there is no truth at all to the rumors.

'Roberta' Price Scares RKO

Radio is hot on negotiations with Max Gordon for the purchase of "Roberta" but can't make up its mind to shelling out $75,000, the asked price.

HARRY LACHMAN directing with Thornton Freeland George White's 'Scandals'

THE Hollywood REPORTER

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Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957
New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

RAMBLING REPORTER

Sidney Fox expects to file her divorce papers against Charlie Beahan in a week or so—remaining here for film work. . . . The theatre lobby was full of movie execs who looked mad because they didn't have Francis Lederer under contract, when "Autumn Crocus" opened Sunday night. . . Joan Crawford, Franchot Tone, Sylvia Sidney, B. P. Schulberg, the Jack Morgans, the J. Walter Rubins, Gloria Swanson, Count Carpegna, Countess di Frasso, Lyle Talbot among those who raved about Lederer. . . . A publicity man at Warners is much on the spot for something that a fellow three thousand miles away is responsible for! . . . Bernice Curland has accepted Nat Goldstone—and gets her engagement ring next week!

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Hugh Herbert did his ventriloquist act so well in a restaurant the other day that Guy Kibbee, across the room, almost got his face slapped by a waitress! . . . Fashion note: Ted Healey showed up for work yesterday in a yellow sweater, a bright blue tie, a brown coat, cream colored trousers and a purple hanky! . . . Bebe Daniels gave a triple-birthday party Sunday night for lotsa people. . . . Harmon O. Nelson, who came here to spend Xmas with Bette Davis, is still here. . . Kay Francis, back in town, denies those rumors that her husband, Ken MacKenna, didn't know about their separation until he read it—she says they talked it over for days before deciding together to make the announcement through the studio—which they did.

Warren William has just gotten a patent for the new kind of dog-house that he's invented—and he's in a dither. . . . The Ric Cortezes are off to Del Monte for a week. . . . . If Alice Faye didn't flee with Rudy Vallee—she's better come forth and say so—because everybody thinks she did! . . . The football game Sunday got all the stay-up-laters from the night before—and then some! . . . Chaplin, Goddard, Parsons, Vidor, Velez and Weissmuller among those there—you guess the front names! . . . We hear Tallulah Bankhead is about to toss the play-scripts overboard and come back here any minute. . . And Marjorie Moss Goulding is terribly and dangerously ill—she's at the Waldorf—please write. . . . Clarence Winchester, from far-off London, asks us to thank the many friends here who remembered him at New Year's.

WRITERS WRANGLE BUT ELECTION SAILS THROUGH

Non-Guild Faction Puts Up Argument

At a meeting of which six of some two hundred writers were non-Guild members, leaders of the Screen Writers' Guild put on a battle among themselves which repaid the non-member contingent for their trouble in putting in an appearance.

But when the votes were counted, the non-guild members had been put in their place—the election being carried entirely by the Guild's own slate. John Howard Lawson was elected to the code authority. Ernest Pascal and Wells Root were set in for the Agency Committee; and the nine suggested for Deputy Administrator Rosenblatt's selection of five for the writer-producer board (5-5 committee) were Oliver H. P. Garrett, Rupert Hughes, Ralph Block, John F. Natteford, Seton I. Miller, Gladys Lehman, Samuel K. Ornitz, John Emerson and James Gleason.

The early battle was on the objective of the meeting, called for the purpose of getting every film writer in Hollywood to elect eleven members to three code boards, giving the impression that the Guild was controlling the situation as regards writer affairs. John Emerson precipitated the argument, declaring that the slate of nominees selected by the Guild element did not include a non-Guilder and would, he maintained, give Deputy Administrator Rosenblatt the impression that the writer organization was attempting to force him to accept Guild members to the exclusion of the minority of non-Guilders.

Opposed to his point of view was Oliver H. P. Garrett. He declared the fact that the Guild included ninety per cent of the Hollywood writers would make the contested impression inevitable anyway. Richard Schayer, however, sprang to support Emerson and demanded that Waldemar Young, a non-member and a factor in the rival Academy, be placed on the Guild's own slate. Eddie Eliscu joined in with the motion that in place of the eight previously planned for selection from fourteen writers nominated the number be enlarged to include a ninth writer, leaving it to the meeting to do the electing of Young.

As the bone of contention, Young demanded to have his name withdrawn, but was over-ridden despite his apparent feeling of being used as a helpless pawn.

Another highlight of the meeting came in a vicious slam by Samuel K. Ornitz against agents during the nominations for the agents' committee.

Block carried 132 proxies, fifty of non-members and voted them at his own discretion as a result of the Emerson-Garrett encounter. The proxies evidently carried the election.

Junior Cracks

When Eddie Buzzell protested that parlor plays were out of his line and that he didn't believe he could handle the direction of "Bachelor Wife" as he would wish to, Junior Laemmle remarked, "Okay, we'll send you to Mrs. Ward's finishing school for two weeks."

Helen Westley Returns To N.Y. For Guild Play

Helen Westley, actress member of the New York Theatre Guild, will finish her role in "House of Rothschild" this week and departs next Monday for New York, where she will immediately start rehearsals for the Theatre Guild's next production, "Thou Shalt Not Die." This is John Wexley's play based upon the Scottsboro case.

Miss Westley's first trip to Hollywood has kept her here four months, in which time she has worked in "Moulin Rouge" for Twentieth and "Strange Holiday" for Paramount, and the "Rothschild" picture also for Twentieth Century.

Col. Comes Out of Lull

Two features and one short, the first new subjects since December 20, start at Columbia today, bringing the studio out of its recent lull. David Burton directs "Sisters Under the Skin," which formerly was titled "Sonata," and C. C. Coleman puts "Storm at Midnight" before the cameras. Jules White directs the short, "Playful Husbands."

Lehman Repeats at Para.

Gladys Lehman has been assigned to write the screen play of "Lovers in Quarantine" for Paramount. No cast or director set as yet. Miss Lehman recently completed the script of "Strange Holiday" in collaboration with Maxwell Anderson.

Berkeley's First as Megger

Busby Berkeley's first picture as a full director will be "Dames," an original by Robert Lord. Ruby Keeler and Dick Powell have the top spots in the feature, which will have music created by Warren and Dubin.

Hellman to Schulberg

Sam Hellman, finishing the dialogue job on "Murder in the Vanities," swings over to the B. P. Schulberg unit to handle a similar assignment on "Little Miss Marker," working with William Lippman.

Universal Buys 'Fanny'

Universal yesterday closed a deal with Marcel Pagnol for the purchase of "Fanny," his latest play, produced in France. William Wyler will direct it under the supervision of Henry Henigson.

'Trigger' to 'Spitfire'

Radio has changed the title of the latest Katharine Hepburn starring vehicle from "Trigger" to "Spitfire."

LaRue-Patrick In Leads For Hoffman

Borrowing Jack LaRue and Gail Patrick from Paramount, M. H. Hoffman has rounded out his cast for "Take the Stand," which Phil Rosen places into production for Liberty Friday at Talisman studios.

Russell Hopton, Paul Hurst, Berton Churchill, Charles Wilson, Vince Barnett, Leslie Fenton, Bradley Page, De Witt Jennings, Jason Robards, Sheila Terry, Arnold Gray, Lew Kelly, Richard Tucker and Bryant Washburn complete the line-up. Albert deMond contributes the screen play, Harry Neumann handles the camera.

Wanger Plans Second For Jeanette MacDonald

Walter Wanger has assigned Salka Viertel to script an untitled original story for Jeanette MacDonald at MGM.

Producer already has one MacDonald subject on his schedule, "Duchess of Delmonico's," which starts Jan. 29.

Para. Seeks Jean Parker

Paramount is trying to borrow Jean Parker from MGM for the feminine lead in "Honor Bright," which Louis D. Lighton is supervising. The screen play is being written by Austin Parker and Sylvia Thalberg.

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HOLLYWOOD

'SORRELL AND SON' WELL MADE BUT STORY HAS AGED

H. B. Warner Liked In New British Pic

"SORRELL AND SON"
British and Dominions-United Artists
Direction .....Jack Raymond
Based on novel by....Warwick Deeping
Screen Play.....Lydia Hayward
Photography .....Cyril Bristow
Cast: H. B. Warner, Peter Penrose, Hugh Williams, Winifred Shotter, Margot Graham, Donald Calthrop, Wally Patch, Evelyn Roberts, Hope Davy, Louis Heywood, Ruby Miller.

New York.—A British talking remake, evidently produced by them in the fond hope that this particular story has now become a classic that cannot fail and that it is about time that the English got busy and paid picture tribute to an English story and author. So be it. It remains to be reported that next to but not quite close to "Henry the Eighth" this is by far the most workmanlike job from a production standpoint that has come to town from England. However, the story has grown a little thin and ragged around the edges and somehow the tale of the meek man who eventually inherited the earth is not quite so sad nor so important as it once seemed.

The picture is good and definitely in line with the better productions program of England. It isn't possible to guarantee, however, that the sobs in it can successfully overcome the familiarity of a trite story twice-told.

With one eye undoubtedly on American distribution, H. B. Warner draws the part of Stephen Sorrell and does a creditable piece of work. As further concession to the American market, the dialogue goes in for American expressions like "swell" as an adjective and "kid" for child. Miss Hayward has been most sparing with her dialogue, thinking perhaps that action and pictures are synonymous but it would have helped considerably to have had a few good dramatic conversational scenes because Mr. Raymond has chosen to direct the picture at rather a slow pace and seeks to build up what little moments of suspense the work has by making you wait for obvious answers. The method is a little less than effective. England does come through, however, with another very attractive young miss by the name of Winifred Shotter, whom you'll undoubtedly want to see in more and bigger parts and the photography and recording are excellent.

Finish Next Cagney Yarn

Gene Markey and Kathryn Scola yesterday turned in the completed original screen play of "Goin' to Town," which will be James Cagney's next picture for Warners. No director or additional cast set as yet.

Harris to New York

Elmer Harris is leaving for New York shortly to supervise the production of his latest play titled "Celebrities," which will go into preparation soon for a Broadway opening.

The First Lady

Washington.—Mrs. Roosevelt caught Doris Kenyon's act at the Earle in Washington last week, went backstage, introduced herself, and the next day gave a tea for Miss Kenyon at the White House.

Chevalier's First For Korda An Original

Chicago.—Maurice Chevalier has passed through here on his return to Hollywood, being due there Wednesday afternoon. He was accompanied by Marcel Valle, French actor, who will play Popoff in the French version of "The Merry Widow."

While here Chevalier disclosed that his first for Alexander Korda in London would not be "Lafayette" but "Mister the Marshal," an original by two French authors.

Hornblow's First at Para.

Arthur Hornblow will produce "Pursuit of Happiness" as his first assignment at Paramount. This play is still running on Broadway and Paramount expects to use some of the players from the original cast. Walter De Leon has been assigned to write the screen adaptation of this play.

Newton Tag Dropped

Warners failed to take up the option on Theodore Newton's contract yesterday. The player was brought out from New York by Warners a year ago under a term contract. He has just finished a featured role in "Upper World."

Ellis in 'Trumpet Blows'

Edward Ellis was signed by Paramount yesterday for a featured role in the George Raft picture, "Trumpet Blows," which Stephen Roberts is directing. The Schulberg-Feldman and Gurney office made the deal.

President Invites 'Joe E.'

Joe E. Brown has accepted President Roosevelt's invitation to attend his birthday party in Washington January 30. He will leave Hollywood this week for the east via San Francisco.

Sistrom Gets Film

New York.—In settlement of William Sistrom's suit against Fox and World Wide, distribution rights on "Crooked Circle" have been reassigned to him.

Powell in 'The Key'

William Powell has been given the top spot in "The Key," scheduled to get under way in about two weeks.

Kay Francis will have the feminine lead if she wants the part.

See Corinne for Play

Edward Belasco, of the Belasco and Curran team, is negotiating with M. C. Levee for the services of Corinne Griffith to take the top spot in the Los Angeles production of "Goodbye Again."

Cooper Has 17 Set For Early Making

Merian C. Cooper, Radio production chief, yesterday announced the immediate production of seventeen new pictures.

These productions will go into work within three months, with seven of them to go into work within seven weeks. Among those to start soon are: "Finishing School," "Crime Doctor," "Family Man," "Dance of Desire," "Strictly Dynamite" and "Alien Corn." Others to follow are: "Of Human Bondage," "Stingaree," "Fugitive From Glory," "Sea Girl," "Green Mansions," "Devil's Disciple," "Murder on the Blackboard," a Wheeler and Woolsey picture titled "Frat Heads," a Lou Brock production, and "Joan of Arc."

Pine Goes East To Take Over John Flinn Duties

Bill Pine will assume the duties with Paramount in the east relinquished by John Flinn to take up his code post. He will continue to supervise the west coast advertising department, which will be handled by William Thomas. Pine will alternate pretty frequently between east and west.

Publicity posts in the east and west will continue to be headed by Al Wilkie and Tom Baily, respectively, rumors of any contemplated changes there being flatly denied by Robert Gillham, director of publicity and advertising.

Cabot to 'Finishing School'

Bruce Cabot was definitely set yesterday for the leading male role in "Finishing School" with Ginger Rogers, Billie Burke and Mitzi Green. Wanda Tuchock and George Nicholls Jr. will co-direct and production will get under way within two weeks.

Hathaway Stepping Out

Henry Hathaway puts his saddle and spurs away in mothballs and goes to his first important directorial job with the piloting of "Come On, Marines." Paramount takes him out of the western class, giving him to Al Lewis for supervision.

Leisen East to See Play

Mitchell Leisen and Edgar Anderson leave tomorrow by plane on a trip to New York, where the Paramount director will get some first-hand data on "Murder at the Vanities." Returns here Monday.

Pascal Completes Novel

Ernest Pascal has completed work on "A Woman at Thirty," a novel, and is on his way to New York to consult his publisher. He will return to the west coast February 1 to do a script.

Pathe-Natan Signs Clair

Paris.—The Pathe Natan firm has signed Rene Clair to a one-picture deal, the subject to be "The Last Billionaire."

Yesterday in New York with HELEN GWYNNE

Of course it was a benefit run by Mrs. Hearst to help her precious Milk Fund, but even so, you'd never have guessed that New York could suddenly become so tennis-conscious. The Garden was jammed and then some for the famous Tilden-Vines match which the old master won quite handily. However, besides the ultra high-hat crowd which included the Jock Whitneys, who are fast becoming associated with the picture business, there were Tallulah Bankhead, Sam and Ethel Barrymore Colt, Arthur Lubin, practically the entire MGM staff, Marion Saportas, Tommy Manville, reunited with his bride, and hundreds of others.

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Fox gave a very elegant cocktail party for Eric Charral and Charles Boyer in the Club rooms of the roof garden at the Waldorf-Astoria. And if you think that sounds complicated—just try to find it some time when you're in a hurry. Much as we like the Waldorf, we must admit that life could be made considerably happier for a poor New York correspondent if there were some way of making that famous hostelry more compact. We were told to take the East elevators. So we found the North, South and West elevators; the North lounge, at least three bars and after meeting Richard Wallace three times because of walking around in circles, we finally got to the East elevators and found them tucked away behind a sign which read "Park Avenue." Of course, we enjoyed meeting Mr. Wallace three times, it's always a pleasure, but since Mr. Wallace unfortunately is not a permanent feature of the place, this is just a warning to you to take along a scout or just pick a nice comfortable corner and wait for the party to come to you. . . . Anyway, Mr. Charral is really a very nice gent and was responsible for the production of "White Horse Tavern" in London and is on his way to the coast to direct a picture both in French and Engish that will star Charles Boyer, who is quite the French idol.

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George Bancroft is play-shopping and may have one any minute which will play the road for some time before coming into New York. . . . Ethel Barrymore sailed for London the other day where she will appear in a Music Hall and possibly a play while there. . . . Moss Hart has gone into hiding for the rest of the winter to do a script and a play. And if he sees his shadow when he emerges, Spring will probably be just six weeks away.

Simplified Script For Radio's 'Mansions'

The final version of Radio's "Green Mansions," adapted by Tom Kilpatrick, will be handed to Director Ernest Schoedsack in a more simplified form than the regular run of shooting scripts. There will be no camera angles or stage directions and it will be limited to master scenes and dialogue.

None of the cast has been chosen for this production, to which Merian Cooper is giving personal supervision.

'COME OF AGE' PLAY IN VERSE TOO SLIGHT FOR MUCH SUCCESS

Judith Anderson Hit in Role, Tho

"COME OF AGE"

Delos Chappell presents Judith Anderson in "Come of Age," a play in words and music by Clemence Dane and Richard Addinsell; staged by Miss Dane; settings by James Reynolds; orchestra conducted by Macklin Marrow. With Stephen Haggard, John W. Austin, Helen Wills, Dorothy Johnson, Ralph Stuart, Muriel Rahn, Frederick Lewis. At the Maxine Elliott Theatre.

New York.—Clemence Dane with her first offering in several seasons gives her mite to the great legend and tradition that was Thomas Chatterton. It is Miss Dane's idea to bring the poet back from death and up to date and no doubt as a special tribute to his genius Miss Dane has written the play entirely in verse. Well, that's all right—in spots—but for the most part it's weak and pallid stuff that too often descends to common doggerel. Since Chatterton was such a great poet and since Miss Dane chose to give him life again in the twentieth century it might have been better to have written it in blank verse, because as it stands it's pretty precious play-writing with a first act that shows promise, a second act that flatly denies that promise and a third act with one good scene.

Thomas Chatterton makes a bargain with Death to let him go back to life until he comes of age. (The boy committed suicide at seventeen.) He does this in order that he may know life and love. They both come along in the person of Judith Anderson, a slightly worn jade who refuses to acknowledge to herself that she really loves the boy until she has destroyed the beauty of his love in a drunken auction scene wherein she knocks him down to the highest bidder. The lady repents and the boy forgives, but he has come of age at last and death claims him again.

Ah, but that Judith Anderson is the one. An actress with a voice and a technique that succeeds in making you believe in the play and in the writing of it even when she speaks such poetry as "Let's not brawl, in the hall," or "Be back to fix, cocktails at six." The gal is magnificent, and while she's on the stage so is the play. And dividing the honors of the evening with Miss Anderson is the music by Richard Addinsell. Unless our ears fail us there are two hit numbers in the play, "Afraid of the Dark" and "River Music," and there's a song called, we think, "Too Many Things" that's good, too. But don't misunderstand, this is not a musical. The play has been conceived as a poetic symphony and the score is an integral part of the performance. And to Mr. Addinsell must go first honors, after Judith Anderson, because her task was the harder. They sent to England for Stephen Haggard to be the poet. Our guess is they could have found someone just as young and more of an actor right here.

Delay Warner Suit

New York.—The Department of Justice anti-trust suit against Warner Brothers scheduled for trial in the United States District Court in New York, has been postponed to March. This suit, which is based on the acquisition of First National, has been pending over two years.

Seven B'way Plays Close in the Week

New York.—Seven New York plays closed last week, and it looks as though the turn of the new year is bringing about a survival of the fittest with a vengeance.

The victims are "Re-Echo," "Jezebel," "The Gods We Make," "A Divine Moment," "Oliver Oliver," "The Dark Tower," and the Cornelia Otis Skinner show.

Dowling To Handle RKO 'European Managership'

New York.—In the new foreign set-up of RKO which brought Phil Reisman to that department in general supervision, the title of Ambrose Dowling will be "European manager," according to announcement yesterday by Ned Depinet.

Dowling will have headquarters in London, and sails Saturday, accompanied by Phil Reisman.

Chester Beecroft Heads Florida Film Company

St. Petersburg.—The Sun Haven Studios in this Florida city has been reorganized and Chester Beecroft has been named chief studio executive. James F. Sammon will be the studio's New York representative. Production is to start around January 22 and a story is now in preparation based on romantic incidents of Florida's early history.

Sales Tax for Missouri

St. Louis.—Missouri has passed the one-half of one per cent sales tax, killing two other tax bills affecting the picture industry. The bills killed were a levy of 1½ cents (ticket tax) up to 25 cents and a straight 10 per cent on all tickets over 25 cents and a one-cent footage tax on all negative and positive.

Remodel Loew's N.Y. Roof

New York.—Confidence in better business to come is shown by Loew's, Inc., decision to remodel the New York Roof and build it to a class atmosphere that will do away with the daily change. Present plan is a Monday, Wednesday and Friday change after the alterations are completed.

Cantor in Personal for Para

New York.—Eddie Cantor will be the star attraction at the Paramount starting Friday, with "Miss Fane's Baby Is Stolen" the screen attraction.

Para Forms Board National Advisers

New York.—Ralph A. Kohn announces the formation of a National Advisory Committee by Paramount. Members will be chosen where there are Paramount theatre associates. The committee will exchange information, policies, maintaining close contact between associates and the home office. They will meet at least once every three months with executives of Paramount's theatre department.

Plans call for six members in Atlanta, the Southwest, Chicago, New England, west of Chicago and Canada.

Knoedler Productions To Film Tale of Indian Life

New York.—Leonie Knoedler Productions, Inc., has been formed by Leonie Knoedler, the daughter of the head of the Knoedler Art Galleries. Features will be produced of Indian life. The first will go into production in March at Santa Fe., N. M., and will be titled "Pueblo." Harry Behn is preparing a script from Philip Stevenson's story of "The American."

Davis Signs Three

New York.—Bert Lahr, Joe Penner and Ethel Waters have been signed by Meyer Davis-Van Beuren Productions on long term contracts for shorts.

Dividend for Loew's

New York.—The Board of Directors of Loew's, Inc., has declared a quarterly dividend of $1.62½ a share on the outstanding $6.50 cumulative preferred stock, payable February 15 to stockholders of record January 31.

Tristate of Omaha Buys Publix Nebraska Assets

Omaha.—The assets of the bankrupt Publix Nebraska, Inc., in this city was sold for $14,000 to Tristate Theatres Company, of which A. H. Blank is president. Assets sold were the fixtures of the Capitol Theatre in Grand Island, Neb., and the World and State Theatres here.

Stephen Haggard, N. Y. Player, Sought by WB

New York.—Stephen Haggard, of the current play "Come of Age," has clicked with the picture scouts and Warners are particularly hot after him.

But Delos Chappell has Haggard under personal contract and so far has refused to release him for picture work.

Neilan Film Out Jan. 29

New York.—"The Social Register," made in the east under the supervision and direction of Marshall Neilan and starring Colleen Moore, will have its national release by Columbia Jan. 29.

Shorts Week for Para.

New York.—Paramount will stage a "National Short Subjects Week" for seven days beginning February 11.

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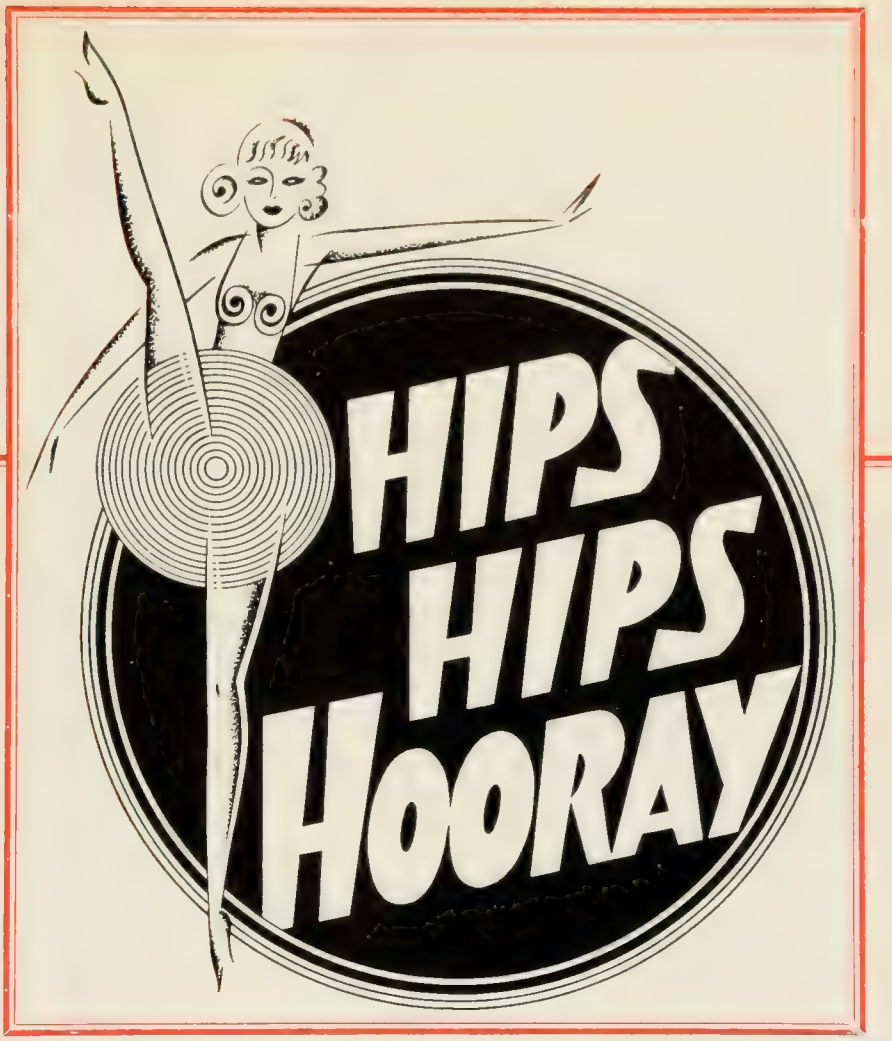
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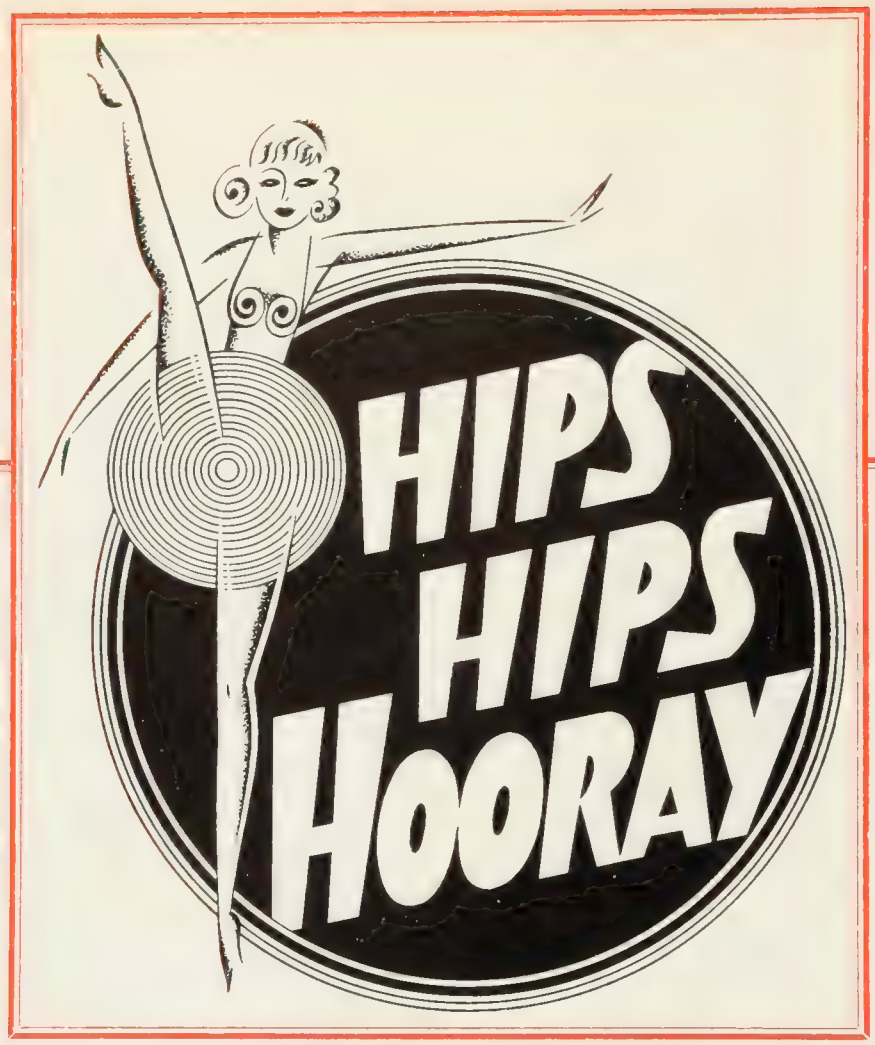
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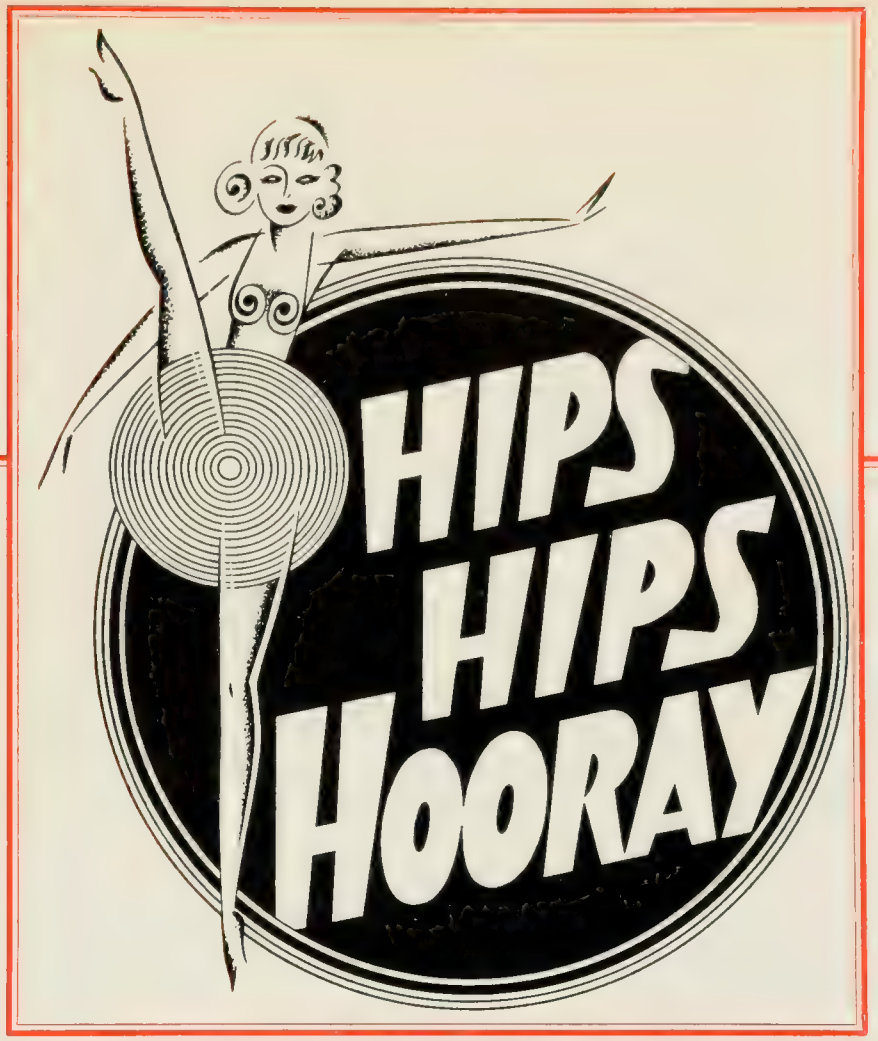


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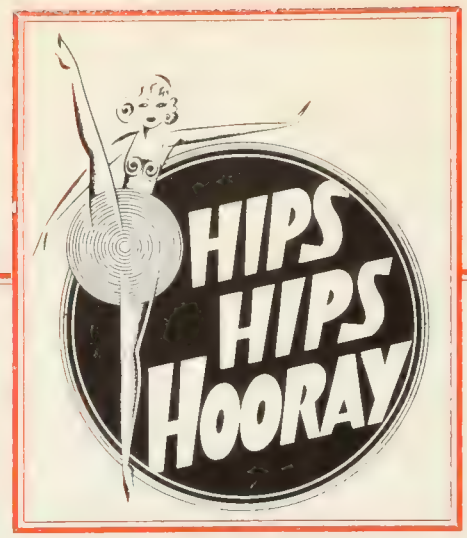
MARK SANDRICH

Radio PICTURES



WHEELER & WOOLSEY

RADIO PICTURES



SCREEN PLAY

EDWARD KAUFMAN

IN COLLABORATION WITH
KALMAR - RUBY

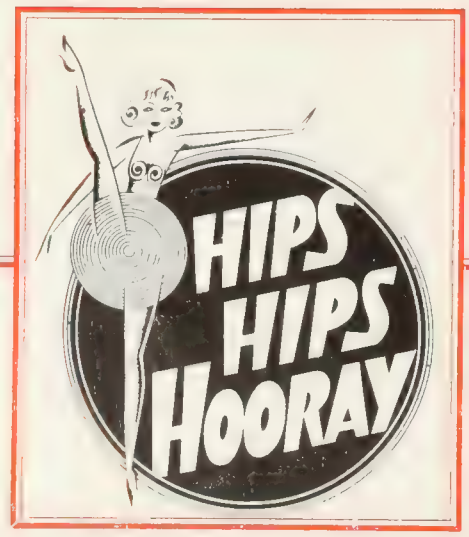
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REELING around LONDON

It's time someone gave Jimmie Barker a few handclaps for his make-up work in "Henry the Eighth"; it was he who made Laughton look so amazingly old in that last sequence; amongst other things. . . . Joe Rock is still in the metropolis and looks like hooking up with a studio here. . . . Joe Schenck was one Hollywood exec who managed to keep his press statement back until he wanted to spill it. . . . Robertson Hare, British comic, just took the British pic "Turkey Time"—tucked it under his arm and walked right away with it. And make no mistake with this and "Aunt Sally." C. M. Woolf's Gaumont boys have a coupla hearty box office winners for England. . . . Incidentally Tim Whelan, who directed it, has scored his second megaphone hit for Gaumont now. . . . We congratulate Metro on the title change of "Chris Bean"; for that matter isn't it time the lot figured out some titles that don't have to be changed on or before or after release? . . . Or is that kinda mean of us?

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Charles B. Cochrane, Fox associate producer and famous stage man in his own right, zooming up to his suite of Bond Street offices of a morning. . . . Helen Lewis, who was accidentally engaged by B and D because they thought she was a writer, is currently editing films for Gaumont. . . . Wouldn't it be a positive sensation if someone made a musical AND DID NOT HAVE A SINGLE OVERHEAD SHOT! . . . Movieland contributes quite a lot of fight enthusiasts in this burg, as in Hollywood; a few weeks ago there were Tom Walls, W. J. Gell, Ernest Fredman and Julius Hagen amongst the onlookers and Ralph Bettinson, now giving Hollywood the once over, had a farewell party that included Phil Tannura, Harold M. Young and John Paddy Carstairs. . . . And further along Bob Flaherty had his Men of Aran present who, Bob told us, didn't see much of the fight all on account of the fact that they were signing autographs all the time! . . . Then, to make it even more filmy, as a coupla duff heavyweights leaned on each other's shoulders, a voice in back of the hall shouted, "Why don't you boys come up and see me some time?"

•

Cary Grant, who had a coupla real beeg offers from British International and British and Dominions, was sitting up in bed over Christmas, in a nursing home, figuring out a crossword puzzle sent him by Charles Buster Laughton; whilst booful Virginia Cherrill pottered in and out with flowers, grapes and the what have you! . . . Some astute movie man will grab Jack (Singing Boxer) Doyle for movies soon; he's a-one with the femmes! . . . And whilst suggesting talent to you-all in Hollywood, we think Desmond (Monocle Boxer) Jeans would be a sure fire hit in Hollywood; he's a great type.

•

T. Hayes Hunter (with the heaviest American accent in town) walking along Piccadilly with Junior Hunter (who has the heaviest British accent in the metropolis)! . . . London Films are trying hard to get Benn Levy back to script for them, and we've an idea Laughton's behind the plan because we remember him raving to us in Hollywood about Benn's adaptation of "Devil and the Deep." . . . Frank Capra drew the critics' raves this week here, "Lady for a Day" getting a belated release, that's why. . . . Funny how everyone thinks in terms of costume pics now; we say that it doesn't matter a heck what the pic is about so long as it's a HIT and ENTERTAINS. . . . Manchester crowded with film folk over the holidays, June, Lothar Mendes, Jack Buchanan, Alfred Drayton, Heinrix Frankel, Elsie Randolph, Marie Ney and William Kendall amongst the many.

Cyril Gardner Acting

London.—What will Cyril Gardner do next? He has turned actor and is playing a more or less minor role in "What Shall It Profit a Woman" at Sound City.

Directing the picture is Ivar Campbell. Valerie Taylor and Stewart Rome head the cast, which includes Kathleen Kelly, Tyrrell Davis and Phillip Strange.

Gourdeau on MGM Slate

London.—E. R. Gourdeau has secured a quota release through MGM and is making "Brent Pays" at the Worton Hall studio under the newly formed Interworld Pictures banner. Harry Hughes directs.

Julius Hagen, who operates the rental studio, announces he is enlarging the plant to accommodate more independent production.

First 'Peter Pan' Returns

London.—Nina Boucicault, Barrie's first "Peter Pan" in 1904, is appearing in "The Irresistible Marmaduke," which Edward Whiting is producing at the Embley Studio. Frank Richardson is directing the script from Ernest Denny's stage play. MGM releases.

'Cavalcade' Gets 'Em All

Sydney.—Fox's "Cavalcade" did the unexpected in the small town of Eltham. Town has a population of 2,000 and 1,700 clocked admissions were checked.

'Henry VIII' Having Good Rome Season

Rome.—The picture business is in a healthy state here. London Films is having a fine season with "Henry the Eighth," the Italians taking to it with the same enthusiasm as the rest of the world. The preparatory activity of Douglas Fairbanks in London has caused plenty of interest and his next picture is looked forward to with much interest. The Fairbanks name is still one of the top draws in this territory.

You've Got To Be Careful Making Pictures in France

Paris.—French producers of "Morin the Pig," the screen version of Guy deMaupassant's famous story, raised quite a ruckus in the small town of Eu.

The mayor of the town, who is named Morin, had never heard of the story and figured it was a dirty trick on the part of his political opponents. He banned the picture's advertising and now the Paris courts have taken it up.

Internal Strife for Stoll

London.—Reporting a profit of but $400 for the year, the ten million dollar Stoll Theatre Corporation witnessed a dispute among its executives which wound up with much discord and unpleasantness. Sir Oswald Stoll and Alderman Latham were the combatants.

Pittaluga Gets B-G Pics

Rome—A neat deal has been closed between British Gaumont and Pittaluga, the local company getting the London firm's product for Italy. First two pictures to be released here are the Italian versions of "Orders Is Orders" and "I Spy."

Ostrer's New Title

London.—Maurice Ostrer, who is probably as well known to Hollywood as he is to British film producers, has been invested with the important post of assistant managing director of British Gaumont.

Ralph Ince in England

London.—Ralph Ince popped up here playing the leading role in British International's "Love At Second Sight," which is shooting at Elstree studio. Paul Marzbech is directing.

FRENCH FINANCIAL GROUP AWAKEN TO FILM MAKING

Paris.—The French, always ready to follow a good tip when it comes their way, are exhibiting a very lively interest in motion picture production and indications are that Hollywood and London will soon have a powerful opponent in France's production activity. Financiers here have always followed business of an international type such as films and have come to the conclusion, after thorough study, that there are profits in well-managed production and distribution.

Extent of the newly awakened interest is evidenced by La Banque Prive, the most important private banking house here, announcing that it has established a separate branch for the exclusive financing of French film production and the discounting of paper backed with sound credit.

The bank is feeling out several producers, avowedly ready to finance twelve pictures immediately. The deal offered is one hundred percent financing, providing distribution contracts are set. The bank is prepared to incorporate individual producing companies, promote a nation-wide interest in production through the public sale of shares, and give the film makers a producer's profit if they can deliver.

Theatre Building

Sydney.—An anonymous writer in Martin Brennan's Australian trade-paper, Film Weekly, contributes a gem of advice for Hollywood producers. It is "When people start building theatres they dig a lot of holes. Let's hope they can climb out of them."

Australian Producers Boost Picture Budgets

Melbourne.—Australian producers are feeling the keen edge of competition in England and are being forced to step up their activities to maintain their place on the map.

Centenary Films here claims that it is going to spend $100,000 on its next two pictures, "Secret of the Skies" and "Something Different."

Soviet Films French Visit

Moscow.—The Stalin government is taking an official hand in the making of a picture from the newsreels covering the trip through Russia of France's Premier Herriot. It will be sync'd in Russian, English and French.

Laemmle Out; Peres In

Paris.—With Max Laemmle out as chief of the French division for Universal, Andre Peres has been elevated into the spot. Peres goes from the sales managership to the head of the branch in this country.

'Maternelle' a Berlin Hit

Berlin.—Universal's "La Maternelle" is breaking records here. Clicked off its 150th performance and still going strong. In these times and under present conditions that's something.

German Films

(Continued from Page 1)

ness let them look at these rules to see some of the things that may still happen:

Double feature bills are absolutely abolished;

Minimum admission prices will be set by Government authority for various zones;

A control will be set up in the Government Film Chamber to positively regulate salaries of players and directors "to bring them down to levels commensurate with prevailing national ideals."

All players in the cast are to receive equal billing, and no effort is to be made to exploit any player or players as the star or stars of a picture;

Because of the double feature ban exhibitors may turn back any contracts already signed that they desire to.

American distributors here realize that they are facing lean days. First because of the flood of contracts that will be turned back for their English version pictures, exhibitors naturally retaining their German subjects when forced to pick; second, because they will now have to definitely plan to dub all subjects into German, increasing negative costs in a shrunken territory.

PICTURES Now SHOOTING

LOCAL PRODUCTIONS UP WITH 29 THIS WEEK AS COMPARED WITH 24 LAST WEEK

BAROMETER

This Week	29 Features
Last Week	24 Features
Year Ago	38 Features
2 Years Ago	15 Features

Columbia

"STORM AT MIDNIGHT"

Cast: Tim McCoy, Billie Seward, Alphonz Ethier, Joseph Creehan, Ward Bond, Kane Richmond, Frank Leighton, Francis McDonald.
Director ..... C. C. Coleman
Original Screen Play.. Harold Shumate
Photography ..... John Stumar
Associate Producer..... Irving Briskin

"SISTERS UNDER THE SKIN"

Cast: Elissa Landi, Joseph Schildkraut.
Director ..... David Burton
Original ..... S. K. Lauren
Screen Play..... Jo Swerling
Photography ..... Joe August

Fox

"BOTTOMS UP"

Cast: John Boles, Pat Paterson, Spencer Tracy, Sid Silvers, Herbert Mundin, Ann Darcy, Beverly Royde, Harry Green, Douglas Wood.
Director ..... David Butler
Story and Screen Play: B. G. DeSylva, David Butler, Sid Silvers.
Music and Lyrics: Harold Adamson, Gus Kahn, Berton Lane, Richard Whiting.
Dance Direction..... Harold Hecht
Photography ..... Art Miller
Producer..... B. G. DeSylva

"FOX FOLLIES"

Cast: All Star.
Director..... Hamilton MacFadden
Story Idea..... Will Rogers and Philip Klein
Book and Story..... Ralph Spence
Music..... Jay Gorney
Songs and Lyrics..... Lew Brown
Photography..... Ernest Palmer
Musical Numbers Staged by Sammy Lee
Musical Director..... Arthur Lange
Producer..... Winfield Sheehan
Associate Producer..... Lew Brown

"GEORGE WHITE'S SCANDALS"

Cast: Rudy Vallee, George White, Alice Faye, Jimmy Durante, Adrienne Ames, Cliff Edwards, Dixie Dunbar, Gregory Ratoff.
Story Direction..... Thornton Freeland
Musical Numbers Direction..... Harry Lachman
Story..... George White, Sam Shipman
Screen Play..... William Conselman
Dialogue..... Joseph Cunningham
Additional Dialogue.... Irving Caesar, Jack Yellen
Photography..... Lee Garmes and George Schneiderman
Music and Lyrics: Ray Henderson, Irving Caesar and Jack Yellen.
Dance Direction..... Georgie Hale
Entire production conceived, created and staged by.... George White
Producer ..... Robert T. Kane

"DAVID HARUM"

Cast: Will Rogers, Louise Dresser, Irene Bentley, Kent Taylor, Evelyn Venable, Ralph Morgan, Roger Imhof, Noah Beery, Stephin Fetchit, Sarah Padden, Frank Melton, Charles Middleton.
Director ..... James Cruze
Story..... Edward Noyes Westcott
Screen Play..... Walter Woods
Photography ..... Hal Mohr
Producer..... Winfield Sheehan

"ALL MEN ARE ENEMIES"

Cast: Hugh Williams, Helen Twelvetrees, Mona Maris, Rafael Ottiano, Halliwell Hobbes.
Director ..... George Fitzmaurice
Story ..... Richard Aldington
Screen Play..... Samuel Hoffenstein
Dialogue ..... Lenore Coffee
Photography ..... John Seitz
Producer ..... Al Rockett

"THREE ON A HONEYMOON"

Cast: Sally Eilers, Charles Starrett, Zasu Pitts, Henrietta Crossman, John Mack Brown, Irene Hervey, Howard Lally, Cornelius Keete.
Director ..... James Tinling
Novel by..... Ishbel Ross
Screen Play: Raymond Van Sickle and Edward T. Lowe, Jr.
Photography ..... Barney McGill
Associate Producer..... John Stone
Producer ..... Sol Wurtzel

MGM

"TARZAN AND HIS MATE"

Cast: Johnny Weissmuller, Maureen O'Sullivan, Neil Hamilton, Doris Lloyd, Frank Reicher, Paul Cavanagh, William Stack, Desmond Roberts, Yola D'Avril, Forrester Harvey.
Director ..... Cedric Gibbons
Adaptation ..... Leon Gordon
Screen Play..... J. K. McGuinness
Photography ..... Charles Clarke and Clyde DeVinna
Producer ..... Bernard Hyman

"RIP TIDE"

Cast: Norma Shearer, Robert Montgomery, Herbert Marshall, Lilyan Tashman, Ralph Forbes, Mrs. Patrick Campbell, Arthur Jarrett, Earl Oxford, Halliwell Hobbes, Samuel May, Helen Jerome Eddy, Peter Hobbes, George K. Arthur, T. Roy Barnes, E. E. Clive.
Director ..... Edmund Goulding
Story ..... Charles MacArthur
Photography ..... Ray June
Producer ..... Irving Thalberg

"MEN IN WHITE"

Cast: Clark Gable, Myrna Loy, Jean Hersholt, Henry B. Walthall, Elizabeth Allen, C. Henry Gordon, Sarah Padden, Dorothy Peterson, Otto Kruger, Ruth Channing, Russell Hardie, Wallace Ford, Russell Hopton, Donald Douglas, Ruth Mannix.
Director ..... Richard Boleslavsky
Play ..... Sidney Kingsley
Screen Play ..... Waldemar Young
Photography ..... George Folsey
Producer ..... Monta Bell

Paramount

"THE SCARLET EMPRESS"

Cast: Marlene Dietrich, John Lodge, Sam Jaffe, Louise Dresser, Ruthelma Stevens, C. Aubrey Smith, Olive Tell, Edward Van Sloan, Jane Darwell, Hans von Twardoski, Davison Clark, Phillip Sleeman, Harry Woods, Marie Sieber, Gavin Gordon.
Director ..... Josef Von Sternberg
From a Diary by Catherine the Great
Screen Play..... Manuel Komroff
Photography ..... Bert Glennon

"MAN WHO BROKE HIS HEART"

Cast: Victor McLaglen, Dorothy Dell, Preston Foster, Alison Skipworth, David Landau, John Rogers, Mischa Auer, Alfred Delcambre, James Burke, Don Wilson, John Northpol, Max Wagner, Frank Rice, Russell Powell, Jil Dennett, Alice Lake, Miana Alvarez, Florence Dudley, Marie Green, Charles Brinley, Al Hill, Ivan Linow.
Directors: William Cameron Menzies and George Somnes.
Original..... Frederick Schlick and Samuel French
Photography..... Hal McAlpin

"MELODY IN SPRING"

Cast: Lanny Ross, Charlie Ruggles, Mary Boland, Joseph Cawthorne, George Meeker, Wilfred Hari, Wade Boteler, Helen Lynd, Ann Sothern.
Director ..... Norman McLeod
Story ..... Frank Leon Smith
Screen Play..... Benn W. Levy
Continuity ..... Jane Storm
Lyrics ..... Harlan Thompson
Music ..... Lewis E. Gensler
Photography ..... Henry Sharp
Producer ..... Douglas MacLean

"WE'RE NOT DRESSING"

Cast: Bing Crosby, Ethel Merman, Carole Lombard, George Burns, Gracie Allen, Raymond Milland, Jay Henry, Bud White.
Director ..... Norman Taurog
Original ..... Walter Hall Smith
Adaptation.. Stephen Morehouse Avery
Music by..... Harry Ravel and Arthur Johnston
Lyrics..... Mack Gordon and Sam Coslow

"THE TRUMPET BLOWS"

Cast: George Raft, Adolphe Menjou, Frances Drake.
Director ..... Stephen Roberts
Adaptation ..... Wallace Smith
Photography ..... Harry Fischbeck

"BABY IN THE ICEBOX"

Charles R. Rogers Production

Cast: Richard Arlen, Sally Eilers, Robert Armstrong, Grace Bradley, Rosco Ates, Charley Grapewin, Richard Arlen Jr.
Directors..... Casey Robinson and Ralph Murphy
Original ..... James M. Cain
Screen Play..... Casey Robinson
Photography ..... Milt Krasner

RKO-Radio

"TRANSIENT LOVE"

Cast: Irene Dunne, Ralph Bellamy, Constance Cummings, Vivian Tobin, Kay Johnson, Louis Mason, Charles Starrett, Sidney Blackmer.
Director ..... John Cromwell
Play ..... Anne Morrison Chapin
Screen Play..... Jane Murfin
Photography ..... Edward Cronjager
Associate Producer.. Pandro S. Berman

United Artists

"THE HOUSE OF ROTHSCHILD"

Twentieth Century

Cast: George Arliss, Boris Karloff, Loretta Young, Robert Young, C. Aubrey Smith, Reginald Owen, Alan Mowbray, Murray Kinnell, Paul Harvey, Noel Madison, Florence Arliss, Ivan Simpson, Helen Westley, Holmes Herbert, Arthur Byron, Gilbert Emery, Leonard Mudie, Charles Evans, Lee Kohlmar, Glen Cavendar, Adolph Milar, Mary Forbes, Lumsden Hare, Lloyd Ingraham, Clarence Geldert, Oscar Apfel, Reginald Sheffield, Brandon Hurst, Harold Minjir, Craufurd Kent, Douglas Gerrard, Matthew Betz, William Strauss, Frank Hagney, Montagu Shaw, Gerald Pierce, Leo McCabe, Leonard Jerome, Perry Vekroff, Rafael Carrio, Arthur Duravennay, Louis Van Denecker, Walter Bonn, Carey Harrison, Earl McDonald, Dureen Monroe, Desmond Roberts, Clare Vedera, Robert Corey, Frank Dunn, Horace Claude Cooper, Bobby LaMarche, Billy Seay, George Offeman, Murdock MacQuarrie, Harold Entwistle, Harry Allen, Olaf Hytton, Cullen Johnson, Milton Kahn, Jack Carlyle, Harry Cording, Dick Alexander, Eddie Weaver, Bert Miller.
Director ..... Alfred Werker
Original Screen Play: Nunnally Johnson and Maude T. Howell.
Photography ..... Pev Marley
Associate Producers.. William Goetz and Raymond Griffiths

Universal

"HONOR OF THE WEST"

Cast: Ken Maynard, Cecilia Parker, Fred Kohler, Frank Hagney, Jack Rockwell, Jim Marcus, Al Smith, Slim Whittaker, Franklyn Farnum.

Director .....Alan James
Original Screen Play.....Nate Gatzert
Photography .....Ted McCord
Producer .....Ken Maynard

"COUNTESS OF MONTE CRISTO"

Cast: Paul Lukas, Fay Wray, Patsy Kelly, Paul Page, Reginald Owen, Frank Reicher, John Sheehan, Carmel Myers.
Director .....Karl Freund
Original .....Walter Fleisch
Screen Play.....Karen DeWolf
Continuity .....Gladys Unger
Dialogue .....Gene Lewis
Photography .....Charles Stumar
Producer .....Stanley Bergerman

"VANISHING SHADOW"

(Serial)

Cast: Onslow Stevens, Ada Ince, Walter Miller, Bill Desmond, Richard Cramer.
Director .....Lewis Friedlander
Story: Ella O'Neill, Het Manheim and Basil Dickey.
Photography .....Richard Freyer
Producer .....Harry MacRea

Warners-First National

"WONDER BAR"

Cast: Dick Powell, Al Jolson, Ricardo Cortez, Dolores Del Rio, Hugh Herbert, Guy Kibbee, Robert Barrat, Henry O'Neill, Kay Francis, Louise Fazenda, Fifi D'Orsay, Merna Kennedy, Mia Ichioka, Henry Kolker.
Director .....Lloyd Bacon
Play.....Karl Farkas and Geza Hercaeg
Screen Play.....Earl Baldwin
Music and Lyrics.....Harry Warren and Al Dubin
Numbers Created and Directed by Busby Berkeley
Photography .....Sid Hickox
Supervisor .....Robert Lord

"HOT AIR"

Cast: Dick Powell, Pat O'Brien, Ginger Rogers, Allen Jenkins, Grant Mitchell, Joseph Cawthorn, Grace Hayle.
Director .....Ray Enright
Original Story.....Paul Finder Moss and Jerry Wald
Screen Play.....Warren Duff and Harry Sauber
Music and Lyrics.....Harry Warren and Al Dubin
Dance Director.....Busby Berkeley
Photography .....Sid Hickox
Supervisor .....Sam Bischoff

"MERRY WIVES OF RENO'

Cast: Donald Woods, Margaret Lindsay, Glenda Farrell, Hugh Herbert, Frank McHugh, Guy Kibbee, Ruth Donnelly, Hobart Cavanaugh.
Director.....H. Bruce Humberstone
Story and Screen Play.....Robert Lord
Dialogue.....Brown Holmes and Joe Traub
Photography.....Ernest Haller
Supervisor.....Sam Bischoff

"HIT ME AGAIN"

Cast: Joan Blondell, Lyle Talbot, Claire Dodd, Frank McHugh, Joan Wheeler, Edward Everett Horton, Virginia Sale.
Director .....Robert Florey
Original Story.....F. Hugh Herbert
Adaptation.....F. Hugh Herbert and Carl Erickson
Photography.....Arthur Todd
Supervisor .....Robert Presnell

"FUR COATS"

Cast: Aline MacMahon, Paul Kelly, Helen Lowell, Dorothy Tree, Ann Dvorak, Patricia Ellis.
Director .....Alfred Green
Story .....Ann Garrick
Screen Play.....Manny Seff
Photography .....Bud Hoskins
Supervisor .....Sam Bischoff

Independent Productions

Edwin Carewe Productions

(General Service Studios)

"ARE WE CIVILIZED"

Cast: William Farnum, Anita Louise, Frank McGlynn, Oscar Apfel, Stuart Holmes, LeRoy Mason.
Director .....Edwin Carewe
Story .....Harold Sherman
Screen Play.....Finis Fox
Photography .....Leon Shamroy
Producer .....Edwin Carewe

Chesterfield Pictures

(Universal Studios)

"THE UNDERSTANDING HEART"

Cast: Charley Grapewin, Emma Dunn, William Bakewell, Glen Boles, Jane Kechley, Mary Kornman, Barbara Weeks, Hale Hamilton, Lafe McKee, Aggie Herring.
Director .....Richard Thorpe
Original Screen Play.....Robert Ellis
Photography .....Andy Anderson
Producer .....George R. Batcheller

Eastern Productions

Vitaphone Studios

UNTITLED

Cast: Lillian Roth and Queenie Smith.
Director .....Roy Mack
Photography.....Ray Foster and Ed Dupar

Fox Movietone Studios

Van Beuren-Magna

(RKO-Radio Release)

"SO YOU WON'T TALK"

Cast: Meyer Davis, Irene Taylor, Donald Novis.
Director .....Leigh Jason
Photography.....Joe Ruttenberg
Producer .....Meyer Davis

Seek Foreclosures

(Continued from Page 1)

pulled a fast one, turning over operation of the houses to Loew's in return for a good deal on Paramount product in the Loew New York houses.

Argument on the foreclosure will come up January 19. Attorneys for Allied are opposing the move on the ground that it would nullify a contract between Allied and Loew's by which the latter has agreed to purchase the Valencia, Kings and Pitkins theatres for $11,000,000 with payments over a period of ten years.

New York REVIEWS

"BOMBAY MAIL"

Universal prod.; director, Edwin L. Marin; writers, L. G. Blochman, Tom Reed.

Palace Theatre

News: In spite of the colorful background, the various excitements of the action and the mysteriousness of the murders the picture hasn't the glamour that made "Shanghai Express" so thrilling and interesting a movie. It has no beautiful and mysterious Dietrich as passenger, and although the direction is smooth enough it hasn't been made with the same deftness that characterized the Von Sternberg film.
American: "Bombay Mail" provides entertainment as colorful, confusing and exciting as any railway station scene recently camera-captured. The confusion, perhaps, militates against the picture's full perfection. The action lacks precision and the script itself cohesion, but atmosphere is well established and suspense nicely sustained.
Times: Despite its definitely make-believe appearance, "Bombay Mail" is an active entertainment, and Mr. Lowe is properly suave and omniscient as the inspector.
World-Telegram: "Bombay Mail" is far from expert in its construction, direction and acting, but it has the virtue of being able to overcome most of its faults, and if taken for what it is intended to be—a good old-fashioned melodrama—it provides a fairly entertaining hour of film fare.
Post: Though the plot of "Bombay Mail" has been obviously patterned on its predecessors, and though there are portions of the story that are jumbled and confused, it cannot be denied that the mystery element is sustained throughout. Edmund Lowe is brisk and entertaining.
Sun: "Rome Express" and "Silk Express" are far superior to this rather jumbled but fairly well photographed and acted bit of hackish scrivening transpiring on a train from Calcutta to Bombay.
Journal: There's plenty of action in the film, the backgrounds are colorful and the melodramatics are amusing. The cast is large and capable, and Edmund Lowe acquits himself creditably in the role of the suave Inspector Dyke.

"BY CANDLELIGHT"

Universal prod.; director, James Whale; writers, Siegfried Geyer, Hans Kraly, F. Hugh Herbert and Ruth Cummings.

Roxy Theatre

Times: "By Candlelight" affords a pleasantly amusing diversion. It is shallow and somewhat obvious in spots, but its little intrigue is set forth with admirable cunning by James Whale and others.
American: A smartly amusing Continental comedy has been wrought into first rate film fun to usher in a bright and sparkling New Year season at the Roxy Theatre. It is romance through and through, romance taken with a grain of salt, light and laughing, always charming.
Herald-Tribune: "By Candlelight" should be set down as somewhat of a triumph for screen technique. Derived from a stage play that left much to be desired, the work has been molded into a suavely executed and delightfully amusing entertainment.
World-Telegram: "By Candlelight" is not the mightiest of so-called sophisticated comedy masterpieces, but I had the privilege of liking it—and that privilege has been rather rare in cinemaland recently.
Mirror: This charming, sly continental comedy represents the first boudoir picture of Director James Whale, who has specialized with brilliant success in Universal's fine series of thrillers. It is a triumph for him. A clever play, a captivating cast, smart dialogue, enchanting setting, attractive costumes are manipulated, with this director's skill, into a compact, finished light comedy.
News: Under the capable direction of James Whale, combined with the clever portrayals of Paul Lukas, Nils Asther and Elissa Landi, the screen version has lost none of the spicy flavor of the original.
Journal: Continental romance, laughable and attractive always, makes the picture one of splendid entertainment.
Post: This familiar theme is not helped either by the dialogue, the direction or the acting. There seems to have been a disposition on the part of every one concerned in the picture to outdo himself in hilarity, with the result that the comedy is about as light and graceful as an overcrowded ferryboat.
Sun: The film, I feel, will fail to interest American audiences to any great extent. However, it is nicely if not cleverly done. James Whale has directed it with a certain amount of taste and charm.

Roach Tests Unknowns

Hal Roach yesterday tested William Felix Knight, Atwater Kent audition winner in 1931 and now appearing in Grauman's prologue, and Doris Paxton of the Pasadena Community Playhouse for featured spots in "Babes in Toyland." Studio hopes to find unknowns for the featured roles.

Kober Aids on 'Duchess'

Arthur Kober has been assigned to script "Duchess of Delmonico's" at MGM, collaborating with Edgar Allan Woolf and Harvey Thew. Picture is scheduled to get under way January 29 with Harry Beaumont directing and Jeanette MacDonald and Clark Gable in the leads.

New York Critics Acclaim Another Hit from UNIVERSAL—

WESTERN PREMIERE

PANTAGES
HOLLYWOOD

NOW PLAYING

Carl Laemmle Presents

"BY CANDLELIGHT"

JAMES WHALE'S PRODUCTION

with ELISSA LANDI, PAUL LUKAS

ESTHER RALSTON, NILS ASTHER, DOROTHY REVIER

LAWRENCE GRANT

A UNIVERSAL PICTURE

Produced by

CARL LAEMMLE, JR.

Directed by

JAMES WHALE

"Don't miss this picture at the Roxy. Under the capable direction of James Whale, combining clever portrayals of Paul Lukas, Nils Asther and Elissa Landi, the screen version has lost none of the spicy flavor of the original." (THREE STARS)

—WANDA HALE,
New York Daily News.

"A smartly amusing Continental comedy has been wrought into a first rate fun film ushering in New Year season. . . . Elissa Landi at her best . . . Paul Lukas and Nils Asther polished and convincing Lotharios."

—REGINA CAREWE,
New York American.

"Gay comedy. It is touching, as well as spicy and witty, as diverting an hour's gaiety as the screen has offered this season. Treatment and acting lend it freshness and sparkle."

—BLAND JOHANESON,
New York Mirror.

" 'By Candlelight' should be set down as somewhat of a triumph for screen technique. The work has been molded into a suavely executed and delightfully amusing entertainment. The film has bettered its original."

—HOWARD BARNES,
New York Herald-Tribune.

" 'By Candlelight' . . . affords a pleasantly amusing diversion. Its little intrigue is set forth with admirable cunning by James Whale and others."

—MORDAUNT HALL,
New York Times.

" 'Nicely and cleverly done. The players . . . are ingratiating. James Whale has directed with taste and charm. . . . Those who see 'By Candlelight' will like it."

—JOHN S. COHEN, JR.
New York Sun.

"Continental romance, laughable and attractive always, makes splendid entertainment. . . . Film bears the belief that Elissa Landi might well forsake the drama for the lighter realm of farce and comedy."

—W. B.,
New York Journal.

"An excellent comedy. I had the privilege of liking it. The film ripples along delightfully. The authors have filled it with some amusing scenes. 'By Candlelight' owes a great deal to its actors and its director."

—WILLIAM BOEHNEL,
New York Telegram.

"You will find the picture highly enjoyable."

—THORNTON DELEHANTY,
New York Evening Post.

—and only one of Universal's 1933-34 unbroken chain of hits

M-G-M STUDIOS,
% READING DEPT.
CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XIX, No. 5. Price 5c. TODAY'S FILM NEWS TODAY Wednesday, January 17, 1934

NEW SET-UP AT RADIO

TRADEVIEWS by ROBERT WELSH

•WHAT a spot for leadership!

A majority of the leading companies resent the snooping of the Government in internal affairs involved in the questionnaires now being sent out.

They fear the precedent for official meddling that will be established for once and for all by answering the questionnaires.

They are righteously indignant at the selection of the motion picture industry for this one form of insult.

They sincerely believe they cannot be compelled to comply.

But where is the leadership to band them together and to serve notice that the motion picture industry is not a group of infantile youngsters to be spanked at the whim or whimsy of politicians running wild with unaccustomed power?

•

Where is Will Hays these days?

There's a mystery.

Just because the country went Democratic have his bosses told Will Hays to sit in a corner, out of sight? And only emerge for "safe" platitudinous speeches?

Because if they only hired Will Hays because he was a Republican, they underrated his ability in the first place; and have overpaid him at all times.

Republicans didn't come that high back in Harding's time.

•

We are told with great solemnity that the questionnaires are to be kept "confidential"—between the Administrator, his Deputy and the latter's investigator.

Why the confessional seal if the questionnaires are to serve any purpose?

Of course they are to serve a purpose—the basis for rules and pseudo-legislation regulating salaries and compensation in the picture business.

If not, why get them?

So when you send in your filled-out questionnaire you are in effect saying—"When you three kind men, Administrator, Deputy and Investigator, look the questionnaires over and decide on rules to run my business, I will of course accept without a squawk. Because by answering your questionnaire I am tacitly consenting."

Face it, gentlemen. That's where it ends.

Happy Birthday!

Universal will throw a party this noon on the lot in honor of Carl Laemmle's sixty-seventh birthday. The feature of the occasion will be a sixty-seven pound chocolate cake.

Monogram-Erpi Tie Rumored in N. Y.

New York.—Reports that Monogram will switch to Western Electric sound from Balsey-Philips on March 1 have given new strength to rumors here that the Erpi organization will soon play an important part in Monogram financing.

Monogram financing for the past season has been by arrangement with Consolidated, the lab being at present involved in a tie-in with RCA for the operation of the Biograph studio here.

It looks as though Monogram's improvement in product and distribution has put it in a spot to be a bone of contention between the giant electrics.

Iron Out N. O. Trouble

Washington.—The National Labor Board hearing on the case of Loew's State New Orleans has been indefinitely postponed due to advices from that city that it is in process of amicable settlement, and a mutually agreeable decision would soon be reached. The case of the Dubinsky Circuit, Kansas City, has been referred to the St. Louis Labor Board.

Warners Buy 'Lady Dick'

New York.—Warners have purchased screen rights to a series of Cosmopolitan Magazine stories, "Lady Dick," by Arthur Somers Roche.

Merian Cooper's Plan Will Put Producers On Spot—Retains Reins But Avoids Drudgery

The set-up under which Merian C. Cooper has consented to remain at the helm on the Radio lot will bring radically new methods to the production of that organization's pictures. It will take the form of adding broad new responsibilities on the shoulders of the individual associate producer, putting it up to him to make good or step out, without enabling him to shuffle off a great percentage of his problems on the executive producer.

Cooper is understood to be placing the new plan into effect immediately. It will mean that from the time of the selection of a story the associate

(Continued on Page 4)

Rosenblatt Coming With Free Hands

Washington.—Administrator Rosenblatt states that he will make no appointments to code committees, or arrangements for conferences with groups until he arrives in Hollywood.

Provided you want to be on the ground floor here are the details of the arrival. He leaves here so as to arrive on the Coast January 22, and will get off at Pasadena, stop at the Beverly Wilshire, and be there about ten days.

Goldstone Off for Rest

Phil Goldstone left yesterday for the Sansom Sanitarium at Santa Barbara, where he will take a much needed rest for several weeks before returning to Hollywood.

ACADEMY BIG SHOTS MEET AND PLAN RENEWED LIFE

At a joint meeting of the board and executive committee of the Academy last night the keynote was one of definite optimism concerning the future of the organization.

Between thirty and forty attended, of which number more than half were some of the biggest names in the industry. Irving Thalberg, B. B. Kahane, Harry Cohn, Jack Warner, Henry Herzbrun and others backed the plea of Howard Green, vice president and chairman of the meeting, that new life be blown into the Academy. To this end a committee on the future program was named with King Vidor chairman, and consisting of Irving Thalberg, C. B. DeMille, Lewis Stone, DeWitt Jennings, Frank Capra, Waldemar Young, J. M. Nickolaus, John Cromwell and J. L. Warner.

A committee of three to take care of the Academy's outstanding obligations was chosen, consisting of William Sistrom, George Irving and Van Nest Polglase.

DeWitt Jennings, William Sistrom

(Continued on Page 4)

Goldwyn Sued By Writers For $25,000

New York.—The Nathan Burkan office, which represents Samuel Goldwyn, discloses a suit has been brought against the producer by G. S. Kaufman and Robert Sherwood for $25,000, the price they claim was promised for their work on "Roman Scandals."

Goldwyn claims the authors provided only a rough draft of a story and refused to work it into shape when requested to do so.

The suit may grow into historic proportions through the expectation of Burkan that the writers will file a second action when the profits of the picture start coming in.

'His Ferocious Pal' Hit by Ferocious Attachment

The Sol Lesser-Spencer Bennett dog picture, "His Ferocious Pal," is in a financial jam. Jules Brulatour, Eastman raw stock man, and the Freeman Lang studio have slapped attachments on the negative which is being held in the vaults of the Davidge laboratory.

Sennett Returns Friday

Mack Sennett arrives here from New York Friday after having spent a week in a Mesa, Arizona, hospital recovering from an automobile accident. Sennett was in the accident last Thursday in which Charlie Mack was killed.

Hammett Yarn for MGM

New York.—MGM has gone to $22,500 and closed the deal for Dashiell Hammett's newest best seller, "The Thin Man." Leland Hayward handled the deal.

Para. Signs N. Y. Comic

New York.—Paramount has signed Paul Gerrits, a roller skating comedian in "Murder of the Vanities," and he will leave for the Coast when the play ends its Broadway run.

NORMAN TAUROG Directing Paramount's "WE'RE NOT DRESSING"

THE Hollywood REPORTER

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ROBERT E. WELSH.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

THE LOW DOWN

Jean Harlow spent all the other day in a big department store here autographing books at the book counter to help sales along. One old gentleman felt that his money was more than well spent when Jean signed her name over Chapter one of Genesis in the Bible that he had just purchased!

•

A well known writer, lunching in the Radio studio restaurant the other day, ordered himself some roast beef. The waitress brought him chicken. He was very annoyed. He said, "You take this back to the chef and tell him to stuff it!"

"I'm sorry, sir," said the gal, "but there are four orders ahead of yours." (!?!)

•

The reason that a certain publicity guy at Warners is heavily "on the spot" is because a member of the eastern end of the firm's press staff had the bright idea of having one of their newly-signed starlets announce the fact that she was going to have a baby—just for the experience, without benefit of clergy or such. The eastern giant-brain figured this would get her a million dollars worth of publicity. But, of course, the head man knew what a boomerang such a story would be not only for Warners but for the whole industry, and raised you-knowhat about it. The buck was passed until it fell right into the lap of a local employee—who was afraid to squeal because he loves his job!

•

And there's a pleasant "lowdown" in the reason that the Guild affair was so well conducted, and so free of-er, "aftermaths." Did you notice Jimmy Cagney, Ken Thomson and a number of officers mingling quietly here and there all night? Many an incipient blaze was drenched before it started. You know, those things that sometimes cause the morning after talk? But the committee saw that they never got started. Those Guilders are going places.

New York REVIEWS

"BEFORE MIDNIGHT"

Columbia prod.; director, Lambert Hillyer; writer, Robert Quigley.

Mayfair Theatre

World-Telegram: A considerable amount of concentration is required if one is to avoid confusion in following the mystery melodrama "Before Midnight" at the Mayfair.

Sun: The authors were evidently so intent on making a really intricate puzzle that they themselves got lost in their own mystic mazes. I fully believe that the perpetrators practically wrote this one as they went along. As it is, about the only pleasant item in connection with it is Miss Collyer's prettiness, which is quite tangible and real.

Post: Of the ten most mystifying mystery pictures of the year the new entry at the Mayfair, called "Before Midnight," should be ranked as unequivocal first because it is at least twice as unintelligible at the end as it is during any other point in the proceedings. The best that can be said of this picture is that the author started out with a crime idea and lost it somewhere in the second reel. Neither the cast nor the director does anything to help him find it.

News: It is a routine murder mystery production with the usual technique employed in solving the crime and finding the murderer.

Herald-Tribune: In outline the story is not much more foolish than is to be found in the average mystery tale, but I fear that the plot is a trifle too complicated for complete comfort. Ralph Bellamy is a pleasant detective hero, Miss Collyer is a handsome heroine.

American: The cast is good, with Mr. Bellamy best and Claude Gillingwater and June Collyer helping most. Director Hillyer has established good atmosphere for weird happenings, but hasn't helped much in telling his story in a straightforward directness that would have made it more presentable. As a tip to audience sleuths, pay attention to Hollywood type casting when watching for the killer, and don't let the complications tout you off.

Times: It is never exciting. It is just a puerile puzzle in which a zealous attempt is made to deceive the audience.

Mirror: Addicts to detective stories will find this picture a tricky and satisfactorily mystifying hour's entertainment.

Gov't Credit Given New German Firm

Berlin.—The bankrupt Deutches Lichtspiel Syndicat has been reorganized through Government aid and will produce 25 pictures this season. A credit of two million rentenmarks has been arranged through a Government created film credit bureau.

Tobis, as main creditor of the former Lichtspiel, will supply sound licenses and the new syndicate will then place production orders with individual producers. Artists employed will share in the profits.

Distribution will be through a merger of the facilities of the new syndicate and Terra Film.

Watt A.S.C. Manager

Allen Watt has been appointed executive business manager of the American Societv of Cinematographers. He will also act as contact man for the organization's members with the studio production executives.

Mono. Buys Santley Yarn

Monogram has purchased an original story by Joseph Santley titled "Million Dollar Baby" and plans to produce it shortly. The Nat Goldstone office made the deal.

Weems Joins Roach

Walter Weems has been made a permanent addition to the Hal Roach writing staff, the deal being handled by Hallam Cooley, with Harry Weber.

Dieterle to Frisco

Wilhelm Dieterle left for San Francisco yesterday to find locations for "Golden Gate."

'Mystery of Dead Police' Back to Stage for Retakes

MGM will place "Mystery of the Dead Police," the Robert Montgomery starring vehicle, back into work next week for added scenes and retakes. Howard Emmett Rogers has been assigned to write the new scenes.

A new director will be assigned to the retakes, as Edgar Selwyn, who directed the picture, is scheduled to leave for New York tonight with Eddie Mannix, to be gone about three weeks on business.

'Terrible Turk' Feb. 20

February 20 has been set by Seymour Robinson as the opening date at the Pasadena Community Playhouse for "The Terrible Turk," the play that is supposed to give slants on actual experiences of Jed Harris. Robinson owns the state rights to product of the play.

Del Ruth Ends WB Stay

Quite a lot of human interest to the scenes yesterday as Roy Del Ruth said good-bye to the boys on the Warner lot, ending a ten year stay with one organization. The boys made a number of presentations to the director.

Barrymore in Personal

Lionel Barrymore will leave for New York shortly and is scheduled to open at the Capitol Theatre there on February 2. The skit was written for Barrymore by Edgar Allan Woolf.

Chilean President at 'U'

Carlos Davila, former president of Chile, inspected the Universal studios yesterday and was the luncheon guest of Carl Laemmle and his son Junior.

'Gallant Lady' Tops New Pics On B'way

New York.—"Gallant Lady," opening at the Rivoli on Saturday, is about the hottest of the new pictures scheduled for Broadway the coming week.

The other newcomers include: Wednesday, "Massacre," at Strand; Thursday, "I Am Suzanne," Music Hall; "Fashions of 1934," Hollywood; Friday, "Cross Country Cruise," Roxy; "Miss Fane's Baby Is Stolen," Paramount; "Let's Fall in Love," Rialto; "Eskimo," Capitol; Monday, "Sixteen Fathoms Deep," Mayfair.

Still Fight Over Rights to 'Alice'

New York.—The suit of Samuel Kantrowitz against Paramount on the ground that he owns the rights to the title "Alice in Wonderland" for picture purposes has been transferred to the Federal Courts at Paramount's request.

Kantrowitz claims he bought the rights to "Alice" for film purposes in 1916 and wants an injunction against distribution of Paramount's pictures.

Col.'s 'Sisters' Starts

Columbia put "Sisters Under the Skin" into production yesterday with Elissa Landi and Joseph Schildkraut in leading roles. Other members of the cast are Frank Morgan, Arthur Stuart Hull, Montague Shaw, Robert Graves, Selmer Jackson and Henry Kolker. David Burton is directing.

Rose M.C.'s at Paramount

Harry Rose, known as the Broadway jester, has been signed by Marco for an indefinite stay at the Paramount Theatre as master of ceremonies. Harry Santley of the William Morris office negotiated the deal.

Ampas Alter Constitution

New York.—The Ampa is holding a closed meeting Thursday to consider changes in the constitution of the organization.

Schary Scripts 'Hell Cat'

Columbia yesterday signed Dore Schary to script an original screen play for "The Hell Cat."

RUSSELL, MILLER and Company

Members
NEW YORK STOCK EXCHANGE
New York Curb Exchange
Chicago Board of Trade
Los Angeles Curb Exchange
SELMER L. CHALIF
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Seattle Oakland
San Francisco
Los Angeles
Del Monte

'A BIG DAY' NOT GREAT BUT RATES ABOVE AVERAGE

Skilled Direction And Cast Lift It

"A BIG DAY"

(Metro-Goldwyn-Mayer)

Directed by.....William K. Howard
Novel by—
Marjorie Bartholomew Paradis
Screen Play by....Edgar Allan Woolf
and Florence Ryerson
Adapted by.....Zelda Sears
and Eve Greene
Photography by.....Hal Rosson
Cast: Lionel Barrymore, Fay Bainter, Mae Clarke, Tom Brown, Una Merkel, Mary Carlisle, Onslow Stevens, Henry Wadsworth, Eddie Nugent, C. Henry Gordon and Dickie Moore.

Reduce "A Big Day" to essentials, and you have a slight trite story of how youth opened the eyes of experience. But add to that a well chosen cast, good dialogue and William K. Howard's ability to juggle a dozen situations without losing a central theme, and you have a film which holds steady interest, even though it may not keep a record breaking line at the box office.

Much interest naturally is attached to Fay Bainter's first screen appearance. She plays the devoted mother of four children. Without seeming silly or unsophisticated or anything but charming, she hesitates to leave her family alone for dinner while she signs a screen contract on her first novel.

The camera jumps rapidly from one member of her family to another. Coherency and comedy are achieved by the fact that all are calling the maid at home to cancel dinners. Each has his own all-important problem to be met immediately.

The husband is harried with worry. He is innocently, but none the less desperately, involved in the embezzlement of $40,000. The older daughter is making up her mind to marry the wrong fellow. The younger daughter is playing with fire, kittenishly adventuresome. The son feels that his whole life depends upon making a fraternity.

Stimulated by excitement of her writing contract in Hollywood, the mother gathers her family around the fireside. She feels safe in leaving for six weeks. To her, all of their lives are ordered and serene.

By the next afternoon, the husband has attempted suicide, the son is in the hospital, one daughter has decided not to marry, the other has another fiance, but everyone is happy and home for dinner.

The film is a patchwork of short scenes, and is episodic enough to drive any director out into the night. Nevertheless, Howard has made of it a film that seems spontaneous rather than spotty, with the exception of several long scenes in which Lionel Barrymore presents a mask of tragedy which would make any wife suspect more than normal depression. Otherwise Barrymore turns in his usual competent, deliberate performance.

Fay Bainter has a steady charm, convincing and adept, as the mother.

Competition

Asked if Universal, which was skunked by Columbia's ringing in professionals during a basketball match between the studios, was going out after professionals of its own, Frank Mastroly said, "I don't know, but we've hired a few new cops at the studio."

'Woman Unafraid' Pretty Dull Stuff

"WOMAN UNAFRAID"

(Goldsmith Production)

Directed by.....William J. Cowen
Story by.....Mary E. McCarthy
Photography by.....Gilbert Warrenton
Cast: Lucile Gleason, Skeets Gallagher, Lona Andre, Warren Hymer, Barbara Weeks, Laura Treadwell, Eddie Phillips, Jason Robards, Ruth Clifford, Richard Elliot, Erin LaBissoniere, Julie Kingdon, Joyce Coad and Baby Waring.

With a hopeless story to begin with, a cast that is particularly inadequate, and direction that gives the effect of scraping your fingernails on a blackboard, "Woman Unafraid" is one of those pictures that repose more gracefully in the waste basket than on a screen.

The story, featuring the heroism of Officer Winthrop, a female cop, and her capture of a flock of gangsters, single-handed, is such sentimental blood and thunder nonsense that even if it were well presented it would still strain the credulity.

The picture would be helped considerably if some cutting were done to eliminate the occasional dull blank silences, and if the many episodes could be arranged in some sort of smooth order so that the audience is not yanked back and forth from one unrelated scene to another. But taking the story itself into consideration, it doesn't seem worth while to do anything about it.

It's pretty dull stuff.

Tom Brown turns in an exceptional piece of work in a most difficult scene. Banged up in an accident, he has to read long speeches about carrying on while his father, groggy with an overdose of sleeping powders, sees that it is the coward who takes the easy way out. Hard to do and very well done. The audience sniffed loudly and sympathetically.

Mary Carlisle is a bit too self-conscious as the self-conscious school girl in spots but she make up for it in a very funny scene where she longs for love in theatric phrases.

Competent performances are turned in by Onslow Stevens, Henry Wadsworth, Eddie Nugent, C. Henry Gordon and Dickie Moore. And then there is Una Merkel who never fails to make a part count in handsome fashion.

"A Big Day" won't mean a record breaking week, but it is human and convincing enough to be well above the average domestic drama in appeal.

Cutting Due In MGM Story Staff

The question that pops up at the executive meetings at MGM very frequently, regarding the cutting down of the writing staff, again was brought before the same group and again a decision was reached to decrease the number of writers, which now totals 75.

There will be no wholesale cutting down on the staff but writers not under contract to the studio will be let out as soon as they finish the assignment they are working on and new work will be distributed among the writers under contract.

A number of writers are expected to be let out this week.

20th Shutdown Not Coming Until May

Twentieth Century will have a three month shutdown on or about May 1, at which time Darry Zanuck and Joseph Schenck will wind up the first year's work of the new company with the completion of twelve pictures.

Darryl Zanuck and William Goetz will leave for Europe at that time with their families and Darryl Zanuck will continue on to Africa on a big game hunt while Goetz will remain in Paris.

Fox Sale May Clear 'Lola Montez' Tangle

Fox hopes to save something from "Lola Montez," a play bought several years ago and never produced, by selling the title to MGM for its forthcoming picture based on Lola's life. At the present this is the title Hunt Stromberg, the producer, favors.

Green on Para Ticket

Dropping the producer's mantle, Howard J. Green moves over to Paramount today to write the screen play of "The Great Magoo," the play by Ben Hecht and Gene Fowler, which Al Lewis produces. Green produced "So You Won't Sing, Eh?" for Radio, which is now in the hands of the cutters.

Radio Gets Mills Bros.

The Four Mills brothers were signed yesterday by Radio to appear in the Jimmy Durante starring picture, "Strictly Dynamite," which Elliott Nugent will direct. The cast includes Gene Pallette and Nydia Westman. H. N. Swanson is supervising.

David Manners Returning

David Manners arrives in New York January 25 from his visit to London and hops off immediately for the coast. He played the leading role in British International's "Contraband" while in London.

Warren Duff Renewed

Warners yesterday punched Warren Duff's ticket, handing him a tilt and extending his stay with the company's writing staff another six months. His deal was negotiated through Frank and Dunlap.

Yesterday in NEW YORK with HELEN GWYNNE

Would it ever occur to you that there might be a fashion tie-up for the picture "Roman Scandals"? Well, we never would have thought of it ourself, but little things like that don't seem to bother Lynn Farnol. That bright boy of the Goldwyn outfit sold the Herald-Tribune fashion editor the idea and in return got himself a whole full page spread adapting the Roman idea to modern dress and of course giving "Roman Scandals" full credit for the costumes. And the amazing part of it is that they make very attractive evening costumes or peignoirs or something, and anyway we think it's a swell stunt, because they must have laughed when he first broached the subject and then they sat down and gave it a complete Sunday page and article.

•

There's a play in town which had just about the most terrific advance sale of anything that's come to Broadway since—. However, the reviews and general comment were sort of a letdown to say the least, but the house was sold out for approximately seven or eight weeks. Sooo, someone was asking one of the members of the company how the play was doing. And she said that for the first act they were playing to capacity houses every performance.

•

A friend of a friend of ours has had one of those strange experiences with the picture business. We withhold his name because his chances are still good. However, this lad, who is very attractive and very tall, got very tight one night, and while in his cups accepted a dare and made a bet that he could walk into a picture company, demand a screen test and get it. The next day he was cold sober but still game and so he marched himself up to Fox—and got a screen test. Not only that, but a contract for six weeks at a hundred and twenty-five a week. So he went to Hollywood, where he reported for work and was promptly forgotten by everyone on the lot except the treasurer, who dutifully sent him his pay each week. At the end of the six weeks, finding that he liked Hollywood, he decided to try the same stunt again with another company. And this other major company also gave him a test, but before he could find out what they were going to do about it he had to come east because of illness in his family. However, he has received word that if, as and when he returns to the coast he is to come on over and they'll talk over terms. Wonder who will be the person to "discover" the boy? . . . What in the world has happened to Katie Hepburn that made her refuse to autograph one picture of herself for a crippled child who adores her? And the request came through perfectly legitimate channels.

Hermann Bahr Dies

Munich.—Hermann Bahr, world known Austrian dramatist, and sometimes referred to as "The Shaw of Germany," passed away here yesterday at the age of seventy.

A.S.C. Hears Details Of New Pact Mon.

The American Society of Cinematographers has called its first general meeting of the year for Monday night. In announcing the meeting President John Arnold said:

"The meeting is of the utmost importance to every cameraman in the business and will be recognized as such when we advise them officially of the details of the long term agreement entered into between the society and the producers."

Talbot in 'Golden Gate'

Lyle Talbot has been given the male lead in Warners' "Golden Gate." Bette Davis, Pat O'Brien and Margaret Lindsay are also set for this one, which Wilhelm Dieterle will direct.

Academy Starts Anew

(Continued from Page 1)

and Lewis Stone were named a committee to confer with producers as to how the work of the Actor-Producer Relations office might best be carried on.

Carl Dreher and J. M. Nickolaus will deal with the producers on questions concerning the Technical Bureau.

According to Howard Green the Academy has lost only 10 per cent of its membership **through resignations** and he branded **as false the rumor** that the Academy would fold now or at any future date.

Mammy-Oh-Mammy

Al Jolson complained yesterday that in the twenty or so years he has been wearing black-face on the stage and screen he's never been forced to use it as he does in "Wonder Bar." He wears "black-face" all over his body.

Dix-Dunne Team Again in 'Stingaree'

Richard Dix will be co-starred with Irene Dunne in "Stingaree" as his next assignment, instead of either "Crime Doctor" or "Family Man." William Wellman will direct.

This is the first time that these two stars are scheduled to appear together since "Cimarron." David Lewis will supervise this picture.

Todd Added by Hoffman

M. H. Hoffman, apparently determined to load his guns with a name-value cast, yesterday closed for the services of Thelma Todd, who shares top billing with Jack LaRue in "Take the Stand."

Ruben Megs 'Family Man'

J. Walter Ruben has been assigned to direct the Clive Brook starring vehicle, "Family Man," as his next assignment for Radio. Myles Connolly is supervising.

Spewacks on 'Soviet'

Bella and Sam Spewack are doing the dialogue and continuity on "Soviet" for MGM, using the treatment written by Leo Birinski.

Chester Morris East For Erskine Picture

Chester Erskine yesterday closed a deal by wire with the Rebecca and Silton office for Chester Morris to journey East in two weeks to share top billing with Helen Morgan and Lilyan Tashman in "Frankie and Johnny," which United Artists will distribute. Moss Hart is turning out the script and Helen Broderick and Clifton Webb are also set for the cast.

Morris returns here by the end of next month in order to take the title spot in Universal's "Practical Joker," which Stanley Bergerman is producing.

Cormack's Para. Year Ends

Bartlett Cormack winds up a year's contract with Paramount on the completion of his work on the screen play of "The Trumpet Blows." Except for a year at Radio as a writer-producer, Cormack has worked exclusively for Paramount during the five years he has been in Hollywood.

Tom Terriss in N. Y.

New York.—Tom Terriss is back in this country after writing and directing an all-French picture, "La Vie Splendide," in Paris. The picture was well received at the Carnegie here.

'Alice in Hollywood'

Thomas Bell, formerly associated with Ralph Spence, has sold a play to the Shuberts entitled "Alice in Hollywood." It is scheduled for Fall production.

Presnell Starts Warners' 'The Key' Wednesday

Robert Presnell puts his next picture, "The Key," into work next Wednesday, and is now building the cast around William Powell and Kay Francis in the leads. Dr. Thomas McLoughlin, a noted psychiatrist, has been engaged as technical advisor.

Agent Wins Damages

Leon Lance, agent, was yesterday awarded $5725 in damages in Judge Marshall McComb's court for auto injuries sustained in 1932.

New Set-up at Radio

(Continued from Page 1)

producer will be on his own in all the details of story preparation, tentative casting, selection of direction, clear through to budget making.

Only when the picture is laid out in every detail will it be brought before Cooper for final executive decisions.

The intention is to avoid the daily dilly-dallying and time-wasting conferences the result of which is to keep the executive producer on a twenty-four hour treadmill schedule, and incidentally mean that it takes the associate producer twice as long to get a given job done because he has to await his turn to get into the front office.

Present group of associate producers on the Radio lot includes Pandro Berman, Kenneth Macgowan, Myles Connolly, Howard Green, Cliff Reid, David Lewis, Lou Brock, Shirley Burden and William Sistrom.

And then we wrote . . .

"BY A WATERFALL"

NOW OUT-SELLING ALL PICTURE SONGS

and

"LONELY LANE"

FROM WARNER BROTHERS' "COLLEGE COACH"

Soon you'll hear . . .

"WHEN TOMORROW COMES"

from Warner Bros. "Mandalay"—Destined to be the year's outstanding torch song

"SPIN A LITTLE WEB OF DREAMS" From Warner Bros. "Fashions of 1934"

AND FOUR CATCHY SONG HITS FOR "HAROLD TEEN"

LYRICS BY IRVING KAHAL

MUSIC BY SAMMY FAIN

P. S. A few of our past hits: "You Brought a New Kind of Love to Me," "There Ought to be a Moonlight Saving Time," "Was That the Human Thing To Do?" "When I Take My Sugar to Tea," "Wedding Bells Are Breaking Up That Old Gang of Mine," "Let a Smile Be Your Umbrella" and our contribution to the NRA—"The Road is Open Again."

METRO-GOLDWYN-MAYER STUDIOS,
℅ MR. SAMUEL MARX,
CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XIX, No. 6. Price 5c. TODAY'S FILM NEWS TODAY Thursday, January 18, 1934

GOLDWYN BOWS TO INDIES

TRADE VIEWS by W. R. WILKERSON

•FOUR or five days in New York right at this time gives a viewpoint, an entirely different viewpoint from any other part of this country. New York is on a jamboree, is spending money as it has never spent before, is buying entertainment in every form, is having fun. Theatres, legitimate and (some) movies, hotels, restaurants, etc., etc., are packed to the doors. The old town has a gayety that has never been approached since 1919.

The picture business in New York is better than in any other part of the country right at this time. The neighborhood houses, particularly, are doing excellent business. The big houses downtown are doing great when they have great pictures and better than average on program attractions.

The legitimate theatres are booming, ordinary attractions are selling out, really good shows are sold out for weeks in advance. Most of the hits seem dull in comparison to good pictures. Take for instance the $70,000 purchase of MGM's "Ah Wilderness." We had to force ourselves to sit through two acts. And it's one of the big hits of the town. There's too much talk, and a masterful job on the screen adaptation is the only hope of turning it into a good picture.

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There is little doubt but that the theatre has sagged greatly in entertainment principally for the reason that there are not a dozen writers devoting their attention to that form of writing. But still, our picture producers go in and bid their heads off for the shows, ordinary, very ordinary shows. Look at Paramount with their purchase of "Sailor Beware." It's not as good as their own script of "The Fleet's In" that Clara Bow did for them some time ago. And anyhow, the main and only attraction to "Sailor Beware" is material that should not be placed on the screen and probably will not even be photographed.

But some day, somehow or other, producers here will realize the value of spending big sums for good originals, scripts that will be handed them in completed form ready for shooting. And when this is done, the cost of story material will be greatly reduced and better pictures will result.

Fireworks Explode At Para. Hearing

New York.—With Federal Judge Bondy finally stepping down because he felt the honor of the court had been assailed, a stormy session today over the approval of the Paramount equity receivers and attorneys fees came to a temporary truce. Judge Knox will now decide the case.

Fireworks were wild at the hearing, Attorneys Zirn, House and Rogers claiming that as the receivership itself was "illegal and procured with collusion and fraud" any approval of the fees was likewise.

Rogers had a particularly bitter personal spat with Judge Bondy.

MGM Dickers for Lloyd To Direct Shearer Pic

MGM is negotiating with Frank Lloyd to direct "Vanessa," which will have Norma Shearer and Diana Wynyard in the top spots. Lloyd is now on a lay-off period from his Fox contract. Arthur Richman is writing the script. Walter Wanger produces

Blumey Loses Philly Suit

Philadelphia.—The suit in Philadelphia by A. C. Blumenthal against Albert M. Greenfield for $151,575 for commissions on account of the sale of William Fox's stock holdings several years ago has been dismissed by United States Circuit Court of Appeals.

Senators Attack Code

Washington.—Senators Nye and Borah are scheduled to take the Senate floor today to attack the monopolistic tendencies of the NRA codes. It is of interest to picture people because of the non-conformist attitude still maintained by Allied Exhibitors.

Listens To N.Y. Theatre Group And Agrees To Come Off His Big Percentage High-Horse

New York.—Samuel Goldwyn met with the independent exhibitors here yesterday and was conquered, but not before a long and harassing argument had ensued and one that will live long in the exhibitors' breasts, and one that will net Goldwyn more money for his bit, even though he agreed to take less than the 50 per cent he had been asking from that group.

The meeting was arranged by Harry Brandt, president of the Independent Theatre Owners of New York. Both Goldwyn and Al Lichtman put in their appearance and the fireworks were set off by Brandt asking Goldwyn why he was demanding such a high percentage for "Roman Scandals." Goldwyn replied with a few thousand choice

(Continued on Page 2)

Only $15,000 Parts Cummings and 'U'

Everything points to Constance Cummings for the star spot in "Glamour," which Ben F. Zeidman is producing for Universal. Negotiations revolve around the sum to be paid the player, Selznick and Joyce asking $30,000 for the assignment, with Universal offering $15,000.

William Wyler will direct, Victor Schertzinger, who was previously set, being tied up at Columbia.

Gaumont Chief to Visit

London.—Michael Balcon, chief of production at the Gaumont and Gainsborough studios, plans to shortly make a trip to Hollywood to study production methods there.

'Catherine' Another Triumph For Korda

London.—It looks like another triumph for Alexander Korda. "Catherine the Great" trade shown last night is compared unanimously to "Henry the Eighth," and will even be better liked by most Britishers, being more dignified in treatment of its subject.

Elizabeth Bergner is pronounced "magnetic," Fairbanks, Jr., excellent, and praise is given the lavishness of the settings and photography.

The picture clicks in all departments, though it will stand some trimming, being 8500 feet at the trade show.

Columbia International Convention in London

New York.—J. H. Seidelman, foreign manager of Columbia Pictures, sails Friday for England to attend the first international convention of Columbia's youthful foreign organization. It will be held in London January 28.

Rumor Zanft-Berg Join

Latest reports on the John Zanft front last night were that the former Fox major executive had reached an agreement with Phil Berg and the two would combine forces in the special representative field.

'Nana' in Music Hall Feb. 1

New York.—February 1 is the date set for the opening of "Nana" at the Radio City Music Hall, Sam Goldwyn booking his big picture where he wanted to regardless of United Artists being the distributor.

Connolly Loses Mother

Cincinnati.—The mother of Walter Connolly died here yesterday. The actor was en route from Hollywood to see her when the end came.

FOX PAYROLL JAM STARTS FIREWORKS AT WESTWOOD

Fox failed to have salary checks on hand for a number of the higher-salaried writers and players on both the Westwood Hills and Western Avenue lots Tuesday afternoon, and met the workers with varying excuses. When the players and writers started comparing notes yesterday and realized that each was not an individual case the buzzing grew to excited proportions.

(Continued on Page 2)

Dowling on Radio Board

New York.—Eddie Dowling has been appointed to the Radio Code Authority, and General Johnson today denied to pointed questions that it was due to any White House pressure.

Morris Hit by 'Flu'

Chester Morris is in bed with the flu which laid him low following his appearance at the Screen Actors' Guild ball last Saturday night.

GEORGE SIDNEY One of the foremost character actors of the screen MANAGEMENT SMALL-LANDAU CO.

THE Hollywood REPORTER

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ROBERT E. WELSH.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

RAMBLING REPORTER

Well, so it seems that Dorothy Lee has decided that Marshall Duffield isn't her dream-prince after all! . . . The Randy Scott-Vivian Gaye merging won't be for another month yet—or two or three. . . . Lou Schreiber has had practically no sleep (in the daytime) for the past few weeks. . . . Bing Crosby and Joe E. Brown will be at President Roosevelt's birthday party January 30. . . . Russ Sanders, ex-football star, who once ran 95 yards for a touchdown, is coming along nicely as an assistant director at Warners.

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Johnny Weissmuller has gone in for target practice—we mention this without comment. . . . Now that "Viva Villa" is in the bag, Wally Beery is off somewhere to fish; Wally, by the way, shot 11,000 feet of small film while in Mexico on location—just for his own amazement! . . . We have a most amazing fan-letter for Arline Judge! . . . Monte Blue is training at a local gymnasium daily—and looks tres fit. . . . Joan Blondell has tossed the white henna overboard and gone back to her natural tresses which are sorta blonde anyway. . . . David Manners, who really wowed 'em in London, is turning down (and we know) radio, stage and social offers to come back to Hollywood in a coupla weeks.

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Mrs. Louis B. Mayer, well again, is returning here from San Francisco today—the L. B.'s will live in Beverly for a while. . . . The supposedly marrying Garbo has been furniture buying, we hear—but she already has a beautiful torso! . . . Clark Gable starts training with Mike Cantwell next week—but he didn't say what for! . . . Looks like the romance between Ann Harding and that famous novelist has cooled something awful. . . . Ratoff, the Russian magnificat, fussing at the Vendome because he had to park his car a block away and had to wait for a table. . . . If you hear from Frank Joyce, kindly notify his office. . . . Hepburn is fed up with the stage.

IATSE FIRES FIRST GUN IN FIGHT FOR RECOGNITION

The IATSE yesterday fired the first gun following the soundmen's election in its battle with the IBEW when Harold Smith, their business manager, filed formal charges with the Regional Labor Board against each member of the Motion Picture Producers' Association, individually and collectively. Producers are charged with disregarding the 40-hour maximum clause in the code covering all sound men except mixers and recorders. Smith also claims in his complaint that the studios are guilty of salary violations in the case of all sound men, under the overriding provision, Article IV, Section 5, of the Motion Picture Code. The studios still refuse to recognize the IATSE's right to speak for the sound men, having a contract with the IBEW.

Smith claims his union's victory at the polls last week gives him the power to deal with the producers under Section 7a of the NRA and Article III of the Motion Picture Code. He wants a showdown in this jurisdictional dispute and has chosen this method to find out where he stands.

Harry Brigaerts, vice president of the IBEW, was not in his office yesterday and up to a late hour last night could not be reached for a statement.

Look for $10 a Day Men for NRA Bodies

Washington.—General Johnson is looking for outside public spirited citizens to serve as Government observers at hearings in all industries. Ten dollars a day for the hearings plus traveling expenses will be the fee.

In the future no code hearings will be held in any industry without this impartial observer present. The practice of using deputy administrators for the purpose is abandoned because it results in the NRA reviewing its own acts.

Radio Borrows Kruger For 'Crime Doctor' Role

Otto Kruger was borrowed by Radio from MGM yesterday for the lead in "Crime Doctor," with Nils Asther, Wynne Gibson and Ada Cavell in featured roles. John Robertson will direct and production is scheduled to get under way on Monday.

Kruger will play the role that Richard Dix was slated to have.

H. B. Warner Signs Agents

H. B. Warner has been signed to a managerial contract by the Bernard and Meiklejohn agency.

Fox Payroll Jam

(Continued from Page 1)

The result was a hectic day for Fox executives when individuals and agents on behalf of their clients descended on the Fox lot for their overdue pay checks yesterday.

On Tuesday the applicants were told, "Everything will be straightened out tomorrow. Your check will be ready then."

But at the close of the business day yesterday a number of the workers were still awaiting their checks.

Illness of "the party who signs the checks" was given as the excuse to most. The common alibi handed the contract players whose checks must bear the signature of Winnie Sheehan was "Mr. Sheehan is in story conference and cannot be disturbed."

This excuse was still being given yesterday, twenty-four hours after the payments were due.

Executive, clerical, labor and extra payrolls were met on time. The trouble seems only to have arisen in the higher bracketed salaries, the bulk of the studio's overhead.

Clive Brook and DeMille Cannot Agree on Terms

Cecil B. DeMille is again on the lookout for an actor to play the role of Caesar in "Cleopatra," which he is making for Paramount.

DeMille had set on Clive Brook for the role, but when it came to settling the money end Paramount did not want to meet the figure asked by Brook. There is still a possibility that negotiations will be renewed.

Foreign Actors Load Down Ocean Liners

New York.—It's open season for foreign actors flocking to America. Arriving on the Champlain yesterday were Peggy Morrison, dancer of the Folies Bergere; Thomas C. Gibbs, English actor; Lucien Coedel and Victor Henkine, French actors.

Other passengers on the liner were Ernest Stern, art director, and Dudley Wilkinson, American actor.

Fashion Adviser Assigned To 'Latest From Paris'

MGM yesterday assigned Kathleen Howard, associate editor of Harper's Bazaar, to serve as technical adviser and to act in Joan Crawford's next vehicle, "Latest from Paris," which Robert Z. Leonard directs. Miss Howard was brought out here several months ago by Jesse L. Lasky to serve in the same capacity on "Coming Out Party."

'U' Tags Mrs. Leslie Carter For 'Elizabeth and Mary'

Mrs. Leslie Carter has been set by Universal for a featured role in "Elizabeth and Mary" with Margaret Sullavan and Lowell Sherman, the latter to direct.

Arthur Caesar has finished the script and the cast will start rehearsals next week. Shooting will begin the week following.

Ellington for 'Vanities'

New York.—Duke Ellington and his band have been signed by Paramount for "Murder in the Vanities." The organization leaves for the coast next week.

Harry Green Entertains

Inviting over 300 guests, Harry Green will be host at a cocktail party today at the Clover Club between four and eight.

Goldwyn Bows to Indies

(Continued from Page 1)

words, telling the exhibitors that they were continually crying for good pictures and when a producer brings them one they refuse to pay for it. Goldwyn said, "I will never make a bad picture if I can help it and by helping, I mean the expenditure of all the money required to make it good in the buying of the proper writing brains, the assembling of the best casts and giving the picture all the production that it requires. I am not asking you to take from 30 to 60 pictures, I sell you one picture at a time and ask you to sit in judgment on that picture before you buy it. If I am successful in making a picture that will draw audiences, I am entitled to my just return for that picture; so why do you say I am asking too much?"

In reply to this Harry Brandt stated: "We agree with everything you have said, Mr. Goldwyn. You are making the best pictures in the business, pictures that are getting big money, BUT we do not get a crack at that big money. You are asking us to pay the same percentage as the first run houses and the big circuits. Don't you realize that after you play your first run, then turn your picture over to the Loew circuit, Fox, RKO and other chains, that most of our customers are deflected from our box office to go to those theatres to see any big picture? When those pictures reach our houses most of our audiences have seen them some place else. Give us the picture at the same time as the big circuits and we will pay you the same percentage, but if you insist on us running it after them, after they have milked our neighborhoods, then we tell you that you must give us a break and get away from those 50 percent demands if you want us to play your productions."

Other exhibitors showered Goldwyn with praise for his manner of production, his effort to make good pictures, and when it was all over Goldwyn finally agreed to percentage reductions and will deal individually with each exhibitor and his problem as it concerns the run of "Roman Scandals."

The feeling around here is that although Goldwyn will take a percentage cut he will get more money in the long run because he met with this group, stated his case clearly and honestly and the exhibitors will go out and hustle business for him, not only on "Roman Scandals" but on his other coming pictures, and not only that, but more "Scandals" contracts will be signed than would have been if this meeting had not been arranged.

And they still call him "Lucky Sam."

FOR SALE

Series of high class animal films, one and two reelers; also animal negative photographed in natural habitat; excellent material to re-edit and dialogue.

EX-0664

PARA'S 'SIX OF A KIND' LAUGHFEST, SHOULD CLICK

Good Production; Big Name Cast

"SIX OF A KIND"
(Paramount)

Directed by.....Leo McCarey
Story by.....Keene Thompson and Douglas MacLean
Adaptation by.....Walter DeLeon and Harry Ruskin
Photography by.....Henry Sharp
Cast: Charlie Ruggles, Mary Boland, W. C. Fields, Alison Skipworth, George Burns and Gracie Allen.

Throw your hat up in the air and grab yourself off a swell comedy—Paramount's "Six of a Kind." Silly, ridiculous, absolutely hilarious in spots, this cheerful insanity is swarming with everything that makes people laugh.

Directed with expert calculation, acted to the hilt, and featuring a story that is universally funny in the first place, the picture should be good news to any box office.

Charlie Ruggles and Mary Boland start out for a vacation—their first in twenty years. Their second honeymoon, they call it, until George Burns and Gracie Allen answer the advertisement Miss Boland put in the newspaper for a couple "to drive to California and share expenses."

As if these two didn't provide complications enough, a teller in the bank where Ruggles works uses the Ruggles baggage as a hiding place for $50,000 he has stolen.

The trip to California, enlivened by Gracie Allen's inanities and several minor catastrophes, hits an amusing peak when the party reaches Alison Skipworth's hotel and is arrested by W. C. Fields, the sheriff.

The six principals in this comedy work perfectly together. In addition to the fine work of those already mentioned, W. C. Fields, in particular, has an opportunity to show what he really can do, although every other member of the cast is as funny as anybody has a right to be.

Leo McCarey's direction is expert; Walter DeLeon and Harry Ruskin did right by the story by Keene Thompson and Douglas MacLean, and Henry Sharp photographed it well.

"Six of a Kind" is above-average comedy. It has names, story, direction plus swell acting.

Howard Slated to Meg 'Streets of New York'

With William Wellman off the picture, MGM is figuring on William K. Howard to direct "Streets of New York," the Arthur Caesar story which David Selznick is producing.

Howard is now in New York and will return to Hollywood in about a week.

'Bottoms Up' Now Scoring

Fox yesterday signed Constantine Bakaleinikoff to supervise the scoring of the B. G. DeSylva production, "Bottoms Up." Harry Jackson's radio orchestra will be used for the recording. Director David Butler hopes to wind up the musical by the end of next week.

A Stroheim Idea

Hearing that Warners are having script trouble with his novel "Anthony Adverse," Harvey Allen suggested that the studio make his wordy tome into a trilogy. Studio figures one headache is enough and turned down the three-picture idea.

Geo. Cohan Signs To Do Pic in East

New York.—Krimsky and Cochran have signed George M. Cohan to a picture contract for one subject to be made in New York, but at present writing it looks as though they can't get together on a deal with MGM to make the picture "Ah Wilderness."

If the deal falls through, one of Cohan's old plays will be selected, probably "Gambling." Cohan is dead set to show Hollywood what he can do on the screen.

Big Air Tie-Up Set For Warners' 'Wonder Bar'

Requests from 262 stations have come to Warner Brothers in response to a questionnaire sent out by George Bilson asking if they would use a 15-minute electrical transcription of a program with all the stars of "Wonder Bar." The program will be heard simultaneously at these stations a week before the release of the picture.

Levy Scripts Own Play

Benn W. Levy has joined the Fox writing staff to write the screen play of "Springtime for Henry," his own play which Jesse L. Lasky is producing. Script job on the part of the writer was part of the original deal for the play's purchase.

Chevalier Arrives

Maurice Chevalier, Charles Boyer and Marcal Vallee arrived in Hollywood yesterday afternoon on the Chief. Vallee will have a role in "The Merry Widow" with Chevalier for MGM and Boyer reports to Fox.

'Trinidad' Finally Moves

After two postponements Fox yesterday decided to definitely place "Murder in Trinidad" into production Monday. Louis King directs under Sol Wurtzel's supervision.

Long Termer for Foran

Fox was so pleased with the work of Nicholas Foran in the "Fox Follies" that the company has signed him to a long term contract. Picture was Foran's first screen appearance.

Assign Reid's Next

Cliff Reid will supervise "Fugitive From Glory" as his next picture for Radio. John Barrymore was mentioned for the starring role some time ago.

Final 'Hannibal' Title

"You Can't Buy Everything" is announced by MGM as the final title formerly known as "Old Hannibal."

Capra Again Slated To Direct 'Soviet'

It has been definitely settled for Frank Capra to go over to MGM on a one-picture loanout deal from Columbia to direct "Soviet," the Clark Gable-Wallace Beery co-starring vehicle, after the director makes one more picture on his home lot. Irving Thalberg will produce "Soviet."

The deal was swung because MGM had loaned Clark Gable to Columbia for "Night Bus." Capra was at MGM a year ago to direct this picture, but was recalled by Columbia when the loanout period had expired without the picture starting.

Troubles Pile Up For 'His Ferocious Pal'

While Sol Lesser and Spencer Bennett are engaged in scrapping with each other as to who is to meet the obligations accruing on "His Ferocious Pal," three more attachments were nailed on the negative of the picture yesterday, making five in all.

Picture is the second that Bennett made for Principal Pictures' release and has a $2,500 list of claims to meet.

New Movie Mirror Set-Up

A tea given at the Russian Eagle yesterday formally inaugurated a new policy of Movie Mirror by which that MacFadden publication will concentrate its editorial direction in the Hollywood office. Ruth Waterbury, as editor, will have Ernest Heyn, formerly editor Modern Screen, as her eastern editor, and Jerry Asher, former western editor, as associate editor.

Publicists Dine Reeve

The Studio Publicity Executives' committee is giving a dinner at the Beverly Hills hotel next Monday night in honor of Arch Reeve, dean of studio publicity men, who leaves shortly for his new job as advertising manager of Fox in New York.

Play Careful With Robson

MGM yesterday withdrew May Robson from the top spot in "Louisiana Lou," deciding that the assignment was not important enough for her. Another player will be announced for the role.

Sale's Next 'Old Shep'

With "Cowman's Loss," Chic Sale's first short on his two-picture deal with MGM, finished, Jack Cummings is preparing the comic's second to be titled "Old Shep." Picture will start shortly.

Elsa Maxwell Tells All

New York—Elsa Maxwell has signed a contract with Alfred A. Knopf for her memoirs, which will be published within a year under the title of "But It's True."

Will Hays En Route Here

New York.—Will Hays is on his way to the coast, having boarded the Century Tuesday.

Yesterday in NEW YORK with HELEN GWYNNE

Well, the Heifetzes had their musical soiree for the benefit of Destitute German Professionals that netted that worthy cause exactly fifteen thousand dollars. Four hundred people came to hear Heifetz, Iturbi and Tibbett and an extra five thousand dollars was contributed by Mrs. George Backer. Lucrezia Bori sat herself up in the very first row and conversed volubly with the performers. Chico Marx bought four tickets and brought along Mrs. Eddie Cantor and Jack Benny. Frances Marion, the Richard Wallaces, the Bernie Finemans (Margaret actually sold twelve tickets), the Felix Warburgs, Irene Lewisohn and Governor Lehman's brother were among those present. . . . There was a funny incident connected with the concert. Somehow everyone thought that the other fellow had invited Professor Einstein to attend. The day before the concert, Florence Vidor called him up just to remind him and it was discovered that no one had asked him to come, and though he had heard about it he hadn't had the slightest idea of where or when it was to be held and so couldn't come because of a previous engagement. The professor, by the way, is going to play the violin in a string quartet that's going to give a concert for the same cause and at the same price per ticket in a couple of weeks.

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Arch Selwyn has persuaded Elizabeth Bergner to come to America in the spring and do her play, "Escape Me Never," which is such a tremendous success in London. You'll see Miss Bergner in "Queen Catherine," and it really is by way of being an accomplishment to have gotten her consent to come over here. Lots of others have tried, but Miss Bergner is an independent actress with the means to choose her spots and it's the first time she's chosen New York. . . . Really, we've been to a number of openings this season, heaven knows, but we've never seen such a collection of "lavender" and old lace as came out for the "Come of Age" premiere. Practically the only regular first-nighter in the place was Marion Saportas and, oyes, Eddie Wasserman.

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Margalo Gillmore and Alec Clark, Jean Dixon, Edna Ferber and Moss Hart, Julius Tannen and family, Humphrey Bogart and Ken MacKenna in the after-the-theatre crowd up at Tony's. We asked Humphrey whether he had any plans for the season and he said he expected to be on Broadway for the rest of the year in "Up the River"—which is playing at the Globe at the moment along with "Dishonored." . . . Harry Wilcoxon, the English actor Paramount is bringing over, must have been slightly startled by a cable from that company asking for his measurements. But they only wanted them so's they could make up and have ready the armor he has to wear in "Antony and Cleopatra."

Indies Chuckle As Majors Go On Pan

New York.—Here's the typical slant on the Government questionnaire business—it's going to be great to show the other fellow up.

Inquiry among independents here as to whether they would respond to the Government's request brought the reply generally, "We have nothing to lose—and it's going to be a great way to put the big fellows on the pan."

New Tag For Freund

One of Carl Laemmle, Jr.'s last acts before departing for Europe is to renew the contract on Karl Freund as a director for an additional year at a sizable tilt, and hand him a plum in "The Man Who Reclaimed His Head." This will be made after the completion of "The Countess of Monte Cristo."

Ruth Roland a Publicist

Ruth Roland, actress and business woman, embarks on a new field with the formation of International Publicists, Inc., in association with David Arlen. Offices for the publicity representation of picture people have been opened in the Pantages building.

Cancellation Retroactive

Washington.—Under an NRA ruling today the ten percent cancellation privilege of exhibitors is retroactive to December 7 if exhibitors have otherwise lived up to the provisions of the clause.

UP-TO-THE-MINUTE CASTING NEWS

Robert Frazer into "Men in White" at MGM, placed by Lichtig and Englander.

Edward Earle signed by Fox for "Three on a Honeymoon," through Hallam Cooley of the Weber office.

Toby Wing for "Come on Marines," Paramount. Set by Ivan Kahn.

Mayo Methot and **Dorothy Peterson** for "Fur Coats," Warners. Joy and Polimer set the tickets.

Leo Chalzell spotted in Paramount's "Come on Marines" by the Bernard and Meiklejohn agency.

Otis Harlan has been signed by Warners to play the part of St. Peter in the Busby Berkeley sequences of "Wonder Bar."

Barlowe Borland added to the cast of "Rip Tide," MGM. Sackin agency negotiated.

Marjorie Gateson and **Henry O'Neill** added to the Warner picture "Fur Coats."

Ruth Gillette for a role in "David Harum" at Fox. Lichtig and Englander made the deal.

Robert Graves goes into Columbia's "Sisters Under the Skin," placed by Hal Cooley of the Weber office.

George Irving set for "David Harum," Fox. Deal handled by Menifee I. Johnstone.

Anita Garvin through Kay-Stuart for a featured role in "Playful Husbands," Columbia short.

Radio Ties Up a Song

Radio yesterday purchased "Just Two Alone," a song by Cliff Friend, and will use it for exploitation on the Tom Brown-Jean Parker picture, "Two Alone." Picture was completed six weeks ago, with Elliott Nugent directing and David Lewis producing.

Jolson East Jan. 25

Al Jolson will leave for New York January 25 to confer with radio officials on his forthcoming series of air appearances for Kraft cheese beginning February 8.

Blue in Marine Yarn

Paramount yesterday closed a deal with Monte Blue for a top spot in "Come On, Marines," which Henry Hathaway directs under Al Lewis's supervision. Bob George of the Weber office set the ticket, which results from the way Blue clicked in "The Last Round-up."

Set Younger Faversham

Phil Faversham, son of the famous William, gets his first real part in Warners' "Fur Coats." He is set for the juvenile lead.

Lawyers Squawk on Screen Treatment

New York.—Now the lawyers are complaining that the screen holds their profession up to ridicule. The New York Law Journal today took up their kicks editorially.

One lawyer complains particularly about "Love, Honor and Oh, Baby," in which Zasu Pitts exclaims, "They cannot put lawyers in jail because if they did there wouldn't be any of them left."

Hornblow Sets Fort to Script First Paramount

Garrett Fort was signed yesterday by Paramount to write the screen play of the Broadway stage play "Pursuit of Happiness," which Arthur Hornblow is supervising. The Schulberg-Feldman and Gurney office made the deal.

Fort, who is now in New York, will see the play today and leave immediately for Hollywood to begin work.

'Wonder Bar' End Near

Busby Berkeley hopes to wind up "Wonder Bar" Friday after having the picture on the stages for almost two months. Studio will rush the cutting on the Berkeley dance numbers aiming at the possibility of its going into the Chinese as the theatre's next attraction.

Berk of Cineglow Coming

New York.—Ben Berk, general manager of Blue Seal Cineglow, leaves for the coast today.

CHARLES FARRELL

in Warners'

"THE BIG SHAKEDOWN"

Now Playing Warner Brothers Hollywood and Downtown

METRO-GOLDWYN-MAYER STUDIOS,
% MR. SAMUEL MARX,
CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XIX, No. 7, Price 5c. TODAY'S FILM NEWS TODAY Friday, January 19, 1934

ROSY DAZES INDUSTRY

TRADE VIEWS by W. R. WILKERSON

•SO John Zanft is going to be an agent.

We have known Zanft for twenty years. Worked for and with him for almost five years and the toughest five years we ever had in our life. He's a tough bird, that Zanft, and we learned a lot about the picture business from him, and thousands of others have him to thank for a great part of their picture knowledge.

Zanft knows this picture business. He is a showman, he is an excellent executive. He has all the qualifications for the making of a really great agent. And he will be that. And we hope that he will. This business owes him a lot.

•

On our way back from New York, we stopped off a few hours in Chicago. We talked to several big exhibitors of that center and heard the same tale that is being told by every IMPORTANT exhibitor in every part of the country: "GIVE US A GOOD PICTURE AND WE WILL HAVE A GREAT BUSINESS. Hand us a program attraction and we will play to less money than is required to pay off our ushers."

Whether it's Chicago, New York, Boston, Atlanta or Frisco, the demand for good pictures is greater at this time than ever in the history of the business because those good pictures will attract more ticket buyers than ever before.

The public is wise to this business. They have learned to pick and choose. They know what to spend their money on in picture entertainment. And the wonder of it all is that producers are still trying to make quickies when quickies will not sell; they are trying to palm off duds backed by glowing exploitation campaigns, but they can't be sold; they WILL NOT realize that good pictures will make more money today than ever in the history of this business.

What's to be done? How is it possible to fire producers with the idea of making better pictures? Who can convince them that the average picture will not get to first base?

What's to be done?

No Ifs or Buts

New York.—Because of their determination to keep the RKO chain in the black, flat and absolute instructions have been given L. E. Thompson, operating head of the chain, to get rid of any operation that continues to stay in the red.

Radio Sees Bennett In 'Actress' Role

Radio is negotiating with Constance Bennett to return to her one time home lot for the starring role in "I Love An Actress" with Gregory Ratoff, whose original story it is, playing the male lead.

When Miss Bennett left Radio she verbally agreed to return to that studio for one picture with Twentieth Century stamping their okey on the agreement.

B. S. Moss' Brother N.Y. License Head

New York.—Paul Moss, brother of the veteran picture and theatre man, B. S. Moss, was yesterday named to the important post of license commissioner of New York by Mayor La Guardia.

Moss was formerly active in the picture and legit fields.

Lanfield To Meg Arliss

Sidney Lanfield has been set by Twentieth Century to direct the next George Arliss picture titled "Head of the Family." Leonard Praskins is writing the screen adaptation.

Mannix-Selwyn Leave

Eddie Mannix, accompanied by Edgar Selwyn, left last night for a visit to New York and a round of the current plays.

Execs Alarmed As NRA Deputy Boasts of Broad Powers in Interviews to Eastern Press

On the heels of the many-paged questionnaires being received by studio executives, Deputy Administrator Sol Rosenblatt issued an interview in Washington just before leaving for the Coast that left local executives gasping yesterday. Full realization is now coming that they have a brand new boss whose activities are going to extend far beyond the purposes of the NRA even to the possibility of picture and personal censorship.

At least Administrator Rosenblatt feels that they will. In the interview

(Continued on Page 7)

Lilian Harvey-Fox At Parting of Ways

Lilian Harvey and Fox were reported yesterday coming to the parting of the ways, with the player to do one more picture for Jesse L. Lasky and then hop off on the return trip to Europe.

Lasky has launched a story hunt for the production.

Dwan on 'Holly Party'

Allan Dwan, recently returned from directorial activity in England, has been signed to direct the added scenes on Harry Rapf's MGM production of "Hollywood Party," which started as just a picture and grew to special calibre.

Pan Berman Back Sat.

Pandro Berman, RKO producer, who has been vacationing in Europe, returns to town Saturday after a six weeks absence.

Talk of RFC Money Brings Zukor Smile

New York got a wild rumor yesterday that the Paramount company had secured a loan of five to six millions with which to carry out long cherished plans for a skyscraper on the Broadway block front which houses the Criterion and Loew's New York, and thus straighten out present foreclosure entanglements.

Adolph Zukor, contacted by a Reporter representative, smilingly said he would be very glad to say the story was true, but unfortunately nothing like it had even been thought of, much less put in motion.

Roach Signs Eddie Foy Jr.

Henry Ginsburg, Roach general manager, yesterday signed Eddie Foy Jr. to a one picture deal with an option for a long term contract. Foy will probably go into the next all-star comedy. Schulberg-Feldman and Gurney handle the player.

Illness Starts Loew Home

New York.—Arthur M. Loew, vice president of Loew's, is expected back in New York in about a month, canceling his round the world trip because of illness.

20th Releases Cromwell

Twentieth Century yesterday relinquished its one-picture deal with John Cromwell, allowing Radio to take it over. Director is on a long-termer to Radio.

'Christina' Into Chinese

The deal was set yesterday for "Queen Christina," Garbo's latest, to go into the Chinese at the conclusion of the run of "Little Women."

O'Heron Loses a Day

Frank O'Heron, general manager for Radio, dropped out yesterday to nurse an injured leg. Expected at his desk today.

WARNERS PLAN TO AVOID ANY SHUTDOWN THIS YEAR

Tapering off to three subjects in work from a high of nine three months ago, Warners will attempt to keep a smaller number of pictures steadily in work so as to eliminate the usual studio shutdown the end of spring.

Studio has 18 features unreleased and in the cutting rooms. To date about two-thirds of the current year's program have been completed in the

(Continued on Page 7)

Para. May Hold Victor McLaglen for 'Vanities'

Paramount is concluding a deal for Victor McLaglen to remain on that lot for another picture to play one of the top spots in "Murder in the Vanities," with Jack Oakie.

McLaglen is now playing the lead in "The Man Who Broke His Heart" on that lot.

MANUEL SEFF Screen Play and Dialogue 'FUR COATS' Now Shooting

THE Hollywood REPORTER

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ROBERT E. WELSH.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

THE LOW DOWN

It's a shame—what a certain male star in this town has to "go through" although very few would suspect it. The fellow is very attractive, gracious and probably a bit flirtatious. He's very gay and amusing too—when his wife isn't around. But she cramps his style something awful because he knows that even though she sits quietly by at parties and things, while people make a fuss over him, that he will have to pace the floor until dawn when they get home, listening to her demands for explanations of his actions, which for the most part require no explanation at all. She never makes a scene in public—but this actor (and still another that we can think of right now) has to pay for every jolly time—when he gets home!

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A star who has a positive genius for giving dull parties, gave another one recently. Most of the guests left early. She fidgeted around a while and finally said to the remaining two or three, "Do you suppose they had a good time? . . . They MUST have had a good time—we had such NICE food!"

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When Jean Hersholt was in Europe, he shot about eight hundred feet of Knut Rasmussen, famous explorer, now dead. Hersholt has just had a request from the Danish government for his camera work on Rasmussen, because all the country has as a pictorial record of him is a newsreel shot or two. If Jean sends over his footage, he'll probably get an embroidered gold medal or something.

•

And did ya hear about the important supervisor on a major lot who called all the company and staff on one of his pictures into the front office yesterday, with a very portentous summons? And then, just as they were shivering in their collective boots over the expected call-down for something or other, the supervisor reached in his desk, brought forth a package and said: "Now here's a fur piece that is worth every cent of five hundred dollars. How much am I bid?"

New York REVIEWS

"FUGITIVE LOVERS"

Metro-Goldwyn-Mayer prod.; director, Richard Boleslavsky; writers, Ferdinand Reyher, Frank Wead, Albert Hackett, Frances Goodrich and George B. Seitz.

Capitol Theatre

Mirror: The film is splendidly produced, with realistic settings and convincing costumes. The intricate plot is developed with extraordinary skill. Wildly active and spectacularly thrilling, "Fugitive Lovers" is an unusually exciting action film.

American: It's entertainment all the way from coast to coast with a capable cast of troupers endowing it with both dramatic and comic factions in well-balanced quantities.

News: The screen entertainment that the Capitol Theatre is offering this week should satisfy all grown-up moviegoers. It is good modern melodrama filled with suspense, humor and romance and is set against a unique background. Toward the close of the film some of the scenes go overly sentimental, but regardless of its defects "Fugitive Lovers" remains acceptable entertainment.

Herald-Tribune: "Fugitive Lovers" is a lively and melodramatic adventure that suffers considerably from the fact that it never manages to make much sense. "Fugitive Lovers" is not my idea of impressive drama.

Times: Richard Boleslavsky, the director, keeps this melange of fun and ruddy drama moving swiftly, with many an ingenious turn and convenient coincidence. Mr. Montgomery does well by the part of Porter, and Miss Evans is spontaneous and captivating as Letty.

Sun: While it is really finely produced and atmospherically interesting it is, for some reason, a bit dull. Maybe what all movie buses, as well as all movie trains, need is—Marlene Dietrich of "Shanghai Express."

Journal: Smartly directed by Richard Boleslavsky, the picture sets and sustains a brisk tempo. And besides Miss Evans and Montgomery, who are excellent in their roles, the supporting cast includes C. Henry Gordon, Ted Healy and Nat Pendleton. It's good fun.

Post: Despite the fact that the story has some highly implausible touches and that the humor is not up to a very high level, these lapses are compensated for in the brisk pace which Director Boleslavsky and his actors have managed to inject into it.

World-Telegram: Several ideas get started, but in the end the whole thing seems a bit pointless in spite of the spirited attempt by the authors and director to squeeze every ounce of excitement and humor out of a transcontinental bus load of totally dissimilar and unrelated characters.

"MAN OF TWO WORLDS"

RKO-Radio prod.; director, J. Walter Ruben; writers, Ainsworth Morgan, Howard J. Green.

Music Hall

Journal: The film was well produced, and in the early sequences native dialogue is translated by means of subtitles. While the story doesn't give Mr. Lederer much opportunity to display the charming personality that was so widely acclaimed in "Autumn Crocus," it will be interesting to see what he does with his next picture.

News: It is too bad that Francis Lederer chose to represent himself as an Eskimo in his first American-made moving picture. Elissa Landi plays the role of the English girl mechanically, but the other members of the cast perform creditably. I hope Lederer makes a more felicitous selection for his next screen role.

Post: Mr. Lederer, who makes his screen debut in this picture, should have no trouble hereafter in establishing himself as one of the major box office attractions in Hollywood.

Sun: Unfortunately, it isn't half as effective as the recent "Eskimo," which it resembles in its early reels. In short, it deserves some sort of attention only on the grounds that another potential movie star makes his bow—without slipping and falling more than once or twice.

American: Despite the strange selection of a vehicle, Mr. Lederer is disclosed upon the Music Hall screen as the possessor of both talent and personality, which may be projected in film. Thus, while the occasion is something short of a triumph, there is much promise for the future.

World-Telegram: That Mr. Lederer is a good actor no one will deny. Nor will any one deny the power of his charming smile and personality and the illusive, captivating way he has with him on the stage and screen. These qualities are, obviously, the things that go to make a successful screen idol, which I have no doubt he will be. But not, I imagine, until he exercises a little more discretion in the choice of his screen material.

Herald-Tribune: So skillful is the young actor in his playing and so disarming is his straightforward mannerism that a part which might easily have become too whimsical for comfort ends up by being curiously real and surprisingly touching.

Times: There are many well-developed bits of comedy, and if some of it is not precisely new it is so well acted by Mr. Lederer that it tickled the risibles of the audience yesterday afternoon. In fact, the spectators applauded the film after its final fadeout.

Mirror: Broadway's most exciting matinee idol, Francis Lederer, attempts to hurdle the obstacle of a daffy story in making his debut as a hero of the screen. Engaging and picturesque though he is, he fails at the attempt.

Russell Mack Gets Next Dressler Pic

Russell Mack has been assigned to direct "Tish," the Marie Dressler starring vehicle, for the Irving Thalberg unit at MGM.

James K. McGuinness is writing the screen play of the yarn.

Lionel Barrymore Leaves Sunday For Personals

Lionel Barrymore leaves Sunday for the east to begin a personal appearance tour. He will open in Baltimore on February 2 for one week and the Capitol in New York on February 9. Other engagements are now being arranged. His sketch will consist of a scene from "The Copperhead," his favorite play. Edgar Allan Woolf wrote the material.

Seiter's Next 'Blarney'

William Seiter has been assigned to direct "Blarney Smith," the Ginger Rogers-William Gargan co-starring vehicle, which Lou Brock will produce for Radio.

Tommy Shugrue Dies

Tommy Shugrue died late Wednesday night after a prolonged illness. He had been an electrician in the publicity still department at MGM for several years.

Kath. DeMille at Para.

Katherine DeMille has been signed by Paramount for a featured role in "Trumpet Blows," which is being directed by Stephen Roberts.

Tutoring Wanted

Does your child need the experienced help of a tutor, formerly connected with the finest private school in Chicago? Especially successful with children in primary grades who are unable to attend school.

MARIE GATTER
3232 Benda St. **HI-6998**

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'GOOD DAME' GOOD PIC; SIDNEY-MARCH ARE FINE

Script and Dialogue Rate Special Bows

"GOOD DAME"
(Schulberg-Paramount)

Directed by.....Marion Gering
Original by.....William R. Lipman
Screen Play by: William R. Lipman, Vincent Lawrence, Frank Partos, Sam Hellman.
Photographed by.....Leon Shamroy
Cast: Sylvia Sidney, Fredric March, Jack LaRue, Noel Frances, Russell Hopton, Bradley Page, Guy Usher, Kathleen Burke, Joseph J. Franz, Miami Alvarez, Walter Brennan, John Marston, James Crane, William Farnum, Patricia Farley, Florence Dudley, Jil Dennett, Erin LaBissoniere, Ernest S. Adams, Dewey Robinson.

"Good Dame" will take its place alongside some of the best contributions B. P. Schulberg has made to the business in his long career.

It does Sylvia Sidney proud, a bobbed-hair Sylvia on this occasion in a role calculated to enrich her standing as one of the first ladies of the screen. Sharing equally with her in a particularly difficult assignment, Fredric March comes off neatly as the ignorantly super-wise three-card monte guy of the traveling carnival.

The picture is genuine, and with a wealth of exciting color. Briefly, the story describes Sylvia Sidney as a stranded chorus girl who falls in with a carnival and is helped out of scrape after scrape by Fredric March. Sylvia is a girl of principle, clean and decent. The girls March has known were not. Circumstances, of their own unwitting making, throw them together, and as they are carried through a hectic series of misfortunes they eventually find each other.

Instead of his giving up the sordid carnival life, Sylvia comes around to his way of living and both are destined for that existence as the picture ends. This is but one of many story touches that light the unfolding of the yarn.

In one spot, however, it is tarnished. And that spot is in the unbelievable court room scenes where both confess their love for each other. It is the one synthetic moment in an otherwise perfectly sterling story. It is unnecessary and will, likely, be remedied.

William R. Lipman wrote the story and next to him comes Sam Hellman, whose dialogue is flavored distinctly with originality. Vincent Lawrence and Frank Partos also get credit for story work.

Marion Gering's direction is obviously affected and "arty" at moments, but he may be forgiven for the excellence of his work in general. Leon Shamroy's photography is a lesson in that art.

Subordinate cast bouquets go up and down the line. It is a hopeless task to single out individual performances when all contribute so effectively.

The exhibitor has a natural exploitation bet in carnival background of "Good Dame" and plenty to back it up. Sell them on coming in and the picture will sell itself.

Taxpayers' Money

One animating company in town received eight copies of Uncle Sam's famous questionnaire yesterday. If they had received a few more they'd have one for every employee.

Gaumont-British In L.A. Exchange

New York.—The Gaumont-British Company of America will open distribution offices in the Los Angeles territory in charge of George Weeks. The latter was years ago sales manager for Paramount, more recently with Mayfair Pictures.

Among the subjects to be handled from the exchange are "Waltz Time," "The Ghost Train," "Love in Morocco," "There Goes the Bride," "Night and Day" and "The Ghoul." Latter picture stars Boris Karloff.

MGM Snags Wadsworth For Long Term Contract

Negotiations that have been hanging fire for more than a month were climaxed yesterday when MGM placed Henry Wadsworth under a long-term ticket, five years with yearly options.

Al Kingston handled the trick, polishing it off after the studio execs got a glance of the player in "A Big Day," the former "It Happened One Day."

Bassler Promoted to Julian Johnson Aid

Completing his work as film editor on "Carolina," Robert Bassler becomes assistant to Julian Johnson, Fox story editor, filling the spot formerly held by John Mock. Nan Blair, who was announced for the position a short time ago, is in the Fox story department on a special assignment.

Rogers Toasts Harry Carr

Will Rogers will be toastmaster at a dinner tendered Harry Carr of the Los Angeles Times at the Writers' Club Thursday, January 25. John Goodrich is in charge of the arrangements.

Montgomery Returning

New York.—Douglass Montgomery leaves for the coast Saturday and the expectation is his first role will be in Universal's production of "Little Man, What Now?" with Frank Borzage directing.

Bancroft On Way Here

New York.—George Bancroft left for the coast Wednesday night without reporting any success in his search for a play with which to hit the New York stage next season.

'Eskimo' at 4-Star Theatre

MGM's Hunt Stromberg production "Eskimo" is booked in for an indefinite stay at the Four Star Theatre, opening January 26.

Leslie Howard Turns Producer

After seeing the Marquis de la Falaise's "Legong" and other similar pictures, Leslie Howard has decided to produce a travelogue in America to be titled "America Through an Englishman's Eye." The actor has written the story and plans to photograph such picturesque places as the national parks, and the desert through Arizona. Howard plans to appear in the series himself.

The travelogue is being made mainly for distribution in England and foreign countries, but will also be released in America. Howard at present is shooting scenes in Palm Springs and LaQuinta.

Radio Plans Sequel To 'Lost Patrol'

Radio execs are so sure of the success of "Lost Patrol" that a follow up on the picture is now in preparation in the story "Fugitive From Glory." The studio is figuring on Victor McLaglen to head the cast again with John Ford handling the direction.

The studio has several thousand feet of film which was shot by Ernest Schoedsack in Arabia, which they plan to utilize in this picture.

Maude Eburne Steps into May Robson MGM Part

Maude Eburne and Warner Oland were signed by MGM for featured spots in "In Old Louisiana." Miss Eburne will have the role originally assigned to May Robson. Production will start Monday under the direction of George Seitz, with Jean Parker, Robert Young, Lupe Velez and Ted Healy in the top spots.

Start Next Garbo Feb. 15

Dates were set yesterday at MGM for starting two of the most important pictures on the company's schedule. "The Painted Veil," next Garbo, gets under way February 15. "Operator 13," with Raoul Walsh directing and Marion Davies starred, on Jan. 25.

Here Seeking Players

New York.—H. R. Ullman, of the legit producing firm of Harmon and Ullman, reaches Los Angeles today to look around for stars to play in the forthcoming stage production of "Waltz in Fire," and to confer with its author, David Hertz.

Radio Borrows Foster

Norman Foster was borrowed from Fox on a one-picture deal to play the juvenile lead in the Jimmy Durante starring vehicle "Strictly Dynamite" for Radio. Eliott Nugent will direct. H. N. Swanson is the associate producer.

Al Alt to New York

New York.—Al Alt arrives in New York Friday to arrange distribution for twelve independent features.

YESTERDAY IN New York

As an item in the changing order, there is the picture of New York's new mayor, Fiorella LaGuardia, looking tired as he sat in his street clothes, slouching in a side balcony seat at the distinguished concert that welcomed beloved Toscanini back to the Carnegie Music Hall. . . . But it does nothing to efface the memory of Mayor Jimmy Walker, only a few years back, impatiently practicing a little soft shoe dancing with Irene Delroy, Betty Compton, Billy Seaman and a few of the boys in a Greenwich Village studio while one of the town's fire engines, bells clanging and sirens shrieking, roared down Sixth Avenue to relieve their pressing attack of thirst by a rush delivery of a coupla cases of champagne.

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More change: the internationally-minded hotels like the Waldorf-Astoria, the Ritz and the Pierre, that once practically paid Ina Claire to linger a while and charged Salvation Army prices to you Hollywood riff-raff, are getting top prices and are filled to the ears with those rich French, those rich Germans and those rich English, over here to take advantage of you poor Americans and your depreciated currency. . . . The Butlers' Ball turned out to be a vague kind of success. It made a lot of money for charity. No one was there who looked even remotely like Halliwell Hobbes, which makes a liar out of the movies, again. It left the Admirable Crichton exactly where it found him, since with the exception of a few names and a few fronts, most of the 3000 who attended were either second floor maids or outer fringe society. They could be told apart, at least within a range of six feet.

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The motion picture tradition is treated with irreverence—yes, again—in the suggestion made by Henry Mencken to Sinclair Lewis and Lloyd Lewis for their Civil War play. Instead of the Northern spy in love with the Southern girl, the Baltimore sage proposes a Southern spy in love with a Northern girl. It can't fail, Mr. Mencken promises. . . . Dashiell Hammett letting Thyra Sampter Winslow's new puppy use his nose for a teething ring. . . . You might be lucky, playing ping pong at the table in the center of the Algonquin's dining room. Your ball might bounce into Fannie Hurst's clam chowder and then look at you. . . The retired 10c a dance boys have taken up positions as partners in the corner ping pong parlors. . . . It is not true that Reliance is using a Photomaton for stills.

Mary Nash Coming Out For Try at Pictures

Mary Nash, one of Broadway's marquee names, is to leave for Hollywood, arriving early next week. The Small-Landau office is bringing her to town for pictures. Agency has several irons in the fire for her and is also cooking up a deal for Norma Terris, whom they have placed under their wing.

JAMES GLEASON

as

DAN HEALEY

in

"SEARCH FOR BEAUTY"

"Gleason And Pals And Director Top"

" . . . Gleason and Armstrong made a swell comedy team. They have good gags, good business, and they make the most of it. . . . "

—Hollywood Reporter, Jan. 8.

THE GLEASONS
JAMES - LUCILE - RUSSELL

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IDA LUPINO

in

"SEARCH FOR BEAUTY"

directed by Erle C. Kenton

A Paramount Production

Management
SELZNICK and JOYCE

"IDA LUPINO shows what she had to make herself a musical comedy star in England"

—Hollywood Reporter

GERTRUDE MICHAEL

in

"SEARCH FOR BEAUTY"

directed by ERLE C. KENTON

"Gertrude Michael is funny as the brains of the Gleason-Armstrong team."—Hollywood Reporter, Jan. 8, 1934.

A PARAMOUNT PRODUCTION

HARRY FISCHBECK

Photographed

"SEARCH FOR BEAUTY"

Just Finished

"NO MORE WOMEN"

Now Photographing

"THE TRUMPET BLOWS"

All Paramount Productions

"SEARCH FOR BEAUTY"

A PARAMOUNT PRODUCTION

◆

There's not a kid in the country who won't go for this picture, and their parents will probably trot right along with them. It is built by and for the American youth, especially those who are crazy about athletics. It is young, innocent, full of high ideals and sugar-coated advice that, inasmuch as it is humorously and dramatically presented, is not hard to take.

—Hollywood Reporter, January 8, 1934.

OPEN FORUM

Hollywood, California.

Dear Mr. Wilkerson:

Your editorials on the movie studio situations are a daily treat to us at the studio, whether or not we may be in a position to agree with you and I have a great respect for your opinion and knowledge of the inner conditions and problems of the film industry and am writing to ask your opinion on a matter very close to my heart, aside from the financial interest.

While I am no longer a "script girl," I am only a few steps higher in the wage scale and needless to say that is pitifully small compared to the work required and the knowledge necessary to enable it to be done correctly.

Script girls are selected because of their college education or its equivalent and most of the girls hired are college graduates. We must be well dressed, passably good-looking, efficient in training and tactful in manner; be able to work for eccentric, temperamental writers of all sorts and kinds, be able to discuss their work intelligently with them, give helpful suggestions when asked and reserve our opinions when not asked, be a helpful critic when necessary, repair their grammatical errors and faulty construction without interrupting their "train of thought," be an efficient secretary in all business offices on the lot, know all the "important" people by name and sight and be able to give all the right answers, which is a diplomat's job at times; in other words, be able to hold down a dozen different jobs at once, all for the princely salary of $20 per week.

If a script girl is "good" and can stand up under the strain of long hours, (8 to 14 hrs. per day), hard work, rush and nerve-wracking conditions, she may get a two dollar raise, then again after working a few years out of the department, she may work up to $28 a week, always in the hopes of something better coming up.

The inconsistency of good stenographers and secretaries being paid such small sums of money over such a long period of time, working with writers, actors and actresses, all making fabulous amounts—that a small part of it could not be added to the weekly pay check of the employes who work so hard to make possible the scripts that bring the finished product before the public and fill the box offices with the money that is in turn paid in such fabulous salaries to the artists and executives, whose cooks, maids and butlers get more than the employees working with them shoulder to shoulder in the studio, making possible their very living!

Of course there is a depression—we are quite well aware of it, but with the exception of the lowly paid employees around the lot and the extras, have seen no evidence of it in the film industry. I think a more even spread among the employees would be amply rewarded by renewed hope, loyalty and effort. Most of the employees are supporting, not only themselves, but in some cases, large families who otherwise would be on charity. It is a back-breaking job as well as a heart-breaking one, and seemingly a thankless one in so far as remuneration is concerned.

I am not a habitual fault-finder. I love the work and only desire fair play for others as well as for myself. We work very hard to make the pictures a success from the ground-work up and our opinions, if used, would be of material benefit to those higher up—but it would be a breach of something-or-other for them to ask it.

I also happen to be one of the unfortunates who is compelled to support others besides myself and $28 does not go far and I must have a job. I have no "pull" inside the studio and what little I have gained has been on my own merits and I feel that your opinion of the financial reward accorded us in this department of the industry, if made public, would go far toward influencing the "powers that be," for they are afraid of your criticisms—the truth hurts—and their "Napoleonic" characteristics are only assumed.

Thank you.

A SCRIPT GIRL.

Still Another Georgia Suit Over 'Chain Gang'

Atlanta.—Vivian Stanley, of the Georgia Prison Commission, has brought another action against the producers and exhibitors of "I Am A Fugitive From a Chain Gang." This action is for $100,000 damages, claiming the picture defamed his character and reputation. Similar action has already been brought by various chain gang wardens who had custody of Robert Elliott Burns while he was a convict.

Waggner on Mono. Script

Monogram yesterday signed George Waggner to script "City Limits," a novel by Jack Woodard which the studio purchased recently. Picture will be the next Ray Walker vehicle scheduled to start early in February and shoving "The Loud Speaker" back to later in the month.

'Convention City' Hits

"Convention City," finishing today at Warners' local first run spots, has topped all grosses to date since "Footlight Parade" at the houses. Last attraction there also proved a winner, but "Convention City" is showing a greater box office sale.

McCloud To Take Bride

Fraser McCloud of the Warner publicity staff will marry Ann Robinson of Tennessee by the end of the week. Studio is trying to figure out a way to perform the marriage so as to get the maximum of publicity.

'U' Seeks Lugosi

Bela Lugosi is being sought by Universal for a role in "The Black Cat," to be directed by Edgar Ullmer, with Boris Karloff starred.

'Sister Carrie' in Demand

Interest in Theodore Dreiser's "Sister Carrie" has been revived and both MGM and Radio are in the field for the property.

May Use Color For 'Chu Chin Chow'

New York. — "Chu Chin Chow" will be done in color if a suitable process can be secured in England, states Arthur E. Lee, vice-president of Gaumont British Picture Corporation of America. This picture will be made at the Shepherd's Bush Studios of Gaumont British, produced by Walter Forde, and starring Anna May Wong.

'House of Doom' Starts At Mono. Next Week

Revising the schedule for the third time in as many days, Monogram yesterday announced that it will start "The House of Doom," a play by Adam Hull Shirk, next week, shoving "Numbers of Monte Carlo" back on the schedule. William Nigh directs from the Albert DeMonde script and Paul Malvern supervises. Studio was to have started "The Loud Speaker" today, but has now scheduled that for the end of February.

'U' in Deal for 'Night Cap'

Depending on negotiations with Guy Bolton for the dialogue rights to "Night Cap," Universal is working out a deal with Max Marcin, play's co-author, to join the company to write and direct it. Eph Asher is slated to supervise the murder mystery.

Col. Has Gargan in Mind

Columbia is planning to shape "Hell Cat," which Al Rogell is producing, into a William Gargan vehicle and will register a bid with Radio for the loan of the player within the next few days.

'Comicolors' Sold Abroad

Eleven more countries have been closed for Ub Iwerks' series of "Comicolor" cartoons by Charles Giegerich, general sales manager for Celebrity Pictures, distributor of the series.

Para. Sets Marsh's Two

"You're Telling Me" and "Murder at the Vanities" are lined up as the two first pictures for Joan Marsh on her new long term pact with Paramount.

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Just a Pal

After the newspapers said that Eddie Rubin would get a break in a picture with his brother Bennie, he received a letter from an acquaintance who had been kind of snooty in the old days. It ended: "Just read about your good luck. If this is true let's hear from you."

UndercoverWorkers Lift Agents' Clients

A new wrinkle among the agents has them engaging special people to handle the raiding of other agents' lists.

Two offices have already engaged the "raiding experts" and claim the results are excellent. The specialty men (one is a woman) shoulder all responsibility for snatching clients away from rival managers, the payoff having their employers denying they are raiding other agents by disclaiming responsibility for the undercover employees.

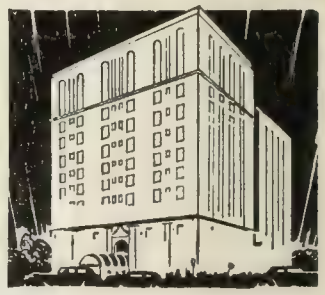
Vollmer Talks to Hays Off.

Joe Breen and Dr. Wingate of the Hays office have had August Vollmer, emininet criminologist, conferring with them the past two days on crime angles in pictures.

Breezy Directs for Mascot

Nat Levine has signed Breezy Eason to write and direct Mascot serials. Director just finished "Strictly Confidential" for Fanchon Royer. Eason moves over to Mascot Monday.

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HOLLYWOOD

'Rosy' Dazes Industry

(Continued from Page 1)

as published in the Washington Times Rosenblatt said that the code gave him power "to inquire into Hollywood's morals as well as its ethics." He was quoted further as follows:

"I hope to devise a feasible plan whereby all responsible organizations interested in the welfare of the motion picture industry will have a voice and be an advisory factor in production. That includes, of course, such organizations as the Federal Council of Churches and Christian America and the International Federation of Catholic Alumnae."

Picture executives were ready to talk, but not willing to be quoted. No one individual wants to be the goat to drawn down Rosenblatt's ire. But they were unanimous in declaring that unless something is done to present a united front in opposition, the industry will soon be functioning completely under Governmental regulation, not only in its financial set-up but in the type of pictures it will be allowed to make.

One executive was outspoken in his statement that the situation showed the need for the old vigorous united Academy to present a solid front and bring the industry out of the peril.

Pending the arrival of Will Hays from the East no one at the local Producers' office would comment on the inclusion of the Federal Churches and the Catholic Alumnae under Rosenblatt's wing, after these organizations have been working in close cooperation with Hays for several years.

Indication that President Roosevelt is personally backing Rosenblatt in his broad claims and expectations is seen in the news from Washington yesterday that "Morris Legendre has been appointed assistant and technical advisor to Rosenblatt on his Hollywood trip."

The Washington dispatch said, "He is a newcomer here but is said to know his movies."

Inquiry in Hollywood failed to disclose anyone, even among veterans, who knew of a Morris Legendre ever connected with the picture industry. But the investigation did turn up a "Maurice Legendre" who was here some months ago for a visit as a guest of Gary Cooper.

Maurice Legendre is a wealthy New Orleans sportsman and political figure, and a close personal friend of the President. For some time past he has been serving President Roosevelt in Washington as a sort of "dollar a year" man in confidential capacities. If it is the same Legendre it means that the President's hand is personally guiding Rosenblatt's statements and actions.

Sirovich Carries Fight to Johnson

Washington. — Congressman Sirovich is still gunning for the movies. He had a long telepone conference with General Johnson in New York last night pointing out how the copyright legislation enables the perpetuation of block booking and asking the General's aid in moves to amend copyright laws.

The General said that he would have Rosenblatt confer with Sirovich, and if conditions were as stated the copyright laws should be amended. That is, Sirovich says he said that.

Dick Rosson Gets Break On 'West Point of Air'

Richard Rosson, former silent picture director and more recently assistant director at MGM, was signed by MGM yesterday on a one-picture deal to direct "West Point of the Air." This is Rosson's first real break in the talkies. The William Hawks office made the deal.

MGM will co-star Wallace Beery and Robert Montgomery in this picture.

Lowell in 'Doll House'

Helen Lowell's second picture on her two-picture deal with Warners will be "The Old Doll House," a story by Damon Runyon, which Ralph Block and Doris Malloy are scripting. Miss Lowell was brought out here from the New York stage and is now working in "Fur Coats" at the studio.

Trade Show 'Hi Nellie'

Warners will trade show "Hi, Nellie!" for Southern California exhibitors at the Boulevard Theatre next Tuesday, January 23. Picture is the Paul Muni vehicle which Al Green directed.

MGM Can't Have Holmes

The second attempt of MGM to secure Ben Holmes from Radio on a directing loanout was unsuccessful. The turndown was due to assignment of Holmes to direct the Wheeler and Woolsey picture.

Touchy

"They can't take it any more," sighed the waiter at Universal who has done impersonations of studio execs at the Laemmle birthday party for the past five years, after spending Tuesday night waiting for this year's invitation which never arrived.

Hoffman Gets Cash To Release Wilson

To secure the release of Charles Wilson from M. H. Hoffman, with whom the player was signed for "Take the Stand," cost the player's agent $75 yesterday, indie producer settling for that sum after demanding $175, claiming that it would cost him that much to replace Wilson.

Player asked for his release to comply with a deal set by Warners for "Golden Gate," Kingston signing him for spot when Warners claimed prior rights. Hoffman, however, insisted on the $175 settlement, finally coming down to $75 and settling the issue.

'Golden Gate' Starts Today

With Wilhelm Dieterle back from San Francisco, Warners put "Golden Gate" into production today with Pat O'Brien, Bette Davis, Margaret Lindsay and Lyle Talbot in the top spots. Company will shoot at the Burbank plant today and tomorrow, then leave for a week's location in San Francisco.

Tidden Set in New Spot

Fritz Tidden, story associate with Al Kingston for a number of months, has become affiliated with Hoffman, Schlager, Inc., in a like capacity. Tidden retains his personal clients, including the Hollywood representation of Jean Wick, New York literary agent.

'Night Flight' Honored

The French Air Ministry has asked MGM for a print of "Night Flight," which was directed by Clarence Brown, for its historical records, as it is a true phase of French aviation.

'Villa' Closed Last Night

"Viva Villa," the David Selznick-MGM picture, reported finished a few days ago, really folded up completely and finally last night.

Opera May Move to Radio's Music Hall

New York.—Prospects of the Metropolitan Opera House moving to the Radio City Music Hall next season are read into the news today that David Sarnoff, Radio chieftain, had been elected a director of the Metropolitan Opera Association.

Under this set-up the RKO Center theatre would be the sole home of pictures in the Rockefeller buildings.

'U' Basketball Winner

Universal's basketball five triumphed over the Bank of America team easily last night by a 63-46 score. The studio Execs Team, with Junior Laemmle and Eddie Grainger, one-time Fordham star, showing the way, beat the Editorial Team, 46 to 24.

MGM Closes for 'Kim'

New York.—MGM has finally closed the deals for "Kim" and "Captains Courageous." Clare Kummer is also preparing to take up her assignment on the Elmer Harris play, "Unhappily Married."

Warners To Keep Going

(Continued from Page 1)

six months since the studio reopened last July. About half of the pictures remaining to be shot will be special productions requiring more time than the 15-day schedule now in use at the plant.

Pictures now at work are "Hot Air," "Hit Me Again" and "Fur Coats." The specials getting into production in the next month or so are "Dames," a Ruby Keeler and Dick Powell musical; "British Agent," with Leslie Howard; "The Key," Kay Francis and William Powell, and probably "Madame DuBarry," another Kay Francis vehicle.

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AS HUSBANDS GO
Helen Vinson • Warner Oland
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Novelty: "WHAT DOES 1934 HOLD?"


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GEORGE RAFT
HELEN MACK
in Paramount's
"All of Me"
STAGE
Fanchon & Marco Revue
HARRY ROSE
NELL KELLY
Sunkist Beauties
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THE Hollywood REPORTER

Vol. XIX. No. 8. Price 5c. TODAY'S FILM NEWS TODAY Saturday, January 20, 1934

STUDIOS YAWN FOR CASH

TRADE VIEWS by W. R. WILKERSON

•THIS questionnaire that NRA has caused to be sent to executives and other big salaried people in the motion picture business is one of the funniest things we have ever read and we can't understand how any Government could feel that it has the right to pry into the privacy of the business life of any individual to the extent being attempted. It's a scream. If you have not read it, grab yourself a copy.

Why must almost every person and organization, clothed with some little authority, meddle in the affairs of this business? Why don't they do the same meddling in other industries? Why continually, day in and day out, pick on motion pictures?

We acknowledge that there are a lot of questions we would like to see answered, which answered correctly and honestly, would do a lot to help this business. But who is there to believe that those questions will be given the right answers? It's a cinch they won't.

•

The whole thing, this prying into our affairs, will only serve to slow up everything, to stop the progress of making pictures (good or bad), and no good will come out of it. The banks back in New York tried it, they sent their efficiency men out here to ask those questions and look into the inner chambers, but they did not get the right answer and their work had plenty to do with wrecking the business. Also, there was a greater penalty held out then than the Government could wield now or at any other time.

So why the meddling?

•

It would be a great thing for Rosenblatt and General Johnson, if they would REALLY TRY to do something to help this business—it needs help. All these Government restrictions are not going to do any good, will not help. So what?

We can tell Mr. Rosenblatt that he will not get the right answers and a lot of them he should not get; it's no business of his or the good cause that the NRA is supposed to represent.

Warners in Black

New York.—Warners report a net profit of $105,852 for the 13 weeks ended November 25, the first quarter to show profit since 1930. This net excludes a profit of $655,262 on redemption of bonds.

MGM Tells Harlow She Can Sit It Out

MGM has no intention of going any further on their offers to Jean Harlow and have told her to sit it out as long as she wishes and the longer she sits the less valuable she becomes for a renewal of negotiations.

Harlow has a contract that still has almost four years to run at a salary of $1,500 a week. When she made her demands for more dough the studio met it with an offer of $1,000 a week increase, giving the platinum star $2,500 each Wednesday. She refused saying that she would not come back until her ticket read $5,000 weekly.

Harry Warner Arrives

Harry Warner arrives in Wilmington this morning on the California for a routine visit to the Warner studio. The head of the motion picture family is accompanied by a party which includes Joseph Bernhard of the Warner theatre department.

New Writer Body Forming

A group of screen writers dissatisfied with the proceedings at the Screen Writers' Guild are forming a minority group. Idea originated from the meeting held last Monday night.

Sally Blane Foot-Loose

Darryl Zanuck has allowed Twentieth Century's option on Sally Blane's termer to slip by and the player reenters the free lance field.

Anticipated Production Boom Dies As Exchanges and Exhibs Fail To Return Needed Cash

The slump in picture theatre business that hit the industry in October, continued through to the end of the year, and hasn't lifted yet, is showing its effects on the major studios, which are practically all now on a basis of "cash and carry," that is, when the money comes in from the theatres the pictures can be made.

Last month Hollywood studios collectively announced fifty pictures to start in January. Even discounting the usual over-expectations, it is startling to find that two-thirds of the month is past with only fourteen new features started at major plants.

The situation accentuates the problem that picture producers face today. The day is past when it was

(Continued on Page 4)

New Gayor-Farrell To Be Norris Novel

The Kathleen Norris novel, "Manhattan Love Song," is scheduled to be the first co-starring vehicle for the Janet Gaynor-Charles Farrell reunion at Fox.

The studio plans to bring the team back to the public in this yarn as strong as it introduced them to the public years ago with "Seventh Heaven."

Roxy's Daughter Here

Beta Bijou, daughter of S. L. (Roxy) Rothafel, has arrived in Hollywood and is planning on a swing at pictures as an actress.

Lou Diamond Coming

New York.—Lou Diamond is ready to leave for the coast next week to arrive there February 1.

Smith Files Charges To Right and Left

Harold Smith, business representative of the IATSE sound local, is filing similar charges against the motion picture producers association, individually and collectively, with Charles H. Cunningham, new NRA District Compliance Director, as he lodged with the Los Angeles Regional Labor Board earlier in the week.

Producers are charged with disregarding the 40-hour maximum week for soundmen, excepting mixers and recorders, and with violating salary agreements.

Conrad Sues Wald

New York—Con Conrad announces he will sue Jerry Wald for $250,000, claiming the yarn "Radio Romeo," sold to Warners, was written by him. Wald made a bee-line for the offices of Nathan Burkan and placed all his worries in that spot.

Halper Back on Job

Louis J. Halper, West Coast chief for Warner Theatres, has resumed his duties at his desk here after a month's trip to New York, where he attended the Leroy-Warner wedding and polished off details on theatre business at the same time.

'Little Women' Extended

Since the words "last days" appeared in the Chinese advertising, business jumped so that Grauman has extended the run another week, January 28 being the closing date now.

Penner Signs For Three

New York.—Joe Penner, latest comedian to click on the radio, has been signed by Meyer Davis-Van Beuren to a contract for three shorts.

Meighan Goes Abroad

New York.—Thomas Meighan sailed for Europe last night on the Bremen.

NEW YORK BUSINESS SHOT MUSIC HALL LOW AT $61,000

New York.—Business in all the first run houses here took a bit of a licking this week. The Music Hall did a beautiful nose dive with Radio's "Man of Two Worlds" that had nothing better than Francis Lederer to interest the customers. The house did a top of $61,000, which is quite a bit dif-

(Continued on Page 2)

4 Months for 'Henry VIII'

London.—"Henry the Eighth" will round its run out here at the four-month period, after sensational business. It will be followed at the Leicester Square by "I Cover the Waterfront," with "Catherine the Great" scheduled to go in after that.

RIAN JAMES Wrote The Dialogue "THE BIG SHAKEDOWN"

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher
ROBERT E. WELSH.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

RAMBLING REPORTER

Less than three thousand people showed up at Harry Green's party for his baby at the Clover Club . . but then he only invited a coupla hundred . . . and how they cut up! . . . May Robson is going East in a few days for a personal appearance at the Capitol . . . she goes in ahead of Lionel Barrymore. . . . Frederick Hollander, who did the music for "The Blue Angel," Marlene Dietrich's first big flicker, is composing a musical revue which he'll produce here with Steffie Duna as the star. . . . Eddie Rubin (who looks just like brother Benny, poor feller!) has given up publicity writing for acting entirely—he's on the air with Bruce Cabot tonight too. . . . Marie Dressler, out of the house again—first time in over a month! . . Eddie Goulding, flying East this morning to the bedside of his wife, Marjorie Moss.

•

Didja know that band-leader, Jay Whidden, is an ex-cowboy? . . . Marjorie Lytell (no relation to Bert) arrives today, after stage successes, to work for RKO. . . . That pretty blonde you've seen with Woody Van Dyke is Ruth Mannix . . . and not someone everyone thought it was! . . . Francis Lederer was down at the train to meet Maurice Chevalier. . . . The Ric Cortezes are back from Santa Barbara, where they were the only guests at the hotel, and other spots where the waiters should have been arrested for loitering! . . . They took six bags of clothes and only opened one, played some ping pong and rushed back to Hollywood—after all, you can be too, TOO alone! . . . A famous singing movie-star is putting on weight daily —her repertoire is now enormous! . . The Wes Ruggles baby has the whooping-cough. . . . Wes and Arline Judge threw a party the other night for a bunch of the bunch. . . . Clara Bow, the Skeets Gallaghers, Bebe Daniels, Ben Lyon, the Bill Davies, Jack Oakie, the Bert Kalmars, the Frank Capras among those there.

"Old Hannibal" is now called "You Can't Buy Everything" . . . only we don't believe it. . . . May Sunday is in a mood to buy everything in sight—and she's doing it. . . . Tamara Geva,

New York REVIEWS

"SONS OF THE DESERT"

Metro-Goldwyn-Mayer prod.; director, William Seiter; writers, Frank Craven and Byron Morgan.

Rialto Theatre

Sun: The film is done well, but this theme must be brilliantly handled, or freshly handled, to make any impression on this department. Last night's audience at the Rialto chuckled at various places without laughing especially loudly—the way that they should have laughed at a Laurel and Hardy comedy. Laurel and Hardy are quite excellent in "Sons of the Desert." They are handicapped, principally, by the staleness of the material.

World-Telegram: It's funny enough for two reels. After that, the Messrs. Laurel and Hardy cease to be sheiks or shrieks.

Times: It is funny all the way through. The mournful and witless Mr. Laurel and the frustrated Mr. Hardy are just as unfitted for the grim realities as they have ever been. There is enough tragedy in the lives of the unhappy husbands to hold any student of the higher manifestations of the American slapstick.

Journal: The farcical story is neatly built up and there are plenty of laughs in the slapstick gags and the Laurel and Hardy antics.

Herald-Tribune: It is only fair for me to say that apparently a congress of those who disagree with me in the matter was being held at the Rialto Theatre yesterday, for the house was crowded with ecstatic delegates who showed every sign of regarding themselves as being in an ideal world where there were two Chaplins working in one film.

Cinecolor Process Gets Major Shorts Contract

Contracts for the Cinecolor process have been closed for the Willie Whopper cartoons for MGM release and Educational's "Romantic Journeys" series for release through Fox. P. A. Powers also has closed for his Comicolor series. The new business is ascribed to a development which has enabled Cinecolor to secure the effect of three colors.

Irving Thalberg Assigns Rasch to 'Merry Widow'

Irving Thalberg has signed Albertina Rasch to work out the dances, arrange for the girls and be a general help on the making of "The Merry Widow" that will star Chevalier under the direction of Lubitsch.

'Death Plays Bridge' Dead

An unsatisfactory story line has made Irving Briskin shelve "Death Plays Bridge," a K. S. Daiger story which the Columbia producer is to revive at a later date on the production schedule.

Phillips Holmes in N.Y.

New York.—Phillips Holmes arrived here yesterday with plans to depart immediately for the coast, where he has some picture propositions beckoning.

O'Brien in Frisco

San Francisco.—George O'Brien, screen star, arrived here yesterday for a brief visit with his relatives.

Connie Bennett, Henri de la Falaise, Jackie Cooper, Virginia Gilbert, Ethel Butterworth, Gloria Swanson, Sandra Shaw Cooper, Carl Brisson, Dudley Murphy, Shirley Lanfield, Mel Shauer, Charlie Beahan lunching at the Vendome. . . . Harold Grieve and Jetta Goudal back in town from Mexico City with pullenty to tell! . . . The reason you see Mel Shauer around the"Trumpet Blows" set so much is simple. Her name is Frances Drake.

Gibson and Radio In Billing Dispute

Question over billing yesterday caused a dispute between Wynne Gibson and Radio.

Player, set for "Crime Doctor," demanded first billing according to her contract unless stars are cast for the picture in which event their names precede hers. Company is anxious to give Otto Kruger, loaned from MGM, top billing along with Mary Astor, who was signed for the part opposite him. Incident promises to make Radio lift Miss Astor to star rating in order to solve the wrangle.

Elliott Nugent directs with David Lewis at the helm.

Nat'l Break on 'Palooka'

New York.—The theme song of "Palooka" will get a record breaking simultaneous play over networks on January 30, having been selected by the National Committee for the Birthday Ball for President Roosevelt. Maxson Judell conceived the song, which combines a verse by Edgar Guest with music by Ferdie Grofe.

Ryan Tagged by Small

Ben Ryan has been signed by Edward Small to write the dialogue on "Count of Monte Cristo." Picture will probably be directed by Walter Lang when it goes into production some time next month.

Otherwise It's All Right

In addition to changing the title from "The Golden Gate," to "The Gentleman From San Francisco," Warners yesterday postponed the start of the feature until Monday. Wilhelm Dieterle directs.

'Sawdust' for 'Joe E.'

Warners yesterday assigned Tom Buckingham to script the next Joe E. Brown vehicle, "Sawdust." Story with a circus background is an original by Bert Kalmar and Harry Ruby.

First Acad. Meet Plans For Future

The new committee recently appointed by the Academy, of which King Vidor is chairman, met for the first time yesterday at noon to discuss future plans.

It was decided that the Academy would perform in the future as it had in the past and plans are now on foot to appoint an Awards Committee.

The annual Academy awards will be presented about the middle of March.

The Academy also reports that a number of its members that had wandered away from the organization during its recent debacle are returning to its fold.

Rowland and Brice Col. Deal Is Shaky

The Rowland and Brice releasing deal with Columbia for two pictures is up in the air and is expected to be called off at any moment, according to reports trickling here from New York. At the same time it is reported that the production team is discussing a deal wih Radio's New York office.

New 'Our Gang' Forms

Hal Roach yesterday signed Jerry Tucker and Wally Albright to the reorganized "Our Gang" and will put one of the shorts into production today. Gus Meins directs. Lichtig and Englander agency handled.

N.Y. Business Shot

(Continued from Page 1)

ferent from the $90,000 and $100,000 that have been pretty common recently.

The Capitol with "Fugitive Lovers" ran to $41,600 and the Paramount with "Eight Girls in a Boat" did less than $40,000. Goldwyn's "Roman Scandals" sank to $17,500 in its fourth week of the run, and the Strand showing "Easy To Love" could not count $10,000 for their ticket sales.

The Seventh Avenue Roxy with the British production of "I Was A Spy" did okay with $28,300. The Rialto with a nine day run on "Sons of the Desert" grabbed $16,000. "Myrt and Marge" could only last two days at the Mayfair and was replaced by "Sixty Fathoms Deep" and the two did less than $7,000.

Next week should see a jump in receipts since thousands of school kids will be home most of the week because of Regent's tests.

Tutoring Wanted

Does your child need the experienced help of a tutor, formerly connected with the finest private school in Chicago? Especially successful with children in primary grades who are unable to attend school.

MARIE GATTER
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'IT HAPPENED' SWELL PIC; WB'S 'YOUR NUMBER' GOOD

Direction, Cast and All Concerned Okay

"IT HAPPENED ONE NIGHT"
(Columbia)

Directed by.....Frank Capra
Story by.....Samuel Hopkins Adams
Adaptation by.....Robert Riskin
Photography by.....Joseph Walker
Cast: Claudette Colbert, Clark Gable, Walter Connolly, Roscoe Karns, Alan Hale.

Well, another swell, bang-up grand picture has dropped in our midst. It is Columbia's "It Happened One Night," a charming, human, believable story, with charming, human, believable characters.

The thing gallops right along, kicking up its heels in cheerful, frisky joie de vivre, and the audience gallops right along with it. There's not a dull moment, in spite of the fact that it runs a good two hours. Undoubtedly some of it near the end will be cut, but it is so fine throughout that it's a shame it can't all be kept in.

It is comedy with a kick, drama with a punch, and the picture is served with acting and direction that hit a new high all their own.

Clark Gable and Claudette Colbert have the parts of their lives. He is a newspaper man who helps her to escape from her father who is bent upon preventing her marriage to a young bounder. On their hitch hike from Miami to New York, they fall in love with each other. Neither Gable nor Colbert seem to do any acting. They just amble joyfully through the picture, being utterly natural and devastatingly human. And they and the picture are blessed with lines that do nothing but sparkle. There isn't a dull line of dialogue in the whole thing, and there isn't a dead character.

Walter Connolly is splendid as usual as Miss Colbert's father, and Roscoe Karns is amusing as a traveling salesman. Alan Hale is good in a smaller role. Frank Capra's direction is like million dollar icing on a perfect cake, and Robert Riskin made a brilliant adaptation of Samuel Hopkins Adams' story. Joseph Walker's photography is worthy of the film, and that's saying a lot.

Do a favor to your audiences, and grab this one off for them. It's got everything—names, superb acting, riotous comedy and perfect direction.

Lance Still Victor

The motion of J. G. Mayer, Ltd., for a new trial in the case of Leo Lance and J. G. Mayer, Ltd., for a new trial was denied yesterday by Judge Pope in Municipal Court, the Judge holding there was no basis for the motion. Lance was awarded a judgment against the agency for commissions due about a month ago. Attorney James Houlahan represented Lance.

Goulding on Next Holtz

Alf Goulding will direct the next Lou Holtz short, "Showmanship," for Columbia.

Now It's a Secret

Washington.—At least three of Rosenblatt's friends wired him the wise thing when arriving west was to get off at Pasadena and avoid the delegations. Rosenblatt accepted the advice. And immediately announced to the press associations that he would elude all pleaders—by getting off at Pasadena.

Roxy Seems Cinch For Old Roxy Post

New York.—The know-it-alls around here are of the opinion that RKO committed its greatest blunder when they let Sam Rothafel out and argue that it would have been much better had they paid him his salary every week just to sit around and look. For Roxy, running the Seventh Avenue Roxy would not only crimp the giant Music Hall, but would put the crimper into every house on the street, because Roxy has a big following.

And it now looks as if the know-it-alls, know it all, for indications are that Roxy will go back to his old house on Seventh Avenue, the first of February and then the fur will fly. Not only will Roxy go back, but every man in the Music Hall that is considered of any value, will go with Roxy.

'U' Wants Elissa Landi For Lead in 'Glamour'

Universal is trying to borrow Elissa Landi from Columbia for the lead in "Glamour" with Paul Lukas and Russ Columbo in the male leads. William Wyler will direct and Benny Zeidman will produce the picture.

If the studio is successful in securing the player, production will not start until Miss Landi finishes her present picture at Columbia.

Beany Walker at Para.

William LeBaron signed H. M. Walker yesterday to write the screen play of "Hearts and Flowers," Paramount's next starring vehicle for W. C. Fields. The DeShon-Naylor office set the writer.

Col. Likes Warner Gal

Gloria Warner gets her third consecutive assignment at Columbia in "Love Detective," Zion Myers' short. Walter Kane of the Weber office handles the player's deals.

Shelve 'Lottery Lover'

Fox was unauthoritatively declared to have shelved production plans on "Lottery Lover," which was to have served as a Lilian Harvey picture.

Del Rio Coming Here

New York.—Dolores Del Rio leaves for the Coast today, ending reports that she might go to England immediately for "Sons of Guns" as a British picture.

Katherine Brush Sails

New York.—Katherine Brush, author, sails for the Coast today by way of the Canal.

Snappy Dialogue And Cast Hi-Lites

"I'VE GOT YOUR NUMBER"
(Warners-First National)

Directed by .....Ray Enright
Screen Play by..... Warren Duff and Sidney Sutherland
Photography .....Arthur Todd
Cast: Joan Blondell, Pat O'Brien, Glenda Farrell, Allen Jenkins, Eugene Pallette, Henry O'Neill, Hobart Cavanaugh, Louise Beavers, Gordon Westcott, Renee Whitney, Selmer Jackson, Robert Ellis.

You needn't worry about the phone lines on "I've Got Your Number" (new listing for "Hell's Bells"). It's an action melodrama in good working order. Built along routine lines of romance combined with a chase, it is given especial interest by wise-cracking characters and a new background.

Pat O'Brien plays Terry, a repair man for the New York telephone system. Combining pleasure with business has become a habit. He fixes telephones and dates with equal skill. Allen Jenkins trails along, assistant, stooge and chaperon combined. His apprehensive plea, "Let's get outa here!" is a running gag which never fails on laughs.

Joan Blondell as a switchboard girl misdirects a call at the request of a friend. She thinks it is for a laugh, but it tips off a betting deal, and she has to leave her job. Terry gets her another, and the same racketeers pull another job by the simple expedient of keeping her busy answering fake calls while they get away with the bonds.

The only place where the action falls down is when Terry goes alone to a house where a mob is hiding. There is plenty of suspense, but even the engaging dumbell built by O'Brien wouldn't be so dumb as all that.

The whole cast mugs happily and heartily, and the audience liked it well enough to break out in applause when the trouble shooters pile into a car to dash to Terry's rescue.

Shouts of laughter greeted Pat O'Brien's lines and business. Joan Blondell is excellently cast for the hard-boiled phone girl. Glenda Farrell scores from the moment she appears as a medium who gets voices from the spirit world over the telephone until she staggers out of a night club to give another "reading."

Eugene Pallette does handsomely by the comedy as a permanently infuriated superintendent. Gordon Westcott does nicely by his part of the smoothie racketeer, and Louise Beavers, Hobart Cavanaugh and Renee Jackson turn in parts that add to the general hilarity.

Good old action is the keynote of this film, but comedy pervades even those scenes when Terry is jumping off a burning building.

Crisp, wise-cracking dialogue, Ray Enright's sure direction, well chosen cast and the interesting inside slant on the workings of a telephone system ring the bell for this one as a good programmer.

YESTERDAY IN New York

A great publisher came to town last week. He is a distinguished publicist, high in the councils of the nation, through whom civilization and the outside world must filter to reach the half million souls in his city.

The plays and the theatres with their wit and polish reached out their arms to him, the fine restaurants of the city tempted him with inspired food and the night clubs glittered their brightest invitation.

He had only two nights in New York. On the first, he dined at the Longchamps, where the vegetables are so green. Then he went to the Music Hall to see "Flying Down to Rio." The next night he didn't know what to do. So he had dinner at the Longchamps again, and, believe it or not, he went to the Music Hall again.

Some people may think he is wrong; his idea is that to edit a paper you must be in tune or in step with your people.

•

Mary Pickford and Max Baer, at different marble-topped tables at the Madison Cafe, watching Stanley Sackett spinning around like a squirrel caught in the revolving door. . . . Walter Winchell playing the new cliche game, unable for the life of him to think up a dull thing to say.

•

A little tot, finishing up a holiday afternoon of seeing "Alice in Wonderland," sat at a soda fountain. The jerker dropped a glass. "Off with his head!" she shouted.

•

Two advertising agencies were in competition for a big contract. The account meant a lot of money and a lot of distinction. The first agency decided that they would turn out a swell campaign. They worked on copy and they spent a fortune on art. The other agency knew a guy, the right guy, and let it go at that.

Earl Carroll Beauts Here Next Week

New York.—Set Hollywood's palpitating heart at rest and get those parades ready. Earl Carroll leaves New York Tuesday for the Coast accompanied by his bevy of girls for "Murder in the Vanities."

Broadway's sharps are watching with interest the contest in showmanship that will be staged by George White, at Fox for his "Scandals," and Earl Carroll.

Judith Wood Quits

Judith Wood, Twentieth Century term contract player, has filed a petition in bankruptcy through Attorney M. L. Rabbit. Action was recorded under the player's real name, Helen Johnson.

Humberstone Hits Bell

Lucky Humberstone brought "Merry Wives of Reno" in yesterday on schedule for Warners, and is off the studio payroll following his one-picture contract.

Hays Here Ready for Producers' Huddles

Will Hays arrived in town yesterday ready to go into a huddle with the production executives on matters to come up during the visit of Sol Rosenblatt next week. Despite the wild reports to the contrary, no producer meetings have been held yet and they will not be held until next week.

Hays was happy. "The recent pictures to make big successes," he said, "prove all that picture men have been saying for years—the public taste can be trusted. It is safer to overrate rather than to underrate public intelligence."

Radio Re-Unites Gleason-Oliver

Radio has signed Edna May Oliver and James Gleason as the comedy team in "Murder on the Blackboard," which will be directed by George Archainbaud. Radio used the same comedy team in their previous murder thriller, "Penguin Pool Murder," by Stuart Palmer, who authored the other one also.

Weber Can't Drive

The Los Angeles traffic court yesterday came to the decision that Herbert G. Weber, local agent, is altogether too fast and revoked his driving license. He claims he was only nailed for speeding ten times and complains that he has to hire a chauffeur as an alternative.

Picture Bizness

Big problem of the executives at Universal yesterday was how to get an All-American basketball player now at Columbia studios, for the Universal team. Latter studio couldn't hire the boy, Columbia put him under contract after the first game.

Guild Extras Meet To Elect Wednesday

Extras who are affiliating themselves with the Screen Actors' Guild will have a chance to lay out their organization set up and future plans at a meeting called for Wednesday, January 28, at the Woman's Club, Hollywood.

Ann Harding and Morgan Wallace of the Guild will be present to start the meeting off, but will retire as soon as the extras have selected their own officers. Only paid up members of the Junior Screen Actors' Guild will be admitted.

Freed-Brown Re-Tagged Before Contract Expired

Although the song-writing team of Arthur Fried and Nacio Herb Brown have until March to go until their present contract expires, MGM signed the team for another year yesterday. At present they are writing the song numbers for the Joan Crawford picture, "Sadie McKee," and the Jeanette MacDonald pictures, "Duchess of Delmonico's."

Ruth Donnelly and Warners Settle Tiff

A compromise agreement on salary yesterday cleared up the situation between Ruth Donnelly and Warners, both parties shaking hands on a new deal which will be signed today.

Player's old deal expired owing to her refusal to take a cut on the increase then due. The new deal, negotiated through William S. Gill, has both parties meeting each other halfway, Warners offering $900 per week, Miss Donnelly asking $1250.

The player also gets a clause stating she will work in only one picture at a time, the second such deal since that of Aline MacMahon's. Upon signing her new ticket today, Miss Donnelly hops off for New York on a three week vacation.

Radio Signs Frawley

William Frawley has been signed by Radio on a one-picture deal for a featured role in "Crime Doctor," which John Robertson will direct. Otto Kruger has the top spot.

Thompson on 'Springtime'

Keene Thompson is now at work with Frank Tuttle on the adaptation of "Springtime for Henry," the Benn Levy play.

Frank Campbell Dies

New York.—Frank E. Campbell, noted mortician, in whose parlors so many screen and stage stars reposed, died yesterday in Larchmont, N. Y.

Studios Yawn For Cash

(Continued from Page 1)

merely necessary to pick a figure and a group of ciphers to wire to New York each week for the studio payroll. Nowadays New York TELLS the studio—and tells it in plain language a few weeks in advance the very top that can be expected from theatre and exchange collections.

Which gives the studio exec a two-way headache. First, only the biggest of attractions bring back the gravy in amounts that cheer a studio man, but big pictures in the making drain the treasury like a broken dam.

On the other hand, small time pictures which can be made for the money available show up in the returns sixty or ninety days later like rain drops in the Grand Canyon.

The result is the present situation with stories being postponed, rewritten, recast, and everything rather than admit the money isn't available.

But for once the producers are in a fairly healthy position on contract commitments, most of the studio heads having started to draw in their horns on contracts, even for desired people, many months ago when they were given the definite New York order—"from now on you live out of income."

The bulk of the suffering is being done by the agents, who rely on the overturn of free-lance players, and the excess on selling from studio to studio on their contract people for their gravy. The agents will never want to see this January again.

My profound thanks and sincere appreciation to the Warner Brothers and their organization.

Roy Del Ruth

METRO-GOLDWYN-MAYER STUDIOS,
% MR. SAMUEL MARX,
CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XIX, No. 9. Price 5c. TODAY'S FILM NEWS TODAY Monday, January 22, 1934

STILL TOO MANY SEATS

TRADE VIEWS by W. R. WILKERSON

•THIS idea of playing the production year safe is not doing this business any good. By playing safe, we mean the making of a whole gob of pictures and believing that the success of a few will make up for the losses of the others. That's the wrong idea, because it is being proven every day that the program attraction is a dud, will not earn its cost; accordingly why burden the budget with that type picture when it is known that hit pictures will make more money today than ever in the history of this industry?

And we are not so stupid as to suggest that every picture can be a hit picture; but we will say that there will be ten times as many if producers set out to make hits and discontinue the practice of putting a picture into production because they need a picture.

There is a demand for a lot of pictures because most of them will not stand up for anything resembling an engagement. If better pictures are made, those pictures will play three and four times the number of days, and at less cost to the exhibitor, the distributor and producer and a greater profit for all.

•

It's astonishing what a good picture will gross today. We mean throughout the whole world. And there is equal astonishment at how little a program flop will take in. Is it not better to make, say, 12 pictures at a cost of $6,000,000 to $8,000,000 with the possibility of grossing from $500,000 to over $1,000,000 each, than to shoot from $15,000,000 to $20,00,000 in the making of 50 to 60 pictures that will not bring back better than the negative cost, IF THAT?

And it's tougher to make programers than it is hit pictures. It's all in the desire to make good pictures and take the time and not the expense of producing them. Three hit pictures will grab more dough than 60 programers and the effort in the making of those programers keeps the producers away from making hits, because they have not got the time or the money.

No studio should make over 12 pictures a year. They can't make more and make them good. There are not enough stories to make more or artists to write, direct and play in them.

Wall St. Watches Heavy Loew Buying

New York.—Wall Street is getting very bullish on Loew's, Inc., and expects that organization to follow the recent Warner statement with exceptionally good earnings.

There is very heavy buying in Loew's stock, indicating that someone is not afraid of that big block of overhanging stock recently purchased by A.T. &T. and Chase Bank interests. In fact, if some of this is reaching the market, a few more days of the present volume of trading will soon absorb the 660,900 shares split among Film Securities noteholders.

First Court Action on NRA By Newark Theatre

Newark.—The Congress Theatre here makes the first court test case of the NRA, having gone to the Federal courts Saturday for an injunction against the rule that if a theatre does not express compliance with all rules of the NRA it cannot avail itself of the machinery for zoning and clearance disputes. Decision on the injunction will be given today.

Berman Delays Return

New York.—Pan Berman delayed his return to the Coast to accompany Ned Depinet on the journey. He leaves New York today and the two will depart from Chicago Tuesday on The Chief.

Three N. Y. Plays Fold

New York.—Three legit shows wended their way to the storehouse after Saturday night's performances. They are "School for Husbands," "Double Door," and "Champagne Sec."

New York Zone Alone Has Over Million and Quarter — Latest Theater Figures Interesting

Despite depression and all its woes, and with close to two thousand sound equipped theatres closed definitely, the nation is still vastly over-seated according to a recapitulation just made by Charles C. Pettijohn, through the facilities of the Film Board of Trade, as of January 1.

The New York exchange zone alone, for example, shows 1,290,644 theatre seats yawning for occupants every night of the week. Philadelphia is another shining example of over-seating, having 663,169 chairs to fill, practically as much as Chicago with 663,845, despite the vast difference in their exchange ratings.

The total of the country's theatres still hovers about the 18,000 mark,

(Continued on Page 7)

'Gallant Lady' Is Tops at N.Y. Rivoli

New York.—The opening day on the Twentieth Century production of "Gallant Lady" did a land office business at the Rivoli here, topping all other opening days for quite a period with a take of $7,613.

Sam Goldwyn's "Roman Scandals" held the top spot with $7364 for opening; "The Bowery" followed in receipts with $7122, offering a conclusion that in "Gallant Lady" United Artists has another big hit attraction.

Wilcoxon in N.Y. Tuesday

New York.—Harry Wilcoxon, slated to be DeMille's Antony, arrives here tomorrow on the Majestic.

'Pompeii' In Color Big Radio Special

Radio will shoot the works on "The Last Days of Pompeii," one of the biggest productions ever to come out of that studio, which will personally be supervised by Merian C. Cooper. The story will be adapted to the screen from Bulwer Lytton's book. The production will be made in Technicolor. No director, writer or cast has yet been decided, but Cooper promises an all star cast.

This story was produced as a silent picture about fifteen years ago by an Italian film company.

'Jock' Whitney Here For Conferences with Cooper

John Hay Whitney slipped into town quietly Saturday morning by train. Whitney, the head of Pioneer Pictures, will remain here one week to confer with Merian C. Cooper on the story and production plans of his first picture.

Warner Attorney Coming

New York.—Harold S. Bareford, Harry Warner's attorney and alternate on the Code Authority, left for the Coast Friday to confer with Harry Warner, leaving that organization unrepresented on the code body at tomorrow's meeting.

Set 'Little Women' in Lon.

London—"Little Women" is scheduled for its London run at the Regal Theatre, following in after the run of "Voltaire," which is still holding up strong with the great Arliss draw.

Joe Schenck Returning

London.—Joe Schenck sailed on the Majestic Saturday for New York. Before leaving stated that he expected to remain in New York about ten days, proceeding then to the Coast.

GUILDS RIDE ACADEMY AS 'ROSY' NEARS HERE

The Guilds are not waiting on the arrival of Administrator Rosenblatt to swing into action. In a joint statement issued last night the Writers' and Actors' Guilds branded recent publicity concerning the revival of the Academy as proving the latter body "producer-conceived and producer-controlled," and that while it might represent directors and producers it would in no way speak for the writers and actors. The statement reads into recent Academy news an attempt to block the two employee groups in dealing with the NRA authorities.

'U' Lifts on Pryor

Universal will lift Roger Pryor's option when it comes up February 6. Player is scheduled to go into "If I Was Rich" as his next for the plant. He has been seen in "Moonlight and Pretzels" and "I Like It That Way."

'Rosy's' Frau Accompanies

Chicago.—Administrator Sol Rosenblatt was joined here by his wife and she will accompany him on his ten days coast stay. Rosenblatt arrives on the Chief today, alighting at Pasadena, and going to the Beverly-Wilshire.

WILLIAM WYLER — Next Production — 'GLAMOUR'

THE Hollywood REPORTER

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ROBERT E. WELSH.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

THE LOW DOWN

This should slay you—and make you as mad as it did us about the deal that Lee Tracy seems to be getting, undeservedly! Harold Grieve, just returned from several weeks in Mexico City, reports that pictures starring or featuring Lee Tracy are running there just as though nothing had happened! So you can't help wondering just what did happen—if anything! What is more, Lee's pictures in some spots are ballyhooed to the skies—and taxi-drivers, bell-hops, etc., who always know all about everything, say there isn't any feeling against the actor there at all—in fact, they "don't know what it's all about"! How d'ya like THAT?

•

The Charlie Beahans have postponed the divorce proceedings and will try a "trial separation" indefinitely. Sidney remains at the Chateau Elysee, while Charlie will eat breakfast at the Bel-Air mansion.

•

Something new in parties was the "Hangover Soiree" thrown by Carole Lombard the other night. She borrowed Bill Powell's house and converted it into a perfect replica of the interior of a hospital! The living room furniture was replaced with hospital cots; the servants were dressed as internes and the guests were furnished with doctors' aprons. The menus were printed like hospital bulletins on ailing patients, the food was served on an operating table, and the eating implements included everything from surgical knives to forceps! The drinks were poured from youguesswhat; and the delicacies were passed around in well—you can imagine! It was a perfect setting for the way everybody felt—but some of the gags made it a howling success!

•

'Way back, before the depression, Al Jolson called up an architect one day and said, "I wanna house in Palm Springs."

"What kind of a house?" asked the blueprint man.

"Oh—about a hundred thousand dollar house!" said Al.

Came the dog days—and the plans were thrown in the scrap-basket. But now that the clouds that Al warbles about are inside out, and the linings are practically gold, he and Ruby are looking over a brand new set and will start building any minute.

New York REVIEWS

"I WAS A SPY"

British-Gaumont prod.; director, Victor Saville; writer, Martha McKenna.

Roxy Theatre

Journal: "I Was a Spy," at the Roxy Theatre this week, is a remarkably interesting film. It was made by British-Gaumont, and the English studios have here another production that stands well above the average.

Herald-Tribune: A spy picture, exciting enough to stir the audience yesterday afternoon to cheers and hisses. It is convincing, colorful, fast and has suspense. Mr. Victor Saville deserves high praise for his artistic and workmanlike direction.

Mirror: A stunning war melodrama; an impressive and exhilarating film, staged with a taste and conviction unusual in spy films.

Times: The espionage activities are set forth with a praiseworthy degree of plausibility and the necessary dramatic impact. The picture can well boast of its cast, for among the players are Madeleine Carroll, Herbert Marshall and Conrad Veidt.

News: The picture is slightly confusing at the beginning, as one isn't quite sure whether the soldiers in the hospital are meant to be English or German, and a little too much film is used up before the design of the picture is apparent. As the story begins to take form one becomes enthralled by it as the plot is masterfully worked out by director and actors on the screen.

Sun: "I Was a Spy" offers such genuineness in various episodes, in its general look and feeling that I don't mind the lack of climactic story telling. But audiences in this country will, I fear. There is so much that is so fine in "I Was a Spy" that you and you and you ought to help it.

Post: Here, for once, is a war spy film that is simple, direct and wholly believable; free from the theatricalism and shoddy dramatics which have previously characterized the screen attempts to portray the work of spies in wartime. It is Conrad Veidt who dominates the picture. His is the apogee of distinguished acting. If you want to see the cinema at its best, don't fail to visit the Roxy this week.

World-Telegram: The British studios have given us another fine film—one of the finest that has come this way in months. It is skillfully adapted for the screen by W. P. Lipscomb, directed magnificently by Victor Saville and played flawlessly by a cast that includes Madeleine Carroll, Herbert Marshall and Conrad Veidt. The British films have suddenly become definitely alive and vital.

Angel and Baxter Team For Lasky

Heather Angel is set for a co-starring assignment with Warner Baxter in Jesse L. Lasky's "Grand Canary," according to the Fox producer's present plans. It will be the first time that this team has been placed together.

Irving Cummings is discussing the directorial assignment and is expected to be spotted into the production on Lasky's return from his trip to Havana. Dudley Nichols is shaping the A. J. Cronin story into a screen play.

Roosevelt Order Opens Door For Film Indies

Washington.—Decision of the President to allow the Federal Trade Commission and the Department of Justice to handle complaints by small business men opens the way for Allied Exhibitors and other opponents of the code as drawn to get recognition without having their appeals entirely in the hands of Rosenblatt and Johnson.

'Nana' Shows Tomorrow

New York.—Trade shows on "Nana" will be held throughout the country on January 23, with the exception of New York, where the picture is scheduled for an early opening at the Music Hall.

Jewell and Pendleton Added to 'Louisiana'

Isabel Jewell and Nat Pendleton are the latest additions to the cast of "In Old Louisiana," which gets under way today at MGM. The cast includes Jean Parker, Robert Young, Lupe Velez, Ted Healy, Maude Eburne and Warner Oland.

George B. Seitz is directing from the original script by Lucien Hubbard, who is supervising.

A.S.C. Meets Tonight

The general meeting of the A.S.C. called for tonight meets at the Hollywood Chamber of Commerce building. The members will hear the terms of the new agreement between the Society and the producers, this being the agreemnt attacked by the IATSE on the ground it constitutes a closed shop for a company union.

British Author Coming

New York.—On his way to visit Leslie Howard in Hollywood, R. H. Bruce Lockhart, author of "British Agent," arrives in New York January 30. Howard will star in the Warner version of the book. A lecture tour is also planned.

Empire Films Change Pres.

Toronto.—Arthur W. Perry, former Ontario branch manager of Empire Films, Ltd., has succeeded Emanuel Brown as president of that organization, the latter having resigned. Ernie Geyer, publicity director, has also resigned.

Pickford in Person A Smash in Boston

Boston.—The personal appearance of Mary Pickford at the Metropolitan Theatre here broke the all time house record for an opening day. Never in the history of the town has there been such a demand for admissions.

Miss Pickford is using the same sketch, "The Church Mouse," that was used in New York and Chicago for her personal and the audience since opening Friday has voiced a most enthusiastic approval.

Mary now has offers to play in almost every important picture house in the country and is considering calling off the Broadway play that has been planned for her after the present engagement.

'U' Tries Innovation In Making NY Tests

New York.—Universal is trying an innovation in the making of tests on New York stage people for submission to the studio.

The company has bought the rights to "Boom," a one-act playlet by David Freedman, which will be used as a standard screen test for all prospective Universal players. Freedman is now putting it into script form.

MGM Wants Bainter Back For More Pics

MGM is negotiating for Fay Bainter to return to the coast for more pictures. Immediately after the actress finished her role in "It Happened One Day," she hopped a train for New York to go in "Dodsworth" with Walter Huston. She will return to Hollywood after the run of the play, it is understood.

SMPE Drives for Members

New York.—The Society of Motion Picture Engineers is putting on a drive for new members, reducing membership fees all along the different classifications.

Frank Craven Due Today

Frank Craven arrives in town today on the Chief after a month's vacation in New York. The writer finished his new play on that trip.

RUSSELL, MILLER and Company

Members
NEW YORK STOCK EXCHANGE
New York Curb Exchange
Chicago Board of Trade
Los Angeles Curb Exchange
SELMER L. CHALIF
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Los Angeles
Del Monte

'LOOKING FOR TROUBLE' HIT; TRACY-OAKIE SMASH TEAM

Excellent Writing And Fine Direction

"LOOKING FOR TROUBLE"
(20th Century-United Artists)

Directed by.....William Wellman
From Story by.....J. R. Bren
Screen Play by.....Leonard Praskins and Elmer Harris
Photography by....James Van Trees, Jr.
Cast: Spencer Tracy, Constance Cummings, Jack Oakie, Morgan Conway, Arline Judge, Judith Wood, Paul Harvey, Joseph Sauers, Franklyn Ardell.

In the full swing of the Zanuck stride of pictures with action, humor and plenty of the well-known audience appeal comes "Looking for Trouble," that is not only foursquare, forthright melodrama but gives forth the team of Spencer Tracy and Jack Oakie (and that's a team that should incorporate immediately), plus plenty of mirth-quaking dialogue. All of which makes it a production that can't miss being a hit picture.

Still on the lookout for the human interest story and the punch in every day drama, Zanuck has put on the screen the story of the "trouble-shooters" of the telephone company. Those boys who go out in wind, sleet, rain and storm so that your voice may come tripping over the wires with bell-like clarity at any time of day and night. And these seemingly simple repair duties manage to involve everything from tracing the source of wire-tapping to solving murders, with an earthquake thrown in for good measure. Actually it's just the story of one of these trouble-shooters and the bumpy course his true love takes for an information girl. But the trimmings—boyoboy, they've thought of everything and then some which would look kinda silly in print but actually presents a well-knit dramatic story.

As was said before, Tracy and Oakie are a team. Not only that, they're the whole picture and they are swell. They never crab each other's scenes nor cramp each other's styles and both the boys have the gift of playing comedy and drama and knowing where to use them. Arline Judge is a grand foil for Jack Oakie, as the girl who just can't wait to learn all about Azuza as Oakie knows and practices it. That gal is going places with those fresh looks and plenty of personality and she can be slightly hard-boiled without any trace of toughness. Constance Cummings is Spencer Tracy's gal—with no great effect. William Wellman has given the picture the pace it needs and he sticks to good old fashioned moving pictures throughout and it is a distinct relief from the drawing-room technique. And the photography does wonders especially for the leading lady.

J. R. Bren has written a swell yarn made a hundred percent better by some of the snappiest dialogue written by Leonard Praskins and Elmer Harris we have heard for many a day.

There's no need to worry about exploitation angles with this production. The picture is just full of them and teems with suggestions for all kinds of effective tie-ups with which the telephone companies in the various cities will be more than glad to cooperate. Besides what more can an audience ask for than love, laughter and drama and Tracy and Oakie giving their all?

Preview Cards

MGM received the prize preview card on its production of "A Big Day." It remarked: "Your card, as well as your film, needs rewriting." And the critic underlined on the printed cards the words expressed in capitals:

"What is your opinion of the picture previewed this evening? The Producers are anxious to know AS they realize that the public ARE the final JUDGES. Kindly fill out the card and mail. Thank you. Metro-Goldwyn-Mayer."

'U' Turning Down Offers For Stuart

Universal is turning down all comers on loan-out deals for Gloria Stuart, shielding the player for their own purposes. Studio turned down Radio's request for the player who was wanted for a featured role in "Crime Doctor," declaring she was set for a role in "Where's Brown."

At the same time Universal is working with Radio on a deal to borrow William Gargan for "If I Was Rich," which Henry Henigson is producing under Edward Ludwig's direction.

'Catherine' Clicks At Paris Premiere

Paris.—"Catherine the Great" was given its premiere here Friday night and seems to bear out the predictions of London, who saw it at the trade show last week. The critics assert it ranks well with "Henry the Eighth" and surpasses it in dramatic climax.

The audience was one of the most distinguished ever assembled for a film premiere here.

Indie Unit Shelves Plan To Make 'Harbor Patrol'

The MacGowan-Ludington unit has shelved its plans to produce "Harbor Patrol," the Robert MacGowan story which Clarence Badger had been announced to direct.

John Curtis, associated with Nicholas Ludington in the making of "Mating Time," is east on a releasing deal for the first picture before going ahead with future production activities.

W. DeMille Plans Operas

New York.—Satisfied with recent tests, William DeMille is planning a series of screen versions of the operas. Scenes from "Paglaicci" were made for the tests.

'Rothschild' Finishes

Alfred Werker winds up "The House of Rothschild" at Twentieth Century today. The George Arliss picture with 75 talking parts was in production about six weeks.

'Easy to Love' Not So Easy to Take

"EASY TO LOVE"
(Warners)

Directed by.....William Keighley
Story by.....Carl Erickson, David Boehm and Manny Seff
Photography by.....Ernest Haller
Cast: Adolphe Menjou, Mary Astor, Genevieve Tobin, Edward Everett Horton, Patricia Ellis, Hugh Herbert, Paul Kaye and Robert Greig.

"Easy to Love" is a swell example of what happens when a good cast is drowned in a bad story. Swimming heroically in waste basket material, with no life lines in the way of direction or dialogue thrown out to help the poor actors, they (and the audience) finally gave up and sank hopelessly three times.

The blame should not fall on the director, however. William Keighley did the best he could with the dull, unwieldy vehicle, and the cast backed him up to the limit. The fault lies entirely with the story and the dialogue, by Carl Erickson, David Boehm and Manny Seff.

"Easy to Love" is a bedroom farce with two or three real comedy sequences. One is where the lovely Mary Astor is forced by circumstances to smoke a cigar. But these few good moments are more than offset by the excruciatingly bad taste and general unfunniness of the thing as a whole.

Adolphe Menjou, married to Genevieve Tobin, is having an affair with her best friend, Mary Astor. So Miss Tobin plans to even up the score by taking on Edward Everett Horton, her husband's best friend and fiance of Miss Astor.

These four principals, burdened with dialogue that means nothing and gets nowhere (with the exception of certain lines whose innuendoes must have set their teeth on edge), deserve nothing but praise for their gallant—but ineffectual—efforts. Patricia Ellis, Hugh Herbert, Paul Kaye and Robert Greig have smaller roles and they handle them well. Ernest Haller's photography is exceptionally good.

You exhibitors have plenty of names on this one, but nothing to back them up. The picture would be a little more acceptable if some of Miss Tobin's lines in the beginning were cut, and if the scene where Patricia Ellis informs her parents that she is in bed without any clothes on with Paul Kaye were taken out entirely.

Thayer Scripts 'Whipping'

Tiffany Thayer was signed by Paramount yesterday to write the screen play for "The Whipping," which Al Lewis is supervising. Vivian Gaye of the Joy and Polimer office set the deal.

Lugosi Buys a Play

New York.—Bela Lugosi has acquired a play with Spring production planned for Chicago. It is "Pagan Fury," by S. J. Warshawsky, and Lugosi will star.

YESTERDAY IN New York

Not the Four Marx Brothers—but five of them—gathered around the Algonquin show table listening to professorial Octavus Roy Cohen discoursing on something that may eventually become a great picture. . . . And while we are on the subject of what may eventually become a great picture, Prince Michael Romanoff lent his imperial person to the purposes of commerce last night when he made his first broadcast. . . . Soglow, Steig, Dr. Suiss and Peter Arno met each other today for the first time in the office of Hal Horne, whose reputation as a dead pun comedian still stands.

•

Thirty or forty actors and actresses waited for hours in George Goldsmith's anteroom in a confusion of appointments. The office boy finally had some sympathy for a fade-looking, yellow-haired lady of indeterminate age who had been waiting since early morning. He gave her a break. With a glad set smile she marched proudly in. "Hello, how are you? I just stopped in to say 'hello.'"

•

Sidney Howard, who now shakes his head reminiscently over his youthful days in Hollywood, has finished "Yellowjack" after many months of labor pains. The final version had what seems a happy collaboration with Dr. Paul DeKruif. The playwright and scientist began their dramatization of the Walter Reed adventure in Cuba, made great progress, fell apart, and then by some unexplained accident hit upon a solution of all their problems, dramatic and personal, and finally brought their joint literary effort to a promising completion.

•

Mary Pickford is happy now that she didn't buy "Christopher Bean" and play the role that eventually fell to Marie Dressler. . . . Mollie Merrick led the cotillion in her honor in the bar of the Madison last night. . . . Richard Watts was both on the receiving and the dissenting end, whatever that is, as George Oppenheimer would say. . . . Helen, please come back. All is forgiven.

Calhern Starts Again; 'Firebrand' His First

Under the wing of the Edington-Vincent office, Louis Calhern essays another swing at pictures in "Firebrand," at Twentieth Century, and is slated to arrive in Hollywood January 29 for the Fredric March-Gregory La Cava production.

Also being brought back at the same time by Edington-Vincent is Jean Dixon, who goes into a featured role in MGM's "Sadie McKee," the Joan Crawford vehicle.

Allied Plans Code Policy

New York.—National leaders of the Allied States organization meet in New York Wednesday to decide on their future course of action with regard to the motion picture NRA code.

Ostrow Finishes Another

Lou Ostrow, executive producer for Monogram, completed the company's latest, "Beggars in Ermine," Saturday.

'FALSE DREAMS' A HIT; 'WEDNESDAY'S CHILD' POOR

'Grand Hotel' Idea Good For Screen

"FALSE DREAMS, FAREWELL"

Three-act play by Hugh Strange; presented and staged by Frank Merlin at the Little Theatre; settings by Arne Lundborg. Cast: Glenn Anders, Lora Baxter, Clarence Derwent, Frieda Inescort, Clyde Fillmore, Claudia Morgan, John Daly Murphy, Helen Raymond, Blaine Cordner, Millard Mitchell and thirty others. Thirty-three scenes.

New York.—Many attempts have been made since the success of "Grand Hotel" on stage and screen, to find a worthy successor to that perfect piece of screen fare. "Transatlantic" was one, "Luxury Liner" was another. But this play is the nearest approach to "Grand Hotel," in point of moving cinematic black-out melodrama. The action is confined aboard the new S.S. Atlantia, a gargantuan ocean liner about to make its maiden voyage.

The play deals with illuminating flashes of life aboard the ship attendant to the departure of a transatlantic queen of the sea—with cross-sections of the affairs of some of its prominent passengers incisively delineated. There is first of all the owner of the ship line who is intent on setting a new speed record of three days and ten hours for the crossing, despite the warning of the ship's captain that the ship is untrustworthy for such speed and her plates are bound to cave in with sure death for 3,000 souls aboard. Because the Captain's wife is a chronic invalid and he needs money to provide medical care and because he is threatened with permanent blacklisting if he does not carry out his master's orders—the ship's engines are tuned up to 38 knots per hour when the boat is only capable of doing 30.

Then there is the strange couple consisting of two cronies, one an old and ailing millionaire and the other a church dignitary who is proceeding to Rome to receive the Cardinal's Hat. The millionaire is an atheist, who although dying, insists on going to Rome to see his friend crowned by the Pope.

For love interest there is a triangle composed of a scientist and his wife who has devoted her life to his advancement, even having suffered facial disfigurement in a chemical explosion to save her husband's life. His other love is a movie star who has given up her career at its height, to be near the scientist who is on the eve of a cancer cure. In a jealous quarrel the eminent biologist strangles his wife.

Then there are the columnist and his wife who are vacation-bound abroad only to receive news their young daughter has died In an auto crash. . . A novelist on his way to Sweden to receive the Nobel prize, but who is fed up with his nagging, silly, ambitious wife and is determined to enjoy life to the full. . . And a philosophic steward who can quote from the Greek with the best.

The boat finally begins to founder in mid-ocean and stark horrific scenes of panic, despair and supplication ensue. Some of the passengers get away in lifeboats but most of them perish as the boat goes down to the strains of "Nearer My God To Thee" and a fervent prayer from the passengers remaining on deck.

The play is well directed and staged.

Deck scenes and interiors were believably executed by Arne Lundborg. With the broader scope which the screen can give to this theme, the play will soon enough find its way into the movies. The cast does beautiful work. Any film company with enough star material under contract will find this vehicle second to none as a medium for all of them at one time. Directed properly, with a steadfast piece of continuity developed from the play, it cannot miss.

From One to Another

A certain director-actor, noted for his ego, criticized the performance of a fellow actor, equally egotistical, by saying, "He reminds me of Victor Hugo, only the food tastes different."

Here's the Set-up on Chase Bk. Affiliates

New York.—In the latest report of the Chase National Bank, which, according to the new banking act, has to show any affiliates, the bank lists as affiliates the following: British Movietonews, Ltd., England, engaged in producing newsreels; Fox Film Company, Ltd., London, motion picture distributor; Fox Film Corporation G.M.B.H., Czechoslovakia; D. D. Zagreb, Jugoslavia, motion picture distributor, and Hispano Fox Film S.A.E., Barcelona, Spain, motion picture distributor.

Fox Film Corporation, which is the parent company for these five companies, is also listed as a Chase Bank affiliate.

Phillips Holmes Up For 'Double Door' Part

Paramount is negotiating for the loan of Phillips Holmes from MGM for one of the leading roles in "Double Door," with Richard Arlen in the other leading spot. The studio is planning to bring Mary Moore, who is now appearing in this play on Broadway, out from New York, for the top spot. Charles Vidor has been set to direct.

Lawyer Addresses AMPA

New York.—Roger Baldwin, counsel for the Civic Liberties Union, will be the guest of the AMPA next Thursday and speak on motion picture censorship. AMPA headquarters are being moved from Sardi's to the Paramount Grill.

BIP Cables for Kelly

British International Pictures has cabled Darryl Zanuck an offer for a three-picture loan-out deal for Paul Kelly.

Divorce Theme Has Little For Pictures

"WEDNESDAY'S CHILD"

Potter and Haight present "Wednesday's Child," by Leopold Atlas; staged by H. C. Potter; settings by Tom Adrian Cracraft; costumes by Mary Merrill; at the Longacre Theatre. With Walter N. Greaza, Katharine Warren, Frank M. Thomas, Jr., Robert Mayors, Stanton Bier, Joie Brown Jr., Harry Clancy, Lester Lonergan, 3d, Walter Gilbert, George Pembroke, Harry Hanlon, Alfred Dalrymple, Leonard M. Barker, Sally Hodges, Cele McLaughlin, Mona Bruns, Wyrley Birch, Richard Jack.

New York.—"Wednesday's Child" was, in terms of the old nursery rhyme, a child of woe. And it didn't lead them.

Patterned to create obviously theatrical situations in an arbitrary fashion, a simple little play of the breaking up of marriage ties occasionally took on a warm and even heart-breaking feeling by the sheer force of its subject, the divorce child. To do so, it had to surmount serious obstacles of plot and even greater ones of production. Frank M. Thomas, Jr., as the boy, deserves credit for the credibility he brought to an almost hopeless job.

He plays Bobby Phillips, whose mother and father become estranged due to the continuous absences and the wife's infatuation with another man. The child is forced by law into the unhappy position of a "divorced kid," loaned for a part of the year to his mother and for the remainder to his father, neither of whom knows quite what to do with him. Finally both are remarried and Bobby is bundled off to a military school where he finds neither sympathy nor solace for his loneliness.

This about sums up an effort that must have been as tedious and uninspiring for its performers as it undoubtedly was for its audience.

It has, obviously, little if any possibilities as a picture.

Lory Closes at Fox

Jacques Lory finished his term contract with Fox, having during that period, adapted for the French market the songs of "My Lips Betray" and "My Weakness," besides collaboration with Henry de la Falaise on the French adaptation of the story and songs of "I Am Suzanne."

Taylor Dialogs 'Stingaree'

Dwight Taylor has been signed by Radio to write the dialogue for "Stingaree," the Irene Dunne-Richard Dix co-starring vehicle which will be directed by William Wellman. Edington-Vincent spotted the writer.

Wray-Terrett Collab.

John Wray and Courtenay Terrett are collaborating on an untitled play, aiming at Broadway's play season in the Fall. It is a comedy with a novelty locale and will likely have Wray in a top spot.

MGM Producers Race for Joan's Pic

Even though her current picture is not yet in production, three MGM producers are speeding preparations on scripts hoping to get the okay to handle the next Joan Crawford vehicle at the studio.

David Selznick has Polan Banks working on an original artist model idea for the player. Selznick produced "Dancing Lady," which Miss Crawford finished several months ago.

Charles Grayson is writing another original for the player. Bernard Hyman is producing.

Walter Wanger has "Latest From Paris" in preparation with Allen Rivkin and P. J. Wolfson on the script. This is a fashion story.

It's a race, with the first producer through with the right yarn being declared the winner, and the first to produce the next Crawford picture after "Sadie McKee" is out of the way.

Richard Bennett Returns To N.Y. Stage in March

Richard Bennett will return to the stage for the first time in two years when he goes East the latter part of March to play the starring role in "The Great Romancer," a play by Jules Eckert Goodman, based on the life of the elder Dumas. It will be directed by Arthur Lubin.

The play is scheduled to have its opening Easter week in New York. Prior to leaving, Bennett will fulfill an engagement at Paramount in "Shoe the Wild Mare," soon to go into production.

Mrs. Walthall Supes Plays

The bill of three one-act plays which opens next Thursday at the Beverly Hills Community Playhouse, has been supervised by Mrs. Henry Walthall.

Cleaning Up on 'Bolero'

Paramount put "Bolero," the George Raft-Carole Lombard picture, back into work for retakes for a second time yesterday. Wesley Ruggles, who just returned from New York, is handling the direction.

Holloway With Durante

Sterling Holloway was signed yesterday by Radio for a comedy role in the Jimmy Durante starring vehicle, "Strictly Dynamite," which Elliott Nugent will direct. Ralph Farnum set the player.

Denny Tested at 'U'

Universal has Reginald Denny and Corinne Griffith up for top spots in "Bachelor Wife." Edward Buzzell stages a test of the team Tuesday, after which final decision will be made.

Kahal-Fain to Weber

The Warner song-writing team of Irving Kahal and Sammy Fain, who wrote "By A Waterfall," have been signed to a managerial deal by the Weber office. Walter Kane swung the team in.

Thayer Back at Paramount

Tiffany Thayer has returned to Paramount on a one picture deal. He will script a story titled "Ready For Love," which Albert Lewis is supervising.

'MAHOGANY HALL' FAILS TO REACH FULL POSSIBILITIES

Yarn Alone Would Bar It From Screen

"MAHOGANY HALL"

Play by Charles Knox Robinson; produced by John R. Sheppard, Jr., at the Bijou Theatre. Directed by Eduardo Ciannelli; settings designed by Thomas Farrar. Featuring Olga Baclanova, Eduardo Ciannelli, William Foran, Daisy Bellmore, John Lucas, Florence McGee, Charlotte Andrews, Paula Bauersmith, Charles La Torre, Beatrice Pons, Isis Brinn, Frances Sage, Cliff Hicks, and twelve others.

New York.—A play that had possibilities but remains undeveloped in point of narrative interest served to acquaint the audience with one of the nation's famous brothels located in Washington, D. C.—a dignified plush interior old mansion presumably frequented by big figures in public life. Presided over by an inexorably hard-hearted Madam, who has been mistress of this sort of sordidness through four continents and has yet to be vanquished by either man, woman or the law. She suddenly goes mushy and reveals the fact that she too is after all, still a woman, lying constantly in wait for love to cross her unholy threshold and ease an aching heart. Had the author written his piece in a manner to give us a tingling, surging peek at life in the raw and fashioned some bold, unabashed character writing built around the unfortunate girls of the establishment and their paying guests, his play might have survived.

Olga Baclanova as the Madam, is the unfortunate deus ex machina of the play, ruling her girls with a firm hand and battling constantly to keep them from roaming out of the life of the establishment. One girl wants to go away to be married to a youth who will take her out of that sort of life. The Madam soon bursts that idle dream. Another girl, the mother of a boy of four who is placed in an institution, hopes to accumulate enough money to leave the Madam and be with her boy. Madam spikes that too and causes the boy to be permanently removed from contact with his mother. Then there is the impoverished musician who plays the piano in Madam's establishment for his bread and butter. Madam discovers she is in love with this suffering artist and determines she will have him, even if she has to give up the life in which she has made her fortune. But the Professor hates her for destroying the souls of her girls and the most he can do is to overcome his hate in the end. He cannot, however, bring himself to love her and accept the gifts she would bring. In despair she gives up "Mahogany Hall" and packs up for parts unknown.

The magnificent mahogany staircase which winds from the floor up to the top of the proscenium brought salvos of applause. The only sympathetic character in the play is the bartender who has a philosophy of life all his own and who does all he can to assist those who would seek freedom. He was played by William Foran. There is about as much hope for this vehicle being considered for the movies as "Queer People" has of getting in.

Criticus

After reading the two pages of typewritten objections submitted by Arthur Kober regarding the "Delmonico" yarn handed him by Walter Wanger, the MGM producer piped "This Kober is not a writer; he's a critic."

Col. Puts on Drive For Big Specials

New York.—The first of a series of regional sales meetings of Columbia starts today in New York. Purpose is to plan campaigns on the company's coming specials, "It Happened One Night," "No Greater Glory," "Twentieth Century" and "Red Square."

The second meeting is scheduled for Chicago January 29.

Wellesley Gets Termer With Basil Dean Pics

Gordon Wong Wellesley, English author, who collaborated with Austin Parker on the adaptation of "Shanghai Madness" for Fox, has been signed as scenario editor for the Basil Dean Productions, London, on a one year contract.

Wellesley's forthcoming marriage to Katherine Strueby, secretary to a producer for Universal, has been announced, and Miss Strueby leaves for the nuptials in London, February 10.

Mowbray in 'Elizabeth'

Alan Mowbray was signed by Universal for a featured role in "Elizabeth and Mary" with Margaret Sullavan, Mrs. Leslie Carter, and Lowell Sherman in the top spots. The latter will also direct. The William Morris office set the player.

Saterfield to Para.

Tom Saterfield, one-time arranger for Paul Whiteman and recently of Warner's song-writing staff, has been engaged by Paramount as a member of the company's music department under Nat Finston. The Kay-Stuart office set the ticket.

'Black Moon' Next Holt

Columbia Saturday assigned Ethel Hill to script "Black Moon," scheduled to follow "Whirlpool" as the next Jack Holt vehicle. Story is "Haiti Moon" by Clements Ripley, which ran in the Cosmopolitan magazine.

Brock Tags Sidney Fox

Sidney Fox has been signed for the lead in the next Lou Brock musical production, "Down to Their Last Yacht" for Radio. Herbert Fields is writing the screen play. The player was set by the Schulberg-Feldman and Gurney office.

'Design For Living' Awaited in London

London.—"Design for Living" heads the list of new pictures coming to London this week, and it is expected to do well as Coward and Lubitsch are favorites here. Also, London has never seen the play.

Other newscomers are "Constant Nymph," a Gaumont picture at the New Gallery; "Going Hollywood," at the Empire; holdovers are "I'm No Angel," at the Carlton; "Henry the Eighth," Leicester Square; "Thunder Over Mexico," Marble Arch; "Voltaire" at the Regal; "Broadway Through a Keyhole," Tivoli.

Al Rockett Assigned to Handle 'Odd Thursday'

Al Rockett has been handed the Fox production reins on "Odd Thursday" and has decided upon Warner Baxter for the starring assignment, with Rosemary Ames and Rochelle Hudson in the next two important roles.

James Flood, directing, places it into work January 29. The screen play has been prepared by Jane Storm, Oscar Sheridan and Lenore Coffee.

Freuler Announces Plans For Four at $100,000

New York.—John R. Freuler is here setting finances for a series of specials he intends to make in addition to his present Monarch line-up of ten. Plans a new company, National Players, Ltd., to produce four of the specials, with possible $100,000 budgets.

'MOULIN ROUGE' TOUR WILL HIT 21 SPOTS; STARTS FEB. 2

The coast-to-coast "Moulin Rouge" tour in the interests of that Twentieth Century picture has all the appearances of being the greatest ballyhoo for a single picture and all pictures in general that the business has ever had.

The tour officially starts in Washington February 2 and will be given a send-off by President Roosevelt. The auto-train then moves to Baltimore, Philadelphia, New York, New Haven, Hartford, Boston, Providence, Albany, Syracuse, Rochester, Buffalo, Cleveland, Detroit, South Bend, Milwaukee, Chicago, Indianapolis, Cincinnati, St. Louis, Kansas City and ends at San Francisco on February 28.

There will be about twenty stars and featured players making the trip in, possibly, the most deluxe travel that has ever been arranged.

So far the star list includes George Bancroft, Mary Brian, Rosco Ates, Ben Turpin, Dorothy Sebastian, Hoot Gibson, Arline Judge, Jack Mulhall, Dorothy Dunbar, Eddie Quillan, Anna Q. Nilsson, William Boyd and Ben Turpin.

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"Done entirely in color, 'Sweden' captures the charm of far places as no mere recording in black and white could possibly do. And the color work in this picture is far superior and easier on the eyes than anything that has yet come along in that medium."

First week of engagement of John W. Boyle's "Sweden" (a nine-reel travelogue all in Cinecolor) broke a two-year admission record at 55th St. Playhouse, N. Y. C.

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BAROMETER

This Week	26 Features
Last Week	29 Features
Year Ago	37 Features
2 Years Ago	17 Features

Columbia

"STORM AT MIDNIGHT"

Cast: Tim McCoy, Billie Seward, Alphonz Ethier, Joseph Creehan, Ward Bond, Kane Richmond, Frank Leighton, Francis McDonald.
Director ..... C. C. Coleman
Original Screen Play.. Harold Shumate
Photography ..... John Stumar
Associate Producer..... Irving Briskin

"SISTERS UNDER THE SKIN"

Cast: Elissa Landi, Joseph Schildkraut, Frank Morgan, Doris Lloyd, Clara Blandick, Arthur Stuart Hull, Montague Shaw, Robert Graves, Selmar Jackson, Samuel Hinds, Henry Kolker.
Director ..... David Burton
Original ..... S. K. Lauren
Screen Play..... Jo Swerling
Photography ..... Joe August

Fox

"BOTTOMS UP"

Cast: John Boles, Pat Paterson, Spencer Tracy, Sid Silvers, Herbert Mundin, Ann Darcy, Beverly Royde, Harry Green, Douglas Wood.
Director ..... David Butler
Story and Screen Play: B. G. DeSylva, David Butler, Sid Silvers.
Music and Lyrics: Harold Adamson, Gus Kahn, Burton Lane, Richard Whiting.
Dance Direction..... Harold Hecht
Photography ..... Art Miller
Producer..... B. G. DeSylva

"FOX FOLLIES"

Cast: All Star.
Director..... Hamilton MacFadden
Story Idea..... Will Rogers and Philip Klein
Book and Story..... Ralph Spence
Music..... Jay Gorney
Songs and Lyrics..... Lew Brown
Photography..... Ernest Palmer
Musical Numbers Staged by Sammy Lee
Musical Director..... Arthur Lange
Producer..... Winfield Sheehan
Associate Producer..... Lew Brown

"DAVID HARUM"

Cast: Will Rogers, Louise Dresser, Irene Bentley, Kent Taylor, Evelyn Venable, Ralph Morgan, Roger Imhof, Noah Beery, Stephin Fetchit, Sarah Padden, Frank Melton, Charles Middleton.
Director ..... James Cruze
Story..... Edward Noyes Westcott
Screen Play..... Walter Woods
Photography ..... Hal Mohr
Producer..... Winfield Sheehan

"ALL MEN ARE ENEMIES"

Cast: Hugh Williams, Helen Twelvetrees, Mona Maris, Rafael Ottiano, Halliwell Hobbes.
Director ..... George Fitzmaurice
Story ..... Richard Aldington
Screen Play..... Samuel Hoffenstein
Dialogue ..... Lenore Coffee
Photography ..... John Seitz
Producer ..... Al Rockett

"THREE ON A HONEYMOON"

Cast: Sally Eilers, Charles Starrett, Zasu Pitts, Henrietta Crossman, John Mack Brown, Irene Hervey, Howard Lally, Cornelius Keete.
Director ..... James Tinling
Novel by..... Ishbel Ross
Screen Play: Raymond Van Sickle and Edward T. Lowe, Jr.
Photography ..... Barney McGill
Associate Producer..... John Stone
Producer ..... Sol Wurtzel

MGM

"TARZAN AND HIS MATE"

Cast: Johnny Weissmuller, Maureen O'Sullivan, Neil Hamilton, Doris Lloyd, Frank Reicher, Paul Cavanagh, William Stack, Desmond Roberts, Yola D'Avril, Forrester Harvey.
Director ..... Cedric Gibbons
Adaptation ..... Leon Gordon
Screen Play..... J. K. McGuinness
Photography ..... Charles Clarke and Clyde DeVinna
Producer ..... Bernard Hyman

"RIP TIDE"

Cast: Norma Shearer, Robert Montgomery, Herbert Marshall, Lilyan Tashman, Ralph Forbes, Mrs. Patrick Campbell, Arthur Jarrett, Earl Oxford, Halliwell Hobbes, Samuel May, Helen Jerome Eddy, Peter Hobbes, George K. Arthur, T. Roy Barnes, E. E. Clive.
Director ..... Edmund Goulding
Story and Screen Pay..... Edmund Goulding
Photography ..... Ray June
Producer ..... Irving Thalberg

Paramount

"MAN WHO BROKE HIS HEART"

Cast: Victor McLaglen, Dorothy Dell, Preston Foster, Alison Skipworth, David Landau, John Rogers, Mischa Auer, Alfred Delcambre, James Burke, Don Wilson, John Northpol, Max Wagner, Frank Rice, Russell Powell, Jil Dennett, Alice Lake, Miana Alvarez, Florence Dudley, Marie Green, Charles Brinley, Al Hill, Ivan Linow.
Directors: William Cameron Menzies and George Somnes.
Original..... Frederick Schlick and Samuel French
Photography..... Hal McAlpin

"MELODY IN SPRING"

Cast: Lanny Ross, Charlie Ruggles, Mary Boland, Joseph Cawthorne, George Meeker, Wilfred Hari, Wade Boteler, Helen Lynd, Ann Sothern.
Director ..... Norman McLeod
Story ..... Frank Leon Smith
Screen Play..... Benn W. Levy
Continuity ..... Jane Storm
Lyrics ..... Harlan Thompson
Music ..... Lewis E. Gensler
Photography ..... Henry Sharp
Producer ..... Douglas MacLean

"WE'RE NOT DRESSING"

Cast: Bing Crosby, Ethel Merman, Carole Lombard, George Burns, Gracie Allen, Raymond Milland, Jay Henry, Bud White.
Director ..... Norman Taurog
Original ..... Walter Hall Smith
Adaptation.. Stephen Morehouse Avery
Music by..... Harry Ravel and Arthur Johnston
Lyrics..... Mack Gordon and Sam Coslow

"THE TRUMPET BLOWS"

Cast: George Raft, Adolphe Menjou, Francis Drake, Katharine De Millle.
Director ..... Stephen Roberts
Adaptation ..... Wallace Smith
Photography ..... Harry Fischbeck

"COME ON MARINES"

Cast: Richard Arlen, Ida Lupino, William Frawley, Dorothy Dell, Toby Wing, Leo Chalzell.
Director ..... Henry Hathaway
Original ..... Philip Wylie
Screen Play ..... Seton I. Miller and John Barrie
Music ..... Ralph Rainger
Lyrics ..... Leo Robin
Producer ..... Al Lewis

RKO-Radio

"FINISHING SCHOOL"

Cast: Ginger Rogers, Francis Dee, Bruce Cabot, Billie Burke, Mitzi Green.
Directors ..... Wanda Tuchock and George Nicholls, Jr.
Story ..... Louis Witzenkorn and David Hempstead
Screen Play ..... Wanda Tuchock and Laird Doyle
Photography ..... Roy Hunt
Associate Producer ..... Kenneth Macgowan

"THE CRIME DOCTOR"

Cast: Otto Kruger, Mary Astor, Wynne Gibson, Nils Ashter, Ada Cavell.
Director ..... John Robertson
Story ..... Isreal Zangwill
Screen Play ..... Jane Murfin
Photography ..... Lucien Andriot
Associate Producer ..... David Lewis

Universal

"HONOR OF THE WEST"

Cast: Ken Maynard, Cecilia Parker, Fred Kohler, Frank Hagney, Jack Rockwell, Jim Marcus, Al Smith, Slim Whittaker, Franklyn Farnum.
Director ..... Alan James
Original Screen Play..... Nate Gatzert
Photography ..... Ted McCord
Producer ..... Ken Maynard

"COUNTESS OF MONTE CRISTO"

Cast: Paul Lukas, Fay Wray, Patsy Kelly, Paul Page, Reginald Owen, Frank Reicher, John Sheehan, Carmel Myers.
Director ..... Karl Freund
Original ..... Walter Fleisch
Screen Play..... Karen DeWolf
Continuity ..... Gladys Unger
Dialogue ..... Gene Lewis
Photography ..... Charles Stumar
Producer ..... Stanley Bergerman

"VANISHING SHADOW"

(Serial)

Cast: Onslow Stevens, Ada Ince, Walter Miller, Bill Desmond, Richard Cramer.
Director ..... Lewis Friedlander
Story: Ella O'Neill, Het Manheim and Basil Dickey.
Photography ..... Richard Freyer
Producer ..... Harry MacRea

Warners-First National

"HOT AIR"

Cast: Dick Powell, Pat O'Brien, Ginger Rogers, Allen Jenkins, Grant Mitchell, Joseph Cawthorn, Grace Hayle, Joan Wheeler, Johnny Arthur, Henry O'Neill, Four Mills Brothers, Ted Fio Rito.
Director ..... Ray Enright
Original Story..... Paul Finder Moss and Jerry Wald
Screen Play..... Warren Duff and Harry Sauber
Music and Lyrics..... Harry Warren and Al Dubin
Dance Director..... Busby Berkeley
Photography ..... Sid Hickox
Supervisor ..... Sam Bischoff

"HIT ME AGAIN"

Cast: Joan Blondell, Warren William, Claire Dodd, Frank McHugh, Joan Wheeler, Edward Everett Horton, Virginia Sale, Leonard Carey.
Director ..... Robert Florey
Original Story..... F. Hugh Herbert
Adaptation..... F. Hugh Herbert and Carl Erickson
Photography ..... George Barnes
Supervisor ..... Robert Presnell

"FUR COATS"

Cast: Aline MacMahon, Paul Kelly, Helen Lowell, Dorothy Tree, Ann Dvorak, Patricia Ellis, Phillip Faversham, Henry O'Neill, Mayo Methot, Dorothy Peterson, Marjorie Gateson, Clay Clement, Renee Whitney, Lorena Layson, Lynn Browning.

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Complete Professional
Make-up Service

Director .....Alfred E. Green
Based on Story by.....Ann Garrick and Ethel Hill
Screen Play .....Manuel Seff
Photography .....Byron Haskins
Supervisor .....Sam Bishoff

"THE GENTLEMAN FROM SAN FRANCISCO"

Cast: Bette Davis, Pat O'Brien, Lyle Talbot, Margaret Lindsay, Henry O'Neill, Robert Barrat, Hugh Herbert, Douglas Dumbrille, Gordon Westcott.
Director .....Wilhelm Dieterle
Story .....George Dyer
Screen Play .....Robert N. Lee and Eugene Solow
Photography .....Tony Gaudio
Supervisor ..... Henry Blanke

Independent Productions

Edwin Carewe Productions

(General Service Studios)

"ARE WE CIVILIZED"

Cast: William Farnum, Anita Louise, Frank McGlynn, Oscar Apfel, Stuart Holmes, LeRoy Mason.
Director .....Edwin Carewe
Story .....Harold Sherman
Screen Play.....Finis Fox
Photography .....Leon Shamroy
Producer .....Edwin Carewe

Liberty Productions

(Talisman Studios)

"TAKE THE STAND"

Cast: Jack LaRue, Thelma Todd, Gail Patrick, Russell Hopton, Leslie Fenton, Vince Barnett, Berton Churchill, Paul Hurst, Bradley Page, Shelia Terry, Oscar Apfel, Jason Robards, DeWitt Jennings, Arnold Gray, Eddie Kane, Richard Tucker, Al Hill, Bryant Washburn, Edward LeSaint, Judith Vosselli.
Director .....Phil Rosen
Based on novel by....Earl Derr Biggers
Screen Play.....Alfred De Monde
Photography .....Harry Neumann
Producer .....M. H. Hoffman

Eastern Productions

Vitaphone Studios

UNTITLED

Cast: Harry Gribbon and Shemp Howard.
Director .....Ralph Staub
Photography .....Ray Foster and Ed Dupar

Still Too Many Seats

(Continued from Page 1)

but only 15,652 of these are listed in active operation. The break-up of the big chains is not fully evident in the new figures yet, due to the number of entangling connections many of these circuits still have with New York receivers, etc.

Affiliated circuit theatres total 1954; unaffiliated, that is, chains of various sizes locally owned, 2846.

Following are the highlights of the new figures, by exchange territories:

TOTAL THEATRES

Territory	No.	Seating Capacity
Albany	453	270,012
Atlanta	612	342,091
Boston	1072	790,657
Buffalo	462	334,732
Charlotte	382	183,956
Chicago	915	663,845
Cincinnati	1346	527,724
Cleveland	555	373,140
Dallas	936	443,645
Denver	390	187,133
Des Moines	373	163,657
Detroit	512	372,617
Indianapolis	624	296,323
Kansas City	686	350,949
Los Angeles	577	443,345
Memphis	235	112,839
Milwaukee	541	291,881
Minneapolis	863	357,268
New Haven	176	170,817
New Orleans	477	213,484
New York	1119	1,290,644
Oklahoma City	410	197,367
Omaha	582	204,996
Philadelphia	768	663,169
Pittsburgh	720	372,783
Portland	195	104,586
St. Louis	484	269,590
Salt Lake City	548	203,173
San Francisco	418	329,008
Seattle	268	145,838
Washington	672	357,681
TOTAL	18,371	11,028,950

CIRCUIT THEATRES

	Affiliated		Unaffiliated	
	No.	Capacity	No.	Capacity
Albany	32	50,938	131	103,816
Atlanta	120	119,407	125	75,009
Boston	157	210,635	147	159,235
Buffalo	39	66,437	135	129,909
Charlotte	56	47,618	23	13,443
Chicago	123	205,811	163	154,194
Cincinnati	69	76,878	126	85,920
Cleveland	36	61,118	116	106,352
Dallas	16	14,590	222	174,197
Denver	51	38,082	20	16,002
Des Moines	22	28,376	39	22,562
Detroit	92	110,019	47	42,281
Indianapolis	15	15,460	99	88,062
Kansas City	97	94,611	61	46,310
Los Angeles	134	172,788	78	65,084
Memphis	11	9,582	39	21,746
Milwaukee	43	51,950	21	22,050
Minneapolis	75	67,009	44	23,474
New Haven	35	48,389	38	51,588
New Orleans	3	7,299	95	75,097
New York	196	419,639	468	545,162
Okla. City	46	35,169	45	31,763
Omaha	23	29,075	29	16,077
Philadelphia	181	246,250	90	96,161
Pittsburgh	68	81,269	52	37,058
Portland	7	11,178	19	14,982
St. Louis	54	59,613	62	39,480
Salt Lake	22	18,009	41	23,465
San Francisco	45	75,104	111	107,671
Seattle	20	28,817	69	44,288
Washington	66	85,523	92	60,934
TOTAL	1954	2,586,643	2846	2,493,382

New Class Movie in N.Y.

New York.—The class neighborhoods are going in for their own picture houses. The Sutton Playhouse is the latest, scheduled to open March 15. RCA Photophone High Fidelity Sound is being used.

Hecht on 'Glamour' Dances

Harold Hecht has been signed by B. F. Zeidman to stage the dance numbers in "Glamour," which goes into production at Universal February 1. William Wyler will direct.

'I've Got Your Number'

Screen play of "I've Got Your Number," reviewed in Saturday's Reporter, was by Warren Duff and Sidney Sutherland, the names being inadvertently omitted in the credits.



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with

JOHN GILBERT

Directed by Rouben Mamoulian
Produced by Walter Wanger

◆

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JOE RAPF

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involved and difficult production

◆

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ETHYL WAHLICHT ISRAEL	Designer — Women's Department
JACK CULLEN	Designer — Men's Department

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AND EXECUTED BY ADRIAN.

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CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XIX, No. 10. Price 5c. TODAY'S FILM NEWS TODAY Tuesday, January 23, 1934.

NO STRINGS ON 'ROSY'

TRADE VIEWS by W. R. WILKERSON

•WE'LL place the name of Spencer Tracy at the top of any list crediting really fine performances, rating artistic ability, or as an instance of one of the greatest prospective draws in this business if given good material.

We have never seen Tracy giving anything resembling a bad performance and we have seen him in some pictures that were so bad that standout ability on the part of the cast or any of its individual members was almost impossible. But not for Tracy; that boy makes even impossible characters interesting.

•

Tracy never acts; he rather underplays his parts; you never have a feeling that he is trying to perform and that's what makes him so good. And it's a damned shame that he has to be tied to a studio whose production intelligence does not approach his fine talents. This business is missing one of the best money draws it ever had because of this. Give Tracy two or three GOOD pictures, one after the other, and there is not a male star (or female) who would top him in selling tickets, for he has everything that any audience wants in a screen performer.

•

When a studio decides that a player is no use to them, their option clause gives them an opportunity to get rid of the player. But when a player finds out that a studio can do nothing for him, that instead of his advancing, he has to fight, get outside pictures, and work miracles in acting to keep his head above water—he can do nothing but stay at that studio. There's no relief.

Something ought to be done in this business that would give relief to such a sterling artist as Spencer Tracy when it is shown that his contracting studio cannot take advantage of his ability. The business needs that star in real starring pictures, is missing a lot of money because he does not get those pictures. But the "ought-to-be-done" will never be done as long as artists have to work under their present contracts.

There may be a change some day—those options may be worded to work two ways—and then what?

'David Copperfield' On Slate at MGM

Following the trend created by "Little Women" and the hectic search of the classics under way at all studios, David Selznick is preparing a screen adaptation of the Charles Dickens novel, "David Copperfield," which he will produce for MGM.

George Cukor, who directed "Little Women" for Radio, has set aside his other assignments and will direct the Dickens novel.

Warner Clan Meeting Starts Gossip Buzz

New York.—The news hounds here are wondering about the meaning behind the gathering of the Warner clan on the Coast. With Jack permanently at the studio, Harry is now there on a visit, and on Saturday Major Albert Warner sailed for California on the Virginia.

Late last week Harold S. Bareford, attorney for the brothers, was summoned for a quick trip to Los Angeles. With the three brothers and their lawyer in one spot anything might happen.

Leonard on 'Rip Tide'

With Edmund Goulding in New York, Robert Z. Leonard is directing scenes for "Rip Tide," the Norma Shearer picture at MGM. Director will handle the balance of the picture which has two and a half weeks of work remaining.

Zanft Singles Agency

Major John Zanft has given up all idea of combining his efforts with that of all established artists' representatives here and will go it alone.

A Zanft office will be opened here, in New York and in London in the near future.

NRA Chief Arrives 'Ready to Listen to Everybody'—Denies Any Idea of Radical Actions

Sol Rosenblatt, Administrator of the motion picture industry's NRA code, arrived in Hollywood last night, was met by no delegations because each faction figured they would be different than "the other fellow" and started no shooting.

Rosenblatt, an affable, self-possessed combination of the coolest traits of the lawyer and the politician, refused to be drawn into the industry's internal wrangles and discounted advance publicity by dodging the post of czar or dictator.

"I am here to make an investigation, and then render a report, that's all," he said to a Reporter representative. "I have arrived without any prior commitments to any group or groups and I will listen to all. But I am not here to make decisions like a

(Continued on Page 11)

Big Names on IOU List of Withers

Grant Withers went into the bankruptcy courts yesterday on a petition filed by his attorney, Abram Robert Simon. Player owes $34,082, with assets of $300.

Among his creditors are William Wellman, the director, for $3,000; Darryl Zanuck, for $1,000; J. G. Mayer, agent, for $3,500, and a Bank of America note indorsed by Jack Warner for $3,052.

Hoffman Stays at Pathe

RKO-Pathe has made out a new production ticket with M. H. Hoffman of Liberty. Producer, with headquarters on the lot, signed to make six pictures on the property on a rental basis.

Corinne Griffith Returns at Radio

Absent from the screen since 1930, Corinne Griffith comes back in a co-starring role opposite Otto Kruger in "Crime Doctor" at Radio. She replaces Mary Astor, an attack of flu forcing the latter out.

Company at the same time settled its dispute with Wynne Gibson, allowing her to withdraw and borrowing Judith Wood from Twentieth Century for her role. John Robertson directs, the picture going into work yesterday.

Universal and Cummings Finally Get Together

After haggling over the terms of the contract for two weeks, Universal yesterday signed Constance Cummings for the top spot in "Glamour," the B. F. Zeidman production which William Wyler directs. Miss Cummings asked $30,000 for her services while the studio offered only $15,000. A compromise between the two figures was reached yesterday. Paul Lukas and Roger Pryor have the male leads.

Laemmle, Sr., Goes East

Carl Laemmle will leave for New York next Saturday with Carl Laemmle, Jr., who wlil sail from there February 3. Harry H. Zehner, Joe Weil and Jack Ross will accompany their bosses to New York. Laemmle, Sr. will return to the local plant in three weeks.

Jack LaRue Foot Loose

Paramount has decided to let its option on Jack LaRue go by. His last trick on his termer with the company is his loan-out deal to Liberty for "Take the Stand."

Tonight's 'Chief' Arrivals

Dolores Del Rio, Mitzi Green and Dr. Francis Griffin, husband of Irene Dunne, arrive tonight on the Chief.

ALLIED REPORTED BEHIND NEW JERSEY CODE FIGHT

New York.—The understanding here is that Allied Exhibitors' Association, the rebel group, is behind the Congress Theatres, of Newark, in their attack on the NRA code by asking Federal courts to grant an injunction against the Blue Eagle's operation.

In addition to the already published complaint by Congress Theatres that they should have the right to sign the code agreement with qualifications, an examination of the legal document discloses that the exhibitors term the code "not devised by a representative group, designed to promote monopolies, and eliminate small enterprises against which it discriminates," and "coerces all independent exhibitors to waive all rights under existing anti-trust laws."

HARRY BEAUMONT directed "Should Ladies Behave?"

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher

ROBERT E. WELSH.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.

Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

RAMBLING REPORTER

Sign on a local theatre the other night said, "Meet The Baron and My Woman." . . . Charles LeMaire, who tore himself away from Lila Lee for a dash to New York, may open a dress shop in Beverly Hills. . . . The Ric Cortezes leave for New York tomorrow for a coupla weeks more honeymoon. . . . Alan Dinehart sick abed with the flu. . . . Bob Montgomery will be going east for a month on his farm, when his next flicker is finished. . . . Virginia Peine Lehman is going to file the divorce papers sooner than expected, we hear. . . . The Lola Lane-Al Hall nuptials have reached the postponement stage.

•

A lot of producers are suddenly showing a palpitating interest in Dreiser's "Sister Carrie"—and it's about time! . . . It's a natural for almost any femme star in the bizness. . . . Henri de la Falaise leaves Thursday for Indo China to film another stirring adventure picture—it will be made in color—tigers look wonderful in color! The Marquis will be gone six months. . . . Is it true that the young man that Carl Brisson introduces around as his brother is really his son? . . . Gloria Shea with Nick Stuart at the Colony Sunday eve. . . . Aileen Pringle, Howard Dietz, the Barney Glazers, Sol Wurtzel, the Harlan Thompsons, Lew Brown with still another platinum blonde—also around.

•

Didja know that when the Warner stars go to big Warner openings they have to pay for their own tickets? . . . M-G-M's Adrian is having tooth-pulling trouble. . . . Surprise note: William Wyler does a marvelous tango! . . . Vivian Gaye is birthday-partying for Randy Scott tonight. . . . Looks like "The House of Rothschild" will go into the Chinese next—instead of "Queen Christina." . . . Ronald Colman, Herbert Marshall, the Ed Lowes (Lil Tashman), the Dick Rodgers, Mona Maris, Jimmy Durante, the Felix Youngs, Molly Picon among the week-enders at Palm Springs. . . . Mrs. Al Newman and infant, Tony, home from the hospital.

New York REVIEWS

"EIGHT GIRLS IN A BOAT"
Paramount prod.; director, Richard Wallace; writers, Casey Robinson and Helmuth Brandis.

Paramount Theatre

Herald-Tribune: "Eight Girls in a Boat" misses the wistful beauty and lonely depths of "Maedchen in Uniform," which it resembles. The picture bears the stamp of Mr. Wallace's work at its best. Photographed with an unerring eye for grace and artistry in its lovely settings, most of them taken out of doors, it flows along evenly.

Times: Although "Eight Girls in a Boat" lacks the imaginative direction and the superb acting of "Maedchen in Uniform," it has a limited but definite effectiveness of its own.

News: Some attempt has been made to build this story of Helmuth Brandis into another "Maedchen in Uniform," but the former is not presented with the same powerful sense of reality that characterized the latter production.

American: A delicately wrought , yet powerful drama of youth and love graces the screens of both Paramounts in the somewhat tear-drenched beauty which bears the quality hall-mark of Richard Wallace's exquisite direction. The production is artistic to the nth degree, but its artistry in no way interferes with the tense dramatic stamina of the story. Director Wallace has directed the piece with great finesse, deep feeling and sensitive understanding. To Mr. Wallace, too, must go much of the credit for the superb portrayal of Miss Dorothy Wilson, who emerges full-winged from the cocoon of three earlier films. Douglass Montgomery, too, gives a performance utterly in keeping with the spiritual atmosphere of the piece.

World-Telegram: A childish affair and an utterly unabashed one. Its actors, some of whom are much better actors than it rates, go through their roles with a gravity and ardor which turn the film into a very nightmare of exclamations and giggles over what, I presume, are the film's most serious moments.

Journal: There's some lovely scenery in the picture known as "Eight Girls in a Boat." The cameraman takes full advantage of the beautiful California backgrounds to present extremely effective outdoor shots. The story unfolds very slowly and with self-conscious deliberation.

"EASY TO LOVE"
Warner Brothers' prod.; director, William Keighley; writers, Carl Erickson, Manny Seff and Thompson Buchanan.

Strand Theatre

Journal: "Easy to Love," which opened last evening at the Strand Theatre, is a bedroom farce that has for its leading players the Misses Genevieve Tobin and Mary Astor and the Messrs. Adolphe Menjou and Edward Everett Horton. It is handsomely furnished and photographed, but needed a director like Ernst Lubitsch.

Post: "Easy to Love," the current attraction at the Strand, evolves as a rowdy adaptation of the all-too-familiar French farce school of comedy. Despite the undeniable talents of its four stars, and the laughs they succeed occasionally in providing, the film offers little in the way of novelty or real entertainment.

Mirror: It is slightly disappointing. Played with spirit by a clever company of attractive people, the play nevertheless lacks the savory flavor required of spicy farce.

Times: "Easy to Love" is bright, strenuous and thinnish in about equal proportions. It possesses a definite ambition to be intimate, but seventy minutes of it is a shade too much, and the suspicion increases toward the end that manufacturing a full-length film out of it represented something of a triumph of attenuation.

World-Telegram: "Easy to Love" is a clumsy, noisy farce that is entirely lacking in genuine humor and attempts frantically to be shocking and daring with its references to mistresses and lovers but which succeeds only in being remorselessly tedious.

Herald-Tribune: In the new film at the Strand Theatre there is the presence of some far from sparkling dialogue to remind you dismally that the day of those great pantomimic excursions into genuinely witty amorous comedy has glumly disappeared.

News: Starts out to be one of those handsomely set, well-dressed, boring domestic triangles, but as soon as the triangle becomes a quadrangle interest picks up and an old plot takes a new turn. The story is plausible and consistent enough, but the film is allowed to drag in the early sequences.

American: An engaging list of players is employed at the Strand Theatre in a comedy Parisian rendered American-suburban by heavy-handed telling of its tale.

Baldwin Back on Job

Earl Baldwin returned to his typewriter at Warners yesterday after an illness which kept him away for two weeks. Writer is now preparing the script of "Dames," the Robert Lord original, which will be the next Ruby Keeler-Dick Powell vehicle.

Zirn Still After Para.

New York.—The Appellate Division of the State of New York will hear on February 10 the action of Attorney Samuel Zirn seeking to enjoin the transfer of twenty-three Paramount negatives to Film Productions Corporation as bank preferences.

'Gallant Lady' Beats Records in Philly

Philadelphia.—If the week-end at the Aldine is any criterion "Gallant Lady" is on its way to prove the biggest cleanup United Artists has had in many a day. The Darryl Zanuck-Twentieth Century picture broke all house records for a week-end opening at the Aldine.

The figures take on added importance when it is realized that "The Bowery" and "Henry the Eighth" had preceded "Gallant Lady" with great business.

Ginsberg Signs Song Team

Henry Ginsberg signed Val Burton and Will Jason, the song writing team, to write the musical numbers for the next musical comedy short to be produced at Hal Roach studio.

FREE TIN CUP

I'll give a tin cup and some shoe laces to any man in the picture industry who can't save $20 per month for an annuity, because he is certainly going to need it some day.
Yes, you CAN buy a life income (to begin at ages 50, 55, or 60) for as little as $20 per month.
But, if you can save more, or if you have a million now, I can place it just as easily with the big Life Insurance companies.
Call up and give me your birth date and I'll mail your plan.

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Vine at Hollywood Blvd.
HOLLYWOOD

A. S. C. RATIFIES WAGE SCALE DRAWN UP WITH PRODUCERS

Provision Made For Arbitration Board

At an open meeting of the American Society of Cinematographers last night at the Hollywood Chamber of Commerce the contract between that body and the producers was accepted by acclamation. No one in the meeting questioned any clause in the agreement negotiated by the society or any of the acts or motives of its special committee.

The contract is similar to that previously existing, according to a statement of the society, "excepting that much of the objectionable and controversial matter has been eliminated." It runs for five years, and the producer signers comprise the major studios, in addition to Educational and Roach.

Provision is made for an arbitration board of three producers and three cameramen and in the event of the failure of these six to agree the issue is to be passed on to the existing labor bureau for determination.

One of the clauses of the agreement permits reopening of any section for improving and clarifying if conditions demand.

"Printed contracts will be given each member of the society," it is announced officially, "with each clause interpreted in plain English so there can be no controversy as to the meaning of individual clauses."

The producers agree to give screen credit to cameramen and that the initials of "ASC" be placed after the photographer's name.

'Firebird' Set by Warners For Pabst's Next Picture

G. W. Pabst will direct "The Firebird" as his second picture on his Warner contract. Pabst's initial picture for Warners was Louis Bromfield's novel, "Modern Hero," starring Richard Barthelmess.

Long Termer for Teasdale

Warners yesterday signed Veree Teasdale to a long term contract. Deal provides for a vacation to be taken by Miss Teasdale in August so that she may go to Spain with Adolphe Menjou, where they plan to be married.

Brandt Rests in Florida

New York.—Harry Brandt, president of the Independent Theatre Owners of New York, is in Florida for a vacation, planning to return before the organization's first annual ball at the Waldorf February 21.

Rubin, N. Y. Agent, Here

Herbert Rubin, New York agent, has arrived in town to look after the interests of his two clients, Marjorie Lytell and Ada Cavell. He will remain here for two weeks.

Rankin's Credit

Warners neglected to credit William Rankin with the original on "I Got Your Number" when the picture was previewed but have sent out notice to that effect now.

'Tarzan' Is Ageing

Neil Hamilton hangs up a new record for the longest individual assignment for a free lance player in Hollywood. He has been drawing a weekly pay check against "Tarzan" at MGM for six months, with another month in prospect.

Colbert Sought For 'Honor Bright' Role

Louis D. Lighton, producer, and Tay Garnett, director, want Claudette Colbert to play the top spot in "Honor Bright," which goes into production soon at Paramount.

Miss Colbert's next assignment is "Cleopatra," the Cecil B. DeMille picture, which has no definite starting date. The studio is trying to arrange for her to go into "Honor Bright" before she does "Cleopatra."

Tri-Ergon Scaring Exhibs On Patent

New York.—The American Tri-Ergon Corporation, controlled by William Fox, is taking full advantage of the recent Pennsylvania decision upholding its flywheels patents on sound projectors and is sending out notices of infringement to 16,000 exhibitors.

Little concern is felt yet as the decision is being appealed.

Stage Players in 'Corn'

Two New York stage players have been engaged by Radio for important supporting roles to Ann Harding in "Alien Corn." They are Arnold Korff and Margaret Hamilton.

Picture goes into work February 10 under E. H. Griffith's direction.

'Pretzels' in the Black

"Moonlight and Pretzels," the Rowland-Brice production supervised by Stanley Bergerman in the East, has returned its negative cost officially, in three months after release. Picture was Roger Pryor's first and was directed by Karl Freund.

Joan's Mother on the Job

New York.—Adrianne Morrison, of Pinker and Morrison, agents, leaves for the Coast next Monday to be with her daughter, Joan Bennett, for an expected blessed event next month.

SMPE Sets Date

New York.—Atlantic City and April 23, 24, 25 and 26 is the place and the time that the SMPE has set as the tentative date for its spring meeting.

Reed on Warner Script

Tom Reed has been signed by Warners to write the screen play of "Dark Tower," which the studio purchased recently. Robert Lord is supervising.

Alice White at Radio

Alice White was borrowed from Universal by Radio yesterday for the role opposite Jimmy Durante in "Strictly Dynamite."

Bob Wyler Forms Own Pic Company

New York.—Robert Wyler, who bowed out of "By Candlelight" at Universal because of ill health, has formed his own company for picture production. He is associated with Murray Garsson, John Wexley, author of "The Last Mile," Dick Krakeur, and C. R. Caley. Wyler, who once produced in France for Universal, sails for Europe this week to seek play material.

Garsson, recently in the Immigration Department under Hoover, was active as an independent producer for a brief period some ten years ago, making the picture "Success."

'Laughing Boy' Back to the MGM Stages Today

MGM will resume production today on "Laughing Boy" and W. S. Van Dyke will continue the direction. The last few days of production on this picture was held up to give Ramon Novarro a chance to make retakes and added scenes on "Cat and the Fiddle," which he finished last night.

Educational Wakes Up

Coming out of a month's lull, Educational puts the fourth of the six "Frolics of Youth" series into production today with Charles LaMont directing. Cast is headed by Junior Coghlan and Shirley Temple with Henry Meyers, Virginia True Boardman, Sidney Miller and Huntley Gordon making the balance of the group.

'U' Strong for Cage Game

With eighteen teams on the lot, every other person you talk to at Universal is a basketball player. Studio has 16 departmental teams, one quintet in the studio division locally, and the Universal Pictures five which will meet a Denver aggregation here next week, and one from Minneapolis the week following.

Fox Goes All-Foreign

New York.—That first Erik Charrell picture for Fox is going to be foreign all the way. Professor Ernest Stern, European scenic designer, left for the Coast yesterday to report to Fox on this picture.

Frank MacDonald Wed

Frank MacDonald, Warner dialogue director, married Goodee Montgomery here last night. Mrs. MacDonald is daughter of Dave Montgomery of the vaudeville team of Montgomery and Stone.

Franklin in 'Louisiana'

Irene Franklin has been set for a featured role in "In Old Louisiana," which started yesterday at MGM under the direction of George B. Seitz. The Leo Morrison office made the deal.

Tucker Files the Papers

Richard Tucker filed a petition in bankruptcy yesterday, listing $3,016 in debts and $600 in assets.

YESTERDAY IN New York

TALES OF HOFFMAN

By IRVING HOFFMAN

One of the disappointing entries to mount a local stage last week was "Mahogany Hall." Taking its title from a notorious Washington bagnio of other days, and authored by Charles Robinson, who aided Kenyon Nicholson in the scribbling of the bawdy "Sailor Beware," it promised a robust evening but proved dull. However, the opening was not entirely disappointing. For the Mesdames Everleigh, lured by alert press agent Charles Washburn, occupied aisle seats. These superintendents of the noted Chicago house of ill-fame, which bore their name, have long been in retirement; but consented to attend the opening after they had exacted a promise from Washburn that their appearance would not be publicized, and they would be seated near a noted critic of a morning rag, who was their best customer in the old days in Chicago. They recalled that when a young lady left their notorious bordello to seek further fame by entering the newer profession of the theatre, their favorite critic, in reviewing the production in which she first trod the boards, wrote: "It seems rather strange to see Miss X in a $3 house."

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The caption under the picture of Herbert Marshall and Madeline Carroll in the News of January 14 (all editions) was a honey, due to a composing room blunder. Sidney Skolsky has a copy. Ask him to let you see it. . . . Marion Burns, who's being divorced from Bruce MacFarlane of "Sailor Beware," does a swim in the nude in "Devil Tiger," which is a pleasure. . . . "By Your Leave," with Kenneth MacKenna and Dorothy Gish, got great notices in Philly, but then you never can tell. "The Lake" got raves in Washington. Which reminds us that we don't believe our crack has reached your ears. . . . They were discussing the treatment of the Wonder Boy's production at the hands of the New York critics. "I can't understand it," some one said. "It got great notices when it opened in Washington." "So did Hoover," we put in. . . . Incidentally, Porter Hall, who played Baltimore stock with Katharine Hepburn for weeks, met her in the lobby of a Radio City building the other day, and is he burning! He tried to speak, got the freeze, and his only way out was to say, "I beg your pardon; I thought you were Katharine Hepburn." She didn't say anything.

•

Kelcey Allen, who critics for Women's Wear, was admiring a flickerobot's gold cigarette case, and the fellow, trying to be a good sport, or something, said: "I'd give it to you, but my name is engraved on it." "That's all right," retorted Kelcey, "I can have 'FROM' added to it."

•

Joe Fleisler, the wag who manages the Edison, which is a neighborhood house, continues to have more fun juggling his double feature attractions.

This week, the marquee bulbs read: "Twenty Thousand Years in Sing Sing" "Sitting Pretty."

"—AND BE MY LOVE" THIN PLAY THAT GETS NOWHERE

Polite Story Has Little For Screen

". . . AND BE MY LOVE"

Maurice Colbourne and Barry Jones present ". . . And Be My Love," a comedy by Lewis Galantiere and John Houseman, staged by Mr. Colbourne; settings by David Homan, at the Ritz Theatre. With Barry Jones, Lily Cahill, Ronald Simpson, Renee Gadd.

New York—Scintillant acting, brilliant settings, and glittering dialogue fail to give this comedy an authentic lustre. Impeccably as it is cut, perfectly as it is polished, and lavishly as it is mounted, "And Be My Love" is unfortunately unable to conceal the grievous flaw of its being pretty threadbare fare. As an exercise in sophisticated playwriting, it is gladly here admitted to have more than its quota of smart and clever lines; that its epigrams come thick and fast, and that it is replete with the nuances of polite dalliance. But, alas and alack, where does it all lead?

Lawrence Brooks, bachelor and wealthy, makes a career of married women, which, George Barlow, his best friend, thinks is a pretty poor way of frittering one's time. George, dull soul, is pretty smug in his married life, and believes his wife, Jane, to be quite above reproach. When Jane, a gushing and slightly lunatic creature, breezes into our bachelor's apartment, just late enough to miss friend husband, we discover that she is, after all, just another misunderstood wife, hungrily eager to snatch at extra marital romance. Which, of course, Brooks is only too ready to provide. Act II continues the impending seduction in the drawing room of Jane's home, where nothing really alarming happens, nor is meant to. It is only the appearance of Elsa, the virginal and wholly sensible young niece of Jane by marriage, that now provides the necessary excuse for a third act. For Elsa, despite herself, also succumbs to the allure of aunty's great passion. Act III, later that evening, finds Elsa clandestinely supping at Brooks' apartment. Brooks has just about decided to fall in love with Elsa, when Jane is announced, causing a hasty consignment of Elsa to the adjoining bedroom. Jane, of course, has come to see Brooks concerning Elsa, but she easily beguiles herself into believing that Elsa is not there, and that her great moment is imminent. Brooks, however, having other plans for the lady, undertakes to demonstrate with Machiavellian ingenuity the futility of continuing along the primrose path she has willy nilly chosen for herself. But before Jane can leave, sobered and saddened as much as she can ever be, friend husband bursts in, ready to believe the worst. But Elsa steps conveniently from the bedroom to reburnish aunty's halo of conjugal fidelity. As the curtain descends there is forgiveness on Elsa's part and a yearning "be my love" from Brooks—and that's all there is, there isn't any more. In the part of Lawrence Brooks, Barry Jones, though not the great lover, gives a finished performance. Lily Cahill is capital as Jane. Ronald Simpson, as her husband, is satisfactory. And Renee Gadd, as Elsa, excellent.

English Pictures During Past Year

London.—The London Board of Trade is authority for the statement that there were 189 features and 644 short reels produced by British producers during 1933. This amount accounts for 24.2 of all the film to be registered in Great Britain last year, showing a jump of 2.2 for preceding year.

Butler Tries School Idea at Roach's

Frank Butler, scenario chief of the Hal Roach studio, is making a search for from eight to ten young men just out of college to form a junior writing staff on that lot.

The plan to be used in this school is to keep the staff intact for three month periods, bringing in a new staff to replace those whose options are not renewed at the end of that period.

Butler hopes to find, during a year's time, two or three writers in the group that are capable of delivering the goods.

'Queer People' For Stage With Hal Skelly in Lead

New York.—Melville Burke has been engaged by Galen Bogue to stage "Queen People" here with an opening scheduled for Lincoln's Birthday.

Hal Skelly is listed for the lead. John Floyd's dramatization of the novel by Carroll and Garret Graham will be used.

Sayre Moves to Fox

Joel Sayre finished the screen treatment of "Come On Marines" for Paramount Saturday and starts at Fox Western Avenue today to collaborate with William Conselman on a story for the Sol Wurtzel unit tentatively titled "On The High Seas." The deal was made by the William Morris office.

'Pat' Ellis Up at Roach

Hal Roach is negotiating with Warners for the loan of Patricia Ellis for the lead in the Laurel and Hardy film, "Babes in Toyland." Earl Oxford, an MGM stock player, is seriously being considered for the male lead.

Fejos Pic Set Here

New York.—The latest foreign production of Paul Fejos, former Universal director, has been acquired by Du World Pictures, of New York, for American distribution. It is called "Fantomas."

Atwill With 'Nana'

New York.—Lionel Atwill, here for a visit, will probably make a personal appearance with the opening of "Nana" at the Music Hall.

Selwyn Tells N. Y. About Film Code

New York.—Edgar Selwyn, in New York for a four weeks visit, is telling the visiting reporters that the code has its disadvantages for the director. "Just when a director gets all set," he says, "a whole new crew of technicians have to be moved in because of the limitations set by the code on hours of work."

Selwyn made a hit here when he said the real reason for his trip was "to get out of the Hollywood rut and see some real shows."

Zion Myers Starts Two Shorts For Columbia

Completing preparations on two shorts, Zion Myers places both into work this week at Columbia. First to go is "Showmanship," which Alf Goulding directs, starting Wednesday. Lou Holtz stars.

Archie Gottler directing, "Love Detective" goes in Thursday. Frankie Albertson, Betty Grable and Tommy Dugan head the line-up.

Schary Bows Out of Columbia Assignment

Columbia yesterday gave Dore Schary permission to cancel his one-picture deal to write the screen play for "Hell Cat" under Sid Rogell's supervision. Schary requested his release after both parties discovered that their ideas for the assignment did not match. Studio is looking for another writer.

Thew Back to '13'

Completing his work on "The Duchess of Delmonico's," Harvey Thew has returned to the script of "Operator 13," the Marian Davies picture which Raoul Walsh directs and Walter Wanger produces. Subject is scheduled to get under way in the next two weeks.

Fields Clicks on Air

Benny Fields has clicked on the Shell Oil Monday night radio broadcasts. Finishing his fourth weekly program this week, the songster and master of ceremonies has had his option renewed for eight more weeks on this popular Columbia broadcast.

Garnett Gets New Aid

Due to his engagement at Warners Assistant Director Bob Fellows will not be with Tay Garnett when the latter starts work on Paramount's "Honor Bright." It will be Garnett's first without Fellows as chief aid. Clem Beauchamp gets the spot.

Mich. Exhibs Boost Prices

Detroit.—Allied Theatre Owners of Michigan have started a campaign to raise admission prices claiming that this is a necessity because of increased costs under code operation.

Date 'As Husbands Go'

New York.—"As Husbands Go," Fox-Lasky picture, gets its premiere at the Music Hall next Thursday.

UP TO THE MINUTE CASTING NEWS

Verne Hille by Monogram for the feminine lead in "The Curse of the Kali," which William Nigh will direct.

Irving Pichel signed by Radio for one of the featured roles in "Crime Doctor."

Joan Marsh assigned by Paramount to a top spot in support of W. C. Fields in "You're Telling Me."

Hale Hamilton, Edmund Burns and **Florence Dudley** join the cast of Chesterfield's "The Understanding Heart."

J. Farrell MacDonald by Radio for "Crime Doctor."

William B. Davidson added to "Fur Coats," Warners.

Ruth Hiatt signed by Phil L. Ryan for a comedy which starts today.

Robert Greig set by Freddie Fralick in Fox's "Odd Thursday."

Reginald Owen at Radio for "Family Man."

Leonard Mudie by Universal for "Elizabeth and Mary." Lew Cantor set the player.

Brandon Hurst in the William Nigh picture at Monogram starting this week. Set through Menifee Johnstone.

Lucien Littlefield signed through Freddie Fralick for "Fox Follies."

Matt Moore set by Lichtig and Englander in "All Men Are Enemies" at Fox.

Frank Albertson and **Red Stanl-** signed by Columbia for "Love Detective," a comedy.

Mitchell and **Durant,** comedy team, signed by Fox on a one-picture deal with options for a long term contract.

Frederick Burton for "Hit Me Again," Warners, through Walter Kane of the Weber office.

Jean Dixon into "Sadie McKee" at MGM. Set by Edington and Vincent.

Alphonse Ethier signed through Dolge and Corder for a featured role in "Storm at Midnight," Columbia.

Henry Kolker set by Dolge and Corder for "Sisters Under the Skin," Columbia.

Douglas Cosgrove into "Golden Gate," Warners.

Raymond Hatton added to MGM's "In Old Louisiana."

Armand Kaliz added to "Playful Husbands," Columbia short.

Nydia Westman set through Rebecca and Silton for "Trumpet Blows" at Paramount and "If I Was Rich" at Universal.

Jay Henry by Paramount for "We're Not Dressing." Al G. Shauer set deal.

Milton Owens, through Walter Herzbrun, for "Countess of Monte Cristo" at Warners.

John Davidson signed for the role of the heavy in Sol Wurtzel's "Murder in Trinidad."

Spencer Charters signed for a Lou Brock short, Radio. Through the Al Kingston office.

Barbara Weeks, Mary Kornman and **Aggie Herring** into the cast of "Understanding Heart," Chesterfield.

Doris Lloyd for "Sisters Under the Skin," Columbia. Deal set by Max Shagrin.

Harry C. Bradley into "Men in White," MGM. Max Shagrin placed the player.

Raymond Hatton to MGM for "Louisiana Lou." Al Kingston placed the player.

"PALOOKA"

REPERTOIRE SEASON

NINETEEN THIRTY-FOUR

of

SCHNOZZLE BARRYMORE DURANTE

at the

OPERA COMIQUE

Jan. 1st - 15th . . . "OEDIPUS REX" ..... Directed by Benjamin Von Stoloff
Jan. 15th - 30th . . . "PYGMALION" ..... Directed by Ben Von Stoloff
Feb. 1st - 15th . . . "HAMLET" ..... Directed by B. Von Stoloff
Feb. 15th - 28th . . . "MACBETH" ..... Directed by Von Stoloff
Mar. 1st - 15th . . . "MERCHANT OF VENICE" ..... Directed by Stoloff
Mar. 15th - 31st . . . "CYRANO DE BERGERAC" ..... Directed by the Mysterious Mr. S.

●

WHEN MILLIONS SAW ME IN THE ABOVE CHARACTERIZATIONS THEY ACCLAIMED ME AS THE GREATEST 'TESPIAN' OF THE INNER CIRCLE.

and

WHEN THE SAME MILLIONS, AT THE PREVIEW, SAW ME PLAY

KNOBBY WALSH

in

"PALOOKA"

They Screamed...Howled...Roared

for their money back . . . . .

'S help me!

SCHNOZZLE

The Answer To A

JIMMIE DURANTE LUPE



"PAL

> "Box-office prescription stuff, carried along on a tide of laughs. . . . Human story . . . will hit the femmes and the family as well as the male customers. . . . Durante a riot. . . . Swell lot of trouping by a choice cast."
>
> —DAILY VARIETY.

MARJORIE RAMBEAU ROBERT

WILLIAM CAGNEY

GUS ARNHEIM A

AN EDWARD SM

> "Will make your box-off
> debt. . . . From start to fi
> your theater like no othe
> As good a cast as ever
> laughs. . . . Durante a ri
> your seats."

Presented by Reliance Pictures, Inc.

HARRY M. GOETZ
President and Treasurer

EDWARD SMALL
Vice-President and Secretary

howman's Prayer!

VELEZ STUART ERWIN

OKA"



"You'll probably have repeaters coming back to catch dialogue and action they missed while laughing so hard. . . . Almost as many laughs as there are feet in film. . . . Durante has part of his life. . . . Cast romps through with all gusto in world. . . . Story a cinch."

—HOLLYWOOD REPORTER.

RMSTRONG MARY CARLISLE

THELMA TODD

HIS ORCHESTRA

LL PRODUCTION

ots look like the national
please all types and pack
tion in recent months. . . .
hru 85 minutes of belly
ook 'Palooka' . . . it'll fill
—THE BILLBOARD.

RELEASED THRU UNITED ARTISTS

"PALOOKA"

BEN STOLOFF

DIRECTED

"PALOOKA"

" . . . the direction of Ben Stoloff is fast and clever . . ."
—Hollywood Reporter,
Jan. 6, 1934.

"PALOOKA"

Screen Play by

JACK JEVNE

In Collaboration

ALSO

"I Cover The Waterfront"

In Collaboration

Management
SMALL-LANDAU

"PALOOKA"

GERTRUDE PURCELL

Co-Author of
Screen Play

"PALOOKA"

BEN RYAN

DIALOGUE +

"PALOOKA"

"Durante is a riot . . . and the lines supplied him by Ben Ryan and Murray Roth are right down the Schnozzle's alley."
—Daily Variety, Jan. 6th

". . . it is embellished with dialogue that crackles . . . You'll probably have repeaters coming back to catch the dialogue . . . they missed while laughing so hard."
—Hollywood Reporter, Jan. 6th.

* In collaboration

AMERICAN DISTRIBS BATTLE AUSTRALIAN BUYING POOLS

MGM in Fight on 'Chain Store' Idea

Sydney.—Threat of a film war between distributors and exhibitors flaring up again as it did last year at this time has the entire field here on edge.

The buying season is on the verge of getting under way and the crux of the impending fight centers about distributors, such as MGM, Paramount and Warners, trying to break up buying pools among exhibitors, latter joining each other in these pools in an effort to lick the block booking situation.

The exchanges refuse to sell to the pools and have already sent out warnings to exhibitors that those who want to buy will have to show that they have no pool affiliations.

Taking the initiative, MGM issued a statement saying it "does not propose to deal with exhibitors except directly. MGM believes that the industry must, for the benefit of all concerned, get back to the fundamental position in which the individual exhibitor has every opportunity to exploit his capacity as showman and that the growth of 'chain store' methods of buying is prejudicial to sound exhibition methods."

Biggest opponent of the exchange men is General Theatres, controlling more than 200 theatres in this territory. Stuart F. Doyle, of this company, answered the MGM ultimatum by stating that his company had all the product it needed for several months and was unconcerned with MGM's edict on the new buying season.

Announcing the

EXTENDED ENGAGEMENT

at the

CLOVER CLUB

of



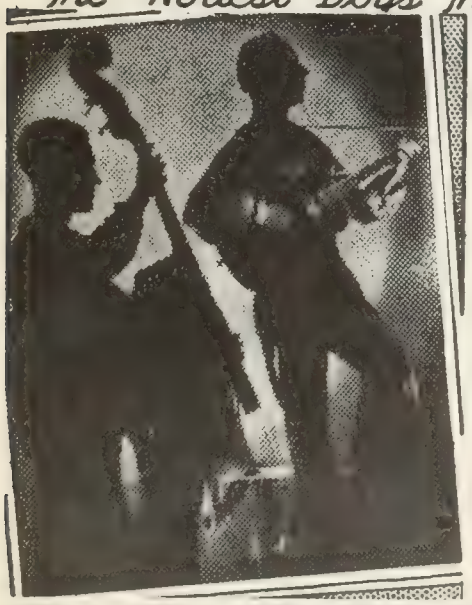
"The world Famous Singer of Popular Songs"

GENE AUSTIN

with

CANDY and COCO

"The Hottest Boys This Side of Hades"



appearing

NIGHTLY for DINNER and SUPPER

. . . A TERRIFIC HIT!

Picture mob are going nuts over Gene Austin and his aides Candy 'n' Coco at the Clover Club. Femmes especially hang over the Austin midget piano like flies after molasses.

—VARIETY.

'State Fair' Voted Best For England

London.—The Era here took a poll of all the London film critics asking their opinion of the most entertaining picture of the year, and Fox's "State Fair" received the top votes, with "Henry the Eighth" second; "any Walt Disney" third, and "La Maternelle" fourth.

Marion Marsh Goes In Second British Picture

London.—Marion Marsh has accepted an offer to do another British picture before returning to Hollywood. The new one is a musical, "Over The Garden Wall," British International will produce and Bobby Howes will be the male interest.

There is a chance that she may accept a Universal offer to make a picture in Switzerland under the direction of Louis Trenker.

B-G's 'Chu Chin Chow' About Ready to Start

London.—The elaborate screen production of the famous stage play, "Chu Chin Chow," is about set to go at the British Gaumont studios. Walter Forde will direct.

British Quota Spreads

Washington.—American Vice Consul Demorest, of Trinidad, British Guiana, reports that the Colonial government has drafted a bill for presentation to the legislature demanding that exhibitors be compelled to show programs including at least 25 per cent British pictures.

Publicist Turns Manager

Sydney. — United Artists lost Vaughan Marshall, publicity head in this sector, when he resigned to accept the post of general manager for the Waddington theatre circuit. Marshall is well liked here and was given a swell send-off by the U. A. group.

Harker in 'Road House'

London.—Gordon Harker, who created a world wide sensation in "Rome Express," has been cast for the male lead in the BIP production of "Road House." Violet Loraine will play opposite with Alfred Hitchcock the director.

Saville on 'Evergreen'

London.—Victor Saville, after a brief illness, is about half through with the British Gaumont production of "Evergreen," that stars Jesse Mathews and marks the screen return of Betty Balfour.

'Gang' Out in Australia

Sydney.—An insight into how the censors' minds operate against any suggestion of underworld melodrama is evident in the local board insisting "The Kelly Gang" be changed to "The Kellys Ride."

London Developing Many New Pic Stars

London.—The London producer is out to develop stars and for this purpose is signing up possibilities on long term contracts to keep them away from the Hollywood-clutch.

Those listed for certain stardom here during 1934 are Merle Oberon, Binnie Barnes, Diana Napier, Wendy Barrie, Tamara Desni, Pamela Ostrer, Victoria Hopper, Judy Kelly, Joan Gardner and Joyce Kirby.

Big Sets for 'Jew Suss'

London.—The British Gaumont production of "Jew Suss" will show some of the largest and most elaborate sets yet seen in a British picture. Market Street in Stuttgart is an exact replica of that famous thoroughfare; as is the set showing the Ghetto in Frankfurt. The boudoir of the Duchess is something to talk about also.

Lothar Mendes is the director, Bernard Knowles the photographer and Conrad Veidt the star.

Warners Shift in S. A.

Buenos Aires.—William Fait is no longer in charge of sales for Warner Brothers in Argentine, as he has now taken over the duties of Henrique Blunt, now deceased, as head of Brazilian distribution. Guido Buscaglia of Buenos Aires and former branch manager has supplanted Mr. Fait as executive of the sales department.

British Studio Rentals

London.—British and Dominions receives a rental of twenty-seven thousand pounds per annum for the large stage at the British and Dominions plant. A smaller one is to be let for seventeen thousand pounds in the near future, and a third large one retained for the company's own production.

Fox Men Take Cuts

Sydney.—Operations are fashionable among the Fox men here. Stanley Crick, exchange chief, had his tonsils yanked and T. J. Cleary, staff member, went for an appendix operation.

Marsh Tours for Health

London.—Hubert Marsh, British and Dominions chief, left here on a boat trip to Algeciras. Although ill for some time, Marsh has persistently kept at the company's business notwithstanding.

Raves for Victoria Hopper

London.—Basil Dean has uncovered a star in Victoria Hopper, who appears in "Constant Nymph," British Gaumont. The Press is doing nip-ups and it is anticipated that Hollywood will soon be grabbing her.

Bryson In and Out

London.—James V. Bryson, who recently announced ambitious production plans with a new company, is out of Consolidated Film Studios, the company stated.

Caldwell East on Play

Anne Caldwell will leave for New York within ten days to make arrangements for the production of her new play, "The River Man."

Reviewing the FAN MAGS

SILVER SCREEN

74 pages and cover

COVER DISPLAY.....Ruby Keeler (Warners)

Publicity Space (Approximate)

Paramount	**678 sq. inches**
United Artists	**504 sq. inches**
MGM	**352 sq. inches**
Fox	**349 sq. inches**
Warners	**310 sq. inches**
Radio	**302 sq. inches**
Universal	**70 sq. inches**
Columbia	**67 sq. inches**

Two swell stories, and S. R. Mook's observations of activities all over Hollywood, bring Silver Screen to the fore for February.

"The Girl Who Was the First Movie Star" (Mary Pickford), by Adela Rogers St. Johns, is the conclusion of her "The Six Famous Women of Hollywood" series, and it winds up the series beautifully.

"The Loveliest Star" (Marlene Dietrich), by Elizabeth Wilson, is an all around, grand, perfect production story on "Catherine the Great."

S. R. Mook, always goods, does himself proud in "Stars on the Job."

Other stories are "The Four Big Shots of Hollywood" (Janet Gaynor, Mae West, Katharine Hepburn and Marie Dressler), by Patricia Keats; "Gloria Stuart," by Jack Jamison; "'N. G.' in the Garage Business," by Muriel Babcock; "Star? Director? Author?" by Myrtle Gebhart; and "They Danced Through the Studio Gates," by James M. Fidler.

SCREEN PLAY

74 pages and cover

COVER DISPLAY.....Greta Garbo (MGM)

Publicity Space (Approximate)

MGM	**675 sq. inches**
Paramount	**585 sq. inches**
Warners	**375 sq. inches**
Fox	**365 sq. inches**
Radio	**320 sq. inches**
Universal	**130 sq. inches**
United Artists	**90 sq. inches**

Sidney Skolsky contributes the best story in the February issue of Screen Play. It's a fine, clever, character study of Max Baer, "He's a Terrific Fellow."

Patrick Cross lets Miriam Hopkins, Fredric March and Gary Cooper talk on "Harems for Hollywood"; Wilbur Morse Jr. tells about Katharine Hepburn in "Portrait of a Fascinating Lady"; Gladys McVeigh gives some inane quotes by Toby Wing in "The Girl Chevalier Left Behind"; Donald P. Sheldon has two stories, "Hollywood Shocks the Censors Again" and "Sylvia Sidney's Secrets"; Eric L. Ergenbright gets a little mean in "Garbo's Privacy Invaded"; Jewel Smith has "She Learned to Say 'No'" (Minna Gombell), and George Rigas offers what he says is "The Truth About Lee Tracy."

Maude Cheatham tells about James Cagney's courtship of his wife in "Romantic Roughneck"; Wilbur Morse Jr. outlines the method by which some jewel bandits were captured in "Mae West Got Her Men"; Ann York has "My Neighbor, Joan Blondell"; Esther Hopkins Mead interviews Heather Angel, and Warner Baxter says to Alyce Curtis, "I Am Not Ashamed of My Past."

The magazine as a whole is not so hot. Sidney Skolsky's story is the only one to read.

NEW MOVIE

106 pages and cover

COVER DISPLAY..Katharine Hepburn (Radio)

Publicity Space (Approximate)

MGM	**788 sq. inches**
Paramount	**473 sq. inches**
Universal	**252 sq. inches**
Fox	**250 sq. inches**
United Artists	**100 sq. inches**
Radio	**72 sq. inches**
Warners	**53 sq. inches**

New Movie is very much worth your dime this month because of "I Loved Garbo," by Hubert Voight as told to Gurdi Haworth—a very swell Garbo yarn; "She Can't Make Up Her Mind," by Terry Ramsaye, which is the best Margaret Sullavan story yet, and "Mae West's Perfect Day," by Dorothy Manners.

Others are "Forecast for 1934," by Ramon Romero; "Meet Max Baer," by Eleanor Packer; "Out of the Magic Mirror" (Charlotte Henry), by Virginia T. Lane; and "Hollywood's Cocktails," by Nanette Kutner.

The anonymous serial, "Hollywood Slave," is living up to prediction by getting worse each month.

PICTURE PLAY

66 pages and cover

COVER DISPLAY.....Kay Francis (Warners)

Publicity Space (Approximate)

MGM	**710 sq. inches**
Radio	**460 sq. inches**
Paramount	**370 sq. inches**
United Artists	**360 sq. inches**
Universal	**250 sq. inches**
Warners	**175 sq. inches**
Fox	**140 sq. inches**

Three knockout stories head a good issue of Picture Play for February. They are a knockout interview with Max Baer, "He Knows He's Hot," by Drummond Tell; "Exit the Speakeasy," an amusing prediction by James Roy Fuller, and "Second Blooming," a swell yarn on Alice Brady by Samuel Richard Mook.

Other stories are "Hollywood's Forbidden Sins," by Helen Louise Walker; "Gary's Woman Trouble," by Helen Pade; "Little Girl, What Now?" (Margaret Sullavan), by Helen Klumph; "Bound to Rise," by Mabel Duke"; "Dead-pan Wow" (Allen Jenkins), by Whitney Williams; "The Chessboard of Fate," by William H. McKegg, and "Grand Guy" (Cary Grant), by Leroy Keleher.

'Maedchen' in English

New York.—John Krimsky and Gifford Cochran will present "Girls in Uniform," the recently completed English version of "Maedchen in Uniform," at the Criterion Theatre here tomorrow night.

SOUND PATENTS MAY GET NEW AIRING IN PARA. SUIT

New York.—The sound patent situation which has been in and out of the courts various ways may get its final answer through the medium of the Paramount receivership wrangles. This is because the judgments secured by General Talking Pictures and other sound groups against Paramount are a problem for the receiver to answer, or refer to the Federal courts.

When Referee Davis yesterday considered and okayed various bills against the bankrupt Paramount organization he was met with a statement from the trustees asking him to disallow the claims filed against the company by American Tri-Ergon Corporation, DeForest Phonofilm Corporation, and General Talking Pictures, the trustees taking the position that "the question is whether a claim based on an infringement may be proved against a bankrupt estate when the claim has not been reduced to judgment prior to the bankruptcy."

Further, the trustees add, "the allegations are not sufficient to constitute a basis for a provable claim in that they are based on an infringement of a patent which is not provable in bankruptcy."

The situation is one that will be watched with interest by picture lawyers, since it seems to lay readers that Tri-Ergon, DeForest and General Talking are admitted to have a right for their claims, but are opposed on the ground that a bankrupt is beyond the pale. General Talking Pictures and the others have won court decisions, but the question now is, "Do they mean anything against a bankrupt company?"

Aside from listening to the arguments on this question, Referee Davis spent the day okaying the bill of Irving Trust Company, trustee in bankruptcy for Publix Enterprises, for $76,171, and an additional $15,000 plus the original $7,950 already paid to Dan Michalove for services rendered the theatre organization.

No Strings on 'Rosy'

(Continued from Page 1)

Solomon. I am here to investigate and REPORT."

Asked a pointed question about the Administration's attitude in the event major producers refuse to fill out the questionnaires recently received, Rosenblatt still failed to get ruffled.

"I cannot understand the concern or agitation concerning the questionnaire. It isn't a question as to what anybody wants to do. The questionnaires are issued under an executive order from the resident—they are to be answered. After the answers are in, they will be studied. And after that a report will be made. That's all there is to it. You don't need weather reports from every single street in Los Angeles to deliver an intelligent report on the weather in the city yesterday, do you?"

To this Rosenblatt added that the questionnaires had nothing to do with his visit, the trip and the "investigation" being in direct compliance with the orders from the President when the "talent raiding" clauses of the code were stricken out and the present survey substituted.

Reading between the lines on what Rosenblatt would say, and would not say, it seems very possible that he will spend his ten days or two weeks in Hollywood, and return to Washington without taking any of the definite actions forecast before his arrival. He is strong for allowing the machinery to function as it is set up, and will favor letting local NRA labor boards handle the problems of jurisdiction, etc., which have the unions embroiled.

The Administrator parried all questions regarding the Writer-Academy issues with a repetition of the statement, "I am here to study and report." He announced that daily press conferences would be held to keep the industry in touch with the progress of his investigation.

Called together by Will Hays, the major producers held a meeting yesterday, at which representatives of each company heard Hays' explanation of code proceedings to date, and discussed a course of procedure in connection with Rosenblatt's visit.

The Administrator will make his headquarters at the Beverly Wilshire.

Thompson Burtis Given Radio Tag on 'Speed King'

Thompson Burtis joins the Radio writing staff today to shape up the screen play for "Speed King," under the supervision of David Lewis.

Studio has closed a deal with Agnes Christine Johnson for the purchase of the story and Lewis is planning on making it into a vehicle for Joel McCrea and Bruce Cabot. Vivian Gaye of the Joy and Polimer office swung both deals.

Two Roche Yarns for 1 Pic

Warners have purchased another story by Arthur Somers Roche, "Roadhouse," and will use it in combination with "Lady Dick," announced earlier in the week, for a single feature. Both stories, about Roche's famous woman detective character, appeared in the Cosmopolitan Magazine. Henry Blanke supervises.

Double Shift for Shumate

Irving Briskin has handed Harold Shumate a twin writing assignment. He is writing the screen play for "Highway Patrol" during the day and "Murder in the Studio" at night. Former is for Tim McCoy, while the latter is one of the Action unit's specials for Columbia.

Jane Murfin at Radio

Radio has set Jane Murfin in to write the screen play of "Green Mansions," in which Joel McCrea and Dolores Del Rio take the top spots. Kenneth Macgowan is producing it.

LeRoy Back to Stage

Hal LeRoy leaves for New York the early part of this week to fill stage engagements there. Player was brought out here by Warners for "Harold Teen."

Gordon Gets Spewack Play

Max Gordon has accepted Bella Spewack's new play and will give it a New York production next July.

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ROMANEE CONTI.....1926, '29
GRAND CHAMBERTIN.....1915, '19, '21, '23, '26, '29
GRAND RICHEBOURG.....1915, '23, '28
GRAND MUSIGNY.....1919, '26, '29
CLOS DE VOUGEOT.....1915, '19, '23, '26, '28, '29

And the great WHITE BURGUNDY

GRAND MONTRACHET.....1923, '26, '28, '29

IN BORDEAUX, we sought out such choice chateau bottled clarets and vintages as:

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CHATEAU MARGAUX.....1924, '28
CHATEAU LATOUR.....1916, '20, '29
CHATEAU HAUT-BRION.....1898, 1906, '26
CHATEAU MOUTON-ROTHSCHILD.....1924, '29
CHATEAU AUSONE.....1904, '11

And that superb SAUTERNES

CHATEAU YQUEM.....1924, '26, '28, '29

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LIQUEUR COGNAC BRANDY.....25 years of age
LIQUEUR COGNAC BRANDY.....40 years of age
LIQUEUR COGNAC BRANDY.....60 years of age
GRANDE FINE CHAMPAGNE.....vintage of 1865
GRANDE FINE CHAMPAGNE.....vintage of 1858
GRAND FINE CHAMPAGNE.....100 years of age

SCOTCH WHISKIES

FINE OLD SCOTCH WHISKY.....8 years in wood
LIQUEUR SCOTCH WHISKY.....12 years in wood
Choicest LIQUEUR SCOTCH WHISKY....15 years in wood

And in IRELAND, a magnificent

LIQUEUR IRISH WHISKEY.....14 years in wood

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METRO-GOLDWYN-MAYER STUDIOS,
% MR. SAMUEL MARX,
CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XIX, No. 11. Price 5c. TODAY'S FILM NEWS TODAY Wednesday, January 24, 1934

MAJORS IN LINE ON CODE

TRADE VIEWS by W. R. WILKERSON

•MR. ROSENBLATT — Hollywood greets you and throws open its gates for your inspection. We assure you that every man and woman connected with the making of pictures here will be most happy to be of any benefit they can to you in your mission. Ask your questions and, for the most part, they will be answered honestly.

Hollywood, Mr. Rosenblatt, has very little to hide. Certainly the business is not being run as it should be, but it is being conducted in the best way that those at the head of it can function. There are many mistakes, there are many things that can and should be rectified, but those mistakes, for the most part, are errors in judgment.

There's nothing wrong with this business, Mr. Rosenblatt, that the Government should get upset about; it is being run with as high a degree of perfection as most any other giant industry. Certainly there is room for improvement, and if you can help in that improvement you will find a great appreciation awaiting each and every suggestion.

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We would suggest that in listening and investigating that you do not limit yourself to the major producers or to the Producers' Association, for they are only one branch to this big business. We would like to see you talk to the artists, the writers, the directors, the technicians and certainly the little producers. All of them will have stories to tell you.

And we feel certain, Mr. Rosenblatt, when you have given the whole industry here your eye and your ear that you will return to Washington with a feeling of astonishment, that a business as big as production really is, could be run with as little friction as is the case.

If you are looking for trouble you will find it; if you are looking with an eye toward trying to help an industry that is, and can continue to be, of the greatest help to our great nation, you will find plenty of places that can be benefited by the assistance of the Government.

We welcome you, Mr. Rosenblatt, and hope your stay is a most enjoyable one.

Loew's Soars

New York.—Loew's Inc. stock hit a new high yesterday of eighty-one and a quarter. Still heavy buying from some mysterious source.

RCA To Back Up Exhibs on Patents

New York.—RCA has countered letters of warning on sound patents sent exhibitors by American Tri-Ergon Corporation with the flat statement that they will stand back of any exhibitors on RCA licenses, and assume all obligations under their contracts.

Receipt of the letters by exhibitors is understood to have slowed up the new installation business. RCA attorneys are meanwhile carrying the case to the higher courts.

Madeline Carroll, B-G Star On Her Way to Fox Here

London.—The first interchange move between Gaumont and Fox is the loaning of Madeline Carroll by the former to the latter with Miss Carroll on her way to the Fox studios now.

During the year it is expected that Fox will send to London and Gaumont will send to Hollywood many of their top artists, writers and directors in this exchange.

Chester Morris Recovers

Chester Morris, who has been ill for the past two weeks, is again up and about. He is leaving next Tuesday for New York, where he is scheduled to start a picture for Rowland and Brice.

Another Fox Foreigner

New York.—And still they come. Another foreigner is on his way to Fox. Werner Richard Heymann, European composer, leaves New York today to report to Westwood Hills.

United Artists Only Producer Still On Fence — Indies Also Give Assent To NRA Authority

New York.—The meeting of the Code Authority yesterday disclosed signatures of assent to the code have been received from sixty distributors and twenty-nine producers, which takes in all the major companies and practically every active independent. United Artists, which has signed the distribution code assent, still remains alone on the fence on the production document. It is understood here that the matter will have to be worked out individually with Sam Goldwyn for his own unit, and with Joe Schenck on his arrival from Europe for Twentieth Century Pictures.

(Continued on Page 11)

Judge Refuses Okay On Radio City Deal

New York.—Now the RKO-Radio City tie-up is in a real muddle. Federal Judge Bondy yesterday refused to approve the terms of the lease which the circuit wished to make for the Music Hall and the twin house.

The terms of the lease aggregate nearly a million dollars and this Judge Bondy characterized as "excessive."

'U' Plane Crashes

The airplane in which Manny Naphan, producer of "Strange As It Seems," and his cameraman, Johnny Webster, were flying, enroute to Arizona, crashed yesterday at Murietta Springs. Although the ship was demolished both escaped unscathed.

Estabrook on 'Copperfield'

David Selznick has assigned the adaptation of the Charles Dickens story, "David Copperfield," to Howard Estabrook.

Selznick Building For New 'Paradise'

Attempting to get the same elements that made "Bird of Paradise" such a success for him at Radio, David Selznick is negotiating with King Vidor to handle the South Sea story by Salka Viertel and Leo Birinski, which will have Johnny Weissmuller in the top spot. John Farrow has written the script.

Selznick plans to send the expedition to Tahiti as soon as "Viva Villa" is previewed and out of the way. Vidor directed Dolores Del Rio and Joel McCrea in "Bird of Paradise," which was photographed in the Hawaiian Islands.

Now It's Warren William Named For Caesar Part

Paramount has placed a bid with Warners for the loan of Warren William for the role of Caesar in the Cecil B. DeMille picture, "Cleopatra," which will star Claudette Colbert.

There is a possibility that the loan can be made as Warners have no immediate assignment for the player.

20th Bids $10,000 for Play

New York.—Twentieth Century is offering $10,000 for an unproduced play by Myron Fagan, "Memory." Fagan plans to stage it here next Fall with Helen Morgan in the lead.

Para. Foreign Chief Tours

New York.—J. W. Hicks, head of the Paramount International Corporation, sails for Europe January 31 on a seven weeks business trip.

Flu Hits Roth

Murray Roth is sick at home with an attack of influenza. The director recently finished "Harold Teen" for Warners.

May Robson Going East

New York.—May Robson is scheduled for a personal appearance at the Capitol here starting February 2.

ROSENBLATT SPENDS BUSY DAY VISITING AT STUDIOS

Sol Rosenblatt got going so early yesterday morning, and worked so late that he didn't go through with his promise of daily press conferences, but after a hectic first day expects to get down to regular procedure today.

Rosenblatt visited practically every studio during the day, talking with the executive heads, asking questions, and listening. Today, he intimated,

(Continued on Page 11)

Phil Regan, Crooner, Gets Long Termer at Warners

Phil Regan is the latest crooner to be given a long term contract in Hollywood. Warners signed the Columbia broadcaster to a seven-year optional contract yesterday. The Bren and Orsatti agency handled the deal.

Regan leaves for New York today and will return February 5.

MURRAY ROTH DIRECTED FOR WARNERS "HAROLD TEEN"

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher

ROBERT E. WELSH.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.

Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

WARNER BROS. 'HI NELLIE' ENTERTAINING PROGRAMMER

Dialogue and Muni Highlight Picture

"HI, NELLIE"
(Warner Brothers)

Director .....Mervyn LeRoy
Story by.....Roy Chansler
Screen Play:.....Aben Frankel and Sidney Sutherland
Photography .....Sol Polito
Cast: Paul Muni, Glenda Farrell, Ned Sparks, Robert Barrat, Kathryn Sergava, Hobart Cavanaugh, Berton Churchill, Douglas Dumbrille, Edward Ellis, Paul Kaye, Donald Meek, Dorothy LeBaire, Marjorie Gateson, George Meeker, Harold Huber, Allen Vincent, Pat Wing, Frank Reicher, George Chandler, George Humbert.

"Hi, Nellie" brings us a new Paul Muni, and one that we venture to say is going to be very popular, probably far more popular than he has been in parts making greater demands on his acting skill.

Here he is a typically breezy, hard-boiled managing editor, as real and human as the smell of printer's ink. It shouldn't be any surprise to discover that he has qualities of personality and humanness, but we imagine that to many of his followers who think only of Muni "the actor" it will be. And they'll like it.

The picture is a skillful piece of screen craftsmanship, probably rating as a darn good programer, no matter who had played in it, and landing a shade above that notch because of the presence of Muni.

The story is the second variation of the "Lovelorn" theme to come to the screen. This time, Muni, managing editor, is assigned to the "Heartthrob" department as a punishment for disagreeing with the big boss. As the department is supposed to be conducted by one "Nellie Nelson," we get the title for the picture in the continuous ribbing Muni gets from his fellow workers—"Hi, Nellie!"

Plenty of authentic newspaper atmosphere, a dash or two of gangsters, and a consistent line of comedy round out the picture. Topped by a climax cleverly tricked for suspense.

Muni, of course, is tops. Glenda Farrell hasn't the opportunities that usually fall to her lot, but she delivers with what she is given. Ned Sparks stands out in a typical Ned Sparks part. Berton Churchill eats up a "grouchy boss" type of part in the manner you would expect him to. Dorothy LeBaire has a one scene part that called for a real trouper, and she comes through nicely. Douglas Dumbrille does a good near-heavy. The structure of the story is such that other parts are minor, but in the Warner manner such well-liked faces as those of Hobart Cavanaugh, Robert Barrat, Edward Ellis, George Chandler, George Meeker, Donald Meek, Kathryn Sergava, wander in and out of the action to good effect.

Our own personal bow would go to Mervyn LeRoy for his direction, and with special attention to Aben Frankel and Sidney Sutherland for a screen play that has the marks of craftsmanship, sparkling dialogue, and a sense of reality that is a large part of the picture's appeal. Sol Polito turned in an A1 job on the cameras.

The exhibitor has Muni to sell, plus good entertainment after they come in. But don't oversell it and make them think they're getting a special.

THE LOW DOWN

Mack Gordon, of the songwriting team of Gordon and Ravel, and Al Dubin, of the team of Warren and Dubin, have been staging a fake feud that is grabbing all of them plenty of news copy in a local trade sheet and one of the L. A. dailies; neither sheet realizing that it is being ribbed for that copy, as Gordon and Dubin rate top spot in the "mutual admiration" society.

•

Garbo and Mamoulian spent the week-end at La Quinta—or didn't you know? Anyway — Mamoulian didn't want to be seen, so he wore a bright red shirt most of the time! Genevieve and Vivian Tobin were down there, too, and walked to and from places single file—yeah, one behind the other, like they weren't speaking. No—we don't know why!

•

A lot of the Hollywood stars are now getting some of their spare clothes and knick-knacks together and sending them over to London. Because they're staging a big benefit show and auction over there for the Film Workers, at which the Hollywood movie lights' belongings will be sold to the highest bidders for sweet charity.

•

The wife of a Paramount producer pulled a riotous one recently at a dinner party in her home. The girl is noted for gushing, and when the Dick Rodgers entered the door (several others having already arrived) she rushed up to them and gushed, "Oh, Dick—I'm so glad you're here! Won't you play the piano for us?"

"Yes!" answered Dick—"as soon as I get my hat and coat off!"

Cry for Help

Paris.—Maybe it's a gag, but the European Branch of the American Artists Professional League sent a cablegram to the Secretary of the Interior last week reading, "Congratulations artists recovery plan. American artists in Europe request $100,000 reservation."

Col. Max Steiner

Max Steiner is the latest addition to Governor Ruby Lafoon's staff of Colonels. Not only was he presented with his commission yesterday, but he was given a large ovation on the RKO lot and a speech by B. B. Kahane.

RKO Cameo To N.Y. Indie Exhibs

New York.—Following the policy of unloading any operation that can't stay in the black, RKO has leased the Cameo to two independent theatre operators here, Harry Shiffman and Jack Shapiro.

The house will go to first run policy for independent pictures, opening with First Division's "King of Virtue."

Weber Brings Back the Bacon From Broadway

Returning from a trip to New York, Harry Weber yesterday announced his office has signed managerial contracts with Maria Jeritza, noted opera singer; Jack Benny, George Jessel, Phil Baker, Frances Williams, Jimmy Savo, William Thiele, German director; Pola Negri and Fred MacMurray.

Paramount is testing MacMurray, who is currently appearing in "Roberta" on Broadway.

Hawks Readies 'Century'

Howard Hawks gets in by train tomorrow from New York and will go ahead with the preparation of "Twentieth Century," which he puts into production at Columbia February 19. John Barrymore, who has the top spot opposite Carole Lombard, gets back from his yacht trip February 1.

Jules Furthman Robbed

Jules Furthman, screen writer, was held up and robbed of $200 worth of jewelry and cash Monday night while at work on his own grounds. The thieves added to the indignity by taking away the writer's pistol and leaving him bound and gagged. A passing workman released the victim.

Henigson Adds to Cast

Henry Henigson yesterday closed three deals for supporting players in Universal's "If I Was Rich," in which Lew Ayres stars. Players are Berton Churchill, Addison Richards and Booth Howard. They were set by Al Kingston.

Safron East for Talks

Jerry Safron, local Columbia exchange head, leaves tonight by train for conferences with Abraham Montague, head of the studio's distribution in New York. Safron will return in two weeks.

Nothing Exciting in New B'way Pictures

New York.—Nothing to rave about in the new picture attractions scheduled for this week on Broadway.

The English version of "Girls in Uniform" opens today. Other listings are: Thursday, Music Hall, "As Husbands Go"; Friday, Rialto, "The Ghoul"; Capitol, "Women in His Life"; Roxy, "Beloved"; Paramount, "Four Frightened People"; Mayfair, "Frontier Marshal."

Guild Extras Meet Tonite

Planning to put together the organization for a Junior Actors' Guild, the Screen Actors' Guild tonight holds a meeting at the Women's Club in Hollywood.

Ann Harding opens the meeting, with Morgan Wallace as chairman. Only paid-up members will be permitted to attend and they will elect five officers and a directorate of sixteen.

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RADIO'S 'THE LOST PATROL' BURDENED WITH POOR STORY

Cast, Photography And Music Good

"THE LOST PATROL"
(Radio)

Director .....John Ford
Story by.....Philip McDonald
Screen Play by.....Garrett Fort and Dudley Nichols
Photography by.....Harold Wenstrom
Music .....Max Steiner
Cast: Victor McLaglen, Boris Karloff, Wallace Ford, Reginald Denny, Alan Hale, Billy Bevan, Howard Wilson, Sammy Stein.

Everything in Radio's "The Lost Patrol" is good with the exception of the story and there is less story than could be told in a single reel of telling; as a consequence the dragging out of the yarn to six or more reels causes the picture to become quite boresome before half the length is reached.

But there are some unusually fine things in the picture. First Max Steiner's musical score that saves the picture in more than one spot, then Harold Wenstrom's photography, set up with the desert as a background, is something of great photographic excellence. Added to this the acting by the entire cast, all male, topped by the work of Victor McLaglen, Reginald Denny, Wallace Ford and Billy Bevan.

The story concerns a British desert patrol during the late world war that finds itself lost and the target for Arab snipers. One by one the patrol is reduced until finally only the sergeant remains. He is saved by another patrol which, roaming the same section, is attracted to the spot by the blaze of a burning airplane.

The story is shot full of holes and has too many inconsistencies to carry audience attention. John Ford has done the best possible with the direction of this slender yarn.

The fact that there is not a woman in the cast may give you a selling point, but aside from the dubious name draws there is little to sell.

'Student Tour' for Bell

MGM has accepted an original story, "Student Tour," by George Seaton and Arthur Bloch, staff writers, and has turned it over to Monta Bell for production.

Story will probably team Jimmy Durante and Charles Butterworth as a comedy team.

Birinski Finishes 'Soviet'

Leo Birinski yesterday turned in his treatment on "Soviet," which Irving Thalberg is producing for MGM. Writer will be given a new assignment soon.

Barondess East to Stage

Barbara Barondess leaves for New York Saturday. Player intends to line up a stage engagement when she gets there.

Brown Tests Don Wood

Clarence Brown yesterday tested Donald Wood for the role of the crooner in "Sadie McKee."

Catching Up to Gary

This morning's Examiner gives Adolph Zukor a break in a picture with Gary Cooper, Sandra Shaw and Manny Cohen, but they made Mr. Zukor stand on a chair in order to get in the picture.

Para-Radio Fail to Jell on 'Dover Rd.'

Radio was unable to get together with Paramount on the purchase of "Dover Road," which the latter studio owns. Radio wanted this yarn as the next Clive Brook starring vehicle, but with Paramount's refusal to part with the property they will make "Family Man" as Brook's next, as was originally planned.

Col. Seeks Woman Lead

Columbia is now in its third week on the hunt for a leading woman for "Most Precious Thing in Life," determined to hold the production up indefinitely until a satisfactory player is obtained. Remainder of the cast depends upon the choice of the leading player. Lambert Hillyer directs under Robert North's supervision.

Carewe Finishes Indie

Edwin Carewe has finished his first independent production, "Are We Civilized," and reports about town are that William Farnum, veteran star, has staged the first step in a comeback with his work in the picture.

Barsha Returns to Col.

Leon Barsha and Columbia has ironed out a deal which brings Barsha back into the organization as head of the insert department, from which he resigned recently after four years with the company.

Radio Seeks Madge Evans

Radio is negotiating with MGM for the loan of Madge Evans for one of the top spots in "Strictly Dynamite," for which Jimmy Durante and Alice White are already set.

Ceder on Garnett Staff

Ralph Ceder has been assigned to gag work on "Honor Bright," which Tay Garnett puts into work January 29 for Paramount. Clem Beauchamp is assisting Garnett.

H. 'Mank' Back to MGM

Herman Mankiewicz has returned to MGM to script the Gene Fowler novel "Timber Line." Louis Weitzenkorn and Fowler are working on the story in the east.

Miriam Hopkins Personals

New York.—Miriam Hopkins goes the personal appearance route, appearing in a sketch, "The Affairs of Anatole," at the Paramount next Friday.

Levine Arrives Friday

Nat Levine, president of Mascot, returns to town from a month in New York Friday. Producer made stops in Boston and Buffalo on his way back.

Talk of Fox-Hearst Split Dies Quickly

New York rumors that Fox Movietone and Hearst had split up caused the long distance phones to Culver City to buzz yesterday. Ed Hatrick, Cosmopolitan chief, dismissed the rumors and said they probably arose through a general cutting down of staffs that had just been made by both Fox and Hearst in newsreel departments.

The Fox-Hearst deal still has six months to go, and is certain of renewal with only slight modifications.

Lloyd Adds Dialogue Director to His Staff

Harold Lloyd yesterday signed Edward Curtis to assist on dialogue for "Catspaw," which the star is shaping up for immediate production on his Fox release. Curtis is stage director for Henry Duffy at the El Capitan. Sam Taylor directs the picture.

The first free-lance player to be engaged is Alan Dinehart, who gets a featured role in the picture. Both the Curtis and Dinehart contracts were negotiated by Small-Landau.

20th Brings Beecher Back

Janet Beecher was signed yesterday for one of the featured parts in George Arliss' next picture for Twentieth Century titled "Head of the Family." Actress scored in "Gallant Lady," her first picture, and is being brought out from New York again for the Arliss picture. Lew Cantor represented the player.

Sam Wood to Europe

Sam Wood, accompanied by his wife, plans to leave for Europe in June, at the expiration of his MGM contract. The director is making good on a long-standing promise to Mrs. Wood with a three months' vacation tour.

Thalberg Novel Hits

Sylvia Thalberg's new novel "Too Beautiful" has sold out its first edition and is going into a second printing. She is now scripting "Honor Bright" in collaboration with Austin Parker at Paramount.

Dvorak Slated For Next

Ann Dvorak is slated for the lead opposite Richard Barthelmess in "One Woman's Man," the Gene Towne and Graham Baker original story, which will be directed by Alan Crosland for Warners.

Freund's Next Set

Karl Freund is slated to direct "Man Who Reclaimed His Head," starring Claude Rains, as his next picture for Universal. He will finish "Countess of Monte Cristo" this Saturday.

Griffith Up at 'U' Too

Universal is testing Corinne Griffith today for the feminine lead opposite Russ Colombo in "Bachelor Life," which Eddie Buzzell will direct.

YESTERDAY IN New York

'What's Wrong With the Movies?'

By GUY ENDERS
Author of "The Werewolf of Paris" and "Rhumba"

The greatest of all arts, because it is the most immediate in appeal and the most extensive and inclusive, deserves constant criticism.

Stories first: There seem to be several of them and they are dead from exhaustion, having been worked so often and so hard. Now how about some new ones? Or shall we have still another demi-monde mother secretly sacrificing herself for her child? Or yet another rise story: whoopee! up we go to the top not only in dancing, crooning, meat-packing, racketeering, silver-mining, but even in blessed-eventing, only to discover that success is ashes and so back to true love, mother, or the good old soil. For a change, then, what about a story that isn't overalls to tuxedo? How about those who don't rise? With all the world stirred to its depths by the permanent topic of the butcher's bill can it be that material for a story is lacking there? Cabin in the Cotton and Men For Sale were vague stabs in this direction. We need more and better.

We've had some good ethnological pictures, but on the whole there was always too much faking and the stories have tended to run into the rut of true love never runs smooth so that the love episodes can be filmed once and for all and for the different releases all we need to do is substitute desert backdrops for igloos, or jungle sets for mountain peaks and clouds. . . . Now what about some genuine ethnological muckraking? Some good old muck! Since President Roosevelt has declared that we shan't land any more marines how about handing the marines a sock? Or if American imperialism is too hot how about a bang-up picture of French imperialism, something on the order of Maran's Batouala. Heaven knows, there's no lack of books on the subject.

•

Of course if controversial subjects are definitely out, then any serious consideration of religion, economics, or any social topic is taboo and the 13 million Negroes in the U. S. had best make up their minds that their lives contain no stories as far as the movies are concerned, just comedy relief and spirituals. We've done better with our Indians, though both in numbers and historical interest the Negroes far exceed the Indians. . . . Now as to animal pictures don't you think that we've had enough snakes fighting tigers? Aren't the lives of bees and ants and spiders far more exciting? Read Wheeler and Fabre, etc., and make up your mind. But such pictures might be too hard to fake. . . . Then there's sports. If we haven't had enough football and prizefighting pictures how about mumblety-peg? Certainly there are other sports. What are we afraid of here?

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In my opinion the greatest of all possibilities in the cinema lies in the

(Continued on Page 11)

REELING around LONDON

Lloyd Knechtel in conference with Basil Dean, all on account of trick shots in the new Dean pic. . . . Donovan Pedelty has been signed to write the screen play of the next Gracie Fields story. . . . The London Films party was a very smart and very exclusive affair, hardly another studio representative present. . Merle Oberon, Diana Napier and Joan Gardner—a trio of Alex Korda's starlets, gave the party that certain something. . . . Judy Kelly surrounded by males, and Pearl Argyle arrived late, looking absolutely ravishing . . . this is the gal under contract to Rowland V. Lee—what are you doing about it, Rowlie—when does she go to Fox Hills?

•

Paul Perez hitting the high spots . . . Ralph Ince and wee Georgie Harriss on parties with Jimmie Finlayson . . . Claire Luce with the movie mob after her work in "Gay Divorce." . . . s'marvelous the wonderful matinee business the Walls-Lynn comics pull in this side; meaning that they're a hit with young and old. . . The Betty Astell-Louis Heyward romance has petered and, incidentally, Betty, who dances and warbles real well, appears in musical pics with nary a high kick or top note; what about it, British Lion? . . . Hilda Ostrer, one of the daughters of the Gaumont-British Ostrers, is playing one of the Injuns in "Peter Pan."

•

Pan Berman may have been on vacation as far as the press was concerned, but the fact remains, he saw film agents and catching a lot of British pics and shows. . . . Otto Ludwig settled down to a house in Victoria, a stone's throw from the King's Palace, my deah! . . . Leslie and Janice Rowson writing Mitzie Cummings. . . . It seems the thing to say to taxi drivers in American flicks "Drive to the St. Regis rooms." . . . Phil Holmes taking a look-see at the deah old Varsity. . . . Freddie Y. Smith scribbling greetings from Paris . . and Sam Marx cabled his London friends a Happy New Year.

•

Herbert Smith made one peach of a crack about a certain producer's casting methods this side! . . . you can guess who! . . . Monty Banks at trade shows, hatless, shaveless and careless. . . . Jack Votion hopping around town at high speed. . . . John Loder now has a rep as one of the best tailored gents in society and this gives him double honors seeing that he cooks the best meal in town. . . . That little touch at the end of "Chancellor at Law" when Barrymore forgets the telephone number and has to look it up again was a swell touch, it might have been Bill Wyler or John—but anyway, here's handclaps for it. . . . "Accent Makes the Heart Grow Fonder" said the Cynic as he passed the Fox lot. . . . Leslie Howard's brother still gets bows that aren't for him.

•

One movie house here is having a "Walt Disney Week" and just showing all the Disney subjects it can! . . . s'funny how the critics here slam the indie director, but the boys with the dough go on slipping-up year after year with nary a murmur! . . Berthold Viertel preparing his script for Gaumont's called "Little Friend," a child story after style of "La Maternelle." . . . One thing that struck us about "Henry VIII" was the way the cast wore their costumes, as if they were used to wearing them and not as if just put on for the shot; wish we could say the same of "Voltaire." . . . Leslie Banks will play lead in W. P. Lipscombe's "Clive of India," new legit show.

The British Troubles

London.—Sam Harris, editor and publisher of The Cinema, British daily trade paper, "gives out" the British troubles. He mentions:

Our Troubles.
- Over-building and over-seating.
- Sunday-closing—war fanatics continue fights.
- Disc threats: P.R.S. fees.
- Municipal competition continues.
- Price-cutting continues.
- Public house competition increases.
- Press, radio and church continue attacks.
- Entertainment tax stifling industry.
- Deadheads and long programmes.
- Labor council threatens Manchester exhibitors.
- Duped film outcry.
- Electricity charges ramp.
- More licenses—more fees!

Harris may have been writing for an American trade publication, for the troubles of England are the same troubles here in America.

Architect Collects for Use of Chateau Setting

Paris.—Here's a brand new one for your American picture lawyers. A French architect has just received a judgment against a picture company because the producers used a chateau near Antibes as a background for a picture. The architect claims such use makes a "studio setting" and he is entitled to recompense. Secured an injunction stopping the picture in a Paris theatre and a judgment for ten thousand francs.

Plan 12 Pics in Canada

Toronto.—In the near future a studio will be built in Ottawa by an organization being formed by J. R. Booth, part owner of the Film Laboratories of Canada, Ltd. This new producing company will make twelve features for British film quota. Mr. Booth is being represented in the United States by Arthur Gottlieb of the DuArt Laboratories.

'Holy Year' Is Filmed

Rome.—American state righters will probably be interested in a picture that was made here giving the highlights of the "Holy Year" and the pilgrimages from all over the world to the Vatican. The film, which is a talkie, is now being edited for submission to the Pope.

American Pics Still Hold Paris Screens

Paris.—An interesting slant on the French market is given by the pictures at local houses for the current week. Out of thirty-four leading theatres, eighteen are screening American made pictures; with the remaining sixteen divided as follows: French, seven; English, three; Russian, two; German two; French-German, one; Austrian, one.

French Financing for Paramount Subsidiary

Paris.—Indications that the French Paramount company may secure independence from the American organization are seen in the fact that the new production program at the plant will probably be financed by a ten million franc loan from French sources. Shooting on the new pictures will start in February.

Reinhardt Successor Quits

Berlin.—The man selected by the Nazis to succeed Max Reinhardt is now also out of a job, Hanns Johst having decided he could do little with the job of director of the Prussian State Playhouse. Financially and artistically the Berlin stage is sinking to new lows.

Levy Rides a Hobby

Paris.—Jean Benoit-Levy, director of the most sensational European success this year, "La Maternelle," has gone the other extreme and presented a picture at the Sorbonne showing all the details of an appendix operation.

Swiss to Produce Pics

Zurich.—A company with a capital of two and a half million Swiss francs is planning domestic production here. A studio will be built and French and German technicians imported until Swiss labor can be developed.

'Il Duce' Offers Cups

Rome.—The International Film Exposition is scheduled for Venice to take the entire month of August. Mussolini is offering two precious cups for the best Italian and foreign film shown.

Korda Aims High on Next

London.—Alexander Korda plans to shoot the works, $250,000 on his production of the H. G. Wells futuristic story, "Whither Mankind." He will have the personal cooperation of the famous writer.

Austrians Peeved at Nazis

Vienna.—Austrian film makers are planning reprisals against German picture imports as a result of an anti-Austrian attitude being taken by the Nazi folk.

'Wandering Jew' Banned

Budapest.—The British Gaumont production "The Wandering Jew," has been banned from Hungary by the censors.

Spain Cuts Cantor

Madrid.—"The Kid From Spain" took it on the chin here from the censors and is pretty well emasculated for the public.

REVIEW OF LATEST FOREIGN FILMS

"THE SURPRISES OF THE SLEEPING"
(S.A.P.E.C.-European Fox)

Screen Play and Dialogue..Alex Madis
Direction .....Charles Anton
Artistical Supervision.....Fred Bacos
Musical Score.....Joseph Szulo and Andre Hornez
Cast: Florelle, Claude Dauphin, Louvigny, LeGallo, Oleo, Jeanne Cheirel.

Paris.—Here is the first picture to be made in Europe under its new arrangement with a subsidiary, S.A.P.E.C. Frankly, though it rates as giving average satisfaction, it is disappointing when one considers what was expected from a French film made with American supervision.

The theme is the old operetta stand-by—the girl who receives nightly visits in her compartment from a man whom she thinks her fiance, but who is really a prince in disguise. It needed a lighter touch, and more originality in the telling.

The cast turns in a fine job, particularly Florelle and Jeanne Cheirel, and good music helps.

"MIQUETTE AND HER MOTHER"
(Diamant-Berger Production)

Direction .....D. B. Maurice
Supervision of....Henri Diamant-Berger
From Play by—
R. de Flers and G. de Gaillavet
Music by.....Jean Lenoir
Cast: Michel Simon, Roland Toutain, Blanche Montel, Jeanne Cheirel, Alerme.

Paris.—"Miquette and Her Mother" will have little interest for America, and not much more for Europe. It is only worth reviewing because an outstanding cast of names is present and struggles hard to do their best with poor direction.

The stage show from which it is taken was a big hit here in the pre-war days, and is remembered for pep in action and dialogue. But the screen version is long drawn out, and below par in sound and photographic quality.

Czechos Grab Holland

Rotterdam.—It looks as though Czechoslovakian films may take the market in Holland and Belgium previously the property of the Germans A group of important Dutch importers are now working out a deal with Czecho producers.

'U' Handles 'Henry VIII'

Berlin.—Universal has taken over the distribution of the Korda British picture, "Henry the Eighth," for Germany. Advance interest indicates the subject will probably click as well here as in the rest of Europe.

French Active in Italy

Paris.—French producers are showing increased activity in picture making in Italy. Among others Abel Gance will produce in Rome a French and Italian version of "The Eleventh Symphony" for Caesar Films.

Nazis Protect Extras

Berlin.—The Nazi Government is protecting professional extras with strict rule against the hiring of non-professionals without special permits, the latter being very hard to get.

My Appreciation

to the Staff and Cast for
their splendid coopera-
tion in the making of

"STRANGE HOLIDAY"

A PARAMOUNT PRODUCTION

Mitchell Leisen

DIRECTOR

Management
SCHULBERG-FELDMAN AND GURNEY

"STRANGE HOLIDAY"

A PARAMOUNT PRODUCTION



GUY STANDING

AS

DUKE LAMBERT

"STRANGE HOLIDAY"



HELEN WESTLEY

AS

STEPHANIE

MANAGEMENT
FERD SIMON
Palace Theatre Bldg.
New York City

"STRANGE HOLIDAY"

SCREEN PLAY BY

GLADYS LEHMAN

* In collaboration with
MAXWELL ANDERSON

"STRANGE HOLIDAY"

S C O R E R S
Sigmund Krumgold and
Maurice Lawrence

COMPOSERS, COMPILERS
and ORCHESTRATORS
John Leipold, Milan Roder
Bernard Kaun and Herman Hand

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RECORDING
ORCHESTRA and
CONSTANTINE
BAKALEINIKOFF

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NATHANIEL FINSTON

GENERAL MUSIC DIRECTOR

Paramount Productions, Inc.

CHARLES LANG

PHOTOGRAPHED

"STRANGE HOLIDAY"

HANS DREIER

AND

ERNST FEGTÉ

ART DIRECTORS

OPEN FORUM

Hollywood Reporter:

I wish to object to an erroneous news item in your issue of January 16, 1934. I refer to "New York" despatch on page four, to the effect that Mr. Harry Behn "is preparing a script from Philip Stevenson's story of 'The American' " to be filmed by Leonie Knoedler Productions, Inc.

Whoever sent you this report sent you entirely false imformation, as you could have noted had you referred to your issue of December 30, 1933, page four. The facts are that I have been contracted both to write the script and to direct the shooting of a film dealing with the Pueblo Indians, based on an original story by Philip Stevenson. The title of the story is not, and never has been, "The American." It is called "Pueblo" and it was written by Mr. Stevenson without collaboration. Mr. Behn submitted some story ideas and suggestions, which may or may not appear in the finished film, but he was never at any time engaged to write the screen treatment or the shooting script. I am writing the screen treatment myself, and when it is finished I shall write the shooting script together with Henwar Rodakiewicz, my assistant.

I request that you print this letter in order to rectify any false impressions that your readers may have gained from your news item of January 16.

Respectfully yours,
SEYMOUR STERN.

New York
(Continued from Page 3)

germ revealed by the Three Little Pigs. The possibilities in the field of the colored cartoon have not been either remotely tapped or even realized. We have now the means of bringing all the world of unphotographical fact and fancy to life, to vivid, audible life. I predict that in this field vast gushers will be found some day. . . . Then there are historical pictures. What would you say to one that was not merely a costumed love affair? No, I've nothing against love, but these United States contain some sixty million people who are not adolescents any longer, who can't get terribly excited any more about love whether free or for sale.

Then there are settings. Must they always be realistic? Except in certain musical comedies we've had no motion picture scenic designing, and yet here are great and powerful possibilities. To the movies the whole world, real and unreal, and all the ideas and all the arts and all the peoples and lands of the universe from the dawn of time until the end of time, are legitimate subjects. Why not move in and take possession? . . . We need more experimental films. They flop, yes, but they give us an occasional masterpiece; moreover, without such groping there can be no advance. . . . Yes, great films, marvelous actors, wonderful settings, epics and what not else. Sure, we're full of superlatives, but going a hundred miles a minute on a treadmill is standing still whether it makes you dizzy or not.

GUILD READY TO TAKE OVER CREDITS PROBLEM

More war clouds are gathering over the Screen Writer's Guild-Academy battlegrounds.

Ignoring the Academy, which has heretofore claimed the responsibility for keeping a close check on screen credits, the Screen Writers' Guild yesterday announced that it would investigate the screen credit situation as it affects writers and hold hearings with all writers, including non-members, with a view to compiling a list of writer demands on that score.

The announcement, following a meeting of the Guild's board Monday night, is regarded as another challenge to the Academy.

Through its investigation, it is claimed, the writer organization is seeking to grab official supervision over the relations between the scenarists and the producers. Samuel Ornitz, Guild firebrand, has been appointed chairman of the credit committee, which includes Alice D. G. Miller, Lester Cohen, Winifred Dunn, Arthur Kober and John Goodrich.

Up to Date Figures on New York Circuits

New York.—Sixty-eight houses comprise the largest circuit now operating in the New York metropolitan territory and they all belong to Loew's. Next in line come Stanley-Fabian with 55 houses; RKO follows with 53; Skouras, 52; Randforce, 45; Prudential and Playhouse, 31; Springer and Cocalis, 23; Walter Reade and Century, 21 each; Consolidated and Manhattan, 19 each; Brandt Theatres, 16; Isle Theatrical, 14; Paramount, 12; and Warner, 4.

Competish on Make-Up

Competition in the make-up field is seen with the entry of the DeLong Studios into active bidding for pictures coming up. The DeLong outfit has been in the make-up business for twelve years, but only recently with such pictures as "Queen Christina" made a real play for pictures.

Berlin Song for '20th' Pic

New York.—"Gallant Lady," one of the latest of Irving Berlin, Inc., will supply the major portion of the musical background for the opening of "Gallant Lady" at the Rivoli Theatre. Fred Ahlert and Edgar Leslie composed both the lyrics and the music.

B & K in Toledo

Toledo.—Balaban and Katz is reported to have first call on the acquisition of the Paramount holdings in Toledo. They are the Paramount and Princess theatres, which have been managed by John Balaban.

East for 'Queer People'

Carroll Graham left for New York by plane Monday to assist his brother, Garrett, and John Floyd in the dramatization of their novel, "Queer People." Play will be produced Feb. 11.

Rosenblatt at Studios
(Continued from Page 1)

he would find time to talk directly to representatives of the various creative groups.

It is understood that appointments have been made for the latter part of the week for representatives of the IATSE, the ASC and various craftsmen groups that are anxious for a few minutes of the Administrator's ear.

Late last night Rosenblatt and his assistant, Morris Legendre, were closeted in their Beverly Wilshire rooms studying the results of the day's questioning, and with orders to allow neither phone calls nor visitors.

New York's Assistant Directors Elect Officers

New York.—The Association of Assistant Directors operating in the metropolitan territory has a new slate of officers. It follows: Fred Scheld, president; George Cline, vice-president; Dan Nadel, recording secretary; Saul Harrison, financial secretary; Joe Nadel, chairman of the board; and the following also on the board of directors: Ben Schwab, Jack Delaney, Joe Bannon, Walter Sheridan.

Lance Joins H. & S.

Hoffman-Schlager, Inc. yesterday signed Leon Lance, formerly with George Ullman, as an associate. This is in line with an expansion program started two weeks ago by the new organization with the engaging of Fritz Tidden to handle the story department.

Build 'Frisco' Cast

William Demorest, Douglas Dumbrille, Robert Barrat, Gordon Westcott, Hugh Herbert, Arthur Byron and Charles Wilson are the latest additions to the cast of "Gentleman from San Francisco," which Wilhelm Dieterle is directing.

Armeta in 3 for Doane

Henry Armetta is going to make three Warren Doane shorts this year. The first of the series is now in production under the direction of James W. Horne and will be titled "Hot and Bothered."

Sergava Up for Howard Pic

Warners are testing Kathryn Sergava for the feminine lead opposite Leslie Howard in his first picture on that lot, "British Agent," which will be directed by Michael Curtiz.

73 Apply to A.S.C.

The American Society of Cinematographers reports that yesterday, following the organization's open meeting on Monday, 73 applications for membership were received.

Big Order for United

Twentieth Century has placed with United Costumers an order for handling by the latter of "The Firebrand." It is one of the largest costume contracts of the year.

Webb-Peterson

Jerry Webb, assistant to Al Werker on "Rothschild," and Miss Helen Peterson will be married Saturday.

Orchestras Pile Up Crosses On Tours

Indicative of the growing interest in that branch of the entertainment business, five leading orchestras limiting their activities to the West Coast during 1933 rolled up a gross of $800,000, according to the figures of the Music Corporation of America, which manages orchestras throughout the country.

The five bands are Guy Lombardo's, Ted Fiorito's, Gus Arnheim's, Jay Whidden's and Anson Weeks'.

'Sequoia' Back Again

MGM placed "Sequoia" back into work yesterday under the direction of Chester Franklin. Franklin was originally on the picture with Nick Grinde, but is now on it alone, as Grinde is tied up on one of the units of "Tarzan and His Mate."

Salvage 'Sea Girl'

Radio has signed Gouverneur Morris to write the script on "Sea Girl," the salvage of the Drumgold-Shackleford South Seas expedition which Shirley Burton is producing. Otto Brower directs and Joel McCrea has the top spot.

Leisen Returns to Job

Mitchell Leisen returned from New York yesterday, having made a fast hop to get production data on "Murder at the Vanities." Picture which he directs goes into work February 5 at Paramount.

Invincible Signs Grey

Maury Cohen signed Shirley Grey yesterday for the top spot in his next Invincible picture, "Birds of a Feather." Frank Strayer directs.

Majors in Line on Code
(Continued from Page 1)

In addition to the distributors and producers now on the dotted line, assents have been received from 4502 exhibitors.

Among the independent producers who forwarded their assent to the code were Grantland Rice, Elmer Clifton, Warren Doane, Movietone News, Pathe News, Mascot Pictures, Bray, Screenart, Sol Lesser, Harold Auten, Fleischer Studios, Walt Disney, Larry Darmour, Louis Lewyn and Monogram. Individuals signing included Charles Chaplin and Harold Lloyd.

W. P. Farnsworth, who represented Rosenblatt at the meeting, had the doubtful pleasure of accepting service in the test case against the NRA brought by the Congress Theatre, Newark.

The appointment of five additional members for the Committee on Agents was laid over until Sol Rosenblatt's return from the Coast.

A committee composed of Ray Johnston, Felix Feist and George Schaeffer will draw up fire regulations for exchanges.

Close to a thousand suggestions have been received for nominations to the local zoning and grievance boards. A committee composed of Ed Kuykendall, Charles O'Reilly, Sidney Kent, George Schaeffer, Ray Johnston and Nathan Yamins will start picking selections this Friday.

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THE Hollywood REPORTER

Vol. XIX, No. 12. Price 5c. TODAY'S FILM NEWS TODAY Thursday, January 25, 1934

'ROSY' CLEARS THE AIR

TRADE VIEWS by W. R. WILKERSON

•THIS business will never be able to get on its feet right until something is done about the segregation of programs in such manner that audiences will have an idea of the quality of pictures they are going to see.

It's a pretty bad condition when an exhibitor shows a picture one day that cost from $250,000 to $1,000,000 to produce and the very next day shows one that cost less than $20,000. Certainly the expensively made picture will have some entertainment, will be given a good production, will have interesting people and as bad as it may be, the audience gets some run for its money. But with the cheap quickie, that's another story altogether.

Don't take from the above that we are for the elimination of the cheap picture, the quickie, the product of the independent producer. Certainly not, there is a market for that product, always has been and always will be. But Mr. Exhibitor should not charge the same admission, if he must play both types of pictures, for the cheapie as he does for the big, expensively made, production. And many of them should not be run in the same theatre.

•

What would you think if you went into the Metropolitan Opera House, expecting to see a Metropolitan production only to be greeted with a Billy Minsky burlesque show? How long do you think the Met would last with such showmanship? And suppose you dropped into Radio's big Music Hall and saw a serial, a bunch of cheap shorts and one of those $15,000 quickies?

There is a market and a theatre for pictures of any type and cost; but an exhibitor playing one type of a program should not be permitted to play the other, IF he charges the same admission for both. Such exhibition takes advantage of ticket buyers and such advantages do nothing for the advancement of this business.

Exhibitors have to be forced into such action, so it then becomes the work of the distributors to insist on a type of showmanship that will not only bring people into the theatres but give them a run for their money.

Consol. Lab. Backs New N.Y. Producer

New York.—Consolidated Lab's plans to back picture production are taking shape. They have just closed a deal with "Ivan Art Productions" and will underwrite the production of four to six pictures at the Biograph studios. Budgets will be between $60,000 and $75,000.

Release is not announced, but it is understood here that as part of his out-of-court settlement with the major producers on an anti-trust suit Abramson was guaranteed a definite amount of circuit bookings on any pictures he makes in the next year.

"Comedy of Life," written by Abramson, is announced as the first production.

Para. and Cooper Get Together Again

A deal that will return Gary Cooper to the Paramount fold for another series of pictures is ready for signing due to confabs between Adolph Zukor and Jack Moss, representing Cooper.

Cooper still has one picture to go on his last deal and this new contract will dove-tail with that production.

Arch Reeve Departs

Arch Reeve left last night for New York to assume his position in charge of the Fox Eastern publicity department. Gabe York, who replaced Reeve here in charge of the Fox West Coast publicity, arrived two days ago.

Fox Tags Harry Green

Fox yesterday closed a two-picture deal with Harry Green, dividing him between its two plants. He goes into "Gold Rush of 1934" for Sol Wurtzel and "Redheads" for Jesse L. Lasky. Al Rosen negotiated.

"Not Concerned With Salary Limitations" He Says—Regrets Stories Making Zanuck Target

Sol Rosenblatt, caught up on his sightseeing, used last night's press conference to clear the air on a number of false impressions that have been created by recent headlines. Two things worried him. First, the idea that his visit had anything to do with plans for salary limitations in the business. Second, the feeling that the papers in playing up his visit with Darryl Zanuck had made that producer a target for all the salary raiding talk.

Regarding the salary limitation stories, the Administrator made the position of the NRA authorities clear. "The Code Administration," he said,

(Continued on Page 6)

Thirteen Weeks at $5000 for Marx Bros.

New York.—Those reports about the Marx Brothers getting $4000 a week for radio work were just about one grand shy of the final figure. The deal is practically set now through Danny Winkler and the Joseph Katz agency for the brothers to do thirteen weeks at $5000 per appearance.

The American Oil Company will be the sponsor and there's an additional option for thirteen more weeks tagged on to the contract.

Keene Thompson Bereaved

Roberta Keene Thompson, six-year-old daughter of Keene Thompson, died yesterday after a siege of pneumonia.

Wallace Leaves N. Y. Sat.

New York.—Richard Wallace leaves for the coast Saturday after a round of the shows here.

Para. Makes Annual Of Ether Picture

New York.—After checking the figures on "The Big Broadcast" Paramount has decided to make the production of an all-radio personality picture an annual affair. The sequel to the Bing Crosby opus will be called "The Big Broadcast of 1934"—which puts Paramount in line with Fox on their "Follies" on having annual editions.

Jules Epstein, New York writer, has been assigned to start drafting a script.

Mae West's Court Duties Delay 'It Ain't No Sin'

Production on the Mae West picture, "It Ain't No Sin," will not get under way at Paramount next week, as was planned. Miss West, who is writing the script herself, has been kept busy at court for the past week and has been unable to finish the script. The date set for production now is February 12. George Raft is slated for the male lead and Leo McCarey will direct.

Laemmle and Foreign Chief Will Talk in N.Y.

Carl Laemmle will meet Max Friedland, Universal's European head, when he gets to New York and discuss the German situation of the company. Friedland has already left Europe en route to New York. Laemmle stops off at President Roosevelt's birthday party in Washington before arriving at his Eastern offices.

Readers Meet Thursday

The Screen Writers' Guild is sponsoring a meeting for the story readers tonight at the offices of the Guild, Hollywood Center Building.

Jack Cohn Comes West

New York.—Something doing on the Columbia front—Jack Cohn left for Hollywood yesterday on a sudden call.

MAJOR CIRCUITS IN BAND ON INDIE SEX PICTURES

With Sidney Kent's fine Italian hand behind the move, the major circuits of the country are putting in an unofficial censorship that is at least going to bar the market to the indie with ideas that he can make a fortune out of a super-sexy picture.

The fact became known through efforts of the Bryan Foy organization to get circuit action on "Elysia," the nudist picture, and their discovery that the New York controlled chains weren't even interested in the box office figures for the picture.

Distributors figure that 40 percent of the possible real business on a picture is from circuit buys, as the circuits expect that they can kill off the sensational sexer by their closed doors. Back of the action is the desire to impress the Code Administration with the industry's ability to censor itself.

SAM COSLOW Writes the First Song Smash of 1934 "This Little Piggie" "From 8 Girls" (In Collaboration)

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher
ROBERT E. WELSH.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

RAMBLING REPORTER

Haw! haw! On the front page of the N. Y. Mirror the other day was a huge picture of Katharine Hepburn with her "secret groom," Ludlow Smith—only the feller in the picture was really Leland Hayward—both of whom were snapped all unawares! . . Cards from the Frank Joyces who are evidently in Genoa, Italy—and one from Gene Raymond in St. Moritz—tough life! . . . The Bill Hearsts, Barbara Bennett, with Pa Bennett, the Ric Cortezes and Eddie Hillman celebrating something at the Cotton Club until dawn Wednesday. . . . Claire Trevor is back in town which fact puts Vic Orsatti back to normal. . . Arthur Kober has himself three months leave and goes to Spain next week—there's a movie there he wants to see.

•

The Joel McCreas are pursuing privacy to the point of barring telephones at their ranch-house. . . . Nance O'Neill (an ACTRESS, you dope!) is arriving for a stage production of "Double Doors" here. . . . Ramon Novarro is in the throes of writing a play which he will produce here. . . Steffie Duna and Francis Lederer have had dinner together every night since his play opened—she "gets dinner" for him. . . . When the phone rings at Margaret Lindsay's, she asks, "Dick or Bill?" . . . Una Merkel gave a dinner for eight lonesome wives the other night who thought their husbands were working—but six of them were later discovered to be at the fights! . . . Gilbert Roland back in town from his visit to Spain.

•

The last word in honest advertising is the sign on a real estate office near Beverly which reads: "WON'T LAST! Ten room House" (!) . . . Bruce Cabot is now wearing the loudest coat in Hollywood. . . . Vivian Gaye gave a birthday party for Randy Scott last night. . . . The Tiffany Thayers, Sari Maritza, the Eddie Sears, Rachel Carton, Manny Wolf, Philip McDonald among the spaghetti-eaters present. . . . During some roulette-spinning, Lloyd Pantages bet on every number except thirty-one—for a couple of rolls, and thirty-one came up. He swooned.

New York REVIEWS

"MYRT AND MARGE"

Bryan Foy-Universal prod.; director, Al Boasberg; writer, Beatrice Banyard.

Mayfair Theatre

Sun: It seems to be a particular misfortune of radio personalities to make their screen debuts in productions so old-fashioned that they seem quaint. Myrt and Marge just didn't have much of a break.

Journal: It's a backstage musical that, at the end, turns out to have been a radio broadcast after all.

Times: After studying their respective talents for more than an hour, one is apt to conclude that they are peculiarly suited to radio entertaining. This comment also applies to several others who take part in this offering, except Ted Healy, and even he evidently found that he must keep his portrayal pretty much on a level with the narrative, which rather makes previous backstage effusions seem highbrow by comparison.

Mirror: They may be highly entertaining to their radio fans. But as movie performers they are not magnificent. It is certain that movies starring radio favorites make no attempt to stand on their own feet simply as movies. Many similar films have been no better than "Myrt and Marge." They are designed to give the eager public a quick look at their ether pets. They succeed in doing that, and nothing more.

News: Despite the fact that the Bryan Foy-Universal production "Myrt and Marge" is a parade of radio talent, vaudeville headliners and stage personalities, it is just another backstage musical comedy. It is nothing but a farce, choppy and lacking pep. Most of the gags are old. Eddie Foy Jr.'s performance is outstanding.

American: That their movie debut is something of a success if not exactly a palpable hit may be written down as due as much to the supporting cast as to their own efforts. As a matter of fact the whole entertainment is lively enough, providing you throw away the story or regard it merely as an excuse for the display of cast talent. There is ground for suspicion that some of the gags may be laid squarely on the doorstep of Al Boasberg, who in the gay old days used to sign himself "Frivolous Al." Nevertheless and notwithstanding, Mr. Boasberg pours the oil of song, dance and witty saying on the hinges of his creaking vehicle in skilled and craftsmanlike direction.

Post: It would be hard to attempt any rating of backstage musical shows on the screen, but to a punch-drunk cinema critic it would seem that "Myrt and Marge" belongs somewhere along with the Boston Red Sox. Possibly the radio devotees would feel different about it. At any rate, the picture doesn't do the movies proud. It is a tortuous rehash of the musical cycle, shabbily staged and shoddy in direction and acting.

World-Telegram: A stereotyped story, done in an incredibly unimaginative manner, the film is frequently enlivened by the antics of Ted Healy and his stooges. Except for their madcap antics I can find nothing in it to recommend.

Invincible Moves From 'U' to Sennett

Maury Cohen, of Invincible Pictures, is leaving the Universal lot and will produce his pictures hereafter on the Mack Sennett lot, having concluded arrangements yesterday with Walter C. Durst, new general manager of Sennett studios under the receivership set-up.

Cohen's first picture on the Sennett lot will be "Birds of a Feather," with John Miljan, Shirley Grey, Monroe Owsley, Hale Hamilton, Robert Elliott, Maurice Black and Wilson Benge. Frank Strayer will direct and production starts immediately.

Roxy Daughter Called East

Following a test made by Universal, Beta Bijou, daughter of S. L. "Roxy" Rothafel, left on a hurried trip east by plane, receiving word that her husband is ill. Outcome of the test decides her returning here on a try at pictures.

Hart Tours for Ryan

Cedric Hart leaves Sunday on a month's tour through the south on some personal business for Phil L. Ryan. Hart has been handling publicity for the Ryan unit in connection with its comedies for Paramount.

Masquers Aim High For 'New Year Revel'

Only a month late, The Masquers are set to present their "New Year Revel" at their club, Sunday night. Purnell Pratt takes charge for the evening, with the Mills Brothers, Gene Austin and his band, and Hal LeRoy slated to appear.

Sketches include "Justice of the Damned," by Gouverneur Morris, "God Save the King," by Bruce Bal, "Trial by Jury," by Raymond Peck, "Castles in the Air," by Walter Weems, and "The Thrill of Sinning," by Eddie Mack.

Goulding Back in Town

Edmund Goulding returned to Hollywood yesterday by plane, after a hurried trip east to see his wife, who is ill. He will report to MGM today to resume direction of "Rip Tide" for the Irving Thalberg unit. Robert Z. Leonard substituted for Goulding during his absence.

Lasky Tests Cummings

Jesse L. Lasky has arranged for Constance Cummings to go through a special screen test with a view to talking a deal for her appearance in "Springtime For Henry," which her husband, Benn W. Levy, is writing.

'Show-Off' Back to MGM's Active List

MGM has placed "The Show-Off" back on its schedule and Lucien Hubbard has been handed the job of supervising this production. Charles Reisner will handle the direction.

The picture was temporarily put on the shelf a few weeks ago, because the studio was unable to secure a suitable lead at that time. MGM now has a lead in mind, but is keeping it quiet for the time being.

CBS Leases Hudson in New York for Broadcasts

New York.—The Columbia Broadcasting System has leased the Hudson Theatre here for one year for the presentation of studio programs; no admission will be charged. The Columbia will operate the Hudson Theatre along the same lines as the NBC has been following at the roof of the New Amsterdam Theatre.

Lighting Co.'s Merge

New York.—Two major motion picture lighting companies announced a merger yesterday, the Motion Picture Service Company and the Motion Picture Lighting Company of Long Island City. Charles Ross, head of the former company, heads the new organization.

Clara Ates Wants Dough

Clara Ates yesterday filed a suit in Superior Court against her husband, Rosco Ates, asking for $1,561 per month separate maintenance on the grounds of extreme cruelty. Law firm of Simon and Garbus are representing Mrs. Ates.

Producer Wanted!

Organization having profitable world distribution of better grade independent product desires to contact producer capable delivering six productions annually. Must be financed for at least one production. Will deal with principals only. Strictly confidential.

Address
DISTRIBUTOR
c-o Hollywood Reporter
229 West 42nd Street
New York City

RADIO'S 'KEEP 'EM ROLLING' NEW IDEA ON HORSE OPERAS

Futile Attempt With Bad Story

"KEEP 'EM ROLLING"
(Radio)

Directed by.....George Archainbaud
Story by.....Leonard Nason
Screen Play by..Albert Shelby Levino and F. McGrew Willis
Photography .....Harold Wenstrom
Cast: Walter Huston, Frances Dee, Minna Gombell, Robert Shayne, Frank Conroy, G. Pat Collins.

"Keep 'Em Rolling" proves that the old ways are the best, at least where the way of an audience with a horse opera is concerned. Radio tried something different in this one, and so did part of the audience before the preview was over.

Walter Huston is a sergeant in the regular army when the tale opens. His spare time is devoted to drinking, fighting and Minna Gombell until Rodney enters his life. Rodney is a horse.

From then on his old haunts see him no more. He goes on the wagon. He buys liniment instead of liquor. When he has to choose between his sweetheart and his mount Rodney wins without a struggle.

Comes the war. Rodney covers himself with glory by dragging a gun through shell fire, and Huston commits various respectful acts of insubordination to get him medical attention.

In 1933 Huston is making quite long speeches in Rodney's greying ear. Rather than allow Rodney to be sold at public auction he tears off AWOL and the whole thing ends with an especial order from the War Department pensioning the noble nag.

Huston is distinctly uncomfortable through much of the film, though he does do handsomely by a difficult scene in which he tries to shoot the horse rather than let him go to a strange owner. It is sincere and affecting, but it did not stop them leaving the theatre. Minna Gombell gives a rousing performance as his girl, and makes all of her short time on the screen count. Frances Dee gives real fire to a speech of indignant protest. Production costs must have been low on this one—a good part of the cast seems to have been levied from Fort Myer. Well, who said that they aren't fine soldiers? George Archainbaud's direction was helpless in the battle with this tale.

Even making allowances for the cutting still to be done, "Keep 'Em Rolling" is one to tell to the marines to get a horse laugh. Hopeless for major bookings. They should have changed the film, and not the title.

'Seven Seas' Will Also Make Studio Pictures

Seven Seas Productions, which recently completed "Cane Fire," a South Seas picture, is today moving into quarters at the General Service Studios preparatory to plans which will find the company making at least two studio pictures next year in addition to one of the location-adventure type.

Beg Pardon

The reviewer of "Hi, Nellie" glanced hurriedly at the screen credits and gave a gentleman named Aben Frankle credit for collaborating on the screen play. The name is Abem Finkel.

Let's All Forget 'Forgotten Past'

"HER FORGOTTEN PAST"
(Mayfair Pictures)

Director .....Wesley Ford
Screen Play.....George Morgan
Photography.....James Brown, Jr.
Cast: Monte Blue, Barbara Kent, H. B. Walthall, Eddie Phillips, William V. Mong, Dewey Robinson.

Take every element that goes to make a poor picture, mix it with a short—very short, apparently—budget, and you have "Her Forgotten Past."

An heiress marries the family chauffeur, is disowned. She then learns her husband is a crook, leaves him. A year later, believing him dead because of a newspaper story, she falls in love with and marries the district attorney. The expected thing happens. Election time draws near and a trap involving the supposedly dead husband is set for the district attorney. In the anticipated procedure the trap boomerangs—but why go on.

The director must take most of the blame for holding a good set of troupers down to where they look like six hams walking through six sets. Which is just about what the picture is.

Add to 'Finishing School'

Mary Jordan, sister of Dorothy, and Rose Coghlan are the latest additions to the cast of "Finishing School" at Radio. Rehearsals on this picture start today and shooting begins tomorrow.

The cast includes Ginger Rogers, Billie Burke, Mitzi Green, Frances Dee, Bruce Cabot, Beula Bondi and Marjorie Lytell. Wanda Tuchock and George Nicholls will co-direct.

Fetchet in MGM's '13'

MGM has arranged a deal to borrow Stepin Fetchet from Fox for a featured spot in the Marion Davies picture, "Operator 13." Fetchit winds up his first role for the Westwood plant in "David Harum" in the near future.

Warners Lift on Two

Warners yesterday lifted the options on Hobart Cavanaugh and Allen Jenkins. Jenkins has been on the contract list for about two years and Cavanaugh is going into the end of his first year.

June Knight Clicks

June Knight is being held over at the Miami Beach and Tennis Club in Miami for a third week. Universal yesterday gave permission to her agent, Leo Morrison, for her to remain there for another week

Allied Lawyers Find Snag for NRA Code

New York.—Allied States, the independent exhibitor organization, stated today that they had legal authority for declaring that contrary to NRA declarations, individual assent to the code is not required as a condition to enable theatres to appear before clearance and zoning boards.

The Code Authority had stated that unless an exhibitor signed an unqualified assent to the code he was out in the cold as far as help on settlement of local disputes. Allied's attorneys say this requirement is necessary for appearance before the grievance boards, but not in clearance and zoning matters.

'Widow' Fem Lead MGM Headache

MGM is having difficulty settling on the feminine lead for the Maurice Chevalier picture "Merry Widow," which Ernst Lubitsch will direct.

The script was written with Jeanette MacDonald in mind, but the difference between terms offered by the studio and those wanted by Miss MacDonald is holding up the deal.

There has been some talk around the studio of bringing Evelyn Laye over from England for the spot if a deal is not made with Miss MacDonald.

Gordon in Oland's Shoes

Since Warner Oland is in Mexico on a vacation and preferred to remain there rather than return for a picture, MGM yesterday assigned C. Henry Gordon to fill the role planned for Oland in "In Old Louisiana." George Seitz directs and Lucien Hubbard produces.

Radio Changes a Title

Radio has changed the title of "So You Won't Sing, Eh?" to "Sing and Like It." The picture has just been completed by Director William A. Seiter, who now swings over to preparations on "Blarney Smith."

Para. Tags Barbara Shields

New York—"Double Doors," which closed last week, has contributed at least one player to Hollywood. Barbara Shields of the cast leaves in the near future for Hollywood under a Paramount contract to appear in the screen version of the play.

Sally Imports Exploiteer

Dave Lipton, formerly with Balaban and Katz, arrived by plane yesterday from New York to handle the exploitation for Sally Rand's appearance at the Paramount Theatre. He will also take charge of her road tour.

Moss on Way to Mexico

New York—Irving Moss, of the Fox home office foreign department, is off on a four weeks tour to Mexico and Central America for personal observation.

Pickford Now Up For Radio Deal

New York.—Mary Pickford is out for the money these days. On top of her successful personal appearances she is dickering with radio sponsors. As a semi-tryout of her radio value it is understood she will go on the air soon with Waring's Pennsylvanians program.

The industry's "Mary" is not after the money so much as she is anxious to reestablish herself with the American public, and she figures radio a valuable addition to the personal appearances. All of it is in preparation for a big picture next year.

'Christina' Opening At Chinese on Feb. 2

Sid Grauman has set Friday, February 2, for the premiere of the Greta Garbo picture "Queen Christina" at the Chinese Theatre. Radio's "Little Women" will wind up its run this Sunday, January 28, unless the last minute rush at the box office requires another extension of the picture. In that case the Garbo picture will be set back another week.

Grauman Named to Head President's Ball Group

Sid Grauman yesterday was appointed chairman of the entertainment committee for President Roosevelt's birthday dinner to be given both at the Biltmore Hotel and the Shrine Auditorium on Tuesday, January 30. Grauman in turn appointed a committee to contact all the stars in pictures for this occasion.

The committee appointed consists of Perry Lieber, chairman; Paul Snell, Carlyle Jones, Ham Beall, Harry Brand, Cliff Lewis, John LeRoy Johnston and Joseph Reddy.

Bonus Handed Caesar

With Universal accepting his script without making any changes, Arthur Caesar was rewarded with a bonus by the company for the speed with which he turned out "Elizabeth and Mary" for Lowell Sherman. Writer also has been handed a run-of-the-production deal to write dialogue on the set with the actor-director.

Hoblitzelle on Para Board

New York.—Three names have now been placed on the Paramount Advisory Theatre Board, with the addition yesterday of Karl Hoblitzelle to handle the Southwest. N. L. Nathanson and E. V. Richards were the first two to be named.

Purcell on 'U' Script

Gertrude Purcell was signed yesterday by Universal to write the screen play of "Human Side," which will be directed by Eddie Buzzell under the supervision of Eph Asher. The Schulberg-Feldman and Gurney office made the deal.

Setting Morris Straight

Chester Morris goes east for Chester Erskine's "Frankie and Johnny," which United Artists releases, and not a Rowland and Brice picture as reported yesterday.

HARRY LACHMAN

DIRECTED

"I LIKE IT THAT WAY"

FOR

UNIVERSAL

SHOWMEN Will say —



"I LIKE IT THAT WAY"

In the cast . . .

Marian Marsh,
Shirley Grey,
Merna Kennedy,
Noel Madison,
Mickey Rooney,
Clarence Wilson,
Lois January
and 40
Gorgeous Girls

—another UNIVERSAL HIT

CO-STARRING

GLORIA STUART

and

ROGER PRYOR



Featuring Three Tuneful Hits
by
Gottler, Conrad and Mitchell
"LET'S PUT TWO AND TWO TOGETHER"
"MISS 1934"
"I LIKE IT THAT WAY"

A STANLEY BERGERMAN PRODUCTION

Warners In a Jam Over 'Key' Lead

With negotiations between Warners and Colin Clive in a jam owing to a run-of-the-play contract which the British player has in the Katharine Hepburn play, "The Lake," in New York, the studio was reported yesterday as having signed Clive Brook for a top spot in "The Key," sharing billing honors with Kay Francis and William Powell.

The company has been holding off putting the picture into work hoping upon Colin Clive's securing his release, but decided it could not wait any longer.

'U' Tests Three for Role

Universal yesterday tested Frank McHugh, Bill Demarest, vaudeville comedian, and Ted Blair, New York stage actor, for the comedy lead in the William Anthony McGuire play, "If I Were Rich." Edward Ludwig will direct, with Lew Ayres in the top spot.

Snell and Sauber Finish

Earl Snell and Harry Sauber turned in their script on "If I Were Rich" yesterday and checked off the Universal payroll list. Edward Ludwig puts it into work Monday.

Claire Dodd Extended

Warners punched Claire Dodd's ticket yesterday, extending the player's stay on the company's payroll another six months. She is in "Hit Me Again." Bren-Orsatti handle her.

Donaldson on Radio Pic

Radio yesterday signed Walter Donaldson to write the song "Feeling High," which is to be incorporated in "Strictly Dynamite."

Gottler Short Starts

Archie Gottler is getting "Love Detective" under way today. The cast includes Frank Albertson, Betty Grable and Tommy Dugan.

'Elysia' in Hollywood

The Bryan Foy production "Elysia" opens at the Marcal Theatre on Hollywood boulevard Sunday.

NRA ISSUES MANUAL FOR COMPLAINT ADJUSTMENTS

Washington.—President Roosevelt, following his usual rule of getting in the first punch when a fuss is started, is cutting the ground from under the critics of NRA, congressional and others. He has caused to be issued by NRA the "manual for the adjustment of complaints" in connection with the establishment of the National Emergency Council under Frank Walker, former treasurer of the Comerford theatre circuit as well as of the National Democratic Committee. The manual will apply to the motion picture business.

The new council boards enter the picture as a buffer between NRA and industry. All labor boards remain, however.

The manual sets forth that emergency council state directors are required to refer complaints to the proper code authority "unless the complainant indicates he purposely filed a complaint with the state director or that it appears from the substance of the complaint the Code Authority is alleged to be dominated by hostile or monopolistic interests."

It further points out that NRA is an adjustment and not an enforcement agency.

'Jim' McQuade, Pioneer Trade Paper Man, Passes

James S. McQuade, for many years prominently connected with motion picture trade papers, is dead in Culver City. When the Film Index, General Film house organ, was purchased in 1912 by the Moving Picture World McQuade became Chicago correspondent for the latter journal. He remained with the paper ten years.

McQuade was a graduate of an Irish university and for years followed the teaching profession. A man of brilliant attainments, he was a close friend of George Kleine, William Selig and George K. Spoor of Chicago, and was well known in exhibiting circles throughout the Middle West. He was about 75 years old.

Iwerks Adds to Staff

Emil Offeman, general manager for Ub Iwerks animated cartoons, has signed Earl Hurd, William Wheeler and Bob Stokes, newspaper cartoonists, as members of the company's staff.

Carrillo to Denver

Leo Carrillo left by plane last night for Denver, where he makes a week's personal appearance at the Orpheum Theatre. Leo Morrison booked the player.

French Gaumont Revived

Paris.—The old French company of "Gaumont"—no connection with British Gaumont—seems to be getting out of its financial troubles and may stage a come-back. The company is in negotiations with the Ministry of Finance on plans to liquidate a bank debt of two hundred million francs.

Johnson Stays at '20th'

Twentieth Century has exercised the option on Nunnally Johnson's contract for another period. The writer has just completed the script of the Ronald Colman picture, "Bulldog Drummond Strikes Back," which will be directed by Roy Del Ruth.

3 Codes For Music Boys

Washington.—It takes three codes to handle the music business. One is being drafted this week for the popular music publishers, another for the standard publishers, and the sheet music publishers are included under the general retail code.

Hugunin Off to Mesa

H. Lee Hugunin left for Mesa, Arizona, last night by plane for a conference with Mack Sennett, for whom he was formerly production executive. Sennett is still in bed there recovering from his recent automobile accident.

Fanchon Royer in N. Y.

New York.—Fanchon Royer is here arranging finances for her current productions. She intends to return to Hollywood in about three weeks.

Gateson Back to WB

Marjorie Gateson returns from New York Saturday for a featured role in Warners' "Fur Coats." The Frank and Dunlap office handle the player.

O'Brien-Moore Tested

Erin O'Brien-Moore is being tested by Warners as a possible picture bet. She has just finished playing the lead in "Yoshe Kalb" on Broadway.

Mayfair Party Feb. 3

The second Mayfair party of this season will be held on Saturday, February 3, at the Los Angeles Biltmore Hotel.

Para. Signs Kit Carlisle

New York.—Kitty Carlisle, New York player, under contract to Paramount, left for the coast yesterday.

HENRI DE SOTO

ANNOUNCES TO HIS FRIENDS THAT HE IS NOW

at the

CLUB LA BOHEME

8614 SUNSET BOULEVARD

and takes pleasure in announcing to Hollywood
something new in night life activity

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MARIE HOLLIS CLAIRE FRANCES MILDRED STONE

ARTHUR GIBSON and his Band

EDWARD POPE Master of Ceremonies

OPEN NIGHTLY FOR DINNER TILL CLOSING

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'Rosy' Clears the Air

(Continued from Page 1)

"is only concerned with minimum salaries—which means that the lowest ranks get a living wage—and with possible unfair competitive methods in business.

"So that our only worry with salaries in the picture business is in situations that constitute unfair competition—that is where one studio by offers of an excessive salary lures a player from another studio which has invested great sums in developing and building the player as a commercial property. That's the only angle on which the Code Administration has any thought or power to mention salaries and that is only for the protection of the business as a whole."

Rosenblatt, ordinarly urbane and handling his trip here as though it were a social visit, in his talks to newspapermen spoke sharply when it came to the Darryl Zanuck matter. He criticized the newspapermen for overplaying his chat with Zanuck to the point where it appeared that the Twentieth Century producer had been hauled up on the carpet.

Aside from these matters, the Rosenblatt day consisted, as already stated, of a sightseeing trip. He visited four plants, and while Mrs. Rosenblatt watched pictures in the making talked generalities with the executives of the plants, or sat in projection rooms. At Educational Mrs. Rosenblatt basked in the California sunshine on the office porch, because there was no stage activity.

Warners, Universal, Monogram and Educational constituted the day's visits, which, added to Tuesday's total, about wind up the spots for the Administrator to see. So starting today he will begin meeting representatives of such organizations as the Screen Writers' Guild, the extras' representatives, etc. The Guild is on the slate for two o'clock, the extras for four.

Meanwhile the agents met yesterday, and in the absence of any signs of life on the part of the Artists Managers Association formed an impromptu group that will talk to Rosenblatt any time he wants to discuss agency problems. Ralph Blum was named as spokesman.

Some of the producers visited by Rosenblatt yesterday later quoted him as saying he had "discovered some startling things in Hollywood—and the result would be drastic action from the Government." Asked point blank about this last night by a Reporter representative, Rosenblatt denied it absolutely.

The interview got going pretty well on generalizations about the problems of the independent producer and distributor until a direct question was asked about the Code Administration's position on double bills, and then Rosenblatt changed the subject. The same thing happened when he was asked his opinion of the Academy's report on the arbitration board as published in the Hollywood Reporter. It was a good topic of conversation until a direct question was asked and then Rosenblatt said: "There are no facts in the report. There are only figures."

That ended the day.

Bachmann Pic Plans Delayed By Illness

New York.—An attack of the flu has balled up Jack Bachmann's plans to get set on his next year production schedule while here, and the producer has finally decided to return to the coast and rest for six weeks before proceeding further.

He leaves for Hollywood today and will return to the east after the recuperating period to take up negotiations where he left off.

Buell Returns to Sennett

Jed Buell was reinstated yesterday by Walter C. Durst, general manager of Sennett studios, as executive manager of the studio rental department.

Lloyd Borrows Barbier

George Barbier has been borrowed by Harold Lloyd from Paramount to play the role of Mayo, one of the featured parts in "The Catspaw."

Oh, Margaret!

Margaret Sullavan brought Universal's anxiety over her whereabouts to an end yesterday when she unexpectedly popped into the studio, had lunch and popped right out again before anyone could have a lengthy talk with her. She was unconventionally dressed, trousers, moccasins and jacket, as usual, but sported an interesting welt under the left eye and a bruised cheek which she says she got while "fishing in Arizona."

EXTRAS MUTTER 'STRIKE' AS OFFICERS ARE PICKED

Extras meeting last night to elect officers for the Junior Actors' Guild were in a belligerent mood toward Administrator Sol Rosenblatt and the NRA code. The extras, too timid to be quoted individually, are going to put a problem right in the lap of the senior Screen Actors' Guild because they are already talking "strike" and other drastic action against studios they assert are not living up to code rules.

Ann Harding headed the list of Guild members present. Others included Lucile Gleason, Chester Morris, Boris Karloff and Frank Morgan.

Officers elected were Lee Phelps, president; Tom O'Grady and Margaret Morgan, vice presidents; Joe Novak, secretary, and Eddie Baker, treasurer.

New Names for Code Body

Additional nominations made for the Los Angeles district membership of the Zoning and Clearance Boards include Milton B. Arthur, Hobart Swan, Ray Peterson, Robert Gumbiner, H. J. Siler. New names suggested for the New York boards are Harry Friedman and Joseph Vergesslich.

Nance O'Neil Due Here

Signed for the leading role in "Double Door," which Belasco and Curran present in Los Angeles, Nance O'Neil is en route from New York and arrives Monday.

Hedda Hopper at 'U'

Hedda Hopper was signed by Universal yesterday through Rebecca and Silton for a featured role in "If I Was Rich."

'Paris Fashions' Finished

Virginia Kellogg, MGM writer, turned in the finished treatment of her original, "Fashions from Paris."

Break for WB 'Fashions'

Using it as an example of 1934 styles, 1200 members of the Associated Apparel Manufacturers in convention here attended a showing of Warners' "Fashions of 1934" Wednesday morning. Picture was shown at Warners Downtown Theatre.

Albertson for Col. Short

Frank Albertson has been signed by Columbia for the lead in "The Love Detective," a musical short which Archie Gottler will direct. Betty Grable has the feminine lead.

Kelly With Schenck

New York.—Arthur Kelly, United Artists vice president in charge of distribution, is accompanying Joe Schenck on his return to the States. The pair is due today.

DeMond on 'Quitter'

Albert DeMond has been set for another M. H. Hoffman script, "The Quitter."

Tracy and Trevor To Team For Fox

Spencer Tracy and Claire Trevor were selected by Sol Wurtzel yesterday for the top brackets in the cast line-up of "Gold Rush of 1934," which the producer will make as one of the six big pictures he is set to do for Fox.

No director has been selected for the picture as yet. Lester Cole and Henry Johnson are writing the screen play from the story by Dudley Nichols and Lamar Trotti.

2 Shows for 'John Brown'

New York.—The play "John Brown" is going where the body's mouldering. It lasted two performances on Broadway.

March Returns Saturday

New York.—Fredric March plans to get off for the coast on Saturday.

Says Code Unfair

New York.—Arthur Butler Graham, attorney for J. P. Quittner, the Poughkeepsie exhibitor who is fighting the majors in an anti-trust suit, has written Dr. Alexander Lowell complimenting him on his refusal to sit on the Code Authority. Butler agrees with the doctor that the code has done nothing to eliminate block booking and blind buying evils.

MANUEL SEFF

CO-AUTHOR SCREEN PLAY

"Easy To Love"

"Easy To Love" is good entertainment . . . . laughs are plentiful and well-spaced, with a number of them strong enough to kill the following dialogue for considerable footage.

—VARIETY.

A Warner Brothers - First National Picture

GEORGE FOLSEY

PHOTOGRAPHED

MARION DAVIES

In

The Metro-Goldwyn-Mayer Musical Hit

"GOING HOLLYWOOD"

With

BING CROSBY

DIRECTED BY RAOUL WALSH

" . . . . . Marion Davies has never been photographed so beautifully. . . . . .

Next in line must come George Folsey, whose camera work on 'Going Hollywood' is a work of art. We cannot remember having seen more exquisite lighting and general composition than he has used on this Davies picture. Folsey really deserves to have his name in the 'cast.' . . "

—HOLLYWOOD REPORTER,
Dec. 9, 1933.

NEGATIVE

by

DU PONT

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Pacific Coast Distributors

METRO-GOLDWYN-MAYER STUDIOS,
% MR. SAMUEL MARX,
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THE Hollywood REPORTER

Vol. XIX. No. 13. Price 5c. TODAY'S FILM NEWS TODAY Friday, January 26, 1934

RUMOR PRES. SLAMS NRA

TRADEVIEWS by ROBERT WELSH

•THIS whole NRA machinery has come on the American public and industry so suddenly and with so many new and indigestible elements that it is no wonder that very few of us understand what it is all about.

So it may not be amiss to clear the air a bit and see just where we are standing.

First of all, Sol Rosenblatt is neither the Mussolini, the Hitler, nor the Dolfuss of the motion picture industry at this moment.

Rosenblatt has tried to make this clear himself. But we are all so politically minded that we refuse to listen to a man's words and always "wisely" read into them the meaning we want to get.

In point of actual fact, putting it bluntly, Sol Rosenblatt is here only as an INVESTIGATOR.

His importance arises from the fact that he is an "investigator" for an individual known as Franklin D. Roosevelt.

•

And what does that mean to us?

It means just this, that if we are all going to run to Investigator Rosenblatt during his visit here with each of our personal trials and tribulations, he is going to carry back to that Franklin D. Roosevelt the same impression that the code hearings left in Washington.

He is going to say:

"Aw, they're a bunch of nuts out there. All they do is sit around calling each other names."

•

And from that kind of a report almost anything might happen.

With no one but ourselves to blame.

Whether we want to admit it or not, gentlemen, the general Washington impression of the picture industry right now is a picture of a bunch of spoiled kids running around making faces at each other, and all in line for a good spanking.

Harry Warner, burned by his own star-raiding, pouts and says "I'll tell teacher." Adolph Zukor gets a private peeve. The Writers are "ag'in" everything. And so on.

If we don't get the spanking it will not be because we have not earned it.

Chase Out of Loew's

New York.—It now comes out that the recent selling in Loew's, Inc. stock was by the Chase bank, which has sold out its entire 165,000 shares at an average price of $28. This brings $4,600,000 for stock which originally cost them about $20,000,000. Erpi is still holding on to its 130,000 share block.

Chaplin Set on All Silent For Next

Latest from the Charlie Chaplin front is that the comedian has decided to make his new picture entirely silent, with synchronized music and effects.

Chaplin has abandoned the idea of making a talkie in which he would himself play the role of a deaf mute. Principal reason for the change of plans is the impressive foreign figures totaled by Chaplin in silent pictures, without the handicaps of dubbing.

Warners' 'Key' Builds To All Star Proportions

Building an all-star cast for the picture, Warners yesterday assigned Warren William to a top spot in the Robert Gore Brown and J. L. Hardy London stage play, "The Key," which Archie Mayo directs when it goes into production next week. Kay Francis and William Powell have been set in the cast already.

Berman-Depinet Here

Ned Depinet and Pandro Berman arrived in Hollywood yesterday. Depinet goes into conference with the Radio execs here on plans for the schedule of pictures on the new program, while Berman resumes his spot as associate producer with the company.

Washington Yarns Say Federal Trade Commission Restored to Old Powers Over All Industries

Washington.—With no official announcements made, Washington correspondents were buzzing today with a rumor which everybody seemed to have heard "some place," and no one could track down. It was to the effect that President Roosevelt and General Johnson yesterday had their first big battle with the result an executive order due in a few days that will not sit well with the NRA chief.

The story is that Roosevelt is tired of the flood of complaints that the NRA codes in all industries have been drawn up with the interests of the big fellow at heart and no concern for the

(Continued on Page 7)

Swedes Look For Garbo To Do Own

Stockholm.—You can't kill off the rumors here that Sweden's pride Greta Garbo plans eventually to return here and start her own film company.

The rumors, current when Greta was here on her visit, have lately been revived and are given credence in local film circles.

Fox May Remake Old Silent 'Dante's Inferno'

Sol Wurtzel's unit at Fox is planning to make a modern version of "Dante's Inferno." Studio did the story as a silent in 1924.

Florida Wants Maritza

Sari Maritza yesterday received an offer, through her agent, Vivian Gaye, from the Sunhaven Studios in Florida for a two picture deal.

Push Bill to Kill N. Y. Censorship

New York.—A bill to abolish motion picture censorship in New York State will be introduced at Albany next week by Senator Esquirol and Assemblyman Brownell. Announcement to this effect was made at the AMPA luncheon yesterday by Roger Baldwin, attorney for the Civil Liberties League.

Baldwin vigorously advised the industry to stand on its own feet and stop truckling to organizations fostering Government censorship. He also called for more realistic pictures, instead of the "Pollyanna" themes.

Harmon-Ising Closing Deal with MGM in N.Y.

New York.—Hugh Harmon and Gordon Wilson arrived here yesterday by plane to conclude a deal for the release of the Harmon-Ising "Bosco" and other cartoons through MGM. The deal has been pending for several months.

Robert Woods Dies

Robert Woods, Richard Barthelmess' secretary for the past 15 years, died yesterday at the Cedars of Lebanon Hospital from peritonitis which set in after an appendicitis operation, January 1. Funeral services have not been announced as yet.

Joe Schenck in N. Y.

New York.—Joe Schenck arrived in town yesterday on the Mauretania, accompanied by Arthur Kelly, foreign chief for United Artists. Gene Raymond was also a passenger on the Cunarder.

Retakes for WB's 'Hero'

Warners put "Modern Hero," G. B. Pabst's first American production, back to the stages for a day of retakes using Richard Barthelmess and Jean Muir. Picture was completed about a month ago.

THREE CORNERED FIGHT IN N. Y. FOR INDIE FINANCING

New York.—There is quite a fight back here for the right to loan independent producers money to make their pictures. The battle is between Consolidated Film Industries, Jack Cosmon and his Gevaert unit and Pathe Exchange Inc., who have just jumped into the field.

The Pathe financing is no surprise in view of the fact that the board of directors of that organization, finding

(Continued on Page 6)

Arliss Resting

George Arliss is at LaQuinta resting. He will come in to town for the preview of "Rothschild" and then start preparation on his second picture for Twentieth Century.

Klein Due Tomorrow

Arthur Klein arrives in town on The Chief tomorrow night in connection with important agency matters.

EDWARD CURTIS Signed by Harold Lloyd to Direct Dialogue on "Catspaw"—A Sam Taylor Production MANAGEMENT SMALL-LANDAU CO.

THE Hollywood REPORTER

W. R. WILKERSON..... Editor and Publisher
ROBERT E. WELSH.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

THE LOW DOWN

Hollywood seems to be just getting the backwash of the Mervyn LeRoy-Doris Warner wedding. The lavish and splendiferous affair was not without its angles, it seems. F'rinstance, there was the big stag party supposedly given for Mervyn before the big night by Louis Shurr. Everybody in New York of any importance was sent a wire of invitation, and the last line in the telegram read, "Ten dollars a plate!"

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It was down at Palm Springs. Monroe Owsley was playing tennis and Owsley plays very DRAMATIC tennis. After watching the play and side-play for a while, a well known writer on the side-lines cracked, "That guy hits every ball as though it were a second-act curtain!"

•

You-all know Bill Newberry out at MGM? He's the publicity man who never can keep that date for lunch because he always has to take some visiting King, Prince, financier or celebrity around or something. He kinda likes it, too—so yesterday the "boys" framed him—but he doesn't know it yet. They told him his momentous duty was to take two of the biggest Chinese exhibitors around the lot and show 'em the works. Whereupon the casting-director hired two elegant Chinese, who arrived all spruced up, and even though they both speak English fluently they gave Bill the "no savvy" with great effect. He took them to lunch, around the sets and gave them all his charm for more than three hours—he even EXPLAINED everything to the two, who have drawn many a pay-check on the lot!

•

And the latest about La Sullavan at Universal is that under written orders from Carl Laemmle, Jr., she is not to be allowed to see interviewers or talk to them. No matter what the pressure. The story goes that Junior considers the girl too flighty to handle herself in interviews as a "moving pitcher" star should. So from now on you get the interview via Johnny Johnston.

'ROSY' AND WRITERS' GUILD GET DOWN TO BRASS TACKS

No Words Minced In Hectic 3-Hr. Talk

In a fiery session with Sol Rosenblatt yesterday, the Screen Writers' Guild put in a strong demand to represent the Hollywood picture writers, basing their claim on the overwhelming membership of their orgnaization which includes the majority of the film scenarists. Session carried through three hours and wound up with the writers quitting the Deputy Administrator's suite at the Beverly Wilshire in disgruntled fashion and declaring that they expected a severe licking at the hands of the NRA representative investigating the Hollywood production front.

Rosenblatt's final answer to their demands was "This is so important it requires searching and impartial study and observation. I am going to analyze your report very carefully and in a more leisurely manner."

The committee, consisting of Ralph Block, O. H. P. Garrett, Anita Loos, Rupert Hughes, Courtenay Terrett and Attorney L. W. Bielenson, submitted a written document detailing an account of the Guild's recent election of candidates to the Code Authority.

Laying aside strategy, the committee came out bluntly with the assertion that collective bargaining and a basic standard contract in keeping with the NRA code could be obtained only through the Guild. Rosenblatt is reported to have questioned this, bringing up the name of the Academy as an alternative medium of defending the writers. Committee is said to have biterly opposed the Academy, but making no headway in view of the Deputy Administrator's determination to maintain a neutral position between the two groups. Writers subsequently left in a huff, labeling Rosenblatt as "hostile" to their aims.

Throughout the conference, Rosenblatt is understood to have sought to keep his mind open to all angles in the situation, always aware that his purpose was to make an impersonal report on his findings. Exhibiting a hard-shelled front and refusing to be moved by the grievances of the writers or show any sign of emotion is accounted for the assertedly hostile reception he gave Guild representatives.

Writers also carried away the impression that he would refuse to select all-Guild candidates to the producer-writer arbitration committee and other code appointments, and was ready to appoint non-Guilders to the committee along with that organization's own selections. The Guild spokesman see in this the defeat of long months of hard work.

"By no means," said one committeeman, "does our interview with Rosenblatt, unsatisfactory as it was, mean that we are going to give up our determination to get the writer the essential protection he needs against the unfair methods of his employer."

The session with the Guild was the longest period Rosenblatt has granted any one individual or group since coming to Hollywood.

Fast Worker

Clarence Brown, in San Francisco looking for locations, got a wire from MGM reading, "Move heaven and earth to get back by Friday." Clarence replied, "Have raised hell and will be there Thursday."

ASC Acts Tonight On New Stampede

Action on applications of 75 cameramen for membership in the American Society of Cinematographers will be taken tonight at a meeting of the board of governors of that organization.

Latest group of applications came in a rush after the recent meeting of the society, at which the agreement with the major studios was outlined. Expected most of applications will be given the official okay. Meeting will be at ASC headquarters in the Guaranty Building.

'Nana' Trade Shows Hit With a Bang

New York.—Samuel Goldwyn and Al Lichtman are displaying a big batch of raves on Anna Sten, which were wired in to them from the United Artists exchanges following the national trade showing of "Nana" January 23.

Branch managers report that exhibitors predict top rating for Goldwyn's new Soviet star with her first picture. World premiere of "Nana" will be held at the RKO Music Hall February 1.

Boleslavsky Handles New Scenes for 'Dead Police'

Richard Boleslavsky has been assigned by MGM to handle added scenes on "The Mystery of the Dead Police." Edgar Selwyn, who directed the picture, is now in New York. Howard Emmett Rogers has written the added material which will have Robert Montgomery in the cast.

Behrman Defends 'Holly'

S. M. Behrman, prominent playwright, is the author of a stirring defense of Hollywood in the current New Yorker. Behrman lays particular stress on defending the producers.

HE'S BUTLER, COOK, VALET AND CHAUFFEUR

and is efficient, honest and thoroughly reliable. Writer, leaving Hollywood, would like to place him. Box 526, Hollywood Reporter.

MARDI GRAS!

Four or five passengers desired to fly with me to the New Orleans Mardi Gras—the event of the year. Exceptionally reasonable rates.
ED BUSH . Phone: SYcamore 1600

Agents and Actors For 'Rosy' Today

Confined to his hotel suite on a series of conferences that lasted from early morning to nightfall, Deputy Administrator Sol Rosenblatt yesterday knuckled down to the task of wading through the numerous interviews awaiting him on his survey of the production branch of the business.

The two most important sessions were devoted to the non-partisan group of extra representatives who made their report to him. When they admitted having failed to cover their field entirely, Rosenblatt advised them to tell off sub-committees to carry on their work, thus quickly dispatching his business with them.

He went into a huddle with the Screen Writers' Guild representatives at four o'clock and came out of it near seven, holding his press conference while preparing to dress for dinner at Ralph Blum's home. He meets today with the Agents' committee and the Screen Actors' Guild, visiting the latter at the home of Ann Harding.

Royalty Here for Chatter

Lady Chaytor, representing the Allied Newspapers, Ltd., press syndicate in London, is here to write about Hollywood. Before starting the rounds she is meeting with Jack Lewis of the Hays office at 11 a.m. tomorrow.

TIME IS $

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'EARTH TURNS' MISSES MARK; 'LOVE BIRDS' NOT SO HOT

Cast and Direction Fine in Heavy Yarn

"AS THE EARTH TURNS"
(Warners-First National)

Directed by.....Alfred E. Green
Novel by.....Gladys Hasty Carroll
Screen Play by.....Ernest Pascal
Photography by.....Byron Haskins
Associate Producer.....Robert Lord
Cast: Jean Muir, Donald Woods, David Landau, William Janney, Dorothy Appleby, Dorothy Peterson, Emily Lowry, Sarah Padden, Clara Blandick, Egon Brecher, David Durand, Wally Albright, George Billings, Marilyn Knowlden, Gloria Fisher, Dorothy Gray, Cora Sue Collins, Joyce Kay, Arthur Hohl, Russell Hardie, Javir Gibson.

Last year thousands of people, sitting around comfortable firesides, read Gladys Hasty Carroll's book, "As the Earth Turns," and thought fondly, romantically of going back to the land. This year hundreds of thousands of people will see the screen play, and thank their lucky stars that they are not down on the farm.

While the tale is not materially changed in Ernest Pascal's screen play the joy in the good earth which permeated every page is gone. This is due, partially, to the lack of weight in the performance of Jean Muir, who carries the central role. Make no mistake about this girl, however, and watch for her next pictures. She is certain star material. She has warmth, beauty, intelligence. There is no doubt that she has everything it takes to be a box office sensation within a short time.

She plays Jen, oldest daughter of the large brood of a Maine farmer. Though she is not out of her teens she is the real head of the farmhouse. It is Jen who stays up through freezing nights when the children have croup. It is Jen who stands over the stove in the blistering summer when fruit must be preserved. She loves it. A farm is her career, just as it is her father's.

She also loves Stan, son of a Polish tailor. He has persuaded his parents to sell the shop and go back to the land.

Allied against these three simple souls is the stubbornness of the seasons, grilling round of work and a rabble of relatives who are temperamentally unsuited to farm life, but who are trapped by poverty to their acres.

The cast is large and fine. A magnificent piece of work is done by Dorothy Peterson as the worn, hysterically rebellious wife of a shiftless idler, played beyond reproach by Arthur Hohl. David Landau is exactly right as the matter-of-fact farmer. Clara Blandick as the resentful stepmother of his children engages plenty of sympathy for her unpleasant character. Dorothy Appleby as the girl who is wild to get to the city draws laughs and praise for the elementary allures she uses to cajol her way off the farm. Donald Woods is another to watch. He plays Stan with a fine restraint. Sarah Padden is satisfyingly emotional as the Polish mamma who regards the farm as an enemy. Egon Brecher is funny and tragic as the tailor. Russell Hardie, William Janney and Emily Lowry make smaller parts count.

And the swarm of children is marvelous. Dorothy Gray, especially, David Durand, Wally Albright, Marilyn Knowlden, Cora Sue Collins, George Billings, Javir Gibson, Gloria Fisher and Joyce Kay all deserve enthusiastic praise. Photography is mediocre except for one good scene of a windy night which has a real out-of-doors feel, and that is one reason the film leaves a feeling of defeat.

Never is the peace, which Jen, her father and Stan feel in growing acres, made a reality. That, and lack of star names, makes this one a bit difficult to sell to city dwellers. And the farmers have enough grief already. So that's your problem, Mr. Exhibitor

No Longer Nudists

Members of the vice squad of the Los Angeles police department visited the Marcal Theatre in Hollywod yesterday, where Bryan Foy's nudist picture "Elysia" shows Sunday, and applied strips of adhesive tape to the principal points of interest in the lobby photos.

'Sleepers East' Is Sleepy and Dreary

"SLEEPERS EAST"
(Fox)

Director .....Kenneth MacKenna
Story .....Frederick Nobel
Screen Play.....Lester Cole
Photography.....Ernest Palmer
Producer.....Sol M. Wurtzel
Cast: Wynne Gibson, Harvey Stephens, Roger Imhof, Preston Foster, Mona Barrie, Howard Lally, Suzanne Kaaren.

Something should be done about dreary pictures like this one. It is a jumbled up mixture so far as the hoary old story is concerned. Wynne Gibson reluctantly becomes a call girl in order to help out her girl friend who has a hungry child crying for food.

There is a stag party which proves too rough for the little girl Wynne, who starts to walk home, only to be picked up by the disorderly son of the Mayor. There is a visit to a gambling house, some losses by the son, a squawk of a crooked game and of the rapid removal of the loser.

A shooting brings the police into the situation, but the innocent Wynne manages to elude capture. Preston Foster espies his one time girl Wynne on a train, hops aboard and finds the young woman more or less cock-eyed, but the ardent lover minds it not.

Right about this point a train wreck enters the story.

No one escapes. There is a trial at which the heroine is about to tell all when the Mayor's son in open court shoots himself to the entire satisfaction of all within gunshot including the audence and brings the tale to an end. No fault is laid at the door of the cast.

Overplayed Gags Hurt Good Work

"LOVE BIRDS"
(Universal)

Directed by.....William Seiter
Story by: Dale Van Every, H. M. Walker, Henry Myers and Clarence Marks.
Adaptation by.....Doris Anderson
Photography by.....Norbert Brodine
Cast: Zasu Pitts, Slim Summerville, Mickey Rooney, Dorothy Christy and Clarence Hummel Wilson.

The new Slim Summerville-Zasu Pitts comedy, "Love Birds," is swarming with swell gags and grand farcical moments. But the trouble is that the gags are overdone and the moments dragged out to where the laughter becomes pretty thin.

With a good deal of cutting this picture could be one of the best of the Summerville-Pitts comedies. The material is there, but it needs concentrating. Every episode that starts to put the audience in the aisles peters out like a piece of taffy that is pulled out too long.

Through a crooked real estate man Pitts and Summerville find themselves the owners of a few adobe ruins in the middle of the desert—El Mirage Rancho. Their argument over which one of them really owns the place is interrupted by the appearance of an old prospector, who, in a fight with Summerville, knocks out his gold inlay. The next day the country's newspapers herald the new gold strike at El Mirage, and in a very few hours the place resembles a booming mining town.

All this is essentially fine, funny farce, and when the picture is cut audiences will be entertained plenty.

Zasu Pitts and Slim Summerville never did better work, and little Mickey Rooney is a grand trouper. His recitation of the poem in the schoolroom scene is a masterpiece. Dorothy Christy and Clarence Hummel Wilson do well in smaller roles.

Four authors wrote the very amusing screen play, Dale Van Every, H. M. Walker, Henry Myers and Clarence Marks, and Doris Anderson made a swell adaptation. William Seiter, except for the occasional lengthiness of scenes, directed with full comedy flavor. Norbert Brodine's photography is of the best.

When this picture is cut and pulled together don't miss it. The Pitts-Summerville fans will eat it up, and a lot of those who aren't fans will be won over.

John Zanft Inc. Formed

John Zanft Inc. has been formed to conduct a general agency business. Offices will be located in Beverly Hills with formal opening slated for middle of next week.

Claire Myers at Radio

Claire Myers has been added to the cast of "Finishing School" at Radio. Wanda Tuchock and George Nicholls are co-directing. Production starts today.

YESTERDAY IN New York

By JERRY WALD

Rudy Vallee is looking high and low for another girl vocalist, which would indicate that Alice Faye is certainly staying on the coast until all the shooting (not the movie shooting) is over. . . . Howard Lindsay, who adapted the present stage smash hit "She Loves Me Not," earns some $750 weekly as his end, but he's cuh-razy to be an actor, so he's gone and accepted a part in the new Dorothy Gish play which will shortly hit the boards. . . . This duo strikes our fancy. Imagine Heywood Broun, who writes columns, too, and Russell Crouse, the Theatre Guild's Ambassador to the Press, are toiling together on a musical satire with a backstage setting that will rip the hides off too many Broadway biggies, according to the talk. . . . The laugh of the week goes to a certain actress-producer who insisted that the house-manager rip out the last four rows of theatre seats the opening night, 'cause they remained unsold. . . . Regina Crewe, who pilots the flicker column for the American, is going Coast-ing around May 1 to look over the movie situation.

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Leah Ray, who sings sweet songs with Phil Harris' music making crew at the St. Regis, and Marty Lewis, who edits Radio Guide, might do a June Jaunt to the Justice if Mr. Lewis can have his way. . . . "The Storm Blows Over," which Lowell Bretanno penned (he's the author of "I'm No Angel"), will give the censors plenty of headaches. . . . Fred Waring is "no-going" all picture offers, preferring to stick to showing his stuff via the stage and radio. . . . The march of the songwriters to the Coast has by no means halted. Harold Spinna and Johnny Burke, who scribbled the hit tune "Annie Doesn't Live Here Anymore," are keeping their ears wide open while RKO talks business to them. . . . Shemp Howard, who formerly was Ted Healy's ace stooge, is now doing a single and doing plenty all right. . . . While his son is taking care of the acting end of the family, Art Jarrett Sr. is having his hands full scribbling shorts for a trio of producing firms here. . . . And despite all that chatter about motion picture production going full blast here, everybody's trying to find out where it is.

•

Chester Erskine has converted the entire upper stage of the new Biograph studio into a street set of the early '90's for his "Frankie and Johnnie" opus. . . . One of the most sought after radio artists for pictures these days is Kate Smith, who still means plenty to the box office, and is still a sure fire bet for musicals. . . . The Meyer Davis-Van Beuren unit of RKO is readying its first feature, which will be a musical. . . . Star and story are still in the air, as the saying goes. . . . With the majority of major producers on the lookout for another Crosby or Lanny Ross among the microphoners, the microphone men have suddenly become picture conscious and refuse to make shorts unless they get the right lighting, direction and make up. . . . Warner office here in

(Continued on Page 7)

Extras Guild Names Board of Directors

Completing the check up of the ballot yesterday morning the Junior Actors' Guild announced the following selections for the Board of Directors:

Jay Eaton, Dick Gordon, Mary Gordon, Ed. Mortimer, Major Harris, Eleanor VanDervere, Russell Heustis, Mike Lally, Ed. Thomas, Mildred Mernie, Leon Beaumont, Robert McKee, Robert Ellsworth, George Nardelli, Lillian West and W. S. McDonough.

Kathleen Norris Yarn Slated for May Robson

MGM yesterday purchased an unpublished short story by Kathleen Norris titled "Gram," which is a story of an Irish grandmother who goes from poverty to riches.

The story is slated to be a May Robson starring vehicle.

Root on Guild Committee

Wells Root was yesterday announced as the new chairman of the membership committee for the Screen Writers' Guild, succeeding Courtenay Terrett, who has moved to the Board of Directors.

Otis Skinner Coming Here

New York.—Otis Skinner, veteran of the stage, sailed from New York yesterday on the President Monroe. It is a world cruise that will make one of its stops at Los Angeles.

STUDIOS LAY OUT SCHEDULE FOR BASKETBALL TEAMS

At a meeting at Universal yesterday, six studios worked out a round-robin basketball schedule for the studio league. All games will be played at the Fairfax high school, Melrose and Fairfax, and all teams will see action every Wednesday night for the next five weeks. The schedule for the first round follows:

Wednesday, January 31—7 P. M., Paramount vs. Warner Bros.; 8 P. M., Columbia vs. RKO; 9 P. M., Technicolor vs. Universal.

Wednesday, February 7—7 P. M., RKO vs. Universal; 8 P. M., Warner Bros. vs. Columbia; 9 P. M., Paramount vs. Technicolor.

Wednesday, February 14—7 P. M., Columbia vs. Technicolor; 8 P. M., Universal vs. Paramount; 9 P. M., RKO vs. Warner Bros.

Wednesday, February 21—7 P. M., Technicolor vs. RKO; 8 P. M., Paramount vs. Columbia; 9 P. M., Warner Bros. vs. Universal.

Wednesday, February 28—7 P. M., Technicolor vs. Warner Bros.; 8 P. M., Universal vs. Columbia; 9 P. M., RKO vs. Paramount.

Walker Uses Short Wave To Save Studio Costs

Vernon Walker, cameraman, returned yesterday from New York, where he has spent four weeks shooting backgrounds for RKO.

Studio feels happy over Walker's trip, for he used the old head, and instead of spending money telegraphing and telephoning he dug up short-wave boy in New York and held daily conferences with studio officials and laboratory men in Hollywood over Cameraman Roy Hunt's short-wave set here. Studio figures he saved company around $1100 in phone bills.

Holmes on Vallee Hour

Phillips Holmes appeared as guest star on the Rudy Vallee hour last night over the Columbia network.

Gable East to Pres.

Clark Gable leaves from Kanab, Utah, where he has been hunting lions, for Washington, D. C., tomorrow to attend President Roosevelt's birthday party as MGM's representative, according to an unconfirmed report. When he returns to the studio he will go into "Soviet" with Wallace Beery.

Hatton in 'Louisiana'

Raymond Hatton was yesterday added to the cast of "Louisiana Lou" at MGM, getting a featured role in the Lucien Hubbard production.

Miriam Jordan Free Lance

Miriam Jordan is going to try free lancing when her contract with Fox expires on February 3.

Reade, Para. Call Off Mutual Claims

New York.—Walter Reade and Paramount found a way to settle their argument yesterday by both agreeing to withdraw their claims against each other before Referee Davis.

Read had claimed Paramount owed him $150,000 as part of the deal by which they took over and modernized his New Jersey houses and Paramount claimed Reade owed $75,000 for sound equipment on the houses.

'Widow' Cameraman Waits on Fem Lead

MGM can't set on cameraman to do the "Merry Widow" until final decision is made on feminine lead. If Joan Crawford gets it the studio will put Oliver Marsh on the camera, as she wants him. If anyone else gets the part MGM will have to borrow Victor Milner from Paramount in order to satisfy Ernst Lubitsch.

Californians Join MPTOA

New York.—Report here is that the visit of Ben Berenstein, of Los Angeles, has resulted in the Independent Theatre Owners of Southern California joining forces with the Motion Picture Theatre Owners of America. The Californians have previously been unaffiliated with any national group.

Now 'Blondes and Bonds'

Warners have set "Blondes and Bonds" as the release title on James Cagney's latest vehicle, "The Heir Chaser." Michael Curtiz directs and Bette Davis has the feminine lead.

THANKS...

to
JOHN W. CONSIDINE, Jr.,
and
Mr. WILLIAM K. HOWARD
and cast
for making a success of

"THIS SIDE OF HEAVEN"

SCREEN PLAY BY
EDGAR ALLAN WOOLF
and
FLORENCE RYERSON

METRO-GOLDWYN-MAYER

WILLIAM A. SEITER

DIRECTOR

JUST COMPLETED

"Sing And Like It"

IN PREPARATION

"Blarney Smith"

Radio PICTURES

GEO. ABBOTT'S 'JOHN BROWN' PROVES TO BE PREACHY DUD

Playing Own Lead Abbott No Help

"JOHN BROWN"

Play by Ronald Gow; presented by George Abbott at the Ethel Barrymore Theatre; staged by Mr. Abbott; settings by Cirker & Robbins. Starring George Abbott as John Brown and Whitney Bourne, Alma Kruger, Edna Hagan, Harry M. Cooke, Buford Armitage, Harold Gould, Robert Foulk, Elizabeth Kendall, Oliver Barbour, Iris Whitney, Walter Price, Charles McClelland, John Emery, Alfred Webster, J. Ascher Smith, Herbert Yost, Ernest R. Whitman, Thomas Morgan, William Shea, Edward Acuff, James Lane and William Corbett.

New York.—Heralded prior to its opening as a realistic and stirring biographical drama of a historical character in American history before the Civil War, John Brown, the play version of Brown's life and religious mania for freeing the slaves in the South came in as a dud last night; a noble failure, one might say. Two reasons can be given for the lukewarm reception accorded the play. One was the fragmentary and sketchily etched surface glints in John Brown's career climax, via the Harpers Ferry Arsenal seizure and the bloody drive planned by Brown and a small select company of high-minded men to arm and free all the slaves, which failed to impart the inspiring lift promised by the author. The other reason was George Abbott.

What Mr. Abbott's principal reason was for assuming the chief role in the play is not made clear but whatever it was, he was ill-advised. His voice is squeakily pitched, his convictions and leadership hardly convincing. What this role needed was a Walter Huston to thunder forth the divine mission laid upon him, to arouse the fervor of his followers and of the audience. Abbott's direction of the play, however, is satisfactory and up to his usual standard.

The play deals with scenes of his mountain home and pioneer-like life in an Adirondack village; the underground railway method employed by Brown and his sons in smuggling slaves up to Canada and freedom; the subsequent unfolding of a brilliant and daring plot—an armed insurrection against the Government's laws and the cruelty of the South; scenes of the fight to capture the arsenal; death of Brown's sons in the pitched battle; surrender of the handful of men left and of the leader's death sentence and finale of Brown's spirit marching onward and forward in the Adirondack hills, after his death, to the tune of "John Brown's Body Lies A-Mouldering in the Grave."

Several pictures have been produced in the past which have overcome the prejudice in Southern States against allowing any film to be shown which dealt with the Negro problem and its many controversial angles. This play, however, goes a step farther, in that, serving as it does to immortalize Brown's beautiful ideal and his unselfish sacrifice of himself and his sons, it would remind the people of the South that it was due to such a sacrifice and the lesson John Brown taught the people of the North and South, that the struggle for freedom of the slaves had to be finally and bloodily settled. It took the American Civil War which followed after Brown's death to do it. Whether such a film could get by in the South is a problematical gamble.

Several people in the cast acquit themselves creditably. There was Whitney Bourne as Brown's daughter, Annie; Alma Kruger, as Mrs. Brown; Harold Gould, as Uncle Jeremiah; Walter Price, as Shields Green; Herbert Yost, as Mr. Higginson; Ernest R. Whitman, as Frederick Douglass; Thomas Morgan, as Col. Lewis Washington, and William Corbett, as Col. Robert E. Lee. The settings were fine examples of life in that period.

Break for Miljan

After being a heavy for ten years with never a chance at a sympathetic role, John Miljan had to go to Invincible to get a break in a romantic lead. The picture is "Birds of a Feather."

Para. Holds Menjou For Schulberg Pic

Paramount picked up the option on Adolphe Menjou's deal and signed the player for one of the leading roles in the B. P. Schulberg picture, "Little Miss Marker," which will star Sylvia Sidney.

Menjou is now playing a featured role in the "Trumpet Blows," with George Raft and Frances Drake.

Roosevelt Dance Tribute Next Tuesday Night

A dinner dance, at $5 per, honoring President Roosevelt's birthday, will be given next Tuesday night at the Biltmore Hotel. Fred Beetson, vice president of the Hays association, is going to have a representative group of players present.

In conjunction with the dance a gala show, guided by Sid Grauman, will take place at the Shrine Auditorium at $1 a ticket. The total proceeds will go to the building of a hospital in Warm Springs, Ga.

Snub Pollard Returns

Snub Pollard, who was a big name in comedies a few years ago, and Andy Devine were signed by Radio for roles in the Irene Dunne-Richard Dix picture, "Stingaree," which William Wellman will direct.

Gus Shy Here Again

Returning to Hollywood after a year and a half, Gus Shy arrived yesterday aiming at another picture try. Comedian's irons are being heated up by his manager, Leo Morrison.

Mary Boland Set for Radio's 'Stingaree'

Mary Boland was signed by Radio yesterday for a featured role in "Stingaree" with Irene Dunne and Richard Dix in the top spots. William Wellman will direct.

This deal is not a loanout from Paramount but is a separate matter. Her contract with Paramount permits her to make an outside picture when the studio has no assignment ready for her.

'Rothschild' Hits N.Y. Astor in Feb.

The Twentieth Century production of "The Great Rothschild" is in the can and with a little cutting and patching, the addition of the musical score, the picture will be rushed to New York, where it will open at the Astor for a two-a-day run.

"Rothschild" follows "Christina" at the Chinese.

Cameramen's Union Ask For a 'Spread of Work'

The IATSE, No. 659, cameramen's branch, is riding Sol Rosenblatt hard for an explanation as to why his promise that a "spread of work" plan would be evolved for cameramen has not been carried out. This week's four page bulletin of the union minces no words in asking Rosenblatt questions. Announcement is also made in the bulletin of a "Re-employment Committee" which will endeavor to create work for the union members.

Eddie Quillan Yanked From 20th Century Tour

The group of stars that left for Washington to meet the Twentieth Century Caravan departed Wednesday night minus their master of ceremonies. Just before the train pulled out MGM discovered they needed Eddie Quillan for the remainder of "Hollywood Party" and yanked the player off the train.

Ether Censor Rodgers-Hart

Radio censorship struck at Rodgers and Hart because of their song "That's Love." After it was heard on the radio the other night the ban was slapped on until Larry Hart writes a new set of lyrics. NBC's puritans didn't like the words "press my body tightly," etc.

Paul Sloane to Radio

Paul Sloane was signed yesterday by Radio to direct the Lou Brock short, "Down to Their Last Yacht," in which Sidney Fox will have the feminine lead. The story is being written by Herbert Fields.

Al Steen Visiting

Al Steen, vice president of Associated Publications, regional trade papers, arrived in Hollywood yesterday on a four weeks' visit.

Cagney, Blondell Team Once More

Joan Blondell and James Cagney were yesterday assigned to the leads in "Without Honor," a Robert Lord original, which Warners will put into production as soon as Blondell finishes her role in "Hit Me Again."

Lloyd Bacon has been assigned to direct from a script by Tom Buckingham and Niven Busch. This is the first time Blondell and Cagney have been teamed since "The Crowd Roars."

Old Buddies Dine Para. Lab. Head on His Return

Gare Schwartz, general manager of Paramount's Paris laboratory, was tendered a welcome home dinner at the Hotel Roosevelt Wednesday night by veterans of the photographic division of the United States Signal Corps.

Guests, numbering many film names among them, included Ernest Schoedsack, George Marshall, Peter Shamray, Ira Morgan, Norman Sper, Wesley Ruggles, John Waters, Gordon Pollock, Harry Thorpe, Alphonse Martinelli, Lucien Andriot, Felix Schoedsack, Charles Fogel, George Teague and Earl Hinds.

Chuck Reisner, Editor

Charles Reisner has added the publishing business to his list of endeavors. The first issue of his magazine, titled "Good Sportsmanship," will hit the streets today. Reisner, in addition to being a director has a sports shop on Wilshire Boulevard.

Gibson Snubs 'Crime Dr.'

Wynne Gibson has definitely stepped out of the "Crime Doctor" cast. Trouble was not over billing as has been reported but because Miss Gibson could not see herself in the part. She is still under contract to do three more for Radio.

Ames With W. C. Fields

Adrienne Ames has been assigned the feminine lead in the W. C. Fields starring picture, "You're Telling Me," at Paramount. The picture has been shooting for two days under the direction of Erle Kenton.

Three-Cornered Fight

(Continued from Page 1)

themselves with money on their hands and a desire to get back into the picture business, have sought this means as their stepping stone. The first Pathe financing is said to be the entire program of Majestic Pictures and also the unit for J. G. Bachmann and Harry Takiff.

Consolidated, with their laboratory interests plus their Biograph studio, hopes to corner this indie market financing, selling the producers the negative and positive stock, doing their laboratory work and renting space in their studio. Accordingly pictures made with this financing must be produced in New York.

Jack Cosman wants to plant his Gevaert negative rather firmly with the independent producers and feels his best "in" will be through the loaning of money for the making of the pictures plus a laboratory hookup with one of the independent lab men here, or in Hollywood.

OPEN FORUM

Hollywood Reporter:

Please let me add my thanks to that of my unknown "sister" and script girl who wrote that thoroughly intelligent letter which appeared in your columns a few days ago. Your paper is to be commended on the fair manner in which you allow one and all to have a voice in matters pertaining to the industry which gives us bread in return for our sweat.

Take it from one who is in the same boat with this girl (and there are plenty of us), she didn't exaggerate a thing. On the contrary she UNDERTOLD it if anything. If you don't mind I should like to add a few remarks to hers. In this cycle of adjustments (?) they might prove interesting. At least they are true.

I belong to the horde of studio girls who have years of training and experience behind them which fits them for the peculiarly exacting and diversified business of being a script girl and writer's secretary. Step by step, I have fought my way up WITHOUT political pull to what might be called maximum efficiency but WITHOUT the compensation that is supposed to go with seniority which the merest of businesses the country over from street cleaning to banking observe and duly reward in some manner. In any other business except the motion picture industry, a loyal employee who serves efficiently and steadily improves until capable of more and more valuable work through the years is promoted, recognized and remunerated in proportion. Why this should not apply to the nation's fourth largest industry is beyond me and many others. Is it any wonder that loyalty—and I mean the REAL McCOY—is one of the missing items in this neck of the woods?

Not too long ago a certain major producer was approached regarding a small raise for the stenographers on his lot, many of whom have been serving him superbly for years. I happened to know several of them. The girls were getting little better than the twenty mark mentioned in the letter of my "sister." It was suggested diplomatically (indeed, MOST diplomatically) that a raise to the tune of even a couple of dollars a week would mean a lot to these girls and that such a gesture from him would transform him into the benevolent, philanthropic soul that he claimed to be and result in a flurry of renewed effort and zeal that would more than repay him for the few additional dollars invested. Did this producer go for the idea? Not enough that you could tell it. Instead, he sniffed and reached for another imported cigar and snapped, "A stenographer's a stenographer. They're overpaid as it is and they'll take what they're getting or get out!" Incidentally this same producer is somewhat famous for the diamond bracelets he showered on a certain star in not too recent years.

Tell me honestly, can a man like that at the head of a large organization expect loyalty from the underlings who work without glory to the end that his pictures will sell and his own pockets bulge?

To get back to the subject of the script girl. Everyone in the industry with an ounce of intelligence will agree that the effort and ability to fill her job properly borders on the superhuman. On her slim shoulders rests one of the three major responsibilities of production when the cameras start to grind—director, cameraman and script clerk. Without these three there would be no picture. One is just as indispensable as the other. But consider what goes into the so-called equipment which is necessary for a script girl to function properly. Without exaggeration it can be said that there are four steps which lead to that position—typist, the green girl new to pictures who does routine typing in the studio stenographic department but takes no dictation; writer's secretary, the more seasoned girl who takes dictation and knows enough about continuity to be of real help to her writer; producer's secretary, the girl who has graduated from the steno ranks and is acquainted with studio routine, industry names and personalities, production details and serves this executive as private secretary; and finally the script clerk who works on the set shoulder to shoulder with the director and the cameraman and faithfully records the picture scene for scene, detail for detail.

ANOTHER SCRIPT GIRL.

Rogers Seeks Gary For 'Green Gold'

Charles R. Rogers is trying to persuade Paramount to let him have Gary Cooper for the starring role in his banana story, "Green Gold," which Harry Joe Brown will direct.

Cooper will return to Paramount after he finishes "Operator 13," in which he is co-starred with Marion Davies, to fulfill his last picture on his old contract. Rogers wants him at that time.

Martha Sleeper Returning

Martha Sleeper is being brought back to Hollywood by Freddie Fralick for a top spot in the Belasco and Curran stage production of "Double Door" here. Player arrives tomorrow.

Sellon Goes Into 'Catspaw'

Charles Sellon was engaged by Harold Lloyd yesterday for one of the featured roles in "Catspaw." Freddie Fralick handled the ticket.

New York

(Continued from Page 3)

town making overtures to Joe Penner to go Coast-ing for a week's shooting in "Hot Air." Penner turned offer down 'cause his sponsors no want to worry about broadcasts from the other end of the country. . . . Cab Calloway goes Europing the end of this month. . . . When he returns he'll probably go into an independent feature. . . . What Lake in New York, aside from the one in Central Park, has been suggested for ice-skating and not for dramatic expression on the part of one of Hollywood's more shining stars? . . . Berlin won't do that proposed Marx Brothers show. . . . Bert Lahr is anxious to get himself back in a Broadway show, with two producers running themselves ragged trying to get him a vehicle.

Rumor Pres. Slams NRA

(Continued from Page 1)

little man. So he is expected to issue an executive order empowering the long-established Federal Trades Commission to act as a court of appeal on all NRA actions and to crack down on monopolies when they seem to be taking advantage of small concerns.

The story is that General Johnson vigorously opposed Roosevelt's move and fought against placing this power in the hands of the Federal Trades Commission on the ground that it meant the end of the NRA.

Hollywood.—Administrator Rosenblatt, shown the above dispatch last night, said: "Interesting, if true." Asked directly if he had seen any signs in the operation of the motion picture code which showed big companies having advantages over the little fellows, he said, "Absolutely not."

Playhouse Makes Shift

Postponing the production of "Windows," by John Galsworthy because George K. Arthur is tied up in picture work, the Hollywood Playhouse will present "M'Lord, the Duke," by Norman Pannon, as its next attraction following "The Ghost Train," February 5. E. E. Clive, Zessie Tillbury and Arthur Treacher head the cast.

Colin Clive Tries Again

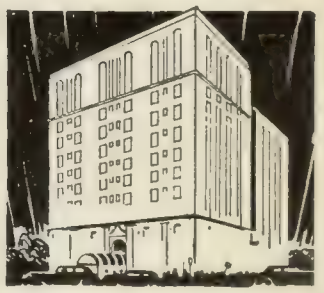
Colin Clive, British player, has been signed by Leo Morrison to an agency deal. Player is due from New York for another sally at pictures in two weeks.







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PLAZA



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HOLLYWOOD

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AMERICAN:

"There must be special mention for Director Raoul Walsh, who in a radical departure from his accepted metier of rugged and robustious direction, has endowed this piece with a light, tilting touch that adds greatly to its gaiety."

WORLD-TELEGRAM:

" . . . 'Going Hollywood,' directed by Raoul Walsh . . . is quick, colorful, rollicking and melodious . . . it possesses all the better class virtues of musical films."

NEWS:

" . . . a tuneful and amusing film that Director Raoul Walsh keeps moving along at a smart pace."

MIRROR:

"Directed by that great master of comedy, Raoul Walsh, the film is loaded with fun. . . . "

JOURNAL:

"Much credit goes to Raoul Walsh for his splendid direction. . . . . "

"GOING HOLLYWOOD"

A Metro-Goldwyn-Mayer Picture

DIRECTED BY

RAOUL WALSH

METRO-GOLDWYN-MAYER STUDIOS,
% MR. SAMUEL MARX
CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XIX, No. 13. Price 5c. TODAY'S FILM NEWS TODAY Saturday, January 27, 1934

'ROSY' DRAWS INTO SHELL

TRADEVIEWS by ROBERT WELSH

•LET'S get down to cases and actual facts. Sol Rosenblatt is really out here in order to give Mrs. Rosenblatt the treat of seeing motion picture studios at first hand. No other conclusion can be reached after a week of first-hand impressions.

At least eleven Los Angeles newspaper men have been sitting in Mr. Rosenblatt's lap three or four days of this week and some of the things you have read have been due only to the fact that Mr. Rosenblatt has left them to use their own imagination.

Mr. Rosenblatt last night insulted every Los Angeles newspaper man by not having time to talk to them. This probably means not a single thing to Mr. Rosenblatt because he can still go back to Washington and the big league. (Of course, some of the boys had been warned in advance by the big league not to take Mr. Rosenblatt too seriously.) But we have been trying to take him at his face value.

And we have found there is nothing to take.

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After the agents and Mr. Rosenblatt have spent an hour and a half in arguing pro and con Mr. Rosenblatt's spokesman blandly informs the press representatives that "Nothing happened." Next eleven press representatives ask Mr. Rosenblatt's spokesman where he is going to spend his week-end. The spokesman replies "We don't know."

At least three of these press representatives knew the spot.

•

Of course, all of this means nothing to the picture business, which is not concerned with the day-to-day worries of newspaper men. But reporters have a rule which in the history of American government has very seldom failed to run true to form:

When a man is unwilling to talk straightly and honestly to the representatives of the press he is not the type of man that lasts very long in the administration of American affairs.

•

Don't think we have become too heated over the problem of Mr. Rosenblatt.

It is your industry, gentlemen, and not ours; but if you are ready to hand it over to any one who asks for it and who offers nothing in return then give it—and kid yourselves.

Wise Girl

A high priced writer arrived on a major lot to begin work and was assigned an office that did not have a phone. The writer immediately got in touch with the operator and asked to have a phone installed and the operator snapped back, "By the time the phone is installed you won't be here, so why bother?"

Warners Go Limit On 'Hot Air' Pic

Warners are adding a further build-up to their radio story "Hot Air," in addition to the radio names that have been put in the picture. Busby Berkeley has been assigned to direct a dance number which will be placed in the picture.

The studio started out with plans for an inexpensive production, but has built it into an elaborate musical.

Edna May Oliver Set In Next George Arliss

Edna May Oliver was signed yesterday by Twentieth Century for a featured role in the next George Arliss picture, "Head of the Family," which will be directed by Sidney Lanfield. The Edington and Vincent office made the deal.

McGuire and 'U' Part

William Anthony McGuire and Universal did not get together on a new deal for the writer to remain there. McGuire will leave for New York soon.

Manners Coming Home

New York.—David Manners arrived from Europe Thursday and leaves for the coast today.

Manifests 'Kidding' Attitude Toward Picture Newspaper Men—Hides Week-End Locale

Sol Rosenblatt put himself in the doghouse yesterday so far as Los Angeles is concerned when he reported to an official press conference: "Nothing has happened all day."

The administrator had just finished an hour and a half with the agents. Diplomatically he had admitted the agents called each other plenty of names, but officially he kept insisting "Nothing has happened."

The net result of the day for the newspapermen present was the revela-

(Continued on Page 4)

•

'Doug' Sr. Returns Here Early in June

London.—Douglas Fairbanks Sr. will return to Hollywood immediately on the completion of "Don Juan," which is expected to be finished the latter part of May. He will then make a single picture on the United Artists lot, returning to London for a picture after that.

Van Every Left Yesterday

New York.—Dale Van Every left here yesterday telling the newspapermen he was returning for a conference of all the Universal producers on his arrival. Carl Laemmle Sr. and Jr. will both be in the east when he arrives for the conference.

Laemmles Start Trek

The Carl Laemmles, senior and junior, and Robert Harris, Universal's eastern production head, left last night on the Chief for New York.

Jean Harlow and MGM Settle Feud

While MGM was still denying last night that anything had happened in the stalemate between Jean Harlow and the company the report was strong the two had settled their differences.

Hatchet-burying act is described as having occurred a week after MGM laid down its ultimatum. Where company had offered an increase of $500 over the prevailing thousand and the player had asked for a jump of $2000 a conference between Louis B. Mayer and the player resulted in a compromise.

Several stories are awaiting Miss Harlow's return and a quick selection will be made.

Estelle Taylor Up For Para. 'Cleopatra' Role

Paramount is negotiating with Estelle Taylor for a spot in Cecil B. De Mille's production, "Cleopatra." Miss Taylor, who is now making personal appearances in Detroit, moves to the Capitol in New York next week.

Renaud the French Star

Paris.—Madeleine Renaud, star of "La Maternelle," is at present the reigning favorite with French audiences. There is much interest in what happens to the picture when it is released in America next fall by Universal.

'Rosy' a Wampas Guest

Sol Rosenblatt has accepted the invitation to be the guest of honor at the Wampas Club meeting next Tuesday night at the Writers Club. The meeting will start at 6:30.

Cohn Boys in a Huddle

Jack Cohn gets into San Bernardino today, going from there to Palm Springs for conferences with Harry Cohn. He arrives at the local studio Monday.

'SUZANNE' IS TOPS IN N. Y. BUSINESS A LITTLE BETTER

New York.—The best business of the week was at the Music Hall. The picture attraction was "I Am Suzanne" from Lasky-Fox. The receipts topped $73,000, not big for the house, but paying business.

The rest of the houses did a bit better than last week, with Paramount's "Miss Fane's Baby Is Stolen" grabbing $51,000 and getting second money on the street; "Gallant Lady" is the third spot at the Rivoli with about $38,500. "Eskimo" was disappointing at the Capitol with under $32,000.

"Cross Country Cruise" at the Roxy counted $21,500. Warners' "Massacre" at the Strand beat the attraction of the week before with a total of about $20,000. "Fashions of 1934" from the same studio took $18,000 at the Hollywood. Columbia's "Let's Fall in Love" grabbed $11,000 at the Rialto and "Sixteen Fathoms Deep" drew $8,200 to the Mayfair.

LYLE TALBOT Gives Distinctive Performances in Warners' "Mandalay" and "Registered Nurse" MANAGEMENT SMALL-LANDAU CO.

THE Hollywood REPORTER

W R WILKERSON Editor and Publisher

ROBERT E. WELSH.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.

Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard Hollywood (Los Angeles), California Telephone HOllywood 3957

New York Office: Abraham Bernstein Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15 Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879

RAMBLING REPORTER

The latest example of Von Sternberg's "charm" occurred in the Paramount lunchroom Wednesday—and even though it's rumored that he and Marlene Dietrich have been tiffing on the set nobody thought even he would publicly insult the lady! When Marlene approached her table, which has been reserved for her ever since she worked there, she found Von seated at it with Gail Patrick, and we are told he didn't even have the common politeness to rise or offer her a chair. Marlene took it all in with a glance, and quickly found another spot to lunch.

•

William Gargan has taken a house in Palm Springs and has moved his whole family down there. . . . The score of "The Merry Widow" will remain intact—only the lyrics being brought up to date. . . . Lupe and Johnny Weissmuller were at the Colony together the night after their latest fight hit the front pages—and Lupe's version of the rifting was tres amusant! And besides, Bobbe Arnst's printed "predictions" may put Lupe and Johnny back together again—if only for spite! . . . Ginger Rogers is having a heck of a time getting over make-up poisoning. . . . The Dick Rodgers have a new addition to the family named Lucretia. . . . Kay Francis off to Santa Barbara for the week-end.

•

Irene Dunne and her husband are fighting—but only over their golf games. . . . Nat Goldstone has put the engagement ring on Bernice Curland's finger, making everything official. . . . Gene Raymond will "play" around N'Yawk for a while before returning here end of next month. . . . The telephone wires between the Hays office and Rosenblatt are burning up! . . . Two studios are now reading a story authored by none other than Kathleen Ardelle, who has always been beautiful but never dumb! . . . Guy Kibbee, Oliver Hardy and Douglas Dumbrille back from a duck-hunt, loaded with ducks. . . . Clark Gable has bagged one lion so far, but the trip's not over! . . . The local scribes who refer to Kitty Carlisle as a "hot cha gal" should really know better—or should they?.. . . The Jack Barrymores, headed for home after a fishing trip in Mexican waters.

New York REVIEWS

"MASSACRE"

Warner Bros. prod.; director, Alan Crosland; writers, Robert Gessner, Ralph Block and Sheridan Gibney.

Strand Theatre

Mirror: Here's a lulu! "Massacre" proves that there still is material in the West and that large-scale injustice is still the most inflammatory and exciting story material. A splendid cast plays vivid character roles. It is elemental melodrama, and a first-rate thriller.

Herald-Tribune: Based upon a book by Robert Gessner, which made similar charges against the officials of the Indian office, the picture called "Massacre" is the most vigorous assault upon American injustice that the films have produced since "I Am a Fugitive," which was, incidentally, manufactured by the same ardent film producers. As entertainment the work can perhaps be recommended only with reservations, but as a good, hearty social document it has fine and striking merit.

American: It misses being a great picture, but it remains a good one, and the first half, at least, contains memorable elements. Mr. Barthelmess plays his role with sincerity and conviction.

World-Telegram: Except for a rather conventional cinematic ending, is one of the few really worthwhile films that have come along in weeks.

News: "Massacre" has life and vitality. The picture is packed with exciting events and moves with speed and force from beginning to end. It has been ably directed by Alan Crosland, who projected his story against authentic looking backgrounds and managed his large cast with skill.

Times: Without considering the expediency of such a story, one may aver that parts of it are reasonably interesting and that it might have been infinitely better had the producers not seen fit to indulge their fancy for fiery melodramatics.

Sun: A grand old muckraking melodrama and well enough for those who can believe half of its charges. Richard Barthelmess gives a pleasantly energetic performance in a role that calls more for vigor than histrionics.

Journal: Easily the best picture Barthelmess has had in several seasons. Here he's equipped with an attention-holding plot, a fast-moving narrative packed with action and human interest. The picture was smoothly directed by Alan Crosland and the supporting cast is capable.

Post: Richard Barthelmess plays the Americanized Indian with a sturdiness and sincerity which are wholly admirable. It is by far the most impressive of his latter day screen impersonations. Clarence Muse is splendid as the comedy relief.

Para. Receiver Ball Still Kickin' Roun'

New York.—You just can't beat those lawyers and judges. In the matter of the Paramount equity receivers and lawyers' fees after Judge Bondy passed the ball to Judge Knox and he in turn slipped it to Judge John M. Woolsey, the latter sent it down the field on a lateral pass.

The judge reserved decision. Both sides are permitted to submit written arguments to be in by February 14. After that the judge says he will make his decision.

Gable May Shift To 'Streets of New York'

Because "Soviet" is not yet ready, MGM may put Clark Gable in the lead of "Streets of New York," which is scheduled to get under way Monday under David Selznick's producing wing. It is from an Arthur Caesar original. Jerry Sackheim supervises.

Geller Coming West

New York.—James Geller, of the William Morris office, leaves here for the coast Monday.

Riding Laird

Nursing a sore saddle-seat owing to his polo-playing activity in behalf of the Warners' team, Laird Doyle, the writer, is being ribbed by his friends (?) for having been engaged by the company on a riding assignment.

'U' and Sherman in Row Over Lead Role

Universal and Lowell Sherman are at odds as to who shall play the role of Elizabeth in "Elizabeth and Mary," which Sherman will direct in addition to playing one of the leading roles.

Sherman wants Mrs. Leslie Carter for that spot, and is standing pat on the casting, while Universal wants to bring Helen Mencken out from New York for that role.

Col. Renews Ethel Hill

Columbia has taken up its option on Ethel Hill, the only woman contract writer at the studio. Miss Hill has completed the script of "The Most Precious Thing in Life" and is now writing "Whirlpool," the next Jack Holt vehicle.

Rites for Rob Wood Today

Funeral services for Robert Wood, formerly business manager for Richard Barthelmess, will be held at the Little Church of the Flowers at Forest Lawn Memorial at 2 p.m. today.

London Newsletter

As Julius Hagen is now making pictures for Universal over here in addition to the Radio British product he is enlarging his studios and, until the new stages are complete, is using the Wimbledon Studios in addition to his own at St. Margarets.

Gaumont is going to go after the Colonial market in a big way this coming season. Three units will leave for parts of the British colonies to grab exteriors. Walter Forde will meg a story about Cecil Rhodes, this with exteriors in Africa. Victor Saville, on completion of "Evergreen" for Gaumonts, will meg "Soldiers Three" in India, this from the Kipling story; and Bob Flaherty, having finished "Men of Arran," goes to Australia for one.

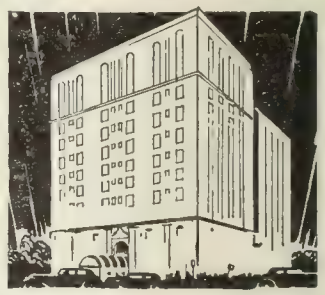
John Carrick, on the coast not so long ago for Fox, gets a long term **contract at the St.** Margarets studios.

•

Lunt and Fontanne open in London in "Reunion in Vienna" at the time that Metro generally releases in England the picture version with Wynyard and Barrymore and, in view of this, MGM is making use of this tie-up.

Bernard Vorhaus, young American director, is recognized as the most promising newcomer in the latest megaphone field this side. He has a contract with Julius Hagen in addition to his own producing organization. Hagen also has John Baxter under contract. Baxter has made a big name for himself for his sympathetic-down-to-earth pictures, notably "Doss House," "Song of the Plough" and "Say It With Flowers."

HOLLYWOOD PLAZA



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HOLLYWOOD

'GIRL IN CASE' JUST BAD; MUSIC ONLY GOOD FACTOR

Actors, Dialogue, Direction Hopeless

"THE GIRL IN THE CASE"
(Screen Art Productions)

Directed by.....Dr. Eugene Frenke
Story by.....Dr. Eugene Frenke
Photography.....Arthur Martinelli
Cast: Jimmy Savo, Dorothy Darling and Eddie Lambert.

"The Girl in the Case," according to the definition it gives itself on the screen, is a Russian comedy done in the American manner.

At which all good Americans should rise to take exception. For it is no credit to the American manner.

The preview audience was stunned into unbelieving silence until the picture was about half over, after which it recovered sufficiently to reward the film with a large assortment of derisive noises.

The one and only thing to recommend "The Girl in the Case" is the extremely clever musical accompaniment. Possessing the sense of humor, the drama and the comedy the picture thinks it has but hasn't, the music is undauntedly fine. And if any of you exhibitors have audiences who like to listen to concerts with their eyes closed this is the film for you. Otherwise, give it a wide berth.

Dr. Eugene Frenke has two burdens to bear. He wrote the thing and he directed it—unfortunately.

The picture opens in the Russian manner—with a close-up of some spring blossoms, followed by some fields. The rest of the film features close-ups of Jimmy Savo's face (too many and monotonous for comfort) and slightly longer shots of him clad in long white underwear which bags down to his knees. There are also some close-ups of Dorothy Darling in panties and brassiere. Eddie Lambert has a few gesticulating moments.

Don't blame the actors. They were terrible—but what did they have to be good about? The dialogue is deadly dull, the story as unfunny as is possible, the direction is slow and labored, and the photography is hard on the eyes.

Obviously designed for the small art theatres, "The Girl in the Case" is a pain in the neck. It is a cinematic freak. Some cutting would help—if the whole thing were cut into tiny pieces and cast to the wind, leaving only an interesting concert.

Woods Stepping High

Donald Woods so impressed Warners with his work in "As the Earth Turns" and "Merry Wives of Reno" that he has been assigned an important role in "Gentlemen from Frisco," which is now in production and directed by Wilhelm Dieterle. Others in the cast include Lyle Talbot, Bette Davis, Margaret Lindsay, Arthur Byron, Douglas Dumbrille and Henry O'Neil.

Bachmann Due Tomorrow

J. G. Bachmann, head of Preferred Pictures, gets in by train tomorrow from New York. He was away a month and a half.

Mike's Reply

While negotiating with a well-known writer to sign a managerial contract with him, M. C. Levee discovered that Phil Berg was also after the writer. "What's the matter?" asked Levee of the prospective client, "Berg got anything I haven't?" Writer's reply was, "He was just showing me a lot of antique furniture he has in his new home."

"Well," said Levee, "you come to my house and I'll show you more furniture with prop numbers on it than he's got."

Levee once ran the United prop outfit.

Seven New Shows Coming on B'way

New York.—Broadway will take a look at seven new shows during the next week. "The Joyous Season" goes into the Belasco; "Hotel Alimony" at the Royale; both opening Monday. Tuesday will see "All the King's Horses" at the Shubert and "American Very Early" at the Vanderbilt. Wednesday will lift the curtain on "A Hat, a Coat, a Glove" at the Selwyn and "Theodora" at the Forrest.

The final attraction of the week will be "The Wind and the Rain" at the Ritz.

Raymond and Dunn Up For 'Sadie McKee' Lead

Clarence Brown's selection of the leading man to play opposite Joan Crawford in "Sadie McKee" for MGM has dwindled down to a choice between two actors, Gene Raymond and James Dunn. The decision will be made within a day or so. Raymond arrived in New York yesterday from Europe and will leave immediately for Hollywood if he gets the spot.

Fain-Kahal Stick to Pics

Sammy Fain and Irving Kahal, songwriters, have turned down the offer from the Shuberts to return to New York to write a musical show and will remain here for pictures. The team still has three more weeks to go on its Warner contract.

'Johnny Mack' Set

Johnny Mack Brown goes into the leading role in Sig Neufeld's "Widows" upon completion of his role in "Three on a Honeymoon" for Fox. Hallam Cooley of the Weber office set the deal.

Waycoff Coming Back

Leon Waycoff returns to town after closing in "Among Those Sailing," a New York stage production. He gets in February 10.

Norma Talmadge Sails

New York. — Show personalities sailing on the Europa today include Peggy Wood and Norma Talmadge.

U.A. Will Release 9 British Pictures

New York.—Joseph M. Schenck will leave for Hollywood Tuesday. Interviewed by a Reporter representative he said that United Artists will release nine British pictures during the next ten months; six from London Films Productions and three from British and Dominions.

Of the London Films Productions, "Catherine the Great" will be first, opening at the Astor Theatre here February 14. Of the rest Charles Laughton will star in two, Douglas Fairbanks Sr. in one, "Don Juan"; Douglas Fairbanks Jr. in another in addition to "Catherine"; Maurice Chevalier in one.

Schenck also announced that he had signed a Mexican actress sporting the name of Edna Reid, who will be in Hollywood next week.

Fox Buys Latest Sinclair Lewis Yarn

New York.—Ray Long's influence is seen in the purchase by Fox of rights to Sinclair Lewis's latest book, "A Work of Art."

The price is understood to have been very high because of the independent attitude taken by Sinclair Lewis on all of his works for the screen, and despite the fact that there was no active bidding because other story heads had passed the story up as not adaptable to the screen.

Guy Kibbee Gets Break In WB 'Without Glory'

Guy Kibbee has been assigned his first dramatic role at Warners. He gets a featured role in the James Cagney-Joan Blondell opus "Without Glory," which permits him to play something else besides the usual comedy roles he has been playing.

Lesser Clears Dog Pic

Terminating his argument with Spencer Bennett over which of them is responsible for the debts accrued on "Ferocious Pal," Sol Lesser paid off the claims against the negative, clearing it for further work. Producer shelled out $4,800 to wipe the slate clean. Principal Pictures releases it.

N. O. Joins MPTOA

New Orleans.—Exhibitors here have decided to join the southern showmen in the MPTOA. Organization will be known as the Louisiana MPTOA. H. S. McLeod was elected president, S. Higgenbotham, Joe Barceloni and Charles Lauve vice presidents

Benny Rubin in N. Y.

New York.—Benny Rubin arrived here yesterday for vaudeville appearances. He will return to the coast for pictures on completion of this tour.

Moyse an Associate ASC

Hollis Moyse, technical expert of DuPont Film, last night was elected an associate member of the ASC.

Gossip Around Paris

The first of a series of semi-propaganda pictures planned by Pathe is "Shadows Over Europe," and its reception has been very favorable. Cleverly explains international complications, political, economic and social, in the Balkans. . . . Michael Farmer, Gloria Swanson's husband, hints that he may produce films over here, but won't go into details about what country, the financing, or anything. Incidentally Farmer is quoted locally as saying that "all Hollywood stars are yearning for European studios just to get away from the hectic Hollywood atmosphere." . . . Donald Harper has been elected president of the American Club.

•

Belgian buyers quite noticeable here since the collapse of the German production output. . . . Paris theatres will draw down a government subsidy of over two million francs for 1934—and how they need it. . . . Koerpel, United Artists' chief, gets a great kick out of arranging orphan asylum showings for "Mickey Mouse" and "Silly Symphonies." . . Benoit-Leon Deutsch, French stage producer, has returned from Russia with reports that the Soviet nation is theatre-mad. . . . Kurt Bernhardt, author of the novel "The Tunnel," celebrated at the opening of the French version of his film. . . . Critics gave it a rave as a masterpiece of European technic, though some of them won't forget that the author went out of his way when in Germany to assure the press that he is "Aryan" clear through the family tree to his grandmother.

•

Abel Chevally, author, and director of American affairs at the Quai d'Orsay, and Mme. Jane Hading, soprano, formerly at the Opera Comique, have passed away. . . . Well, they just sent Gerassy, former Warner manager in Brussels, way down to Rome. He probably will pep up some business and get a medal from Mussolini for DOING things. . . . Get an eyeful of the new full-dress for French Air Force—it's a wow, indeed; just like civilian evening dress-suit in gray-blue shade plus embroidered stripe on trousers.

Five First Cameramen Admitted to ASC Roster

At a meeting last night of the board of governors of the ASC five first cameramen were admitted to membership. The officers declined to reveal their identity. Others admitted included second cameramen, still men and assistants to the number of thirty. Forty applicants were held over for another meeting.

Ruggles for 'Magoo'

Wesley Ruggles has been selected by Paramount to pilot "The Great Magoo," on which Al Lewis is handling the supervisory reins. Howard J. Green is writing the screen play. Aside from Ben Bernie, no cast decisions have been made yet.

Sheik Baer Returning

Max Baer comes back to Hollywood February 4, but will not take a picture deal. Purpose of his trip will be to appear at San Francisco February 7 in connection with a suit he has instigated against a former manager.

Columbo and 'U' at Point of Breaking

Russ Columbo and Universal are not exactly on the best of terms. Columbo is trying to get out of playing the role assigned him in "Glamor," with Paul Lukas and Constance Cummings, along with getting out of his contract with that studio.

Columbo claims that the studio has kept him sitting around for four months doing nothing and promising him right along that they were planning to give him a story that would be a swell build-up to stardom, and instead they give him this role in "Glamor" which he feels will not do him any good in the line of furthering his career.

Warner Pic in Roxy To Outwit Zanuck

New York.—Something new in New York bookings comes up with the placing of the Warner Brothers picture "I've Got Your Number" in the Roxy to open on February 2.

The official explanation given is that the Warner boys are filled up with pictures for their Strand and Hollywood theatres, but the undercover story is that the deal is intended to beat Darryl Zanuck to Broadway on his picture with a similar theme, the telephone company trouble shooters. Zanuck's picture, "Looking For Trouble," will probably have to wait its turn at the United Artists Rivoli, which won't be in the near future because of the success made by "Gallant Lady."

Gaumont Starts Epic On Rhodes in Spring

London.—British Gaumont has set on the Spring to send its expedition to South Africa for the making of the epic based on the career of Cecil Rhodes. Geoffrey Barkas, unit production manager, is already on the ground making preliminary arrangements.

Victor Saville will direct, with script by Leslie Arliss. The company will have one hundred per cent cooperation from the South African government.

'U' Shelves 'The Deacon'

Universal has shelved plans for the remake of "Alias the Deacon," the John Hymer play made as a silent in 1927, because of its inability to secure talkie rights from the author. Stanley Bergerman and Eddie Grainger were the choices to produce the picture.

WB Tag Barbara Blair

Warners yesterday signed Barbara Blair to a long term contract. Miss Blair has been appearing on the air for some time. This makes the second player recruited from radio signed by Warners this week.

D'Arrast Makes 3 Versions

Madrid—"An Old Spanish Child" is the title given the picture being made here by Harry D'Arrast, well known in Hollywood. Three versions, Spanish, French and English are being made.

LeRoy Departs Tonight

Hal LeRoy and his father will leave for New York tonight.

Take Your Choice

A couple of the boys were ribbing Eddie Rubin about his broadcasts. One of them asked "Why do you imitate your brother Benny? You know it will hurt you later on." The other said, "Yeah, but think how it hurts Benny now."

Ass't Directors Get Break By Academy

The Academy's steering committee met yesterday and pushed plans for a resumption of interest in the organization's functions.

Recognition of the work of assistant directors was made through the decision to give a special award of merit to each assistant director elected for that honor by the production personnel of the studio employing him, as many awards to be made as studio putting forward their selections. This is the first time that the assistant director has been singled out for attention. Writers at each studio will not vote on the assistant director choice since they do not come in contact with the production side.

All awards will be made public at the Academy's annual banquet on March 15.

MGM Gets Tracy For 'The Show-Off'

Putting through a deal with Fox for the loan of Spencer Tracy MGM is prepared to place "The Show Off" into work today after several months of on-again-off-again decisions.

Charles Reisner directs the picture, with Madge Evans in the spot opposite Tracy. Clara Blandick, Lois Wilson and Grant Mitchell have featured roles. Company is using the Herman Mankiewicz screen play of the George Kelly stage script.

Bankrupt Austrian Firm Blames It on German Pics

Vienna.—One of the most prominent Austrian film distributors, Kopperman and Reiter, have filed in bankruptcy. Chief among the reasons given is the drop in quality of German made talkies in which the company specialized.

'Polly' Back to Stage

New York.—Pauline Frederick is coming back to the stage in the play which she had on tour for a long period, "Her Majesty, The Widow." She opens up at the Jackson Heights Theatre here, then moves to Philadelphia for two weeks.

New Bernstein House

London.—The Bernstein circuit has just added a two thousand seater in Maidstone, the Granada. The circuit has announced a plan to spend at least four thousand pounds of its yearly rentals on British made pictures.

Para. Seeks Vienna Play

Vienna.—Paramount in America has shown interest in buying the picture rights to "More Than Love," theatre piece just staged by Bus-Fekete.

Round Up Cast For Lloyd's 'Catspaw'

Casting on a wholesale scale was concluded yesterday by Harold Lloyd, preparatory to starting production on his forthcoming opus, "The Catspaw," on which the cameras will commence grinding the first of the week at the Metropolitan studio.

Seven names were added to those of Una Merkel, George Barbier and Alan Dinehart, already chosen as members of the Lloyd cast.

Grant Mitchell drew down one of the character parts of the Clarence Budington Kelland story when he was assigned to the part of Magee. Others included Warren Hymer as Slattery, a slippery politician; James Donlan as Red, a reporter; Frank Sheridan again gets a police commissioner assignment; Charles Bollon plays Dr. Withers, the reformer, and Jones Burke a politician's henchman.

Basil Dean Plans Ambitious '34 List

London.—Gracie Fields, at present rated the highest paid British film star, has been grabbed by Basil Dean for his production of "Grace Darling," which will be made at the Ealing studios.

New improvements at the Dean Studios cost over 50,000 pounds. Other pictures planned for the coming season are "Java Head," from Hergesheimer's story; "Lorna Doone," "The Beggar's Opera," "Twelve Chairs" and "Come With Me."

"Lorna Doone" has already been announced for production this year by an American company, Monogram.

Turkish Film Market Is Shot To Pieces

Stamboul—The picture market here is in the doldrums because the theatres haven't yet caught up with the expense of installing sound. Only about fifty out of one hundred and fifty theatres are wired.

American and German pictures lead, with the French getting a better break lately because of the boycott of German pictures by the Jewish population. In addition Turkey has also produced two pictures of its own in recent months.

German Skill Helps French

Paris.—The influx of German technicians due to the Nazi influence is going to have its effects on the French cinema in the next year in the opinion of the best posted observers here. The Germans know tehir technique, and the effects are being felt.

Actor Turns Manager

London.—John Gielgud, young actor producer, is going it completely on his own with the ownership and production of "Spring, 1600" at the Shaftesbury Theatre February 1. Richard Clowes, former journalist, is associated with him.

Zellner at Warners

Arthur Zellner, who formerly did publicity for Douglas Fairbanks and Mary Pickford, joins the Warner publicity staff Monday as a feature writer.

OPEN FORUM

Dear Mr. Wilkerson:

Three rousing cheers to you for printing the letter published in the January 19 issue of Hollywood Reporter, and three more cheers to "A Script Girl" for writing it. We script girls, or studio stenogs, do not squawk out loud about our salaries and working conditions, because we've come to know all the answers, including that celebrated one: "If you don't like it, you know what you can do."

But now, anonymously, I second the plea of "A Script Girl" for a higher scale of wages among stenographers in the script department. The additional expenditure would not stagger the studio budget, and it would disperse the prevailing spirit of dissatisfaction and resentment among the girls, as mirrored by "A Script Girl." For the amount and quality of work, intelligence, and diplomacy required of us, we should be more adequately compensated. Surely, it would be to the advantage of a studio, as far as cooperation and morale are concerned, to take us out of the "What-do-you-expect-for-that-salary" class.

Thanks for giving us a chance to air our views.

ANOTHER SCRIPT GIRL.

'Rosy' Draws Into Shell

(Continued from Page 1)

tion that Sol Rosenblatt doesn't give a rap about what Hollywood thinks of his official acts.

While Rosenblatt was busy changing into his best clothes to confer with the Actors Guild every reporter in town assigned to follow him, by the top dailies as well as the others, was accumulating a marked peeve as to the Deputy Administrator's personal attitude. Likewise they were trying to absorb and analyze all the near-news that was happening in the lobby of the Beverly-Wilshire.

At the afternoon session with Rosenblatt the agents licked themselves by not being willing to agree on anything. In their case no fault could be found with the Deputy Administrator.

Finally the administrator suggested a committee be appointed to confer with him. Later it was understood the agents had agreed upon the following committee: Phil Berg, Myron Selznick, Scottie Dunlap, Charles Feldman, Mike Levee and Ralph Blum. They will await Rosenblatt's pleasure for a confab.

After this Jessie Wadsworth, still bolshevik, said that at every meeting of the agents one group seemed to dominate the whole thing. To this the Administrator replied that any agent could write him stating any grievance and the same would be kept strictly confidential and if, as a result of those letters, he felt he should see the correspondent, the writer would be sent for.

A Reporter representative who happened to get a few minutes of the precious Rosenblatt time was told:

"If those fellows can't agree among themselves how do they expect a stranger to walk in and settle their problems?"

THE Hollywood REPORTER

Vol. XIX, No. 14. Price 5c. TODAY'S FILM NEWS TODAY Monday, January 29, 1934

MAJORS TO SHOW PROFIT

TRADE VIEWS by W. R. WILKERSON

•PITY the writer.

Yes, you are reading right.

And the writer here in the motion picture studios is deserving of pity for he is not writing what he believes to be the proper writing, but that which is dictated by his supervisor. And we all know supervisors.

Ninety per cent of all the successful writers of the world are in Hollywood. They have been brought to Hollywood because of their success, and for the reason that motion picture studios can pay successful writers more money than they can earn by creating plays, books or magazine or newspaper stories.

But they are not permitted to write. They are not permitted to use their writing brains for the making of GOOD PICTURES. The success that they have had means nothing. It got them a job at a princely salary, but what caused them to be successful authors—their own good writing and their knowledge of the subjects on which they wrote—is thrown out of the window.

The successful writer must write for the UNSUCCESSFUL PRODUCER. He does not write for the public, he does not write for what he KNOWS to be the ticket-buying picture patron; he must write for his producer, who, in the majority of cases, has little knowledge of writing, of the public fancy, of what picture patrons want to see in screen entertainmet, of what will SELL. He is simply the PRODUCER, placed in that position through some trick or favor—family relationship, pull or through good politics—and he is the man for whom the SUCCESSFUL WRITER must write.

Yes, pity the writer.

And if that writer is fortunate in having one of the three or four good producers looking over his work, he has the additional hurdle—and the worst jump to make—in confining his writing to the intelligence of the "14 year old child" that Mr. Hays has sold to the studio heads here. The writer finds himself having to write stories to please that 14 year old monster that DOES NOT EXIST. He can't write adult entertainment, because Mr. Hays has sold Hollywood that motion pictures are not for adults but for the 14 year old boys and girls. Fancy that.

So pity the writer.

Gem of the Ocean

New York.—Columbia Pictures has declared its regular 75 cents a share on the preferred stock, payable March 1 to stockholders of record February 15.

Tracy Comeback In Eastern Picture

New York.—Lee Tracy is going to stage his comeback simultaneously with the first feature production of Meyer Davis-Van Beuren Corporation. The company, which has been releasing its short product through Radio, starts its first feature April 1.

Lee Tracy will co-star with Bert Lahr in the picture, which will be a semi-musical, produced at the Biograph studios here. Harold Spinna and Johnny Burke will do the music, and assignment of story writers will be made this week.

'Nick' Schenck To Be Here Next Week

New York.—Nicholas M. Schenck is expected to leave here for Culver City the end of this week. This is the trip that was planned some weeks ago but delayed due to his illness which caused a three weeks confinement at his home.

Hedda Hopper Hangs Hat in John Zanft Office

Hedda Hopper has hung up her thespian wardrobe to don the toga of an agent, affiliating herself with the new organization being started by Major John Zanft.

Ray Long on Way West

New York.—Ray Long boarded the train Saturday to return to Fox at Westwood Hills.

Trick Handling And Foreign Market Will Lift Most Majors Into A Profit Reading For Year

New York.—Every major company, with the possible exception of Universal, will show rather healthy profit for 1933. This is due mostly from the big returns in foreign markets and aided, to a great degree, by trick manipulations of collections and disbursements, amortizations, etc, etc., in the handling of the books, done for the purpose of attracting financing and stock buying.

But taken by and large, 1933 was the best year that the picture industry has had in the last three years and there is every indication that 1934, with its forced economies, with a greater drive for better pictures and the continued success of the foreign

(Continued on Page 9)

John Barrymore For 'Monte Cristo' Lead

Edward Small is closing negotiations with John Barrymore to star in "Count of Monte Cristo," which he is making for Reliance-United Artists.

Deal is said to involve a $50,000 guarantee for two weeks. Understood that the John Gilbert negotiations are cold, with the Fredric March deal still warm until the Barrymore signature is on the line.

'Jock' Whitney Goes East

John Whitney, expected to make his entry in the picture business as producer of a Technicolor feature with Merian Cooper for Radio, departed for New York last night after a week's conference with the producer.

'DESIGN FOR LIVING' LIFTS RECORDS IN LONDON RUN

London.—The best business done in these parts in a long time, possibly the top for all time, was shown by the Plaza with Paramount's "Design For Living" the attraction. To say that the picture was a smash is placing it mildly. There were long lines at the box office from early morning until late at night and there was hardly a minute during the day that every seat in the house was not occupied. The picture will be held indefinitely at this spot and may do a solid month in a house with a usual weekly change policy.

"Going Hollywood" did a swell business also. Bing Crosby was the big draw and is now one of the greatest attractions in London.

The big flop of the week was Twentieth Century's "Broadway Thru a Keyhole" at the Rivoli. London ticket buyers wanted no part of that

(Continued on Page 3)

Karen Morley Back In Columbia Pic

Karen Morley's return to active picture work since the birth of her baby occurs in Columbia's "Most Precious Thing in Life," signing of the play on a loan-out from MGM Saturday bringing to a close an exhaustive hunt by the studio for a leading woman.

Remainder of the cast, which was held up owing to the uncertainty of the choice for the top spot, will be rushed through with a view to starting next Monday under Lambert Hillyer's direction and Robert North's supervision. Robert Young is being sought on loan from MGM. If the negotiations fail Richard Cromwell gets the next important spot.

'Gallant Lady' Off to Good Start Locally

Darryl Zanuck's production, "Gallant Lady," continues its record breaking box office take with $1,700 for the first day at the local United Artists and $2,100 for Saturday. First day's sales are $300 over those of "Henry VIII." Ann Harding has the top spot in the picture directed by Gregory LaCava.

Schenck and Giannini Leaving New York Today

New York.—Joseph Schenck and "Doc" Giannini leave here today for Hollywood, the former from his European trip and the latter from the meeting of the eastern division of the American Bankers Association, at which he was the principal speaker.

Tom Mix Returns

Tom Mix rolls into town today by car, completing an eight months' vaudeville tour. He will stay here for three weeks before going to Dallas to the winter quarters of the Sam B. Dill circus, which he owns.

— Make Reservations Now for the Writers' Number —

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher
ROBERT E. WELSH.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

THE LOW DOWN

Lotsa parties over the week-end: There was the Herman Mankiewiczes dinnering at which Greta Keller warbled divinely but not long enough. . . Ernst Lubitsch and Greta Koerner reminisced for hours in German but didn't say anything that could have been amiss in English! George Cukor, Jean Negulesco, the Sam Jaffes, the Eddie Lowes, the Ralph Blums, the Dick Rodgers, the Edwin Knopfs, Ben Wasson, Helen Gwynn, Arthur Kober, Alice Glazer among those present. . . . Kay Francis gave a soiree too, at which the Clive Brooks, the Dick Barthelmesses, Virginia Gilbert, Jock Whitney, the Freddie Frelinghuysens, Corinne Griffith, Maurice Chevalier, Lewis Milestone, Eddie Kane, Countess di Frasso, Bert Collins, Freddy Kruger and other dined and backgammoned. . . . But the week-end antics of the David and Myron Selznicks were something! They leaped into a plane Saturday at noon, which plane also carried the Sol Rosenblatts, and flew down to Caliente for a quick lunch, a quick bet on the races, a quick nip and a quick trip back to the Beverly Wilshire for dinner and a quick dance! Also at the Beverly Wilshire were Charlie Chaplin and Paulette Goddard, King Vidor with Betty Hill, Joan Blondell and George Barnes, Sue Carol, Walter Wanger, Mary Nash and Edward Everett Horton.

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A news item that strikes us as unconscious humor is the one about Lowell Sherman wanting Mrs. Leslie Carter (who is older than Ben Bernie's jokes) for a role in "Elizabeth and Mary"—and Universal wanting Helen Mencken for the SAME role! Just a SLIGHT discrepancy in opinion—and one which must be very flattering to Helen Mencken—we DON'T think!

'U' Execs Go Scouting

John Stahl, Eph Asher and Henry Henigson visited the Radio lot and caught Corinne Griffith in action on the "Crime Doctor" set. Universal is bagging a one-picture deal with her.

New York REVIEWS

"MISS FANE'S BABY IS STOLEN"

Paramount prod.; director, Alexander Hall; writers, Rupert Hughes, Adela Rogers St. Johns.
Paramount Theatre

World-Telegram: Told simply, with all the agonizing reality of truth, the story of "Miss Fane's Baby Is Stolen" is as graphic, gripping and heartrending as a news story. It is admirably and tastefully directed by Alexander Hall, who keeps it intensely human and never mawkish, and it is acted to utter perfection by its entire cast and more notably by Miss Wieck, little Baby LeRoy and Alice Brady.

American: Entertainment all the way. Although this is a better motion picture than Miss Wieck's earlier American effort, and provides the star with far greater opportunities, which, incidentally, she grasps with skill and understanding of her art, she has the misfortune of losing the picture to Alice Brady, who triumphs in a portrayal entirely different from those in which Hollywood threatened to type her.

Mirror: Thrilling and heart-breaking, "Miss Fane's Baby Is Stolen" is a splendidly made, smartly written and brilliantly acted film, which deals with a timely and important subject. Alice Brady is magnificent.

Herald-Tribune: It emerges as an effective if perhaps too studiously unpleasant screen play. Dorothea Wieck plays with sympathy and understanding, but her role is naturally a rather monotonous one, and it is Miss Alice Brady who has the fattest part in the film.

Times: Even those who are averse to the producing of pictures concerned with kidnapping wil probably decide that in this film the subject is dealt with in an intelligent, restrained and provocative fashion. In this stirring narrative, which was written by Rupert Hughes, Dorothea Wieck gives a beautifully sensitive and commanding portrayal.

News: This was made from Rupert Hughes' short story of the same name, and while the photoplay follows the line of the story pretty closely the ending has been mercifully changed. If the baby had been allowed to die the picture would have been unendurable. As it is it will wring tears both of laughter and pity from the flintiest of hearts.

Sun: The effectiveness of the story is perhaps hampered by the occasional incoherence of its telling. There are unexplained lapses of tim, jumps from place to place, too many omissions of necessary details. But with a theme like that it is sure of a few tears, and at the close a few handclaps from any audience.

Journal: The picture, emotionally, is disturbing. Dramatically it is vividly developed with mounting suspense. It is tense, both in its subject matter and in its effectively smooth method of narration. Easing the strain a bit is the more than welcome humor supplied by Baby LeRoy. Dorothea Wieck gives an excellent performance.

"I AM SUZANNE"

Fox-Lasky prod.; director, Rowland V. Lee; writers, Rowland V. Lee, Edwin Justus Meyer.
Music Hall

Times: Succeeds in being quite a fascinating diversion. Its story is inconsequential, but the frailties are forgotten when the puppets strut their stuff. There are one or two pleasing musical compositions which are staged with fine effect.

News: The dialogue is clever and the picture has been directed with skill.

Sun: Mr. Lasky, who likes to make pictures different, has succeeded again. Miss Harvey's deceptively fragile personality, her porcelain voice and astonishingly athletic dancing are at their best in this. She has a lot to do and she does it all well, even to sharing honors gracefully with the pleasant Mr. Raymond.

Herald-Tribune: The latest in the series of striking, intelligent, ambitious and artistically courageous motion pictures which have been emerging from the valiant hand of Mr. Jesse L. Lasky with such gratifying insistence.

Mirror: The producer who dared to use travesty in "The Warrior's Husband," the supernatural in "Berkeley Square," this time has ventured into the realm of whimsy to make a romance which is as unique as it is tender and appealing. Lilian Harvey gives an enchanting performance. Gene Raymond is splendid opposite her. A fairy story which will entertain the whole family.

American: Again Jesse Lasky brings us a beautifully sensitive, whimsical, imaginative film idyll, wistfully fragrant. It is one of the most delicate, exquisitely wrought entertainments to emanate from any studio here or abroad. It is Miss Harvey's supreme contribution to the cinema.

Post: "I Am Suzanne" employs marionettes generously and lavishly, sometimes so lavishy as to obscure the simplicity and effectiveness of their art. However, it is superior entertainment, distinguished in its story, direction and acting.

World-Telegram: A dainty, whimsical little story, which blends fantasy and realism so skillfully that the effect is thoroughly charming and entertaining. First rate screen entertainment from beginning to end.

Journal: Told with imagination and charm, the film is a diverting mixture of novelty, romance and music. Miss Harvey's performance is the best that she has yet contributed to the American screen.

There's a Joker In New FTC Powers

Washington.—President Roosevelt may have returned the Federal Trade Commission to a lot of its old glories in reviewing complaints against the NRA, but Director of the Federal Budget Douglas has his own ideas.

The budget director is keeping the Federal Trade Commission appropriation on a shoestring basis, which will probably leave it just as ineffectual as ever in trying to handle the moving picture industry.

Lewis Handles Reins On RKO 'Dover Road'

David Lewis takes over the supervisory reins on "Dover Road" for Radio and will have J. Walter Ruben directing the Clive Brook starrer.

Although many scripts were chopped out by Paramount writers when the A. A. Milne play was up repeatedly at that studio during Brook's contract there, Radio has its own ideas on the screen play and has assigned H. W. Hanneman to fashion the new one.

Chance for Eight Stars

The Bernard and Meiklejohn agency has been commissioned to sign eight different movie stars for personal appearances at a coast auto show. Players signed will receive $1,000 per day and expenses, including airplane transportation to and from.

Healy Gang Renewed

Ted Healy and his stooges, Howard, Fine and Howard, were signed by MGM to a new term contract. The comics are now working in "Hollywood Party" and a short subject which Jack Cummings is supervising.

Blochman Takes a Rest

L. G. Blochman, the only writer on the Universal staff holding a long term ticket, has checked off the company's payroll on a three weeks' layoff. He handed in a revised script on "Golden Fleece" for Paul Lukas.

'Eskimo' Clicks at 4 Star

MGM's "Eskimo" opened at the Four Star Theatre Friday night and broke all opening night records for the house

RUSSELL, MILLER and Company

Members
NEW YORK STOCK EXCHANGE
New York Curb Exchange
Chicago Board of Trade
Los Angeles Curb Exchange
SELMER L. CHALIF
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New York Portland
Seattle Oakland
San Francisco
Los Angeles
Del Monte

MONO'S 'MYSTERY LINER' RATES ONLY FAIR MYSTERY

Good Thriller Basis Unevenly Produced

"MYSTERY LINER"
(Monogram)

Direction .....William Nigh
Story by.....Edgar Wallace
Adaptation by.....Wellyn Totman
Photography .....Archie Stout
Cast: Noah Beery, Astrid Allyn, Edwin Maxwell, Ralph Lewis, Gustav von Seiffertitz, Zeffie Tildway and Booth Howard.

If Monogram's "Mystery Liner" were a little less lethargic in places, it would be one of the best. The guts are there, but the spirit is weak.

Due partly to direction which is sometimes timid and sometimes ragged, and partly to the acting which is not of the best, the picture as a whole fails to give full value to the essentially dramatic and exciting basis of the Edgar Wallace yarn.

Under novel conditions, a huge liner puts out to sea. Its captain, Noah Beery, has been confined to an insane asylum because of a mysterious drug which has been given him in his food and which temporarily paralyzes the brain; the succeeding captain and his first mate are at sword's point over the ship's nurse, Astrid Allyn; but the most exciting element of the ship's voyage is the part played by S505. S505 is a tube which at nine o'clock that night is to be screwed into a huge electrical set-up on board ship which connects with the radio control station on land.

The tube is inserted, and the huge ship immediately comes under the control of one man who is turning little dials in New York. The crew sits back and does nothing, as the vessel speeds up, slackens, or changes its course at this one man's whim. This is the highlight of the picture.

The trouble starts, of course, when the inventor and the captain are killed, and the fiends also steal the tube which leaves the ship's controls frozen and the vessel at the mercy of the tides.

William Nigh, the director, squeezed all the juice out of the radio-control sequence, but fell down on the rest of the picture. Wellyn Totman made a passable adaptation of the Edgar Wallace story, and Archie Stout's photography is remarkably fine.

Noah Beery is swell as the captain, but the rest of the cast, including Astrid Allyn, Edwin Maxwell, Ralph Lewis, Gustav von Seiffertitz, Zeffie Tildway and Booth Howard, was not, at all times, convincing.

Discreet cutting of unimportant and languid scenes throughout will help this film tremendously. Its framework is strong, and even as it stands now it is a pretty fair mystery.

Col. Cuts Sound Crews

Rumbles of new trouble in the sound men's ranks are heard as a result of a Columbia order issued Friday reducing the crew per picture from four to three and saddling the duties of the fourth man between the grips and electricians.

Ronnell-Cowan Bells

The rumor had to go all the way to New York and reverse itself, but here it is as Broadway is telling it: Lester Cowan and Ann Ronnell, sister of Administrator Sol Rosenblatt, will be wed in Yuma this week, with the NRA chieftain giving the bride away.

Chaplin and Beery In Talking Picture

Charlie Chaplin and Wallace Beery are both hot on the idea of appearing in a picture together. The story idea is set around a King and his Jester.

Beery still has nine or ten months to go on his MGM contract and there is no chance of MGM loaning him at this time, so if anything comes out of this new idea it will have to be done on the completion of Beery's term at MGM.

Warners Building Yarn With Para Star in Mind

Claimed to be the first such instance on record, Warners are laying plans for a production aimed at a player from another studio.

Picture is "Friends of Mr. Sweeny" and a bid has been registered with Paramount for a farm-out deal on Charles Ruggles for the ace spot. Story is by Elmer Daves, with Sidney Sutherland and Warren Duff treating it for the screen under Sam Bischoff's wing.

Local Clubs Raided

The film center's leading clubs, the Colony, Clover and Boheme, were the victims of raids by the Sheriff early Saturday morning at the height of their activity and when packed with picture folk.

Flu Delays 'Jew Suss'

London.—Conrad Veidt lost a few days on "Jew Suss" at British Gaumont because of an attack of the flu, but is now back on the job again.

No European Trip for Junior Laemmle

New York.—There will be no European business trip or vacation for Junior Laemmle right at this time as Universal has decided to rush through the completion of their program of 36 pictures, which still has 14 pictures to go.

Accordingly Junior is expected to remain here not more than ten days and then return to Univeral City and get the remainder of the program in work. He will also lay out next year's production activities and then, maybe, will get that trip to Europe.

Talmadge-Meighan To Co-star for B&D

London.—Thomas Meighan and Norma Talmadge have been signed to co-star in a picture that is to be made here by British & Dominions with United Artists releasing it throughout the world.

The picture is "Somehow Good" and will be directed by Jack Raymond with production starting within the next two weeks.

'Design' Lifts Record

(Continued from Page 1)

one and there was a fight between the house management and United Artists to keep the picture there for the full week.

Gaumont's "Constant Nymph" had a swell week and is being held over for a second. The other holdover is "I'm No Angel."

The new pictures of the week are "Eskimo," titled "Mala the Magnificent" on this side, which goes into the Empire; "Invisible Man" replacing "Broadway Thru a Keyhole"; "I Cover the Waterfront" replacing "Henry the Eighth" and "Little Women" goes into the Regal replacing "Voltaire."

Business generally, not so good.

SMALLER FELLOWS BURN OVER 'ROSY'S' ATTITUDE

Smaller fellows in the ranks of producers and agents are doing a burn over what they claim is their inability to get a word with the ear of Administrator Sol Rosenblatt.

Few of the indies want to be quoted. But Jack Jasper, of the Davidge Laboratory, a factor in indie production financing this year, was willing to say:

"Mr. Rosenblatt is being led around by the silk hats and has shown no interest whatsoever in the little fellow. If the little fellow were only given a few minutes he could tell Mr. Rosenblatt plenty.

"Most of the Hollywood gang," he continued, "is seeking to defeat the code with their own selfish demands. They haven't even given it a fair chance to operate and are in a terrific uproar over salary questions and everything affecting their own pocketbooks while the code, originally planned to spread work, create work, and help the rank and file is not getting anywhere."

Haven MacQuarrie, listed as a "small agent," but doing a pretty active annual business in the industry, slammed both Rosenblatt's advisors and the big agents for not even notifying the smaller individual representatives of the Friday meeting.

WampasWieldsClub On Non-Paying Boys

The Wampas is going through a clean-up and to narrow the organization down to active members is using the method of serving notice on all who are in arrears for dues.

The Board of Directors has been given power to use its judgment in the handling of the cases. As a result twenty-five were dropped last week, and fifteen other publicity men given until today to meet their obligations. A break is being given boys who have been out of work for long periods.

The members dropped lose out on insurance benefits.

Hubbard Signs New Contract at MGM

Lucien Hubbard signed a new term contract with MGM Saturday to remain on that lot for another year as an associate producer. "The Show Off" makes the eleventh picture he has produced within a year.

Hubbard will leave for Europe in June on a two months' vacation.

Code Will Investigate Vaudeville Actor Labor

New York.—Robert H. Cochrane, chairman of the third meeting of the Code Authority held at the Hotel Astor, has appointed a committee to investigate the provisions of the code of fair competition of the motion picture industry relating to vaudeville actor labor.

Members of the committee are Edward A. Schiller, Sam Dembow Jr., Major Thompson, Joseph Bernhard, George Skouras, Jack Partington, Henry Chesterfield, Ralph Whithead, Charles B. Maddock and Marty Forkins.

Deported Train Idea Again Up at Studio

Warners have purchased an original story by Doctor McLaughlin and Laird Doyle titled "Deportation Train" and has handed the yarn to Robert Presnell for his supervision.

Universal's sales announcement over a year ago carried a title covering this idea but nothing ever happened beyond that.

Rosenblatt Rests Up

After a flying one-day trip to Caliente Saturday Sol Rosenblatt did a hide-out yesterday to get at least one day's rest from the conferences. While the Beverly-Wilshire denied any knowledge of his whereabouts it is believed he spent the day as the beach guest of Louis B. Mayer.

'Bottoms Up' Closes

With the finish of the dance numbers at Fox Hills studio Saturday night Buddy DeSylva completed "Bottoms Up" after five and a half weeks in production.

Producer Cameron Here

John Cameron, play producer, is in Hollywood for a short stay. He is angling for two picture names before returning east.

'BY YOUR LEAVE' B'WAY HIT; 'MACKEREL SKIES' CONFUSING

Theme a Bit Spicy For Use on Screen

"BY YOUR LEAVE"

By Gladys Hurlbut and Emma Wells. Presented by Richard Aldrich and Alfred De Liagre, Jr. At the Morosco Theatre. Staged by Mr. De Liagre; settings by Joe Mielziner. Cast: Dorothy Gish, Howard Lindsay, Kenneth MacKenna, Ernest Glendinning, Elizabeth Love, Josephine Hull, Esther Dale, Elizabeth Bruce, Cynthia Rogers, Henry Fox and Carl Endicott. Special auto horn effect at end of third act by Louis Bromfield.

New York.—Howard Lindsay last night proved that not only is he a first-rate playwright (via the hit "She Loves Me Not") but is also a first-rate comedian extremely fortunate in having chosen for his histrionic display this excellent production which now joins the goodly company of Broadway hits. "By Your Leave" proves to be a swell show for anybody's money and while dealing with a situation not exactly new—that of the suburbanite who feels himself gradually being swallowed up by encroaching respectable married life and approaching middle-age, tearing himself out of the established rut in an effort to find his lost youth and to reassure himself that any one else, other than his wife, could possibly find him desirable; there is introduced a novelty that offers unlimited possibilities on the screen.

That idea involves an organized business establishment whose mission is that of supplying feminine companions of any size, color and shape to suit, for lonely and tired business men. The girls are available on a time basis by the hour or day or night—the gentleman signs a report card checking the girl in and out—the girls are practiced in the arts of love and it is their business to make themselves pleasantly and efficiently amenable in whatever capacity they are desired. You can imagine the limitless opportunities for giving audiences forbidden tasty fruit—dished up in a daring delightful way with a minimum of offensiveness. And so it is in this play, the bedroom scene in the hotel room registering heavily as the best of the evening and especially well-played by Howard Lindsay and his ready-to-order lady of the evening. In this episode is delivered the best line of the play (and there are hundreds of them) when Ernest Glendinning, playing Freddie, one-time buddy of our suburban hero and now a sophisticated bachelor in the big city who has dallied long and exceedingly well in the sport of love, arranges the matter of getting a companion of the evening for Henry. In calling the agency, Freddie remarks, "the girl can be over in a few minutes, the office is only a short distance from the hotel—over in Rockefeller Center—but you understand—they are not part of The Foundation!"

Wrong Size

The overcoat taken from the Writers' Club checkroom at the Wampas meeting three weeks ago, belonging to George Thomas, was delivered to MGM studios in a bundle Friday. Evidently it didn't fit.

Fight Looms On Wild Animal Films

New York.—What is expected to grow into a national campaign that will make plenty of trouble for producers of wild animal features was launched in New York last Friday by the Women's League for Animals.

President Sydney H. Coleman of the American Humane Association protested at a meeting of the Women's League against the type of picture that must use animals in studio shot fights to get thrills.

Spencer Turns Actor

Robert Spencer, secretary to Maurice Chevalier, has turned actor and is appearing in a series of playlets at the Beverly Hills Community Playhouse.

MGM Tests Geva

Tamara Geva was tested Saturday by MGM for a term contract.

In brief, the plot outline is this. Henry Smith calls a halt to a humdrum peaceful and passive existence and demands that both he and the wife (Dorothy Gish) separate and take a week's vacation away from each other so as to look at things from a distance in retrospect. The wife objects at first but is won over by the idea. Henry spends his week in N. Y. He cuts loose a bit but has lost the knack of the easy ways of his single life. The experience with his charming companion of the evening (very effectively played by Elizabeth Love and a sure bet for pictures) serves only to shock and disillusion him and back home he goes with his tail between his legs.

On the other hand, his wife makes the most of her vacation, indulging in an orgy of beauty treatments, new clothes and best of all a love affair with David Mackenzie, a young Scotch explorer (played by Kenneth MacKenna in a pleasing and unexaggerated fashion). According to agreement, the wife returns home on scheduled time and finds a husband who is tickled silly to have her back and who cannot exhibit enough ways to show how much he really appreciates her. He blurts out his experiences to ease his conscience and then demands an explanation of her—which she gives him most charmingly but with utmost discreetness and finesse. None the wiser, Henry is completely satisfied—both have had their fling and life resumes its normal swing.

Dorothy Gish, Lindsay, Glendinning, MacKenna and Elizabeth Love stand out as the bright stars.

But Has Background Tempting For Pics

"MACKEREL SKIES"

George Bushar in association with John Tuerk presents "Mackerel Skies," by John Haggart, staged by John Roche, settings by Aline Bernstein, at the Playhouse. With Violet Kemble Cooper, Carol Stone, Cora Witherspoon, Tom Powers, Charles Trowbridge, Max Figman and John Griggs.

New York.—Mackerel skies are said to presage a storm. So that the moment Elsa Gerrard gazes out of an upstairs sitting room window of her Gerrard mansion on upper Fifth Avenue and makes sombre reference to them, one knows something is about to happen. What happens is the sudden appearance of an old love of Elsa's who is the father of her now seventeen year old daughter Elizabeth.

The main trouble with Elsa, outside of this one little peccadillo, is that once upon a time she had a voice, a voice which had brought her nothing but failure and frustration, although it did, in the course of years, accomplish David Gerrard, a charming second husband. Gerrard had spent a fortune trying to put Elsa over in opera. But Elsa just didn't have it, which made no difference to Gerrard, who loved her anyway, as well as Elizabeth, whom he believes to be the offspring of Elsa's earlier marriage to an Austrian nobleman.

As the curtain goes up we soon learn that Elsa's daughter too has a voice, inherited, we are presently assured, from her real father, who once as a humble peasant in the wheat fields of Austria had a yen to sing tenor. Now the peasant turns up as Mr. Kubeck of Chicago, a titan of finance, who, discreetly withholding his identity, makes it possible for Elizabeth, when David Gerrard is financially unable, to go abroad and cultivate her gift, and three years later make a successful debut at the Metropolitan. All this in the face of strong opposition on Elsa's part, who will not have her daughter fail as she failed, and who is torn betwixt a corroding bitterness and an unreasoning jealousy. It is all very temperamental, febrile, and imminent. Unquestionably the basis was there, but somehow the play isn't able to evoke the emotional response aimed at. The one thing that can be definitely recorded is that the storm, when it has passed, has done no damage. For Elsa remains undiminished in her devotion to her husband; her jealousy of Elizabeth is conquered; and Kubeck has his big moment of renunciation—and the secret of Elizabeth's nativity is safe forevermore.

To enhance the conflict the author provides Elizabeth with a beau in the person of a Harvard senior, who moons about and at one point threatens to shoot himself unless he can marry her. John Griggs, as the senior, is ingratiating enough to make one glad that in the end he gets his heart's desire. Cora Witherspoon, as Elsa's girlhood friend, projects what soupcon of humor the play has, with her nostalgia for gold braid, gay hussars, and the Strauss waltzes of pre-war Vienna. Max Figman, as an elderly violinist, does well by his part. Charles Trowbridge and Tom Powers, in the roles of Elsa's husband and lover respectively, and Violet Kemble Cooper, as Elsa, give three finely blended performances. As for Carol Stone who essays Elizabeth there is only one word for her—swell! She deservedly made a hit with the audience, and it looks as if the youngest of the "Stepping Stones" is on her way.

The play, despite its shortcomings, has glamorous background and atmosphere which could be utilized to much greater effect in a picture version.

Open Arms for Stars On Zanuck Journey

Washington.—Hollywood stars with the Darryl Zanuck "Moulin Rouge" caravan will get a reception in Washing rivaling any ever given diplomats or politicians.

On Friday they will be feted at a luncheon given by Senator McAdoo in a private dining room of the Capitol. Many members of the House and Senate will be present. It will be broadcast by two radio stations.

Following the luncheon the stars will visit the House of Representatives and then entrain for New York to be on hand for the opening of the Constance Bennett picture February 6.

MGM Shoots the Works On 'Christina' Ballyhoo

Claimed to be the top price ever expended on a trailer, MGM checks off a budget of $3,000 against the ballyhoo short for "Queen Christina," the Garbo-Gilbert picture. It is expected that the company will put on an exploitation campaign for the picture which will break all precedents.

Herman Starts Indie

Postponed from last Monday, Al Herman today starts work on "Twisted Rails," an independent melodrama which Triumph Pictures is making at the Alexander Brothers studio. Cast has Jack Donovan, Alice Dahl, Philo McCullough, Elyn Glyn, Donald Keith, Bob McKenzie, Don Mack, Pat Harmon, Bill Patton and Tom London.

Another Mono. for Nigh

Monogram signed William Nigh Saturday to meg "City Limits," making the third picture he has directed for the plant in the past two months. "City Limits," a novel by Jack Woodford, adapted by George Waggner, goes into production the middle of the week on the completion of "The Curse of Kali."

Kober Stays at Home

Arthur Kober has changed his plans about going to Spain and will go to Palm Springs instead. The studio would not give him a leave of absence at this time, wanting him to write the screen play of the Edward Hope novel "Calm Yourself."

Wadsworth in 'Show-Off'

Henry Wadsworth, MGM's latest addition to the contract list, has been set for a featured spot in "The Show Off," which will star Spencer Tracy. Charles Reisner will direct.

"SOCIAL REGISTER"

MARSHALL NEILAN

PRESENTS

COLLEEN MOORE

IN

"SOCIAL REGISTER"

WITH

CHARLES WINNINGER, PAULINE FREDERICK,
ALEXANDER KIRKLAND, ROBERT BENCHLEY,
ROSS ALEXANDER, MARGARET LIVINGSTON,
RAMONA AND FRAY & BRAGIOTTI.

From The Play By
ANITA LOOS AND JOHN EMERSON

Supervised and Directed by
MARSHALL NEILAN

Associate Producer
WILLIAM C. DeMILLE

Music By
CON CONRAD

Lyrics By
EDWARD HEYMAN

A
COLUMBIA
PICTURE

"SOCIAL REGISTER"



COLLEEN MOORE

as

"PATSY"

A COLUMBIA PICTURE

"SOCIAL REGISTER"

MERRITT GERSTAD

Photographed

"SOCIAL REGISTER"

A COLUMBIA PICTURE

"SOCIAL REGISTER"

CONGRATULATIONS

To

MICKEY NEILAN

From

Mr. and Mrs. Con Conrad

Music by

CON CONRAD

"WHY NOT"

"I DIDN'T WANT TO LOVE YOU BUT I DO"

"HONEY DEAR"

A

COLUMBIA

PICTURE

SHUBERT'S 'NO MORE LADIES' CLICKS WITH N. Y. CRITIC

Would Make Smart Farce for the Screen

"NO MORE LADIES"

A comedy by A. E. Thomas, presented by Lee Shubert at the Booth Theatre; staged by Harry Wagstaff Gribble; settings by Watson Barrett. Cast: John Bramall, Bradley Cass, Lucille Watson, Miriam Battista, Mary Sargent, Edward Fielding, Melvyn Douglas, Ruth Weston, Boyd Davis, Rex O'Malley, Nancy Ryan, Louis Hector, Marcella Swanson.

New York.—Lee Shubert has come no closer this season to having as big a comedy hit as "Her Master's Voice" as he did in "No More Ladies," which for two and a half acts maintained a light-hearted, scintillating, sophisticated pace in witty repartee and goings on among the upper crust of Park Avenue—and then slumped badly by allowing its two principal characters to get serious and ordinary in their solution of marital troubles.

The characters in this play never take anything too seriously and turn everything aside with funny backtalk—the quips flying fast and furious. Particularly when Lucille Watson, as the brilliant but commonsensical and blessedly enlightened grandmother is on the scene and guiding her little chicks about—in an inoffensive manner, of course. Although in her last decline and with mixed concern over the antics of the present generation, which she understands fully and more than they suspect, Lucy is not one of those doddering mix-up-in-everything old beldames. Not this lady! She is a rip-snorting, scotch-highball imbiber, cigarette dangler and wise-cracking delight, keeping the audience in constant howls with her pertinent remarks, which she gives better than she takes.

Her grand-daughter Marcia, a bored and sophisticated young lady who can take care of herself in any melee with male or female, refuses to seriously consider marriage and certainly not with her sober methodical young bond salesman lover. On the other hand, there is Sherry Warren, played by Melvyn Douglas, and smoothly, too, who is a charming libertine, a lover of women but not marriage. Unconvinced, but willing to give it a trial, Marcia gets Sherry to propose marriage and with utmost misgivings they plunge into the matrimonial sea (as it is swum in Southampton).

After several months of this delightful existence, Sherry inevitably becomes enamored of a night club blonde and Marcia, finding that she is after all but a woman with a broken heart, determines to teach her spouse a lesson. She invites his mistress, an ex-mistress, her husband and the ex-husband to a week-end party, with the idea of carrying on an affair with Salston (played by Rex O'Malley), the ex-husband of Sherry's ex-mistress. They both spend the night away from the villa, to Sherry's rising rage and jealousy, and when questioned Marcia refuses to explain. Sherry sees the parting of the ways and is prepared to pass out of her life, but in the end they finally talk the thing over and decide that love is everything and they should carry on.

O'Malley and Miss Watson are the bright spots in this amusing bit. Louis Hector as the Earl of Moulton, Boyd Davis as Stafford, his ex-butler, contribute humor in their parts, but Miss Watson steals the show. Ruth Weston, a tall, statuesque heroine, handles herself and her lines forcefully, but was more boring than bored to the audience. Douglas played acceptably in every way. When the films are ready again for smart Park Avenue drawingroom comedies they won't have to look any further than this.

Tennis Tonight

The studio basketball craze gets a temporary sidetracking tonight with Tom Gallery reporting that film reservations for the Vines-Tilden tennis matches at the Olympic give every indication of a turnout rivaling the good old Hollywood legion days.

Showmanship Does It For N. Y. Rialto

New York.—Showmanship is not dead. The Rialto Theatre surprised Broadway last Friday with capacity business on a program that was an example of showmanship rather than relying on sure-fire attractions to automatically bring in the business.

The program consisted of "The Ghoul," a British picture; the Ross-Petrolle fight pictures, Screen Souvenirs, and a Grantland Rice Sportlight. The men showed up in numbers that amazed White Way observers.

MacGregor Pushes Plan To Stage Film Buys Here

Planning to produce locally play properties owned by the studios, and using the stock companies in the employ of the studios, Edgar MacGregor is negotiating with Paramount and MGM to put his project through.

Stage director, associated with "Sailor Beware," figures that the companies have nothing to lose and plenty to gain since their stock players will get the benefit of practical stage experience and the scenario writers preparing the plays for picture production will get important data from audience reactions. Both studios own outstanding Broadway hits which stand a good chance of working out profitably on local runs.

Gould on MGM Dances

MGM Saturday signed David Gould to handle the dances on "The Hollywood Party," which goes back into production today. Harry Rapf produces.

Mayer in Catlett Pic

Kay Mayer of the vaudeville team of Evan and Mayer gets his first picture break in a Walter Catlett comedy at Radio this week. Bernard and Meiklejohn agented.

Relief Fund Hears Stamp Tax Idea

Meeting tomorrow, the executive committee of the Motion Picture Relief Fund makes its report on last year's activities.

Advance dope has it that two important announcements will be forthcoming. One is that a profit of between $50,000 and $75,000 is expected as the Fund's portion from the two series of "Hollywood on Parade" shorts which Louis Lewyn produces for Paramount release.

Other is the committee's action on a suggestion from Warren William that a three-cent stamp tax be placed on all autographs given by stars to autograph hounds. Proposal would net the Fund at least $10,000 per year. Stamps are to be sold by the Fund and a star would cancel the stamp when signing the autograph book.

New Shorts Company To Film MacHamer Cartoons

New York.—A new entrant in the short subject field is Carter-MacHamer Productions, planning six one-reel subjects based on Jefferson MacHamer's page in the New York Sunday Mirror, "Gags and Gals." No release announced yet.

D. L. Carter, formerly with Paramount and Universal in the east, is business and production manager. Don Malkames will co-direct with MacHamer.

McCall Joins Agency

George McCall becomes affiliated with the Bernard and Meiklejohn agency today, leaving newspaper work. McCall has been in the local trade-paper field for the past five years prior to which time he was a producer.

It's 'Honor,' Not 'Glory'

Guy Kibbee has been spotted in a dramatic role in Warners' "Without Honor" instead of "Without Glory," as erroneousy reported. This is the first dramatic role for Kibbee, who heretofore has played comedy parts.

Pendleton in 'Catspaw'

Harold Lloyd closed a deal with MGM Saturday to borrow Nat Pendleton for a featured spot in "The Catspaw," which Sam Taylor directs when it goes into production today. Lloyd and Una Merkel have the leads.

Wallace Did 'Girl' Score

Ollie Wallace wrote the music for "The Girl in the Case," a Screen Arts Production, previewed in the Saturday issue of the Reporter. Credit for this work was not furnished the press.

Col. Gang in Chi Meet

Chicago.—The second of the Columbia regional sales meetings to drive on the company's current big specials was held here on Saturday. Home office, midwest and coast sales executives were in attendance.

Stoloff Declines N. Y. Pic

New York.—Ben Stoloff, who recently finished directing "Palooka," begged out of a deal offered him by Columbia to pilot a picture here and is off on the return trip to the coast. Edward Small is reported offering him the direction of "Count of Monte Cristo."

Patricia Ellis to 'U'

Universal Saturday borrowed Patricia Ellis from Warners for the feminine lead opposite Lew Ayres in "If I Were Rich," which goes into production today. The William Anthony McGuire play will be directed by Edward Ludwig.

Majors to Show Profit

(Continued from Page 1)

market, will turn out to be a real banner year.

Of course the foreign market has saved the American industry from bankruptcy during the past twelve months. This condition analyzed shows the American picture the greatest draw in all foreign houses, and with the flop of the dollar, the returns from Europe and all other foreign spots, in actual dollars, show a greater count than the entire American market.

That foreign business is astounding. MGM, for example, is collecting almost $750,000 a week from that source. Paramount will average close to $400,000; Fox has had weeks of $400,000 and is never lower than $275,000. Warners have been doing a weekly business of well over $400,000 for the past eight months. Universal and Radio have averaged from $175,000 to $200,000 in their returns outside of America. So the foreign market continues to save the American picture industry.

MGM will show a profit statement of well over $4,000,000 for the year. Paramount and Warners will announce better than $2,000,000. Fox and Radio will run between $1,500,000 and $2,000,000. Columbia will hit $1,000,000. The only company that will show a loss will be Universal, this due to an exceptionally bad first and second quarter, and the desire of Carl Laemmle to amortize the negatives faster than any other company in the business.

But Universal with a loss, will still show the most healthy jump in collections of any other company in the business. It is known that the past twelve weeks has brought more weekly money into the Universal exchequer than any twelve-week period in the history of that company.

The most astounding success that will be shown by any company for a twelve months business will be that of Twentieth Century. On returns in so far and with only four more pictures to complete for their year's output, it is estimated that that organization will net well over $2,000,000 for their efforts.

As a consequence, if our American industry can hold that tremendous foreign business, get any kind of a lift at all in the American market through better pictures and greater economy in making them, the 1934 readings will put the picture business back on its feet.

PICTURES Now SHOOTING

PRODUCTIONS UP SLIGHTLY WITH 28 THIS WEEK AS COMPARED WITH 25 LAST WEEK

BAROMETER

This Week	28 Features
Last Week	25 Features
Year Ago	40 Features
2 Years Ago	22 Features

Columbia

"SISTERS UNDER THE SKIN"

Cast: Elissa Landi, Joseph Schildkraut, Frank Morgan, Doris Lloyd, Clara Blandick, Arthur Stuart Hull, Montague Shaw, Robert Graves, Selmar Jackson, Samuel Hinds, Henry Kolker.
Director ..... David Burton
Original ..... S. K. Lauren
Screen Play ..... Jo Swerling
Photography ..... Joe August

Fox

"ALL MEN ARE ENEMIES"

Cast: Hugh Williams, Helen Twelvetrees, Mona Maris, Rafael Ottiano, Halliwell Hobbes, Herbert Mundin.
Director ..... George Fitzmaurice
Story ..... Richard Aldington
Screen Play ..... Samuel Hoffenstein
Dialogue ..... Lenore Coffee
Photography ..... John Seitz
Producer ..... Al Rockett

"THREE ON A HONEYMOON"

Cast: Sally Eilers, Charles Starrett, Zasu Pitts, Henrietta Crossman, John Mack Brown, Irene Hervey, Howard Lally, Cornelius Keefe, Winn Shaw.
Director ..... James Tinling
Novel by ..... Ishbel Ross
Screen Play: Raymond Van Sickle and Edward T. Lowe, Jr.
Photography ..... Joseph Valentine and Arthur Arling
Dance Direction ..... David Gould
Producer ..... John Stone

"MURDER IN TRINIDAD"

Cast: Nigel Bruce, Heather Angel, Victor Jory, Roger Imhof.
Director ..... Louis King
Story ..... John Vandercook
Screen Play ..... Seton I. Miller
Photography ..... Barney McGill
Producer ..... Sol M. Wurtzel

"FOX FOLLIES"

Cast: All Star.
Producer ..... Winfield R. Sheehan
Associate Producer ..... Lew Brown
Director ..... Hamilton MacFadden
Story Idea ..... Will Rogers, Philip Klien
Screen Play and Dialogue ..... Ralph Spence
Music ..... Jay Gorney
Lyrics and Songs ..... Irving Caesar, Jack Yellen, Lew Brown
Photography ..... Ernst Plamer, W. O'Connell
Musical Numbers Staged By ..... Sammy ee
Musical Director ..... Arthur Lange

MGM

"TARZAN AND HIS MATE"

Cast: Johnny Weissmuller, Maureen O'Sullivan, Neil Hamilton, Doris Lloyd, Frank Reicher, Paul Cavanagh, William Stack, Desmond Roberts, Yola D'Avril, Forrester Harvey.
Director ..... Cedric Gibbons
Adaptation ..... Leon Gordon
Screen Play ..... J. K. McGuinness
Photography ..... Clyde DeVinna
Producer ..... Bernard Hyman

"RIP TIDE"

Cast: Norma Shearer, Robert Montgomery, Herbert Marshall, Lilyan Tashman, Ralph Forbes, Mrs. Patrick Campbell, Arthur Jarrett, Earl Oxford, Halliwell Hobbes, Samuel May, Helen Jerome Eddy, Peter Hobbes, George K. Arthur, T. Roy Barnes, E. E. Clive, Skeets Gallagher, Florine McKinney, Paul Porcasi.
Director ..... Edmund Goulding
Story and Screen Pay ..... Edmund Goulding
Photography ..... Ray June
Producer ..... Irving Thalberg

"IN OLD LOUISIANA"

Cast: Robert Young, Jean Parker, Nat Pendleton, Ted Healy, Isabel Jewell, Maude Eburne, Joseph Cawthorn Raymond Hatton.
Director ..... George Seitz
Original Screen Play ..... Lucien Hubbard
Photography ..... Gregg Toland
Producer ..... Lucien Hubbard

"THE HOLLYWOOD PARTY"

Cast: Marie Dressler, Joan Crawford, Jean Harlow, Jimmy Durante, Eddie Quillan, Polly Moran, Albertina Rasch Ballet, Bobbe Arnst, Frances Williams, Ben Bard, Richard Carle, George Givot, Tom Kennedy, June Clyde, Dorothy Short, Agnes Anderson, Laurel and Hardy, Herman Bing, Johnny Weissmuller, Jack Pearl, Francis Williams, Max Baer, Mary Carlisle.
Director ..... Richard Boleslavsky
Story ..... Edmund Goulding and Howard Dietz
Dialogue ..... Herb Fields
Music: Rodgers and Hart, Brown and Freed.
Photography ..... James Howe
Producer ..... Harry Rapf

"SEQUOIA"

Cast: Jean Parker, David Landau, Olin Howland, Willie Fung, Russell Hardie.
Directors ..... Chester Franklin and Nick Grinde
Novel ..... Joseph Vance Hoyt
Adaptation: C. Gardner Sullivan, Frank R. Adams, Anne Cunningham.
Photography ..... Clyde DeVinna and Chet Lyons
Producer ..... John Considine

Paramount

"MAN WHO BROKE HIS HEART"

Cast: Victor McLaglen, Dorothy Dell, Preston Foster, Alison Skipworth, David Landau, John Rogers, Mischa Auer, Alfred Delcambre, James Burke, Don Wilson, John Northpol, Max Wagner, Frank Rice, Russell Powell, Jil Dennett, Alice Lake, Miana Alvarez, Florence Dudley, Marie Green, Charles Brinley, Al Hill, Ivan Linow.
Directors: William Cameron Menzies and George Somnes.
Original ..... Frederick Schlick and Samuel French
Screen Play ..... Samuel Hoffenstein and Frank Partos
Photography ..... Hal McAlpin

"MELODY IN SPRING"

Cast: Lanny Ross, Charlie Ruggles, Mary Boland, George Meeker, Wilfred Hari, Wade Boteler, Helen Lynd, Ann Sothern, Herman Bing, Thomas Jackson, Norma Mitchell, Jane, June and Joan Gale.
Director ..... Norman McLeod
Story ..... Frank Leon Smith
Screen Play ..... Benn W. Levy
Continuity ..... Jane Storm
Lyrics ..... Harlan Thompson
Music ..... Lewis E. Gensler
Photography ..... Henry Sharp
Producer ..... Douglas MacLean

"WE'RE NOT DRESSING"

Cast: Bing Crosby, Ethel Merman, Carole Lombard, George Burns, Gracie Allen, Raymond Milland, Jay Henry, Leon Errol, Dick Dickinson.
Director ..... Norman Taurog
Original ..... Walter Hall Smith
Adaptation ..... Stephen Morehouse Avery
Music by ..... Harry Ravel and Arthur Johnston
Lyrics ..... Mack Gordon and Sam Coslow
Photography ..... Charles Lang

"THE TRUMPET BLOWS"

Cast: George Raft, Adolphe Menjou, Francis Drake, Katharine DeMille, Sidney Toler, Douglas Wood, Nydia Westman, Lillian Elliott, Edward Ellis, Gertrude Norman, Aleth Speed Hanson, Howard Brooks, Joyce Compton, Hooper Atchley, Francis McDonald.
Director ..... Stephen Roberts
Original ..... Porter Emerson Browne
Adaptation ..... Wallace Smith
Music ..... Ralph Rainger
Lyrics ..... Leo Robin
Photography ..... Harry Fischbeck

"COME ON MARINES"

Cast: Richard Arlen, Ida Lupino, Toby Wing, Leo Chalzell, Roscoe Karns, Grace Bradley, Virginia Hammond, Gwenllian Gill, Clara Lou Sheridan, Lona Andre, Pat Flaherty, Fuzzy Knight, Julian Madison.
Director ..... Henry Hathaway
Original ..... Philip Wylie
Screen Play ..... Byron Morgan and Joel Sayre
Music ..... Ralph Rainger
Lyrics ..... Leo Robin
Photography ..... Ben Reynolds
Producer ..... Al Lewis

"YOU'RE TELLING ME"

Cast: W. C. Fields, Joan Marsh, Larry "Buster" Crabbe.
Director ..... Erle Kenton
Screen Play ..... Paul Jones and J. P. McEvoy
Photography ..... Al Gilks

RKO-Radio

"FINISHING SCHOOL"

Cast: Ginger Rogers, Francis Dee, Bruce Cabot, Billie Burke, Mitzi Green, Beulah Bondi, Sarah Haydon, Marjory Lytell, Adalyn Doyle, Mary Jordan, Rose Coghlan.
Directors ..... Wanda Tuchock and George Nicholls, Jr.
Story ..... Louis Witzenkorn and David Hempstead
Screen Play ..... Wanda Tuchock and Laird Doyle
Photography ..... Roy Hunt
Associate Producer ..... Kenneth Macgowan

"THE CRIME DOCTOR"

Cast: Otto Kruger, Wynne Gibson, Nils Asther, Corinne Griffith, Judith Wood, William Frawley, J. Farrell MacDonald, Irving Pichel, Pat O'Malley, Burton MacLean, Willie Fung, Mary Forbes, Samuel Hinds, Fred Kelsey, Ethel Wales.
Director ..... John Robertson
Story ..... Israel Zangwill
Screen Play ..... Jane Murfin and Ainsworth Morgan
Photography ..... Lucien Andriot
Associate Producer ..... David Lewis

United Artists

Harold Lloyd Company

(General Service Studio)

"THE CATSPAW"

Cast: Harold Lloyd, Una Merkel, Nat Pendleton, George Barbier, Grant Mitchell, Alan Dinehart, Warren Hymer, James Dolan, Frank Sheridan.
Director ..... Sam Taylor
Original Story— Clarence Budington Kelland
Photography ..... Walter Lundeen
Producer ..... Harold Lloyd

Universal

"IF I WERE RICH"

Cast: Lew Ayres, Patricia Ellis, Frank McHugh, Nydia Westman, Addison Richards, Berton Churchill, Robert McWade, Adrian Morris, Betty Lawford Isabel Jewell.
Director ..... Edward Ludwig
Play by ..... William Anthony McGuire
Screen Play ..... Earl Snell and Harry Sauber
Photography ..... Charles Stumar
Associate Producer ..... Henry Henigson

"GLAMOUR"
Cast: Constance Cummings, Paul Lukas, Russ Columbo, William Collier, Sr.
Director .....William Wyler
Novel by.....Edna Ferber
Screen Play.....Doris Anderson
Continuity .....Gladys Unger and Doris Anderson
Photography .....George Robinson
Producer .....B. F. Zeidman

"VANISHING SHADOW" (Serial)
Cast: Onslow Stevens, Ada Ince, Walter Miller, Bill Desmond, Richard Cramer.
Director .....Lewis Friedlander
Story: Ella O'Neill, Het Manheim and Basil Dickey.
Photography .....Richard Freyer
Producer .....Harry MacRae

Warners-First National

"HIT ME AGAIN"
Cast: Joan Blondell, Warren William, Claire Dodd, Frank McHugh, Joan Wheeler, Edward Everett Horton, Virginia Sale, Leonard Carey.
Director .....Robert Florey
Original Story.....F. Hugh Herbert
Adaptation.....F. Hugh Herbert and Carl Erickson
Photography .....George Barnes
Supervisor .....Robert Presnell

"FUR COATS"
Cast: Aline MacMahon, Paul Kelly, Helen Lowell, Dorothy Tree, Ann Dvorak, Patricia Ellis, Phillip Faversham, Henry O'Neill, Mayo Methot, Dorothy Peterson, Marjorie Gateson, Clay Clement, Renee Whitney, Lorena Layson, Lynn Browning.
Director .....Alfred E. Green
Based on story by.....Ann Garrick and Ethel Hill
Screen Play.....Manuel Seff
Photography .....Byron Haskins
Supervisor .....Sam Bischoff

"THE GENTLEMAN FROM SAN FRANCISCO"
Cast: Bette Davis, Pat O'Brien, Lyle Talbot, Margaret Lindsay, Henry O'Neill, Robert Barrat, Hugh Herbert, Douglas Dumbrille, Gordon Westcott.
Director .....Wilhelm Dieterle
Story .....George Dyer
Screen Play.....Robert N. Lee and Eugene Solow
Photography .....Tony Gaudio
Supervisor .....Henry Blanke

Independent Productions

Invincible

(Mack Sennett Studio)
"BIRDS OF A FEATHER"
Cast: John Miljan, Shirley Grey, Monroe Owsley, Wilson Benge, Hale Hamilton, Maurice Black, William Franklin, Robert Elliott.
Director .....Frank Strayer
Original Story....Robert Emmett Wolfe
Continuity .....Anthony Caldeway
Photography .....M. A. Anderson
Producer .....Maury Cohen

Monogram

(General Service Studio)
"CURSE OF KAI"
Cast: Ed Lowry, Verna Hillie, John Sheehan, Brandon Hurst, Laya Joy (Joyzelle), Clay Clement, George Hayes, Dale Fuller, Harry Bradley, Irving Bacon, Mary Foy, Samuel Godfrey, George Cleveland.

NAT'L. SCREEN COMPETES WITH WARNERS' TRAILERS

Having long refused to do business with National Screen for the making of their trailers, Warners were surprised Saturday to learn that the big trailer company has gone into competition with them on their own product and is making action trailers, known as the de luxe type. National heretofore confined its interest in the Warner product to the still type of trailer with synchronized sound.

Three classes of trailers are put out by all studios, de luxe, still picture and title, latter with a sales talk backing it. Warners maintains its own trailer department under George Bilson at the studio, selling its own trailers and making a healthy profit. National's tie-up is with a majority of the remaining studios, contracts giving the studios about ten per cent of the take.

National previously restricted itself to the still and title divisions on Warner pictures, but is now branching out with three de luxe trailers made on "Hi Nellie," "Fashions of 1934" and "I've Got Your Number."

'U' Gets $100,000 Income Tax Melon

New York.—Universal tops the big winners in the heavy gravy on income tax refunds with approximately a hundred thousand paid back by the Government in refunds on taxes for the year ending June, 1933. Of Hollywood folk John Barrymore is the beginner with a $5,000 rebate.

Other picture companies and individuals are represented in the list just made public for varying amounts. The roster follows:

Balaban & Katz Corporation, New York, $3,761.22; Consolidated Film Laboratories, $9,897.31; Samuel Goldwyn, Inc., $2,440.25; Loew's Ohio Theatres, $7,969.94; David L. Loew, $3,135.63; Loew's Inc., $3,470.31; Richard A. Rowland, $8,162.76; United Artists Corporation, $1,940.08; Universal Film Manufacturing Co., $91,877.15; Universal Pictures Corporation, $5,416.02; United Artists Theatre Circuit, $9,380.30; Walter F. Wanger, $1,283.23; Warner Bros. First National Films, $2,006.20; Wilmer & Vincent Theatres, $1,033.65; First National Pictures (Washington, D. C.), $1,072.75; John Barrymore, $5,028.93; Dorothy Mackaill, $1,526.22; Ernst Lubitsch, $844.95; Walt Disney, $715.82; Rupert Hughes, $551.13.

Dermody 'U' Chief

Boston.—J. F. Dermody has been appointed by James R. Grainger as Universal district manager for the New England and Albany territories. His office will be in Boston.

Book 'Fighting Priest'

New York.—"The Fighting Priest," a short featuring Father Coughlin, has been booked by RKO for eleven metropolitan theatres.

Director .....William Nigh
Story.....Adam Hull Shirk
Screen Play.....Albert E. DeMond
Photography .....Archie Stout
Supervisor .....Paul Malvern

Triumph

(International Studio)
"TWISTED RAILS"
Cast: Jack Donovan, Alice Dahl, Philo McCullough, Donald Keith, Elyn Glyn, Tom London, Bill Patton, Gene Laymon.
Director .....L. Herman
Original Screen Play.....I. V. Jefferson
Photography .....Ernie Miller

'Rip Van Winkle' On Radio Schedule

With every studio in the business now going in for classics and fantasies, Radio is trying to clear the screen rights to the Washington Irving fantasy "Rip Van Winkle." The studio is completing negotiations for the screen rights to this yarn and Kenneth Macgowan will produce it for RKO.

A few weeks ago Edward Small started preparations on the same yarn but has now apparently dropped the idea.

Legitimate Houses Fight Free Broadcast Shows

New York.—Because the radio broadcasters are entering the field of theatrical entertainment through the presentation of free admissions which are hurting the theatres and motion pictures here, a protest has been made at a meeting of the Legitimate Theatre Code Authority.

A committee composed of Frank Gillmore, Marcus Heilman and William C. Elliott was appointed to confer with the Code Authority and seek aid in having the practice prohibited.

'Joyzelle' Coming Back With New Monicker

Monogram has signed Laya Joy, formerly known as Joyzelle, to a featured spot in "The Curse of the Kali," which William Nigh is directing. Ed Lowry and Verne Hillie head a cast which includes John Sheehan, Brandon Hurst and Phillip McCullough. Albert De Monde wrote the screen play.

Moss on Para's Radio Tale

Paramount has signed Paul Finder Moss to work with Julius Epstein on the screen play of "The Big Broadcast of 1934." Deal was handled by M. C. Levee. Moss recently finished the original "Hot Air" for Warners in collaboration with Jerry Wald.

Pickford Smashes All Boston Records

Boston.—The week's engagement of Mary Pickford, on the stage of the Metropolitan Theatre here, was the greatest this theatre has ever had, taking present conditions into consideration.

The Metropolitan played to over 125,000 people on the week and her presence, and the business she drew, acted as a boon to business all over town as it got the "stay-at-homes" movie conscious.

Mary goes to the Paramount Theatre in Brooklyn for the week of February 2, taking the current week to rest up from the ordeal of five shows a day. It looks as if she will take a week's rest between her future engagements on this personal appearance tour that will, very likely, embrace every important key center in the country before she goes to Hollywood to do a picture.

MGM Has Problem In Indo-China Lead

MGM cannot make up its mind as to the cast decisions for "Indo-China," originally scheduling it under Bernie Hyman's wing for Constance Bennett, but now giving it serious consideration as a possible Greta Garbo vehicle.

In the event Bennett goes into it Clark Gable will be teamed with the star. Leon Gordon is turning out the screen play.

Golden Reports 41,822 Sound Theatres in World

Out of a total of 60,347 picture theatres in the world 41,822 are equipped for sound reproduction, reports N. D. Golden of the Department of Commerce. In the United States approximately 15,000 out of 19,000 are sound equipped.

Berlin Takes Magna Songs

New York.—Magna Pictures, producing shorts for Radio release, has made a tie-up with the Irving Berlin Publishing Company to handle all songs used in their pictures. Songs from the Ethel Waters and Cliff Edwards pictures will be the first used.

Estabrook Moves in Today

Howard Estabrook hangs his hat on an MGM rack today to start work on the film version of "David Copperfield," planned for George Cukor production under David Selznick's supervision.

Sherwood Due Soon

New York.—Robert Sherwood is on his way to you in Hollywood to join the MGM writing staff.

ANNOUNCEMENT

THE WAMPAS announces to its guests that it will be possible to hear Mr. Sol Rosenblatt's speech and still attend the celebration of President Roosevelt's birthday tomorrow evening, since Mr. Rosenblatt will speak at 6.45 p.m. sharp and he too will leave at 7.30 o'clock for the President's birthday celebration.

SAM MINTZ

SCREEN PLAY

"GALLANT LADY"

A TWENTIETH CENTURY PICTURE

" . . .Sam Mintz has never had his name on a better job of workmanship . . . "

—HOLLYWOOD REPORTER.

" . . . Sam Mintz's screen play is a model of craftsmanship . . . "

—MOTION PICTURE DAILY.

" . . . they used good wisdom in the selection of Sam Mintz as adaptor of 'Gallant Lady' . . . "

—NEW YORK SUN.

METRO-GOLDWYN-MAYER STUDIOS,
% MR. SAMUEL MARX,
CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XIX, No. 15. Price 5c. TODAY'S FILM NEWS TODAY Tuesday, January 30, 1934

MILLION PLOT THEFT SUIT

TRADE VIEWS by W. R. WILKERSON

•IS it any wonder that pictures are as bad as they are, when those responsible for writing the screen plays are compelled to write for Mr. Hays' fourteen-year-old moron?

And why do the producers fall in line with the Hays idea and demand that writers do their writing within the limitations of that fourteen-year-old myth? Such actions are ruining the business and there is no necessity for them. The producers are being taken for a sleigh ride, and the sooner they realize this the quicker the theatres will start to do better business.

The motion picture audience is not a fourteen-year-old audience; our entertainment has passed that age many years ago. And there are no forces demanding that we confine our entertainment to such an age. The whole thing is a brain child of Mr. Hays in an effort to give him something to do and something to talk about, and if our producers continue permitting him to do such things and talk about such things there will be no picture business because picture entertainment that will PAY cannot be made for the moron Mr. Hays has created.

No one will ever sell us other than the fact that the motion picture industry is its own censor, that if an audience objects to pictures or situations they will not attend theatres when those pictures are being exhibited.

•

Most of the censorable material is not in the pictures or the stories from which the pictures were written, but in the manner in which the exhibitor attempts to sell them. In that respect this industry is wrong, and if Mr. Hays wants something to do and have something to talk about let him level his guns in the direction of the exhibitor who generally gets all the dirt there is to a picture inserted in his newpaper ads. There's the trouble and there's the reason for any squawks that MAY exist.

Motion pictures have to be entertaining to sell and it is IMPOSSIBLE to get that entertainment on the screen if our writers are compelled to submit to the demands of Mr. Hays, whose funny restrictions would not permit the making of any one of the classics or a page from the Holy Bible.

Bad News

New York.—Much alarm here today over the report that while the Government would defend its representative, Sol Rosenblatt, in present suits against the NRA, the individual members of the Code Authority representing all companies would be expected to spend their own legal fees when named in suits. The Department of Justice acts for Rosenblatt as a Government official, but it can't act for laymen.

Grand Duchess To Aid Schulberg

B. P. Schulberg has polished off a deal with the Grand Duchess Marie which will bring the blue-blood writer to Hollywood on her first venture into pictures.

The Grand Duchess will act as technical adviser on the Schulberg-Paramount picture, "Thirty Day Princess," and leaves New York with Sylvia Sidney February 6. Vivian Gaye of the Joy and Polimer office has been engaged as her manager.

'We're Not Dressing' Needs More Dressing

After three weeks of production on "We're Not Dressing," the Bing Crosby picture which is being directed by Norman Taurog, Paramount has run into story trouble.

Harry Harvey and Harry Ruskin were put on the set to build up the story, as the picture is shooting.

Lyn Farnol to Europe

New York.—Don't look for Lyn Farnol back in your midst very soon. He sails for Europe on business for Sam Goldwyn, principally Anna Sten, on February 28. The boat is the Manhattan, if you want to send flowers.

Richard Washburn Child Asks Sum From Para. and Producers of Play 'One Sunday Afternoon'

New York.—Here's a plagiarism suit that looms up a bit different from the usual claim of an amateur. Richard Washburn Child, well known Saturday Evening Post contributor, and former Ambassador to Italy under President Coolidge, yesterday filed a one million dollar plagiarism suit against the producers of "One Sunday Afternoon" in both the stage play and pictures.

Paramount Productions, Inc., is defendant in the picture action, Leo

(Continued on Page 12)

Rowland-Brice Split With Former on Own

New York.—After successfully producing for three majors the firm of Rowland and Brice is no more, according to announcement from Bill Rowland here today.

Rowland declares the firm is dissolved and that in future he will carry on alone as a producer. He states he has definitely signed contracts to produce two for Columbia in Hollywood. The first will be a musical. He leaves for the coast Friday.

Mack Sennett Returns

Mack Sennett arrived in town yesterday from Mesa, Arizona, where he has been recuperating from injuries received in the automobile accident in which Charlie Mack was killed. Sennett was accompanied by H. Lee Hugunin, his former production chief, on the trip from Mesa.

Felix Feist Due Feb. 13

Felix Feist, sales chief for MGM, is slated to arrive here for conferences with the MGM executive staff February 13.

Merle Oberon Is Signed By Small

London.—Merle Oberon, the Ann Boleyn of "Henry the Eighth," has been signed on a four-year contract by Edward Small to make two pictures a year during that term.

This contract fits into the ticket the lady has with Alexander Korda and will permit her use by Korda for an additional two pictures a year to be made in England.

Miss Oberon's first picture for Small will be opposite John Barrymore in "The Count of Monte Cristo" and she leaves here almost immediately to be in Hollywood February 20, returning to London for the Charles Laughton-Korda picture, written by Frederick Lonsdale, which will start June 1.

U.A. Shooting 75G on 'Looking For Trouble'

New York.—One of the largest advertising appropriations ever granted a picture by United Artists has just been okayed by Al Lichtman for the Twentieth Century production of "Looking for Trouble." The company will spend $75,000 on the campaign.

Hold-Over for 'Hollywood'

"Going Hollywood" holds over for another week at Loew's State because of record business. Picture, which has Marion Davies and Bing Crosby in the top spots, was directed by Raoul Walsh and produced by Walter Wanger for MGM.

B-I Exec Here

Clyde Cook, production manager with British International, arrived in Hollywood yesterday and is understood set to concentrate his future activity on production circles here.

Spivak to New York

Murray Spivak, Radio's sound chief, left yesterday on a three weeks' trip to New York.

TOUGH SLEDDING FOR CODE IN RANKS OF EXHIBITORS

New York.—As far as exhibition is concerned, the NRA Code for the Motion Picture Industry is in for hard sledding before it starts anything like real functioning. "Assents," the signed agreements by which exhibitors agree unqualifiedly to abide by the

(Continued on Page 2)

Trade Shows for 'Palooka'

New York.—United Artists is getting so hopped up over those national trade shows when they feel they have a real bet that "Palooka," the Eddie Small-Reliance production, is going to get the same treatment. The shows will be held simultaneously Feb. 6.

HAPPY BIRTHDAY, PRESIDENT ROOSEVELT!

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher
ROBERT E. WELSH.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

RAMBLING REPORTER

It cost a lot of people fifty cents to watch Walter Wanger play polo the other day—but he was only practicing, while Mrs. Wanger has finished practicing and played in a golf tournament at Hillcrest Sunday. . . . Peggy Morrow's divorce from young Chadbourne is a matter of weeks. . . . The Eddie Robinsons are contemplating a trip to New York—which means that Mrs. R. is trying to talk him into it! . . . Never having heard the right term for it before, Jean Negulesco informed a pal the other evening that he was on his way to "a house-heating"! . . . Mary Pickford, Lillian Gish and Betty Starbuck were guests of honor at a Boston tea party last week and were made honorary firemen! Got badges and everything! . . . Mr. and Mrs. Harry Ruby dined together Sunday night.

•

Do you know what Hollywood lady recently returned from abroad said she loved Europe "because it was so Continental!"???? Yeah, we screamed, too! . . . Joan Crawford maintains two rooms at the Hollywood Hospital all year round—mostly for use by those she sees through their illnesses. . . . Lou Holtz with Helen Vinson, the Buddy DeSylvas, Lee Tracy and Isabel Jewell, Glenda Farrell and Bob Riskin, Wally Beery, the Jack Woodys, the Wes Ruggles, the Skeets Gallaghers at the Colony on "raid night."

•

Guess who had a fight that woke up all their neighbors at the Chateau Elysee the other night! . . . We don't think the Lola Lane-Al Hall wedding will ever come off. . . . Lil Tashman and Ed Lowe leaving for New York Monday—Lil to make a movie, and Ed will just watch!

•

If you are setting yourself to be at the Wampas meeting tonight to hear Sol Rosenblatt—of course, you are—you might want to hear why the boys paid cash for an ad yesterday morning. It seems that so many big producers anxious to bask in the Rosenblatt smile canceled their reservations for President Roosevelt's birthday party that it was in danger until the boys explained that a regular fellow could cover both affairs.

New York REVIEWS

"FASHIONS OF 1934"

Warner prod.; director, Wilhelm Dieterle; writers, Warren Duff, F. Hugh Herbert, Carl Erickson.

Hollywood Theatre

Times: It is a brisk show that has come to the screen of the Hollywood Theatre. The story is lively, the gowns are interesting and the Busby Berkeley spectacles with Hollywood dancing girls are impressive. Wilhelm Dieterle, that expert director who has been responsible for several imaginative pictures, does well by this particular production.

Sun: A typical William Powell picture, filled with wisecracks, the Powell suavity and some highly efficient crime waves. It is not snappy enough, however, to be another "High Pressure" or "Gold Diggers," but it has got some Berkeley dances, and it has got Mr. Powell, Miss Davis and the very funny Frank McHugh.

Herald-Tribune: It boasts a suave performance by William Powell, faultless sets, an engaging musical score and pranks. It has a scarcity of thought behind it, but so facile is its presentation, so elaborate its costuming and design and so inventive its performance that its barrenness of substance flits by almost unnoticed. The photography is beautifully done and the settings are quite stunning. While the plot is scattered and often incoherent, Mr. Dieterle has directed it deftly enough to give a semblance of sensibility.

Mirror: A fashion show, a novelty in films, is the important feature of "Fashions of 1934." A story to introduce it was concocted conscientiously. It very probably will provoke a cycle of cloak and suit epics. It is diverting, clever and immoderately elaborate.

World-Telegram: It may go hungry, now and then, for some funny lines, and business and some new music, but it hides these weaknesses in the vastness of its dance numbers and the striking effect of its gowns and is a comfort and a joy to moviegoers interested in spectacles, both of the musical and dress shop variety. The film undoubtedly will be tremendously successful, since the idea of blending a fashion show and a musical film has the makings of a movie natural.

News: "Fashions of 1934" has but one formal musical number, but it makes up for this lack in speed and presents a fashion parade that will delight the hearts of women and will not be without fascination for men. Some of the clothes are very beautiful, all the models are lovely and the manner of presenting the fashions is novel and interesting. From start to finish the picture has snap. William Powell is mostly responsible for the quick pace of the picture. The backgrounds are elaborate, the dialogue is amusing and the whole production adds up to an entertaining picture.

Langdon in Rumors

Harry Langdon was reported yesterday as having secretly obtained a divorce two weeks ago in Mexico and will take still another matrimonial dip with a non-professional.

Mayfair Signs Grier

Jimmy Grier's orchestra has been engaged to play at the next Mayfair party, which will be held at the Biltmore Hotel this Saturday, February 3.

Tough Going for Code

(Continued from Page 1)

code machinery, have not been coming in as expected by Sol Rosenblatt.

As a result, the original deadline by which exhibitors were told they MUST file assents or forego NRA privileges has been twice advanced. Under the latest rule the theatre men are given until February 28.

Further trouble develops in a second suit to be filed today against the Code Authority and its individual members backed by Allied States Exhibitors. Fred Herrington, Pittsburgh exhibitor leader, and Al. Steffes of Minneapolis go before Federal Judge Bondy today asking an injunction against the Code Authority denying exhibitors the right to participate in code benefits without having signed a full assent to the code, and claiming the privilege of qualifying their assents as best they see fit.

L. B. Mayer Draws Income Tax Refund

New York.—Louis B. Mayer of MGM drew down some small gravy from the Government on the income tax refunds for 1933. The latest figures published show the following awards:

Louis B. Mayer, $18,388.40; Comerford Theatres, $3,283.73; Harris Amusement Corporation, Washington, Pa., $1,707.92.

U. A. Boys to Golf

The United Artists studio group has a golf tournament planned for February 11 at the Hollywood Country Club. Ashley Lofer, well known pro, is handling the event.

DO WHITE MEN GO NATIVE IN THE JUNGLE?—see
Found Alive
ON THE DELTA OF THE RIO GRANDE
Available for State Right Market
Communicate with
IDEAL PICTURES CORP.,
729 Seventh Avenue, New York City
M. J. Kandel, President
Cable Kandelfilm, New York

Para Seeks Lederer For 'Happiness' Pic

Paramount is trying to borrow Francis Lederer from Radio on a one-picture loanout deal for the top spot in "Pursuit of Happiness," which is being scripted by Garrett Fort.

This production is Arthur Hornblow's initial Paramount job.

Picture Wives Active in New Settlement Work

A group of movie people are behind the movement for the establishment of the Hawthorne House, a settlement house for all peoples patterned after the famous Hull House of Chicago. House is located at 837 East 24th street, Los Angeles.

The organization committee consists of Mesdames Francis Faragoh, Laurence Hawthorne, J. Lowe, Samuel Ornitz, Robert Presnell, Allen Rivkin, Jerome Sackheim, Michael Simmons and Miss Beulah Spigelgass.

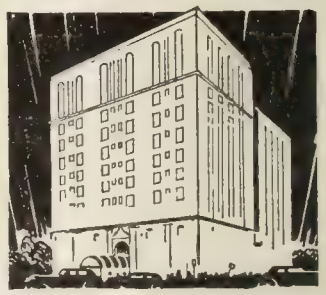
Indies Met Last Night

Second meeting of the independent producers whom I. E. Chadwick is attempting to swing into the Federated group in New York, exclusive of the local Independent Motion Picture Producers of America, took place last night at the Alexander Brothers studio. Chadwick did a lot of talking.

Max Steiner Rests

Taking his first vacation in four years, Max Steiner has gone to La Quinta, returning in a week to his post as head of Radio's music department.

HOLLYWOOD PLAZA



MOST CONVENIENT Hotel in Hollywood
$2.50 up, Single
$3.00 up, Double
Special weekly and monthly rates

The Plaza is near everything to see and do in Hollywood. Ideal for business or pleasure.

Every room has private dressing room, bath and shower. Beds "built for rest." Every modern convenience. Fine foods at reasonable prices. Convenient parking for your car.

Chas. Danziger, Mgr.
Eugene Stern, Pres.

The "Doorway of Hospitality"
Vine at Hollywood Blvd.
HOLLYWOOD

anna sten

"nana"



produced and presented
by

samuel goldwyn

RELEASED THROUGH UNITED ARTISTS



Lionel Atwill as "Col. André Muffat"



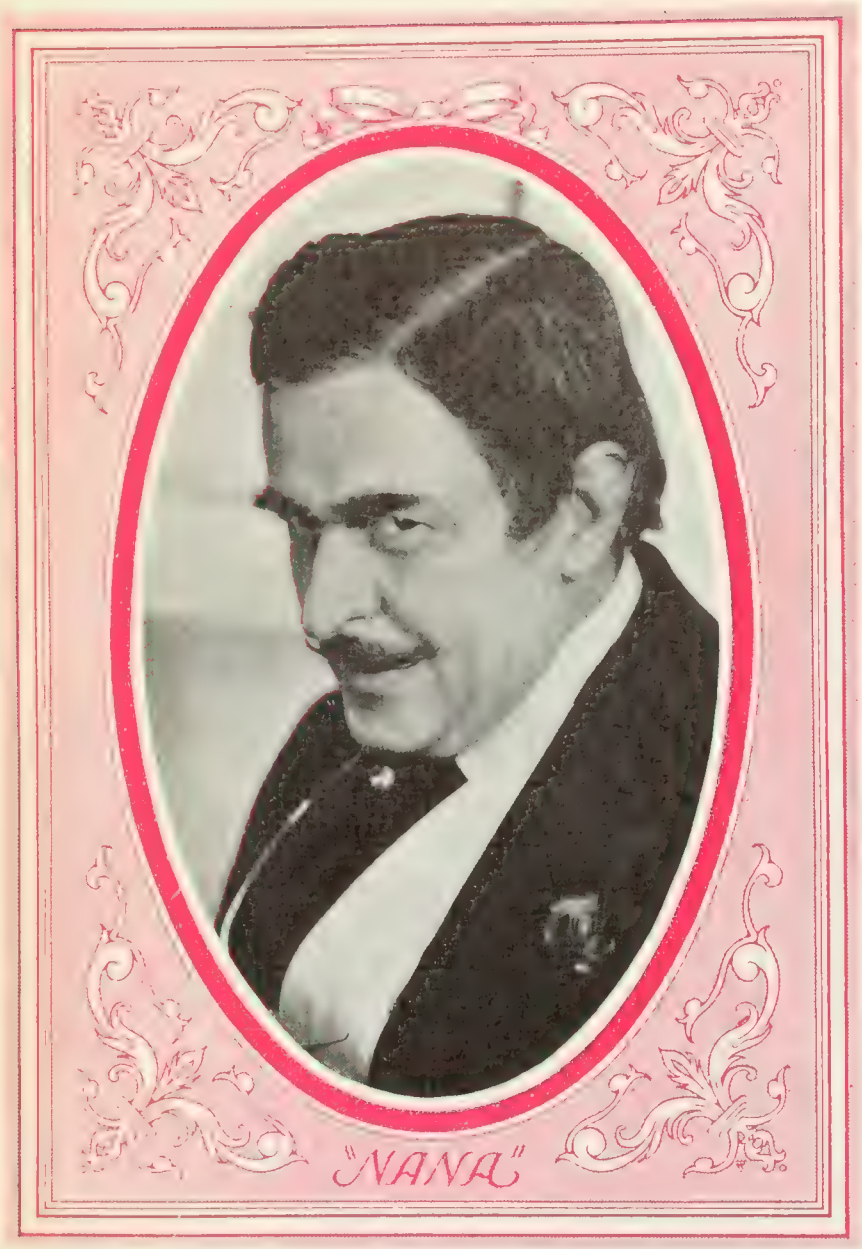
Richard Bennett as "Papa Greiner"



Mae Clarke and Muriel Kirkland
"Friends of Nana"



Jessie Ralph as "Zoe"



Reginald Owen
as "Bordenave"



Helen Freeman
as "Sabine"



Gregg Toland ~ Cinematographer

NEGATIVE by DU PONT

Smith & Aller, Ltd.
Pacific Coast Distributors

anna sten "nana"



"She will dazzle the eyes of the most blase theatre-goer. She is not only beautiful . . . she is breathtaking."

LOUELLA PARSONS,
Universal Service.

"She is not just the 'find' of the season . . . she is the 'find' of all time . . . one of the most glamorous personalities the screen has ever known."

ALICE TILDESLEY,
Philadelphia Public
Ledger Syndicate.

"She will immediately become a tremendous box-office attraction."

RALPH WILK,
Film Daily.

"She will sweep this country much in the same manner as Garbo, Katharine Hepburn and Vilma Banky swept it."

DAN THOMAS,
N.E.A. Correspondent.

PRODUCED AND PRESENTED BY SAMUEL GOLDWYN

'ROSY' MAKES A DISCOVERY ABOUT HOLLY SOCIAL AFFAIRS

Says It's Business Wherever He Visits

Sol A. Rosenblatt, Deputy Administrator of the Motion Picture Code, has discovered one of Hollywood's quaintest customs. It is the turning of social affairs into evenings devoted to the interest of business. Judging from his comments yesterday, this discovery leaves him in a sort of daze.

It seems that Mr. Rosenblatt expected Hollywood would be somewhat like Washington—leave business behind when the teacups were filled. But he says he hasn't seen any "social affairs." They have all been devoted to busines. Everyone present figuratively taking him by the lapels and trying to get something personal across.

"Even at Louis B. Mayer's home," said Mr. Rosenblatt, "Everyone present forgot it was a social affair and went in for business. We might just as well have been right here in the hotel. And the other night at Ann Harding's lovely home there were not even the ordinary social civilities. Everyone was out to further his own cause. The same at the Davies' home. This social life of Hollywood seems to have resolved itself into just a plain business affair."

Mr. Rosenblatt had a busy schedule yesterday. He surprised some Hollywoodites by going into conference with Donald Gledhill, Executive Secretary of the Academy of Motion Picture Arts and Sciences. He announced that the meeting was for discussion of proposed recommendations and for securing information. He plans to hold another meeting with Gledhill and an Academy Committee. Members of the Academy last night were jubilant over what they interpret as recognition of the Academy which they point out represents the directors 100 per cent, and the technicians almost as well, together with a conservative minority of other branches. Last night he met with a group of directors to get a line on their viewpoint.

Yesterday he named Al Berries chairman of the Studio Labor Committee. This committee, he announced, would have charge of handling all complaints of all the labor groups in the studios, with full authority to settle differences. Only power they won't have is that of decisions in connection with collective bargaining. Other members of the committee are Pat Casey, Ed. Smith and Richard L'Estrange. Office is in the Taft building.

Rosenblatt announced that he has nothing to discuss with the sound and camera men, explaining that he "has nothing to do with jurisdictional fights," and pointing out the Regional Labor Board to handle that.

Yesterday he also met with a committee of nine theatre men, headed by Ben Berinstein, to discuss generalities regarding the Code and the setting up of boards to handle their grievances. He said this will be done by the middle of February.

He devoted considerable time yesterday to investigating complaints regarding "throwaways" being put out by legitimate houses in Los Angeles. This practice is violation of the Code, and he declared a chance will be given to stop it. If they don't they will be stopped.

He also met a committee from the Drapers and Upholsterers Guild yesterday who say they are classified wrongly. He referred them to the Labor Committee.

Mr. Rosenblatt also declared that the committee appointed to handle the extra's employment problems will have full authority to settle all grievances, but announced that the reclassification and reregistration will have to be settled in Washington which will be guided by recommendations.

Today he will meet with representatives of the Motion Picture Federated Crafts and with Dave Allen of Central Casting. He also will confer with Joseph Breen and Col. Jason Joy on the matter of the supervision of scripts which are read before permission is given for shooting.

Tonight he will speak at the Wampas meeting and then attend the Roosevelt Birthday Ball. Tomorrow he will attend the Breakfast Club, meet the agents and with an Academy committee and will wind up his official business tomorrow night, leaving either tomorrow night or Thursday.

Tracy Happy Here

The New York company which thinks it has Lee Tracy signed for a feature is a bit out of luck, as Lee is set to remain in California and not worrying about the working out of his future. If any offer has been made from New York Lee has turned it down.

Small Asks 'Cristo' Title Showdown

Edward Small announced yesterday that he has stopped all preparation on the production of his next picture, "Count of Monte Cristo," until the row between Reliance Pictures and Universal, as to whether the latter will be allowed to use the title "Countess of Monte Cristo," has been settled.

The facts of the case are now up before the Hays arbitration board and Small is waiting for a decision from them. In the meantime Small plans to star John Barrymore in the production.

British Like Kelly

London.—The British picture fans and the lay press have gone for Paul Kelly in a big way. This as a result of the opening of "Broadway Through a Keyhole." They did not go for the picture to any great extent, but did voice fine approval of Kelly.

A. Jympson Harman, in the Evening News, devotes almost a page to Kelly and gives Darryl Zanuck a pat on the back for having the "guts" to defy Hays and others and give Paul a job.

MGM Starts Flurry In N.Y. Story Mart

New York.—MGM created the flurry of the week in story purchases and seems stepping high in preparation for next year's program. List these buys:

An option on the famous Saturday Evening Post series by Guy Gilpatrick, about the S. S. Glencannon and its Scotch captain, with Wally Beery figured for the probable lead.

"Congo Landing," the latest Wilson Collison novel, published by McBride, bought as a starring vehicle for Harlow.

"Gems of 1934," an original by Herman Timberg, purchased for a short.

Clark Gable East For Vacation Before Next Pic

Clark Gable leaves for New York the middle of the week for a short vacation. Studio has no picture ready for the player at this time, but will probably get "Soviet" under way when he returns. Gable was to have had the lead in "Streets of New York," but the studio decided to wait until Spencer Tracy could be borrowed from Fox for the spot.

Foy in Line at Col.

New York.—Look for "Murder in a Theatre" with a Columbia trademark, produced by Bryan Foy. Lou Goldberg and Ed Olmstead of the Columbia home office have sold a story with that title to Foy Productions, Inc., and the understanding here is that a deal is under way for release through Columbia.

Hollytown To Reopen

Lela Rogers will reopen the Hollytown Theatre on February 2 with "And Let Her Be Clever," the cast including Alden Nash and Florine McKinney, by courtesy of MGM, and June Gail, Virginia Tree Boardman, Ethel Wales, Jane Meredith and Lyons Whickland.

Claire Trevor in Lights

Sol Wurtzel is scheming to boost Claire Trevor to star billing with her next assignment. Fox producer yesterday closed a deal to purchase "Dice Woman," an original by Wilson Collison, as part of his plans. The Small-Landau office handled the sale.

Extra Comm. Has Quarters

The Motion Picture Code Committee for Extras, which has been delegated to have complete charge of all complaints and grievances of the extras, will open office in the Professional Building this week. Mabel Kinney is chairman of the committee.

New Fox Star Arrives

New York.—Madeleine Carroll, first Fox star on the new interchange arranged with British Gaumont, arrives today on the Ile de France. Robert Hurel, head of the French M. P. Syndicate, is another picture passenger aboard the same liner.

Goldwyn Hits Front Pages with New One

New York.—Here's one for the book. And it broke on the front pages of every New York paper today, without anticipating what will happen with the news services.

It was nothing less than having the Very Reverend Nicholas Kendroff, archpriest of the Greek Catholic Church, yesterday offer a prayer and confer a blessing on Anna Sten and her first film, "Nana."

It seems that someone (?) in the Goldwyn exploitation department discovered that it is a rural Russian custom to invoke success for a journey, a new undertaking, or the fertility of crops.

Warners Get Wire Break On Plans for Soviet Film

Warner Brothers got an Associated Press and United Press break yesterday on cabled arrangements made by J. L. Warner and Irving Asher of the London Warner staff, for permission to go into the Soviet republic to shoot background scenes for "British Agent."

This is the picture Warners will do with Leslie Howard in the lead after the latter completes "Of Human Bondage."

Miller Starts Second Fox

Sol Wurtzel has tagged Seton I. Miller for another writing trick, the scenarist having turned in "Murder in Trinidad." He goes in to write the Earl Derr Biggers story "Charlie Chan's Case," for which Walter Connolly has been borrowed from Columbia.

Just Another Title Change

Universal yesterday changed the label on "If I Were Rich" to "Let's Be Ritzy" and added Lois January and Hugh Enfield to the cast. Lew Ayres and Patricia Ellis have the top spots, with Edward Ludwig directing. Henry Henigson produces.

Lovelace on Way to N.Y.

Hunter Lovelace left Saturday night for West Virginia for a short visit with his foiks. From there he goes to New York to assume his duties as the head of the Fox story department there.

Jenkins Loaned to Col.

Warners yesterday okayed the loan to Columbia of Allen Jenkins to go into a featured role in support of Jack Holt in "Whirlpool." Roy William Neil directs the Ethel Hill story.

ITS USE IS
INEVITABLE
WHY NOT START NOW
De Long
NUCHROMATIC
MAKE-UP
5533 Sunset (Near Western)
GLadstone 8140

'WHATEVER POSSESSED HER' COMEDY THAT FALLS FLAT

Reviewer Holds Out No Hope For Screen

"WHATEVER POSSESSED HER"

Raymond Moore presents "Whatever Possessed Her," a comedy by Hardwick Nevin; staged by Arthur Sircom; settings by Eugene C. Fitsch. With Catherine Calhoun Doucet, Richard Whorf, Percy Kilbride, Joseph Allen, Pierre Watkin, Constance McKay, Otto Hulett, Gordon Richards, Roland Drew, Flora Campbell, Stapelton Kent, Frederic Forman, George Henry Trader, Edward Fuller. At the Mansfield Theatre.

New York.—Despite the fact that Millicent Bangs throughout three sets continues to reassure everyone that everything is going to be all right, the net result of this comedy, which purports to convey the absurdities of the summer theatre movement, leaves much to be desired—entirely too much. We shall even go so far as to wonder whatever possessed the producer to put it on. Is it possible Mr. Moore persuaded himself to believe that here was another "Torch Bearers"? Or that he was induced to produce "Whatever Possessed Her" as a labor of love, as his contribution to the renascence of the theatre, even as Millicent Bangs?

Millicent is one of those rattle brained creatures who once played Ophelia in amateur theatricals and never got over it. She has an income, a barn, a shepherdess costume and a sensible husband. Unable to suppress her yearning to do something for Art she hires a playwright, a carpenter and a troupe of professional actors, and converts her barn into her notion of an 18th century court theatre, a Petit Trianon no less. And then the panic, such as it is, is on. For two frenzied acts everyone and everything goes completely berserk, and Millicent is just about done in and dithering, and more than willing to let the summer theatre movement shift for itself, when the bedlam finally subsides. No, it isn't nearly as funny as it sounds, mainly because the author tried to be too excruciating. But while one might forgive him a bad play, he should be brought up short for writing his play at the expense of those who troupe so nobly to keep it alive. His leading man is a sot, his juvenile out to seduce, and his villain, who represents the Actors' Equity if you please! a blackmailer and a thief. Shame, Mr. Nevin. No, Mr. Nevin, Hollywood will not be interested, not in the least.

Catherine Calhoun Doucet plays Millicent right up to the hilt. As the callow playwright Richard Whorf works hard. Percy Kilbride is absolutely Jake as Eddie the carpenter. But aside from these no one else was able particularly to distinguish himself or herself. Which is no reflection whatsoever on them.

Fox Signs Dave Gould

Fox has signed Dave Gould to write the musical numbers for "Three on a Honeymoon."

True Blue

Lee Phelps, president of the Junior Screen Actors Guild, who can probably use $25 just as much as you or I, was on a "bit" call at Paramount for that amount yesterday and spent the day at the studio before facing the camera. So he passed the $25 up to a fellow player in the evening because he felt it his duty to attend the NRA extras' meeting as an officer of his Guild.

Warner Eastern Siesta Commences in March

New York.—The Warners plant here goes into a five week siesta early in March when Sam Saxe closes the studio door for a breathing spell after having completed enough short subjects to be well ahead of his release schedule.

Ralph Staub, director, will then go to Florida for a vacation. Ben Blue, featured in a series, hops off to Europe on a six weeks' vacation.

'P. A.' Stepping Up Sales

New York.—Harry Cohen, whose most recent distributing connection has been with Warners in Europe, has been signed by P. A. Powers to act as special representative in the eastern states on the two Iwerks-Comicolor subjects, "Willie the Whopper" and "Flip the Frog," the latter an MGM release.

Brock Signs Ray

Joey Ray, the master of ceremonies at the Club Ballyhoo, will get his first crack at pictures in the Lou Brock feature musical production "Down to Their Last Yacht," which is being written by Herbert Fields for Radio. Sidney Fox has the top spot and Paul Sloane will direct.

Educ. Renews Pagano

Taking up his new contract with Educational, Buster Keaton has teamed up with Ernest Pagano to write the story for the first of the series of two-reel comedies which will star him. Shooting is scheduled to begin February 15.

Grant Again at MGM

Lawrence Grant, who recently washed up a long termer at MGM, returns to the studio with his first free lance assignment in the Norma Shearer picture "Rip Tide." Freddie Fralick is negotiating his deals.

Coleman Hits the Bell

Charles "Buddy" Coleman, recently boosted by Columbia from assistant to full-fledged director, brought in his first production yesterday one day ahead of schedule. It is a Tim McCoy picture, "Storm at Midnight."

Buffington to Columbia

Columbia yesterday signed Adele Buffington to write the original screen play for "Hell Cat," making the third writer to attempt to crack the story. Sidney Rogell produces.

Technicians Back To Academy Fold

Indications are that the Technicians Branch of the Academy will soon be stronger than ever. Instead of resignations, which were the rule a while back, many who resigned are returning to the fold. Chief among these are Major Nathan Levinson, Wesley Miller, Virgil Miller, Anton Grot and Franklin Hansen.

The entire branch is being reorganized and plans are being laid for the resumption of their technical research program which was interrupted when the wholesale Academy desertions started. The art directors' section of the branch met yesterday to discuss rules for annual awards in its department.

London Pic Producers Want Title Protection

London.—The British Producers and Distributors here, up in the air because of the repetition and stealing of picture titles, have appealed to the Board of Censors for their help. To this end the censors have told them that should all producers agree they will establish a bureau similar to the one in America that would permit producers to register their titles.

O'Neill Given New 'U' Job

Universal has signed George O'Neill to write the continuity of "Sutter's Gold," which William Wyler will put into production when he completes his present picture, "Glamor," for the studio. O'Neill turned in an okayed treatment of the novel about three months ago.

Another Anti-Trust Suit

New York.—Encouraged by the recent habit of majors to settle anti-trust suits out of court, the Nithold Brothers of Morristown, New Jersey, have filed suit against Warners, Fox and United Artists, alleging actions that drove them out of business.

Set Montgomery's Next

Robert Montgomery is slated for the starring role in the Edward Hope novel "Calm Yourself," which is being adapted to the screen by Arthur Kober for MGM. Monte Bell is the associate producer on this picture.

'Mank' Polishes '13'

Herman Mankiewicz has been handed the script of the Marion Davies-Gary Cooper co-starring vehicle, "Operator 13," by Walter Wanger for a polishing up before the picture goes into production at MGM.

Harlow Frisco's Guest

Jean Harlow left by train last night for San Francisco to be the guest at the party celebrating President Roosevelt's birthday there tonight. She will return in a few days.

'Welfare Island' Hot

Several studios are interested in "Welfare Island," a story by Nat J. Ferber, one time Sunday editor of the New York American.

Glenda and Pat To Co-star for Warner

Warners yesterday set Glenda Farrell for the feminine lead in "One Man's Woman," the Gene Towne and Graham Baker original, opposite Pat O'Brien, and assigned Claire Dodd to a featured role. Alan Crosland directs when the picture starts the latter part of this week or the early part of next.

Richard Barthelmess was announced in the top spot at the time the story was purchased, but studio decided to given O'Brien the lead as the first on his new long term contract.

McLane Quits for Stage

With a deal to go into Radio's "Crime Doctor" virtually set, Barton McLane called off all bets when Katharine Cornell offered him for her husband, Guthrie McClintock, an important spot in the Broadway play producer's "Yellow Jack," by Sidney Howard. Player hops off by plane for New York this morning.

Break for Lee Beggs

Lee Beggs, who played in the New York company of "Take a Chance" in its year and a half Broadway run, gets his first talking picture break in MGM's "In Old Louisiana." Beggs worked in silent pictures a number of years ago. Sackin agency negotiated.

'Cristo Countess' Finished

Karl Freund brought in "Countess of Monte Cristo" at Universal Saturday, one day ahead of schedule. Paul Lukas and Fay Wray head the cast. Stanley Bergerman produced. Picture was in production about three weeks.

Col. Dusts Off 'Double'

Columbia has dug out the idea conceived by Walter Wanger, when he was on that lot, to make a picture called "The Double" and plans to make the picture in the near future.

Batcheller Title Set

George R. Batcheller has set "The Quitter" as the final release title for the picture which Richard Thorpe completed last week under the tag "Understanding Heart."

Million Dollar Suit

(Continued from Page 1)

Peter and Leslie J. Stiller are the play producers, and James Hagan is listed as author of the play.

Child claims the play a plagiarism of a story of his entitled "The Avenger," which ran in the Saturday Eveing Post issue of September 19, 1919.

In addition to his literary and diplomatic past, Child is today a Hearst feature editorial writer stationed at Washington and getting front page space for his daily writings.

Because of the prominence of the writer it is expected the suit will set new precedents for plagiarism. In the past most suits have been brought by unknown writers with little claim to past attainments to back up their legal complaints.

METRO-GOLDWYN-MAYER STUDIOS,
ATT: MR. SAMUEL MARX,
CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XIX, No. 16. Price 5c. TODAY'S FILM NEWS TODAY Wednesday, January 31, 1934

UNIONS ASK SHOWDOWN

TRADEVIEWS by W.R. WILKERSON

•A "Little Women" comes once in a lifetime. A nice sweet story such as was adapted for this enormously successful picture is like a needle in a haystack. They may be found (nice and sweet) but their box office attractiveness is another thing altogether. Accordingly the start and finish of every Hays meeting on censorable pictures, with "Look what 'Little Women' is doing" offers the exception rather than the rule.

This business simply HAS TO HAVE BETTER PICTURES, and to be hamstrung by the present Hays edicts will not make GOOD PICTURES. Producers must get themselves away from that damaging influence and make pictures that will be interesting and carry entertainment values. Writers cannot write stories with those values under the present restrictions.

•

So what to do?

Insist that Mr. Hays stop fomenting censorship by his continued broadcasting of a stupid code of morals that has given him lots of publicity and placed an impossible burden on our activities. Divert Mr. Hays' attention to a censorship work that will HELP THIS BUSINESS, the censorship of exhibitor advertising; and then go to work making interesting pictures containing situations that will arouse public favor, and kill off that "14-year-old moron" that has been dangled in front of the producer's face for these many months.

Even though Mr. Hays has made some headway in selling the idea that our producers take great pleasure in dealing out filth in story material for pictures, THAT IS NOT THE CASE. There is not a man or woman in this industry, with any power or influence, but who knows the proper limitations in telling stories. THEY CONFINE THEMSELVES TO SUCH STORY TELLING and need give little recognition to the Federation of Women's Clubs and the Parent-Teachers Associations that Mr. Hays has seen fit to empower to dictate what we should produce as motion picture entertainment. Our creators recognize that this is ADULT ENTERTAINMENT and it can only exist on that basis. But they struggle against this fact:

We have got to have BETTER PICTURES.

Fox Activities On N. Y. Story Buys Inflating Market

New York.—The story and play situation around here as it concerns their purchase for motion pictures took quite a spurt during the past two weeks due to the activities of Ray Long, representing Fox.

MGM and Paramount have had things pretty much their own way for a brief spell, with Warners only taking periodical flings; but with the advent of Long prices have been shot up with the result that all stories and plays have been boosted 25 percent and more because of this new competition.

Long made a good buy before his activities shot up the market. He grabbed the Sinclair Lewis story "Work of Art" for a paltry $25,000.

Columbia Backs Water On Sound Crew Cut

Columbia's announced cut in sound crew, which had members of the IATSE local hot under the collar the other day, has not materialized. Announcement was that the four-man crew would be cut to three, with a grip and an electrician sharing the duties of the second stage or cable man. Local started preparing formal protest, but studio changed mind and four-man crew remains—at least at present.

Safron Here Today

Jerry Safron, Columbia's western exchange manager, arrives today by plane from New York. Safron was away a little over a week conferring with home office executives.

Revnes in New York

New York.—Maurice Revnes, MGM staff exec, is here on a three weeks' story hunt.

'CODE WILL BE CHANGED IF WRONG,' SAYS 'ROSY'

Speaking at a dinner given by the Wampas, Deputy Administrator Sol A. Rosenblatt last night assured the motion picture industry that the motion picture code would be changed whenever it is clearly proven that something is wrong with it.

"No doctrine or Code can be perfect," said Rosenblatt. "But the pic-

(Continued on Page 6)

Cameramen and Others See 'Rosy' Today—Won't Let Buck Be Passed To Labor Board

Despite Sol A. Rosenblatt's announcement that all complaints of sound and camera men would be referred by him to the labor committee and the regional labor board, representatives of all the Locals of the IATSE will go before him today with sufficient complaints to give a lasting headache.

Representatives of Local 659, Cameramen, will demand an amendment to the NRA Code which will do more to limit hours and bring about greater spread of employment, which union officials say is not being accomplished under the Code workings.

Yesterday officials of 659 received the report that the American Society of Cinematographers and the Producers had met Monday and had brought about an arrangement whereby the producers had agreed to employ the extra first cameramen on a 36-hour basis. At the same time, they declared the first cameramen now under contract would have to work unlimited hours and could be changed from company to company at the will of the producers. This, union officials point-

(Continued on Page 5)

Start 'Hunchback' Script

"The Hunchback of Notre Dame" is again very much alive on the Universal schedule. Francis Edward Faragoh was this week started on preparing a new talkie version of the classic that is one of Universal's historic money-makers.

Zanft a Bankrupt

New York.—John Zanft has filed a voluntary petition in bankruptcy, listing liabilities of $244,216 and assets of $407,397, including life insurance to the extent of $238,668.

China No Likee 'Earth'

United Press dispatches yesterday reported that the MGM unit in China to photograph backgrounds for "The Good Earth" had been forbidden permission by the Nanking Central Government on the ground that the Pearl Buck story "was prejudicial to the dignity of the Chinese race."

Latest Shift Sends Morley to Radio

Two star actresses making comebacks after long absences did a bit of juggling yesterday with the final result that Karen Morley will make her return at Radio in "The Crime Doctor," which was originally set for Corinne Griffith.

Karen Morley, on loanout from MGM, had originally been announced to return in the lead of "Most Precious Thing in Life" at Columbia. But company and star agreed mutually to call it off after study of the part. The same condition cropped up on the other part with Corinne Griffith at Radio.

Farrow Gets Quota

Mexicali.—John Farrow, motion picture writer and native of Australia, cleared the border here armed with a quota number granted by U. S. immigration officials.

This puts an end to all the troubles that Farrow has experienced during the past two years in Hollywood.

ASC Makes It Clear

The ASC is planning to print in pamphlet form the agreement recently made between that group and the major studios. Clauses will be interpreted so all cameramen will be sure to understand legal phrases.

Snell-Riddle Move

Paul Snell of the Fox publicity office, and Mel Riddle of Eddy Eckles' gang at Radio, shift as of Monday to new berths. Snell goes to the Howard Strickling staff at MGM and Riddle joins the Fox organization.

Lasky Returns Sunday

Jesse Lasky returns to his Fox unit from a trip to Havana Sunday, according to word received by the producer's office yesterday.

WILHELM DIETERLE DIRECTED WARNERS' 'FASHIONS OF '34'

THE Hollywood REPORTER

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Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

THE LOW DOWN

It happened when Allen Rivkin was telling Jerry Horwin that he was planning a trip to Europe and would make London his first stop.

"Going to ENGLAND?" asked Horwin.

"Yep," answered Rivkin.

Whereupon Jerry grabbed his arm and exclaimed, "You MUST look up the Glicksteins!"

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A very hammy actor-friend of Lou Holtz's got all through primping before a mirror the other night and then turned to Holtz and asked, "How do I look?"

"You look," answer Lou, "like a wealthy South American—who's just gone broke!"

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Connie Cummings tells this one on herself—and it's not without charm. Seems that when she was in England, she was very desirous of creating a nice impression on all the people she met, and didn't want to pull any of the boners usually pulled by visiting Americans—such as using expressions that mean one thing in the U.S.A. and something horrifying to the Britishers. In other words, Connie wanted to be "correct." So one night she and Benn Levy were dining with some of Benn's fine friends and everything went beautifully—up until dessert time—when la Cummings ordered Yorkshire pudding!

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A famous director, who is also a writer, had a pip of an idea for a story a few weeks ago and told it in full to a producer at a major studio. The producer was crazy about it and told the director to go right over and tell it to the head man. Whereupon the director made the appointment and then cooled his heels in the outer office for almost three hours before he got in to see the big boss. When he told his story, the head man of the studio was crazy about it too—but when the head man and the producer compared notes, they found they had listened to two entirely different tales! Now the director will probably lose out, because the execs don't think the fellow can hold one idea long enough for either himself or another writer to get it down on paper!

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There has been a hell-to-do in London over the contract of Merle Oberon (just signed by Eddie Small). Alexander Korda holds her ticket, and when she refused to play the feminine lead opposite Douglas Fairbanks Sr. it created a rift between Korda and Fairbanks. And when Metro-Goldwyn-Mayer wanted her for a termer, and Korda turned it down because he wanted more money, there was loud squawking on both sides of the pond. But seemingly now both Korda and Oberon are satisfied with the Small agreement and Fairbanks and MGM can hold their fingers and fret.

New York REVIEWS

"CROSS COUNTRY CRUISE"

Universal prod.; director, Edward Buzzell; writers, Stanley Rauh, Elmer Harris.

Roxy Theatre

World-Telegram: It is a mournful and stereotyped piece, but well enough acted. Films of this sort should be and can be made thrilling and exciting if handled with some imagination and freshness in writing and direction. That they follow the "Grand Hotel" pattern is of minor consequence. What is important is their treatment, because, essentially, most of them possess the elements of valid and entertaining melodrama.

Times: Unfortunately, for all its strenuous by-play, this film spends most of its trip in the lower entertainment brackets. The passengers are properly diverse, but the drama lacks conviction. It looks, acts and sounds like patchwork. Nor do the central characters seem quite bright.

Sun: Rich, ripe melodrama with not a hint of mystery nor any particular elements of surprise. There is an effort to show the monotony of the long days and nights aboard the bus; but, with all the principals preparing for a grand explosion, the passengers couldn't relax enough to be bored. The plot is a little mechanical, like most of the characters.

American: A snappy murder, a swell chase, a smashing crack-up supply some of the melodramatic incidents in the fast moving film that has come to the Roxy screen. It's satisfying film fare. Director Buzzell has done wonders with a story that might have been a dull and talky picture instead of really thrilling action-drama. His showmanly mingling of the film's various elements makes it fresh and surprising all the way.

Journal: It's mild melodramatics with a scenic stopover at Niagara Falls.

News: An absurd comedy that is diverting if you're in the mood to take your movie fare lightly. So far so good, but let us hope that this epidemic won't spread much further, but in pictures, where the action is confined to a bus and bus stations, the story is bound to be forced to command any attention. Stanley Rauh wrote the story which Eddie Buzzell has wisely directed so that it can't be taken seriously, even though a murder takes place en route.

MGM Gives Up on Search for Crooners

Apparently crooners are not to be found on every corner. Clarence Brown has made half a hundred tests seeking one for the lead opposite Joan Crawford in the MGM picture "Sadie McKee," and finally given up. Studio guessers say that about $50,000 has been spent on the tests.

Latest report is that MGM is seeking Jimmy Dunn on a loan from Fox for the part. Dunn is not a crooner, but a voice dubbing could be done for the few spots needed.

Mrs. Eliscu Sets Her Play

Mrs. Edward Eliscu (Stella Block) returned from a two months' visit in New York Sunday. While there she arranged for the production of her play, in which Laurette Taylor will be starred.

Roth Back to Universal On One-Picture Deal

Murray Roth has obtained permission from Warners to make a one-picture deal with Universal and has signed with that studio to direct an unproduced play by Howard Emmett Rogers titled "A New Deal on Love," which the studio purchased recently. Eph Asher is supervising. The deal was made through the Nat Goldstone office.

Roth has just finished directing "Harold Teen" for Warners, but could not make an outside deal until after Warner's option on him comes up which won't be for a couple of weeks.

Putnam Play at Beverly

With Merna Kennedy and Earle Foxe in the leads the Beverly Hills Little Theatre will present "Gentlemen For Sale," a new play by Nina Wilcox Putnam, for a week starting February 5. Others in the cast include Pauline Garon, Flora Finch and Dan Brody.

Para. Likes Vaughan

Paramount, still rounding up a cast for "Double Doors," which will be directed by Charles Vidor, yesterday opened a deal with Hilda Vaughan, New York stage actress.

Bennett Up at MGM

Richard Bennett may do the part of General Grant in "Operator 13" if he and MGM can get together on terms.

Marley-McAdoo

Peverell Marley, Twentieth Century cameraman, Saturday will marry Miss Virginia Ruth McAdoo.

'Nana' Heads List Of New B'way Pics

New York.—"Nana" arouses the most interest among the new pictures coming to Broadway this week, everybody waiting for their first glimpse of Anna Sten at the Music Hall Thursday.

Other new attractions are: Wednesday, Mayfair, "Frontier Marshal"; Strand, "Hi Nellie"; Friday, "I've Got Your Number," Roxy; "You Can't Buy Everything," Capitol; "All of Me," Paramount.

Burke To Meg Rothstein Yarn As First at Fox

Edwin Burke returned to Hollywood with the story written by Mrs. Arnold Rothstein titled, "Now I'll Tell," which is based on the life of her late husband.

Burke will make his debut as a director with this yarn as his first assignment for Fox.

Rathbone on MGM Fire

MGM is negotiating with Basil Rathbone for a term contract. Player is now Katharine Cornell's leading man in her repertoire company.

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ROGERS' 'NO MORE WOMEN' IS LUSTY ENTERTAINMENT

McLaglen-LoweGet Yarn and Direction

"NO MORE WOMEN"
(Rogers-Paramount)

Director .....Albert Rogell
Original .....Delmar Daves and Grant Leenhouts
Screen Play.....Delmar Daves
Additional Dialogue.....Lou Breslow
Photography .....Theodor Sparkuhl
Cast: Edmund Lowe, Victor McLaglen, Christian Rub, Harold Huber, Sally Blane, Minna Gombell, Alphonse Ethier, Tom Dugan, William Franey, S. P. McGowan and Frank Moran.

Aided by competent dialogue, equally competent direction and a guileless Dutch comic by the name of Christian Rub, Victor McLaglen and Edmund Lowe succeeded in being both believable and entertaining for the length of the Charles R. Rogers picture, which in the version screened last night lasted 1 hour and 20 minutes. Coming from this reviewer, who has been little amused by this team since "What Price Glory," this is news as well as criticism.

"No More Women" has much of the quality of "Sailor Beware." While it lacks the unifying plot of the latter piece, it has the same swing and the same lusty innocence. The protagonists are picked up, or rather let down, as two rival divers of salvage ships. Working on the same wreck McLaglen brings up the ship's safe, while Lowe, with more of the impresario's touch, rifles the pockets of the captain's corpse. Needless to say the safe is as empty as the pockets are full—sufficiently full to allow Lowe to pay for the affections of McLaglen's girl, Minna Gombell. When Sally Blane, distinguished by a magnificent coiffure, inherits McLaglen's ship she hires Lowe as first diver. The courtship which follows is not allowed to become either usual or dull, working to a climax in an underwater sequence which alone is worth loge tickets. Four divers work on the same wreck; one of them, unscrupulous, greedy and above all practical, works with his knife on the tubes of the others.

Another small work of art in itself is the sequence in which word passes along the waterfront of Sally Blane's inheritance, "The Pelican's gone lily on us!" Minna Gombell's small character is excellent; Sally Blane, with more footage and less to say, gracefully leaves Rome to the Caesars.

When credits are split, first mention must probably go to Al Rogell for having given this reviewer a new pleasure in McLaglen and Lowe, and an entertaining picture high-lighted with some extra fine touches. Theodore Sparkuhl's photography hits the mark. And since the whole job was so well liked Delmar Daves, Grant Leenhouts and Lou Breslow must come in for bouquets.

Radio Borrows Frawley

Radio yesterday borrowed William Frawley from Paramount for the top comedy assignment in "Crime Doctor."

More Baby Stars

Feeling happy after last night's Rosenblatt dinner, the Wampas Executive Committee announced that the organization will go ahead with the selection of Baby Stars this year without worrying about producer or other support. Nominations and details will be settled February 13 and selections voted on February 27.

Eilers-Lyon English Picture Well Liked

"THE MORNING AFTER"
British-Gaumont

Director .....Alan Dwan
Cast: Sally Eilers and Ben Lyons in the leads. Further credits not available.

"The Morning After" was advertised as a preview last night at the Colorado theatre in Pasadena, although the film was made some time ago in England. However, this was probably its preview in Southern California territory and so this review is only a matter of record.

The picture is a light, engaging, sparkling, little comedy which gives a delightful raspberry to the mythical kingdom school. It is jaunty, irresponsible stuff, enlivened by crafty direction and swell acting, and backed by good, solid comedy.

After spending a night not wisely, but well, Ben Lyon awakes to find himself mistaken for NG2, a spy in the employ of some villains who are seeking to dethrone Prince Rudolph, the beloved ruler of the mythical kingdom. The description of a blonde Countess whom he is supposed to involve in the plot, and the offer of five hundred pounds weaken his resolution to stick to his office job, and off he starts on his fantastic errand.

His frantic efforts to force the Countess to steal the papers, which she is supposed to crave even at the price of death, her bored indifference at the whole procedure, their sudden arrest and introduction to a firing squad, and their escape by means of Lyon's home-made bombs (egg shells filled with pepper) are the ridiculous and amusing highlights of the picture. Their walk to the courtyard of death is terribly funny.

Ben Lyon bounds happily through the picture. He has never been more the light-hearted, engaging comedian, and his acting is a joy throughout. Sally Eilers gets away with a thick French accent admirably, and her change to plain Molly Malone, the actress who impersonates the Countess in order to lead NG2 astray, is expertly done.

Alan Dwan's direction is extremely clever and individual. He makes the picture a piece of art which is nevertheless acceptable to the average audience. Don't be afraid that "The Morning After" will be too high-brow for your ticket buyers. It will appeal to everyone—and it has two popular names and superb direction.

The title, by the way, may be changed.

Wait on Rosy to Settle Exhib Scrap

New York.—To allow Sol Rosenblatt time to return to New York and fight the cases, Judge Bondy yesterday postponed action on the application for injunctions against the NRA by the Allied States organization. February 20 was set as the date for a decision.

Under the present plan of the Code Authority all exhibitors are supposed to get their assents in by February 28. What the effect of the postponement on the injunction request until the 20th will be no one attempts to guess.

'Rosy' to See Acad. Group Tomorrow

A special commitee of members of the Academy of Motion Picture Arts and Sciences will meet with Deputy Administrator Sol A. Rosenblatt tomorrow morning at the Beverly-Wilshire hotel. The meeting is at the request of Rosenblatt.

The committee will consist of Frank Capra, William Sistrom, Lewis Stone, Major Nathan Levinson, Howard Green and J. Theodore Reed, president of the Academy. Thus being representative of each of the five Academy branches, plus the head.

Universal Plans 14 To Be Made Abroad

New York.—Eight Universal pictures to be made in London and six in Paris are expected to be the outcome of an international Universal conference which started here yesterday.

Max Friedland and Fritz Keller of the foreign department are here from abroad, and in addition to Carl Laemmle, Sr. and Jr., James Grainger, R. H. Cochrane, P. D. Cochrane, C. B. Paine and Robert Harris are taking part in the conferences.

20th Signs Butterworth

Charles Butterworth was signed yesterday by Twentieth Century for a featured role in the Ronald Colman picture, "Bulldog Drummond Strikes Back," which will be directed by Roy Del Ruth. Production is scheduled to start about February 15.

Doris Kenyon on Air

Doris Kenyon, who has been the house guest of Professor and Mrs. Einstein at Princeton, does a week on the air with Rudy Vallee and then a week each in Detroit and Chicago singing.

Junior Likes 'Black Sheep'

Carl Laemmle, Jr. took a copy of "Black Sheep," an original story by Sy Bartlett and Rian James, with him to read during his stay east, and liked it so well he wired an offer back from the train.

Radio Activities At Standstill As Big Confab Ensues

Activities on the Radio lot are at a standstill while J. R. McDonough, B. B. Kahane, Merian C. Cooper and Ned Depinet decide the future policy of production, who will head it and who will be part of it.

Since McDonough's arrival, everything has been up in the air on the lot, no one has seen Cooper, all production plans have been tabled and the plant awaits word from the conference chambers.

Anything is possible as a result of these conferences, but nothing positive has developed. Those capable of guessing are of the opinion that the whole lot will go unit production, with Kahane handling the reins. This will place Cooper in the top unit spot, with the Whitney millions and a good part of Radio's production finances leveled on his productions. It is believed that he will make from six to eight pictures.

In the next production spot Pandro Berman is a cinch to be given a clear hand in the making of anything that suits his fancy. Louis Brock and Kenneth Macgowan are believed to be the only other producers sure of their jobs

Code Vaudeville Body Meets in N.Y.

New York.—The Code Authority Committee on vaudeville—both actors and labor—meets today at the Hotel Astor. Chairmen to handle the various discussions have been named as follows:

Bookers, Major Thompson and Joseph Bernard; presentation producers, Sam Dembow, Jr., and George Skouras; vaudeville producers, Marty Forkins; actors and agents, Louis K. Sidney.

Paramount Takes Back Brooklyn Playhouse

New York.—Paramount has taken back the Paramount Brooklyn from Mort Shea and will start actual operation again this Friday, with William Raynor, Shea's former manager, running the house.

The opening attraction will be Mary Pickford on the stage and "All of Me" playing day and date with the New York Paramount as the picture.

Atwill Ends Vacation

Lionel Atwill is back in town after spending the last six weeks vacationing in New York with Mrs. Atwill. The player did a number of radio broadcasts while there. He is now reading scripts on parts offered him.

MGM Buys Novel

New York.—MGM continued its stirring up of the New York story market with the purchase of "The Heavenly Sinner," a novel by T. E. Harre, published by Macauley.

Jack Osterman Tagged

Jack Osterman has been signed by Lou Brock to star in a two reel comedy at Radio. Al Boasberg will write the story and will also direct.

INDIE SHARPSHOOTERS DIG UP FOREIGN STEN PICTURES

Also Offer Kiepura, Harvey and Others

Independents who miss no bets have gone into the European market on a buying campaign that is going to cause plenty of burns for Sam Goldwyn, Universal and Fox. The sharpshooting buyers are digging up pictures starring Anna Sten, Lilian Harvey, Heather Angel and Jan Kiepura.

Of particular interest are the Anna Sten buys owing to the expert manner in which Goldwyn has cooked up a demand for the previously little known Russian girl. The indies have dug up at least two Ufa pictures starring her and are out selling right now.

The two pictures are "Baum de Monte Carlo," which Independent Film Exchange has locally, and "The Tempest," owned by Jacobs and Bregstein, for Los Angeles. "The Tempest" co-stars Emil Jannings.

Other star pictures are "Love Waltz" and "Quick," Ufa pictures, with Lilian Harvey, held by the Independent Film Exchange;"Farewell to Love," co-starring Jan Kiepura and Heather Angel, held by William G. Smith, and "Two Hearts That Beat As One," a Lilian Harvey owned by Jacobs and Bregstein.

At least twelve more pictures, it is claimed, are expected today from Europe, and will be dumped on the market as rapidly as possible while the interest in the foreign stars continues at its highest pitch.

MGM Tries Two Ways On 'High School' Yarn

With Aurania Rouverol engaged to write a screen play for "High School," MGM now has two sets of writers working on the story in an effort to wrestle a satisfactory script out of the idea. George Seaton and Arthur Bloch are also on it.

Victor Fleming is scheduled to direct under the supervision of Hunt Stromberg. Jean Parker is being talked of for the top assignment.

To Screen Soviet Pic

Julien Bryan, scion of the Tennessee oil family, is putting on an exhibition of the film he made for the Soviet in Russia, holding the showing tomorrow night at the Trinity Auditorium. Bryan has also obtained a group of Russian film documents of the Czarist regime.

'Operator 13' Starts

Raoul Walsh today places the Marion Davies picture "Operator 13" into work at MGM. Besides the star, cast includes Gary Cooper, Ned Sparks and Mae Clarke. George Folsey is handling the cameras. Walter Wanger is associate producer.

Dunne on MGM Yarn

Phillip Dunne has been assigned to the screen play of the Durante-Butterworth picture, "Student Tour," which Monta Bell produces for MGM. Company is figuring on working song numbers into the production, making it a semi-musical.

Big Money

New York.—Max Gordon claims it's a record for $3.30 shows, at the New Amsterdam, famed home of Ziegfeld's Follies, and the boys are searching the books. But "Roberta" did $27,580 at that house last week.

Lloyd on Schedule For First Time

With the Harold Lloyd production, "The Catspaw," actually starting yesterday, this comedy unit finds itself forced to work on some kind of a shooting schedule for the first time since it has been making pictures.

In order for Lloyd to get any kind of a cast, he had to guarantee that players would be finished at a definite time, and in order to meet the commitments the whole picture has been scheduled and a demand made that the schedule be met.

Russell Hopton Tagged At Warners for Three

With talk of a long term deal in the offing, Warners yesterday secured a commitment on the services of Russell Hopton for his next three pictures, tieing the player up for a three months' period.

His first assignment will be in "One Man's Woman," which Alan Crosland directs. The MacQuarrie office represents Hopton.

Thelma Todd Moves Into New Radio Assignment

Thelma Todd yesterday registered at Radio, where she takes up a long term deal negotiated recently through Pat de Cicco. Her first assignment under the contract will be in the next Wheeler and Woolsey picture, "Fatheads," which starts in four weeks.

Lift Frawley Option

Paramount yesterday notified William Frawley that the company was exercising its option on the ticket which Leo Morrison negotiated. Player is on loan to Radio for "Crime Doctor" and a deal is cooking for him to swing over to Columbia for "Twentieth Century" before coming back to the home lot.

Roach Short a Musical

Arthur Kay has been engaged as musical director and Bill O'Donnell as dance director by the Hal Roach studios for their forthcoming all-star musical comedy short which gets under way Monday. Val Burton and Will Jason have written the songs and Leigh Jason will direct.

Wood Megs Montgomery

Sam Wood has been assigned the direction of "Forgotten Girl," the Wilson Collison story which MGM has slated as a Robert Montgomery starring vehicle. Sam Mintz is writing the screen play under Harry Rapf's supervision.

Federal Trade Report in Work

Washington.—The report of the Federal Trade Commission covering executive officers, directors of corporations, etc., etc., is now in the work and will be turned over to the Senate in a short while.

This report covers every corporation capitalized at over $1,000,000 and is to show the salary, commissions, working agreements, ownership and the entire history of those corporations.

It is understood that the questionnaire sent out for the above purpose was given instant action in motion picture circles as well as by all other big corporations.

Willard Mack Cast-Off Wins for Kane-Weber

Walter Kane and Herbert Weber have the laugh today on Willard Mack. It seems Mack had a race horse that hadn't won in two years. He gave it to Weber and Kane for a Christmas present last Xmas. Yesterday it came in first for the boys at Caliente. Weber and Kane cleaned up $500 each as the horse paid 15 to 1 and they had him on the nose for several dollars.

Jory Up at Warners

Working on a deal with Fox for the loan of Victor Jory for one of the leading supporting roles to James Cagney and Joan Blondell in "Without Honor," Warners yesterday tested the player to judge his adaptability to the part.

Para. Signs Dot Stickney

Paramount is bringing Dorothy Stickney out from New York for a featured role in "Murder at the Vanities." The player made a couple of pictures here two years ago, after which she returned to the stage.

Lone Star Starts Today

Lone Star productions will place its next John Wayne western into work this Monday. The script was written by Robert North Bradbury who will also direct the picture. The tentative title is "The Star Packer."

Stepin Stays at Home

Deal for MGM to borrow Stepin Fetchit for "Operator 13" fell through yesterday when Fox discovered it needed the colored boy for a picture in the near future. Picture gets under way today.

WB Tag Stone and Hale

George E. Stone and Alan Hale have been signed by Warners for roles in "Gentleman From San Francisco," which is being directed by Wilhelm Dieterle.

Hecht on 'Glamour' Steps

Harold Hecht has been signed by Universal to direct the dance numbers in "Glamour," which Bennie Zeidman is producing.

UP TO THE MINUTE CASTING NEWS

John Sheehan joins cast of Monogram's "Curse of Kali" on deal set by the MacQuarrie office.

Armand Kaliz into "Love Detective," Columbia.

Sarah Haydon and **Adalyn Doyle** engaged by Radio for featured roles in the cast of "Finishing School."

Sarah Padden into "All Men Are Enemies," Fox. Harry Wurtzel set the player.

Del Henderson into "You're Telling Me," Paramount. Set by Hallam Cooley of the Weber office.

Margaret Nearing set through Bernard and Meiklejohn in "Hollywood Party," MGM.

George Blackwood goes into "Double Door" at the Mayan. Set by Bernard and Meiklejohn.

Forrester Harvey joins cast of "Mystery of the Dead Police," going into the retakes for his featured spot. The MacQuarrie office set him.

Maurice Black signed by Maury Cohen for "Birds of a Feather."

John Rutherford signed through the William Morris office for a featured role in "Firebrand," Twentieth Century.

Clarence Muse into "One Man's Woman," Warners. Set by the MacQuarries.

Alan Hale for "Gentleman from San Francisco," Warners. The Edington and Vincent office spotted the deal.

Norma Mitchell into "Melody in Spring," Paramount, through Edington and Vincent.

Douglas Wood for "Trumpet Blows" at Paramount. Edington-Vencent negotiated.

Douglas Dumbrille into "Operator 13," MGM. Small-Landau did it.

Gertrude W. Hoffman for "Catspaw," Harold Lloyd, by Bill Woolfenden of Small-Landau.

Sidney Bracy signed through the Sackin agency for Harold Lloyd's "The Catspaw."

Laurence Grant added to the cast of MGM's "Rip Tide." Deal handled by Freddie Fralick.

Universal tested **Sue Carol** and **Beta Bijou** for featured spots.

Huntley Gordon signed by Universal for a role in "Frolics of Youth." Menifee Johnstone made the deal.

Pizor Here With Pathe Backing for Pictures

Continuing its financial interest in independent production and distribution, Pathe has completed the details of an agreement with William Pizor to finance producers he selects on state right ventures.

Pizor is now in Hollywood lining up his interests.

'Triumph' Script Done

Charles Grayson yesterday turned in his completed script for "Triumph," which MGM will use as a Joan Crawford starring picture following "Sadie McKee." John Considine is acting as associate producer on the picture.

O'Connell Set By Fox

L. William O'Connell yesterday was assigned by Fox studios to do the camera work on "Odd Thursday." Expect to start work tomorrow.

REELING around LONDON

Jack Votion covering the Wardour Front here—and how! Certainly managed to bring some Hollywood hustle to jolly ole Lunnon. . . . Universal took time out after the trade show of "By Candlelight" to give James Whale a pretty nice little reception which was attended by Countess Landi, A. P. Herbert, Marian Marsh, Frank Ditcham and a host of others. . . . Leslie Williams and Dave Bader were in charge of operations, and boy, they operated! . . . And the press liked Jimmie Whale a whole heap. . . . Metro have billed Maxie Baer as the new surprise star here on the showing of "Prizefighter and the Lady" (called here "Everywoman's Man")—they ain't mentioning him by name, figuring to stir up interest by this Garbo act; trouble is all the film scribes have written plenty about the new Coughload of sex appeal which has rather killed Metro's stunt; or has it?

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Timmie Whelan back from Cairo where he has been preparing his next Gaumont directorial subject; some people have all the breaks! . . . Note to Hollywood associate producers and others with them thar' toney titles: Herbert Wilcox's label at British and Dominions is "Director of Productions" whilst Beverley Baxter has "Director of Public Relations" spread over his Gaumont-British door. . . . The latter title sounds almost appropriate enough for Hollywood!! . . . Edna Best appearing at first nights here. . . Norman Loudon will make sixteen pics at Sound City this season, he claims. . . There has been a squawk here to eliminate all blue gags from scripts, but as no one ever "gets" the blue gags, what's it to you? . . . All right, all you dialogicians we've heard and appreciated the line "Nutty as a fruit cake"—now can we let it rest for a while? . . . Yes sir, Mrs. Oakie's little boy Jack is certainly giving us performances these days; but he's getting to look more like Charles Buster Laughton every day! . . . Incidentally, Charlie and Elsa are doing a spot of "Tempest" through the courtesy of Lilian Bayliss and Bill Shakespeare here. . . . Buster playing Prospero and La Lanchester as a poifect Ariel. . . . Phillip (Johnnie) Clare at the Plaza with her mother; honest she was! . . Connerie Chappell, ace film critic on the "Sunday Dispatch," interviewed by Fox Movietone, pulled a grand crack about Mae West's—er—lovely eyes! . . . Freddie Y. Smith back from Paris where he has been scissoring a French talkie, is still wearing his French beret around town.

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"Little Women" trade shown at the Regal to a very appreciative audience . . . one of the most popular Americans here of all times, was Joe Schenck . . . if it isn't too late maybe we add our praise to the acclaim on the writing jobs for "Lady For a Day"? . . . Johnnie Green at the Park Lane, visit co-incides with the London release of "I Cover the Waterfront," which plays Leicester Square Theatre after "Henry the Eighth." . . . Flo Desmond will appear in "Adventures of Blackshirt" here, shooting on March 5. . . . Nita (I quit Hollywood!) Harvey appearing at flicks—accompanied by Mama. . . . Jimmie Barker, (hi there Fox Hills!) getting real pally with the great H. G. Wells, who is writing an original for Korda. . . Phil Tannura is the champ boxing fan in this burg. . . . Bill O'Bryen greeted by all his friends on his return here, but we think he's got an itch to be back in sunny California. . . . Benita Hume has been taking bath after bath in the Lothar Mendes pic, "Jew Suss"; but it was Lothar who caught a cold!

Unions Call Showdown

(Continued from Page 1)

ed out, would react against the extra cameramen who would be penalized and forced to lay off without pay an hour for each hour overtime they had worked. This alleged agreement will be reported to Mr. Rosenblatt with a vigorous protest on the part of 659.

Alan Watt, business manager of the ASC, declared he knows of no such agreement between the ASC and the producers. "Of course the producers have been cooperating with us to the fullest extent to spread employment ever since our agreement was signed some time ago," he said. "But there was no meeting this week between ASC and producers. That must be just a rumor."

Union men also want to tell Mr. Rosenblatt a method they allege is being used to cut first cameramen's salaries to $135 per week and less. This is the way one union man expressed it yesterday:

"The minimum scale is $250 a week for first cameramen of Class 1A on a weekly basis. The agreement permits a minimum of $200 on a four-week basis and $150 on a six-months basis. Many of the studios are now hiring first on six-month basis and after several weeks are dropping them, and we can do nothing about it, for the union agreement is not in effect. The ten per cent cut which was granted some time ago, thus brings the first cameraman's salary to$135 per week. And it is reported that in some cases a twenty per cent additional cut is being allowed."

This same union man declared that one clause in the ASC-Producer agreement opens the way for producers to replace high priced cameramen with low ones, unless they want to take a cut. This man points out that the clause which allows advanced classification of cameramen who are approved by the ASC does this. He also indicated that there is much rumbling because of this which threatens to break out sooner or later.

Other Locals of the IATSE which will attend the same conference with Rosenblatt today at ten o'clock include the sound men, projectionists, electricians and grips and the laboratory technicians. The sound men want to take up the question of a fixed wage scale and the limitation of hours.

Gaumont Saves Day For Overseas Unit

London. — British Gaumont has stepped in and saved the day for British United Film Producers, an organization with government sponsorship active in spreading British made pictures in the Colonial territories.

The company has shown a small annual loss since its inception and was about to give up the ghost when Gaumont stepped in because of the importance to the British film trade as a whole. The company has been reorganized with representation from the Gaumont board and sufficient capital to continue will be available.

Lawson Play Hit in London

London.—"Success Story," by the Screen Writers' Guild president, John Howard Lawson, got pretty good notices when presented on the stage at the Shilling, Fulham.

50,000 in a Week

London.—It is estimated that fifty thousand people attended the Tatler Theatre in one week to see a program made up of Disney cartoons and other short subjects.

Medal for Best Czecho Pic

Prague.—The Prague Film Kl[illegible] has awarded its gold medal for the best film produced last year in Czecho-Slovakia to "The Eaten Up Store." The award for the best foreign picture went to the "Three Pence Opera," produced in Germany by Max Fric and G. W. Pabst.

Re-Make DuPont Silent

Prague.—"Ancient Law," a success in silent days when made by E. A. Dupont, who was with Universal in America, is being remade here as a talkie. Ernst Deutsch, Ferdinand Hart and Eva Marie Medak in top spots.

. . . ALL HOLLYWOOD ACCLAIMS THEM . . .

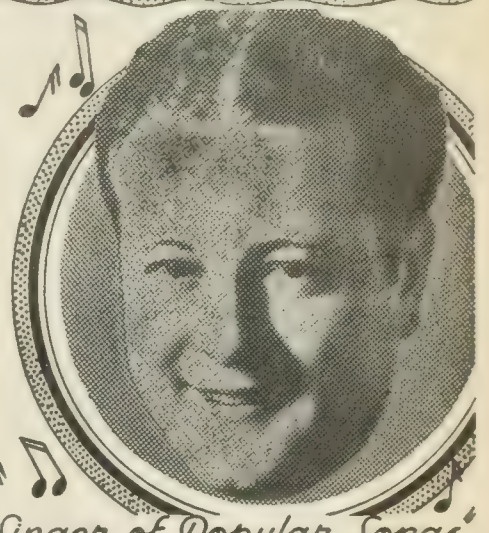
4th Week

STARTING TONIGHT

at the

CLOVER CLUB

. . . AN OVERNIGHT SENSATION . . .



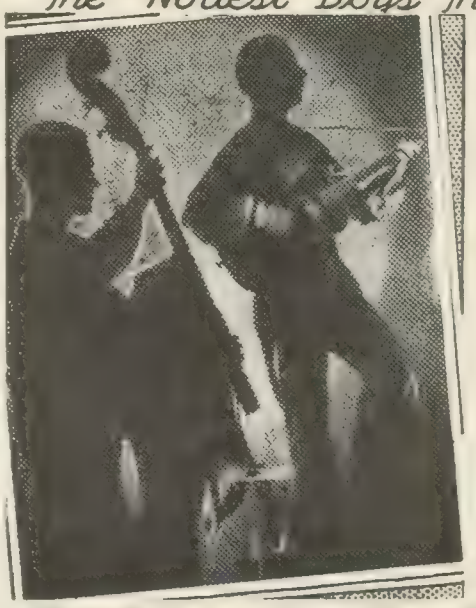
"The world Famous Singer of Popular Songs"

GENE AUSTIN

with

CANDY and COCO

"The Hottest Boys This Side of Hades"



Gene Austin with Candy and Coco really KNOCKED everybody down with music LOTSA others practically did NIP UPS to the blazing rhythms . . .

JIMMY STARR

. . . everyone listening to Gene Austin . . . and calling for more . . .

LOUELLA O. PARSONS

. . . Clover Club drew big weeks end crowds . . . Gene Austin and his assistants Candy and Coco, are a REAL HIT.

HARRISON CARROLL

Puzzle

No wonder picturegoers are confused as to what to go to see. The following sign appeared this week on the marquee of a neighborhood house in Beverly Hills:

TODAY ONLY YESTERDAY.
TOMORROW AFTER TONIGHT.

Butler Building Up Roach Story Staff

The first five writers to be selected for the Hal Roach junior school of writers by Frank Butler, scenario chief, are Winston Miller, Edward Domaine, Ramona Bergere, Harry Friedman and Charles A. Powell.

Writers added to the regular staff are Carl Harbaugh, Wallace MacDonald, Walter Weems and Charles Rogers.

Setting Gaye Right

An error in the Hollywood Reporter's exclusive story on the Grand Duchess Marie yesterday had Vivian Gaye named as her manager. Miss Gaye negotiated the deal with B. P. Schulberg from this end, acting for Curtis-Brown, the well-known literary agents, in New York.

Jack Frost With Sale

Jack Frost has resigned as manager of the local Hillstreet theatre to handle Chic Sale's personal appearance tour through the west. Troupe will include the Randall Sisters, who were set by the Bernard and Meiklejohn agency. Have eight weeks signed to date.

Lloyd Shorts in Court Battle

New York.—Pathe Exchanges and Embassy Pictures are having a court battle over the reissuing of the Harold Lloyd shorts, and after they get their matter settled Lloyd will probably lick both of them in the same kind of battle.

Lloyd still owns 50 percent interest in the old shorts. Pathe made leasing arrangements with Embassy to reissue some of the subjects. Embassy got the idea they should be synchronized, and when Pathe heard that, they decided to cancel their lease with the thought of "sounding" the subjects themselves. The present court battle centers in that cancellation.

Lloyd will not permit the subjects to be synchronized and has made a proposition to Pathe to buy up their 50 percent with the idea of destroying all the negatives.

Aubrey Smith at 20th

C. Aubrey Smith was yesterday handed one of the juciest roles in the Ronald Colman picture, "Bulldog Drummond Strikes Back," which Twentieth Century produces. He enacts the role of the Scotland Yard Inspector Neilson. Bill Woolfenden of the Small-Landau office set the ticket.

Maurine Watkins Sails

Maurine Watkins has chucked pictures for the next four months. Writer is aboard the Franconia on a trip around the globe.

NINA WILCOX PUTNAM

COMPLETING

"SOVIET COMMISSAR"

STARRING

LENORE ULRIC

[MORRIS GEST-HENRY GUTTMANN
NEW YORK STAGE PRODUCTION]

DEMMY LAMSON
MGR.
OX 8019 OX 7261

OPEN FORUM

Dear Mr. Wilkerson:

I will greatly appreciate any courtesy you may extend in connection with the following reply to "A Script Girl" and "Another Script Girl":

Your complaints, recently published in the Open Forum, regarding the unfavorable wage scales and working conditions of script girls and stenographers may be entirely justified, and there is no question but that they should be adjusted. However, whose fault is it that you are required to work under these conditions? Very frankly, it is your own fault.

In regard to script clerks, the Associated Assistant Directors & Script Clerks have been very active in your behalf for a long period of time, and on January 9th Pat Casey signed an agreement with this organization, effective January 15th, providing certain minimum wage scales and conditions for you, but have you supported this organization and born your share of the necessary cost? Positively NO!

Concerning the others you mention, a small group of stenographers and other clerical workers, namely the "Office Employees' Association of Los Angeles," for the past year has vainly attempted to gain your support, or even your interest, in an effort to help you better your conditions, with absolutely no results as far as studio clerical employees are concerned. President Roosevelt, through the NRA, has given you every opportunity to organize for this purpose, but you persist in disregarding his invitation, although it still stands as originally offered, with all the protection of the Government under Section 7A of the National Recovery Act. You must see by this time that you cannot accomplish any improvement through individual efforts, especially after having witnessed the favorable progress made by groups of studio employees through collective bargaining.

The handwriting on the wall (the NRA) says "Organization for collective bargaining." Meanwhile, can you conscientiously say that you have availed yourself of the great possibilities therein, or even given others, the organized groups of "Script Clerks" and "Office Employees," a chance to help you? Echo answers "No." Considering all of the above, if you are determined to play the "lone wolf," then must we constantly be entertained (?) by the "lone wolf's howl of despair in the wilderness," or will you join the pack for a concerted and effective "howl"?

It is up to you, and don't forget that the NRA codes, including that of the motion picture industry, which concerns you and you and you, ARE NOT PERMANENT, so that you must consider your future as well as your present interests. If you wish to keep on working under the present low wage scales, or revert to even lower scales when the codes become ineffective, you are retarding not only your own advancement, but also that of your fellow-worker at the next desk. If you want to accomplish any improvement in your conditions, then start the wheels turning by doing something about it instead of crying about it, and DO IT NOW!

Sincerely,
KEITHA HOCK,
7306 Denker.

Code Will Be Changed

(Continued from Page 1)

ture Code is a flexible instrument and is not difficult to change. When we are shown that something is wrong, whether it applies to the highest or the most lowly, a change can and will be made. However, the Code must be given a chance to function. It will not bring the millennium, true. But it will help, so we can go forward and in time wipe out the wrong practices."

Rosenblatt declared that he does not believe in government regulation, interference or censorship, but that he does think a proper coordination between government and industry is necessary inasmuch as there are always the few who will not do right. He said that if everyone in the picture business practiced the Golden Rule there would be no need for a Code. He also declared that he has had the finest possible cooperation from everyone in Hollywood in his quest for information, and that he expects to carry back with him to President Roosevelt information that will be welded into a complete picture of what is happening here.

Yesterday Rosenblatt went deeply into the business of the strict supervision of motion picture scripts with Joseph Breen, Col. Jason Joy and Dr. James Wingate of the Hays office. While he would not say what took place, it is understood he delved thoroughly into just what is and is not allowed to be photographed in Hollywood, and who is attempting to step across the forbidden line.

He also conferred with Dave Allen and Fred Beetson of Central Casting, getting a line on the general problem in the "extra" situation. Last night, following the Wampas dinner he attended the Roosevelt Birthday ball.

Mono Branches Out in Australian Territory

New York.—Foreign expansion for Monogram is coming as a result of a deal closed yesterday by Ritchie Export Corp., the Mono representatives, with Al Aronson and Max Ehrenreich for Australia and New Zealand. The two agree to open eight exchanges for Monogram product in that territory.

Ehrenreich is former manager for United Artists and Columbia in South America, and Al Aronson a European specialist. They left New York yesterday for Los Angeles and plan to sail for Australia on February 7.

Bill Lackey Bereaved

Carrie Truesdell Lackey, mother of W. T. Lackey, Monogram producer, died at her home in Hollywood Monday night at the age of 61. Interment will be at the Forest Lawn cemetery, with funeral arrangements to be announced later.

Reviewing the FAN MAGS

PHOTOPLAY
126 pages and cover
COVER DISPLAY.....Kay Francis (Warners)
Publicity Space (Approximate)
MGM .....776 sq. inches
Radio .....604 sq. inches
Paramount .....530 sq. inches
Fox .....432 sq. inches
Warners .....338 sq. inches
Universal .....286 sq. inches
Columbia .....185 sq. inches
United Artists .....122 sq. inches

There are more stories than you can shake a stick at in the February Photoplay, but over the magazine as a whole, comparing it with past issues, you can shake your head. It's not up to par.

The best yarns are: "The Passing Show of '33," by Sara Hamilton; "Everybody's Stooging Now," by Kirtley Baskette, who also has another good one, "Last Round-Up"; "Who's in the Dog House Now?" by Ruth Rankin; "And Here We See the Real 'Little Women,'" by Virginia Maxwell; and "John, the Great," by Charles Darnton.

Interviews are "Can a Man Love Two Women at the Same Time?" (Gary Cooper), by Virginia Maxwell; "I Meet Miss Crawford," by Frazier Hunt; "Why I Quit Hollywood" (Douglas Fairbanks Jr.), by Kathlyn Hayden; "Two Toughs from the Chorus" (James Cagney and Allen Jenkins), by Ben Maddox; and "The Lady Who Laughed at Hollywood" (Margaret Sullavan), by Wilbur Morse, Jr.

"Working Girl," by Kenneth Baker, is about Myrna Loy; Dana Rush has "Back of the West Front," and Morse also writes about Laura Harding in "The Power Behind the Hepburn Throne."

Ruth Rankin has "Undraping Hollywood," and Henry A. Phillips writes "Drums in the Jungle," a story of the making of the picture called "Drums in the Night."

Lots of printed matter, but nothing to get excited about.

MOVIE MIRROR
96 pages and cover
COVER DISPLAY.....Ruby Keeler (Warners)
Publicity Space (Approximate)
MGM .....809 sq. inches
Paramount .....640 sq. inches
United Artists .....490 sq. inches
Radio .....434 sq. inches
Columbia .....270 sq. inches
Fox .....160 sq. inches
Universal .....150 sq. inches
Warners .....125 sq. inches

The best story on the Tracy situation that has appeared yet is in the February Movie Mirror. It is "Is Lee Tracy Taking the Rap?" by Dorothy Manners.

Harriet Parsons has an amusing interview, "His Son—and Jack Holt"; Marquis Busby is funny in "Oh-h, the Pain of Hollywood Divorces!" Dora Albert does right by Margaret Sullavan in "I Hate Everything!" Franc Dillon writes well in "The House That Bing Built," and Harry Lang has the third installment of "Mae West's Life Story."

Llewellyn Miller offers an interesting departure from the usual fan mag yarn in "Famous Faces—But Do You Know Their Names?" Maude Latham writes "Myrna Loy Talks on Men"; Jerry Asher covers the ground pretty thoroughly in "Young Doug Speaks Out!" Muriel Babcock tells about Joan Bennett in "Modern Madonna, Hollywood Style"; Susan Talbot has a nice story, "Joan Crawford's Men" (those she has helped); and Gary Cooper "Talks About His Marriage" to Adele Whitely Fletcher.

Extremely readable this month.

MOVIE CLASSIC
82 pages and cover
COVER DISPLAY.....Patricia Ellis (Warners)
Publicity Space (Approximate)
MGM .....773 sq. inches
Warners .....485 sq. inches
Paramount .....459 sq. inches
United Artists .....445 sq. inches
Radio .....280 sq. inches
Fox .....255 sq. inches
Universal .....120 sq. inches

There's lots of good reading in the February Movie Classic, with almost every story ringing the bell.

Some of the best are "So You Really Want to Know How Garbo Lives? Here's How!" by Jack Hill; "Imitation—the New Path to Screen Fame," by Jay Brien Chapman; "The Stormy, Sensational Sten—Have You Heard About Her?" by Dorothy Spensley; "And Watch This Uncheckable Czech—Francis Lederer," by Grant Jackson; "What's This! Is Hollywood Going Nudist?" by Winifred Aydelotte; "Their Best Performances," by Gladys Hall, and "Why Margaret Sullavan Hasn't Been Interested in Hollywood Men," by Boris Nicolai.

Other stories, all good, are "Barbara Stanwyck's Secret—Now It Should Be Told," by Sonia Lee; the second installment of Ruth Biery's "The Private Life of Mae West"; "Joan and Franchot Make Some Denials—and Revelations," by Jack Grant; "The Prizefighter—and the Ladies," by Faith Service, and "She's Franker Than Hepburn or West," (Jean Muir) by Ben Maddox.

They're all extremely readable.

Goldsmith Jumps List

Ken Goldsmith moves to the Talisman studios today and at the same time announces that he will make ten features this year instead of the six previously planned. Goldsmith will start "I Hate Women," an original screen play by Mary E. McCarthy, the middle of next week. Aubrey Scotto directs.

Raymond Up for Stage

New York.—Gene Raymond, since his arrival here last Thursday, has had three offers to do a Broadway play. Edgar Selwyn, Elmer Harris and Courtney Burr are bidding for his services, with Burr having the inside track.

Carrillo on the Air

Leo Carrillo returns from a personal appearance at Denver to get a featured spot on the Shell Oil broadcast from San Francisco Monday. Leo Morrison booked.

SAYS JIMMIE STARR:—

"Ladies in Waiting,"* the new Rian James novel, is all about Hollywood (and quite good, too) with a flock of characters thinly disguised. You can have MORE FUN recognizing them. . . .

*AN ALFRED H. KING PUBLICATION

"Gallant Lady"

A TWENTIETH CENTURY PICTURE

THE CRITICS—

"A very human story of very human people . . . the picture rings true in all its poignant sequences and is exquisitely played . . . there are sequences shot through with a gentle humor that make the sad passages all the more touching and tender."—N. Y. American.

" . . . beautifully produced and skillfully directed . . . privilege to see . . . motherhood formula directed by a man of Gregory La Cava's imagination. . . . "—Louella O. Parsons, L. A. Examiner.

" . . . Mr. La Cava, faced with a theme that Hollywood has treated so often with maudlin sympathy, cannily underemphasized the tear-jerking scenes. . . . Mr. La Cava's direction did much more than hold in check the potential sentimentalities of the theme . . . tender and moving little story of mother love . . . produced with restraint and, whenever possible, a sense of humor. . . . "—N. Y. Sun.

" 'Gallant Lady' is a mother-love drama, sentimental but sincere. Miss Harding . . . and Clive Brook . . . are understandable human beings by virtue of a well constructed story and sympathetic direction . . . credit goes to Gregory La Cava for smooth and expert direction. —N. Y. Journal.

" . . it is, for one thing, sensibly directed by the expert Gregory La Cava . . . "—N. Y. Herald-Tribune.

" . . . the picture is intelligently produced and directed . . . an intelligent presentation of realistic life, its tragedies as well as its joys, all glowing with a warmth of humanity. . . . Sell it as the kind of attraction you are proud to present."—Motion Picture Herald.

" . . . in the selection of Mr. La Cava to direct this picture, the producers made a sensible choice; his handling of the production, I do not believe, could be improved upon . . . "—Hollywood Spectator.

" . . . it is the most cheerful narrative of its ilk . . . and Gregory La Cava's direction is efficient. . . . "—N. Y. Times.

" . . . superb direction by Gregory La Cava . . . La Cava is at his directorial best, with key scenes built up with finesse and held just long enough to wring them of chuckles, pathos and punch."—Variety

" . . . Gregory La Cava has directed with an excellent show of finesse, especially in the more serious episodes, though elsewhere, too."—Edwin Schallert, L. A. Times.

" . . . Gregory La Cava gets it off to a flying start with the dramatic death of a trans-Atlantic flyer, then plays and toys skillfully with line and situation to round out the best bit of work on his record."—Hollywood Reporter.

" . . . a tender and poignant narrative of love that never becomes painfully sentimental. . . . I think, if I were you, I would make an extra effort to see 'Gallant Lady'."—N. Y. World-Telegram.

THE BOX OFFICE—

NEW YORK.—The opening day on the Twentieth Century production of "Gallant Lady" did a land office business at the Rivoli here, topping all other opening days for quite a period with a take of $7,613.

Sam Goldwyn's "Roman Scandals" held the top spot with $7364 for opening; "The Bowery" followed in receipts with $7122, offering a conclusion that in "Gallant Lady" United Artists has another big hit attraction.—Hollywood Reporter, January 22.

NEW YORK.—"Gallant Lady" is attracting the women strongly to the Rivoli. Probabilities are for a first week of $40,000, which may mean three weeks if UA isn't too anxious to get other product into the house.—Variety, January 23.

CHICAGO.—United Artists—"Gallant Lady" (UA). Pride run flicker of the loop. Maintaining terrific pace from opening and headed for swell $19,000. Reports are raves all around.—Variety, January 23.

BOSTON.—State—"Gallant Lady" (UA). Best film in town doing grand biz for this spot which has for the most part been slumpish due to product averaging poor. Fred Roche for producers spread a notable ballyhoo in and out of town, and very first day saw finest audiences spot has seen in months.—Film got applause which is rare event in Boston. May reach $14,000.—Variety, January 23.

PHILADELPHIA.—If the week-end at the Aldine is any criterion, "Gallant Lady" is on its way to prove the biggest cleanup United Artists has had in many a day. The Darryl Zanuck-Twentieth Century picture broke all house records for a week-end opening at the Aldine.

The figures take an added importance when it is realized that "The Bowery" and "Henry the Eighth" had preceded "Gallant Lady" with great business.—Hollywood Reporter, January 23.

MINNEAPOLIS.—The big Minnesota again is currently setting the loop box office pace with "Gallant Lady." (UA). Gals are falling hard for this sobber and Ann Harding's name commands considerable attention. Opened well and should breeze through to a pretty good $10,000.—Variety, January 23.

CINCINNATI.—Albee—"Gallant Lady" (UA). Vehicle right down Ann Harding's alley and rolling the heavy love fans for a plenty good $12,500.—Variety, January 16.

NEW ORLEANS.—Loew's State—"Gallant Lady" (UA) was perfect for the femmes, clicking the turnstiles to the tune of $12,000. —Variety, January 16.

LOS ANGELES.—Darryl Zanuck's production, "Gallant Lady," continues its record breaking box office take with $1,700 for the first day at the local United Artists and $2,100 for Saturday. First day's sales are $300 over those of "Henry VIII." Ann Harding has the top spot in the picture directed by Gregory LaCava.—Hollywood Reporter, January 29.

My sincere appreciation to the cast and staff for their splendid co-operation in the making of this production . .

. . . . THE DIRECTOR

METRO-GOLDWYN-MAYER STUDIOS,
ATTN. MR. SAMUEL MARX
CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XIX. No. 17. Price 5c. TODAY'S FILM NEWS TODAY Thursday, February 1, 1934

'PULL TOGETHER'-ZUKOR

TRADE VIEWS by W. R. WILKERSON

•THE production end of this business now finds itself so bottled up that it is almost impossible to make a picture that will command the attention of a paying audience. This condition has been created by Mr. Will H. Hays, who is supposed to be working for this industry.

Mr. Hays has made a daily exhibit of his fourteen year old moron, also letters, telegrams and all types of reports coming in from his Federation of Women's Clubs and Parent-Teachers groups throughout the country; organizations that Mr. Hays has constantly reminded that pictures have jumped the bounds of his deacon-mind. This representative of the motion picture industry is understood to have brought in a Catholic priest to a recent producers' meeting and that priest told the gathering that there were rumblings throughout the Catholic Church that "the Jews in the picture business are demoralizing our youth."

Bunk, all bunk.

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It is our impression that Mr. Hays has been having a hard time finding something to do to collect that regal salary that is placed on his desk each week; that he has long since shown himself to be of little value to this business, so he, accordingly, gets our producers frightened on this censorship angle, thereby making a job for himself. But there will not be a job much longer, as there will be little left of the picture business, if producers are compelled to make their entertainment to fit the intelligence of a fourteen year old child.

THIS IS ADULT ENTERTAINMENT, this picture business. Why write and produce down to the level of that fourteen year old moron, thereby keeping the big paying assemblage out of our theatres? What's the angle?

Producers know it cannot be done, but still they are attempting to do it by placing restrictions on the work of our screen writers. How long will this continue? When will the producers get wise to Mr. Hays? Or are they?

And suppose Mr. Hays is right, suppose all those busy-bodies in women's clubs and their ilk are lined up against

(Continued on Page 2)

To Cut Hours Again

Washington.—President Roosevelt has ordered General Johnson to reopen all codes the latter part of this month with an aim towards cutting maximum hours of labor from forty to thirty per week and thus spread work further. Stiff opposition from employers expected.

Indies Rally Tonight To Western Group

Planning to infuse new life into the Independent Motion Picture Producers of America, association has thrown open its doors to all indies desiring to join and the forty-three producers who have been meeting with I. E. Chadwick will swing into the association at a meeting tonight at the Mascot Picture building.

Mamoulian East to Rest

Rouben Mamoulian leaves by train tonight for a short vacation in New York. Director will miss the opening of his latest, "Queen Christina," which will have its western premiere at Grauman's Chinese February 9.

Eileen Percy Wants Boost

Eileen Percy, local chatterer, has filed a petition in Superior Court for an increase in alimony from her former husband, Ulrich Bush, MGM unit manager. Roger Marchetti is representing the plaintiff.

Montgomery Up for Play

New York.—Douglass Montgomery's trip to Universal for "Little Man, What Now" looks indefinite now with the player rehearsing here in a play for the Group Theatre.

The Wolfsons Split

P. J. Wolfson, MGM writer, and his wife have mutually decided on a divorce.

Para. Head Asks Creators To Cooperate In Making Better Pics—Sees Best Year Ahead

"I feel that the coming year will be one of the best that this industry has ever had providing our producers are able to turn out fine entertainment. To do this our picture creators must pull together, for without that cooperation, nothing is possible in this highly imaginative business."

That from Adolph Zukor.

The founder and head of Paramount is of the opinion that the nation's purse is filling, that people are spending money now and will spend more money later; he feels that once the purse strings are loosened they will go to the motion picture theatre in

(Continued on Page 4)

Fox Story Rampage Going Full Speed

New York.—As an indication of how Fox is bulling the story market in a rush to get better stories at any cost comes news of Ray Long's latest purchase—the payment of $20,000 for a story in the Ladies' Home Journal, and by an anonymous author at that.

The yarn is "Impersonation of a Lady."

Collier Out of 'Glamour'

Owing to trouble that developed with his teeth, William Collier Sr. was yesterday compelled to pull out of the cast of "Glamour," and Universal has signed Joseph Cawthorne to go into his role.

'Big Three' On Way Here

New York.—Three big shots leave for the coast today by train, Dr. A. H. Giannini, Joe Schenck and Al Lichtman.

'Rosy' Speaks To Local Legit Mgrs.

Administrator Rosenblatt took on all the local legitimate managers yesterday in the persons of Homer Curran, Ed Belasco, E. E. Clive and George K. Arthur and gave them a general scolding on the cut rate and two-for-one ticket proposition, acknowledging that where three or more managers get together on this practice there can be no kick from his quarter, but suggesting that the idea be minimized as much as possible.

The Administrator told the producers that a Deputy to take care of the theatre situation out here will be appointed February 1 and he will work out of either San Francisco or Los Angeles.

MGM-MacDonald Talk New Term Contract

Metro-Goldwyn-Mayer and Jeanette MacDonald are still wrangling over that new contract that both parties want signed, but the actual signing has not taken place yet.

According to the old ticket Miss MacDonald still has one picture to do and it will more than likely be "The Merry Widow," the determination of which seems to be holding up the new deal.

Hawks Back for Col.

Howard Hawkes returned yesterday from New York, where he sat in on the writing of the script of "Twentieth Century" by Ben Hecht and Charles MacArthur.

Picture is set to go into production at Columbia under Hawkes' direction within two weeks.

Vidor Drops Radio Plans

Finding that the contract with Radio had never been officially signed in New York, King Vidor has abandoned plans for an independent production on the lot.

SEN. BORAH PUTS ALLIED NRA KICK ON THE RECORD

Washington.—No less than the fighting Senator Borah yesterday placed the kicks of Allied Exhibitors before the Senate and in the Congressional Record. The Senator entered a telegram from the exhibitor independents as part of his exhibits from other industries and in support of his claim that the anti-trust laws should

(Continued on Page 6)

Academy Photogs Meet

The Awards Committee of the Photographic Section of the Academy's Technician Branch will meet tonight to discuss rules for the governing of winners in their field. There has been much grumbling in times past as to the giving of the photographic award. Section hopes to stop all squawks this time.

GILBERT EMERY AUTHOR (IN COLLABORATION) "GALLANT LADY" Management S. GEO. ULLMAN

THE Hollywood REPORTER

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Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957
New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

RAMBLING REPORTER

That must have been two other women with Harry Ruby. We said it was his wife and he says no. . . . Gregory Ratoff, with George White and another feller, ate up five pounds of caviar between them the other night—honest! . . . Mrs. Tiffany Thayer is opening a dancing school in Westwood. . . . Listen people—there's a beautiful and kind police dog in the city pound at Santa Monica that will be put to death in a few days unless somebody claims him. They can't keep him any longer—how's about it?

•

Merna Kennedy and Busby Berkeley will have a huge church wedding next month—with all the trimmings and gobs of people. . . . Billy Haines leaves here for Europe on Saturday. . . . The Dick Bennetts, who are very much together (contrary to reports elsewhere), are off to Palm Springs to rest up from the rumors. . . .Up until dinner time last night the Clark Gables were still wondering if their three-week trip to New York would suddenly be called off—it's Clark's first trip since he was a struggling bit-player. . . . Enrico Caruso Jr. around on crutches after tripping over a light cable.

•

Eddie Goulding, Mercedes d'Acosta, Helen Vinson with Lou Holtz, the Sol Lessers, Tamara Geva, the Bob Leonards, Elizabeth Allen, the Leslie Howards, Irving Thalberg among those at "Candida." It was Orson Welles, however, who drew the most laughs—it's a long and funny story about how and why he is on tour with the show! . . . Maxine Doyle, a long-ago sweetheart of Dick Powell's, has just been signed at Warners—and they're romancing again.

•

Everybody getting ready for the much-needed Mayfair Saturday night. . . . They're calling the George Fitzmaurice unit the "dinner after eight company." . . . What two Hollywood ladies are squabbling over one Count Carpegna? . . . The Clive Brooks, Kay Francis, Bill Powell, Carole Lombard, Connie Bennett, Gilbert Roland, Ronald Colman, Charles Furthman, the Dick Barthelmesses among those who saw Vines beat Tilden the other night.

New York REVIEWS

"GALLANT LADY"

Twentieth Century prod.; director, Gregory LaCava; writers, Gilbert Emery, Douglas Doty and Sam Mintz.

Rivoli Theatre

World-Telegram: It is the finest screen material Miss Harding has had since "Holiday." Being singularly fortunate, this time, in having an excellent story, Miss Harding rises gallantly to the occasion and gives a performance that is earnest and real.

Sun: Mr. LaCava's direction did much more than hold in check the potential sentimentalities of the theme. It even thawed the ice of Ann Harding's personality and persuaded her to give a human, alive performance instead of the usual coldly competent portrayals for which she is noted.

Mirror: Women who understand that women are the only real gentlemen will enjoy it. Miss Harding never has been more charming. And her supporting cast is great. The settings are handsome.

American: The picture rings true in all its poignant sequences and is exquisitely played by a cast of theatrical craftsmen. Ann Harding, always so effectively courageous in her films, here has a vehicle worthy of all her histrionic artistry.

Journal: Miss Harding contributes a moving and effective portrait and emerges a much more believable person than she has been in her last few films. Another change for the better is evinced by Clive Brook, who has recently been carrying restraint and reserve to somewhat exaggerated lengths. Much of the credit goes to Gregory LaCava for smooth and expert direction.

Herald-Tribune: It is sensibly directed by the expert Gregory LaCava. In this particular, though, it has the advantage of several admirable performances by the men of the cast. Mr. Brook is charming and credible, Tullio Carminati plays with highly engaging humor and Mr. Kruger is, as usual, excellent. Unfortunately the photoplay, for all its incidental virtues, is too ecstatic for comfort in its treatment of the Lady's gallantry.

Times: It is another case of the acting being superior to the story, but there is a good deal of well-written dialogue and Gregory LaCava's efficient direction, coupled with the splendid work of Miss Harding, Clive Brook, Otto Kruger, Janet Beecher, Tullio Carminati and others, results in the rather prosaic story being frequently quite interesting.

Post: "Gallant Lady" struck us as obvious stuff, built on the old formula of sacrifice and smiles through the tears. The triteness of the story is relieved by occasional touches of humor, and for these we can thank Tullio Carminati's ebullient portrait of the romantic Italian nobleman and Janet Beecher's fine performance as the head of the decorating shop. Otto Kruger is believable as the husband.

"LET'S FALL IN LOVE"

Columbia prod.; director, David Burton; writer, Herbert Fields; music, Harold Arlen; lyrics, Ted Koehler.

Rialto Theatre

Sun: Miss Sothern proves herself a capable movie ingenue. She sings pleasantly and her smooth blonde prettiness photographs well. Gregory Ratoff, in a dialect comedy role, is the producer; the catchy Arlen-Koehler songs and Miss Sothern's mimickings make "Let's Fall in Love" a good deal merrier than it would have been otherwise.

American: There are recognizable snatches of Hollywood history in the amusing movie at the Rialto. Of the players Ratoff, Lowe and Miss Birell share honors in that order, with Miss Sothern doing valiantly in a tough spot. Incidentally the play boasts a song hit and also the presence of Art Jarrett.

Post: The picture has humor, a delicate charm and one or two appealing melodies, and there is a story that actually gets somewhere. It isn't a tremendously original story except when you compare it to the run of screen musicals, whereupon its originality becomes positively colossal.

Journal: "Let's Fall in Love" is amusing entertainment, a good-natured spoof of Hollywood studio methods and marking the film debut of an attractive blonde named Ann Sothern, who is a decorative and capable young actress, with a definitely likable screen personality. It's a musical comedy, stronger on the comedy than on the music. Gregory Ratoff practically steals the show.

World-Telegram: In spite of its somewhat time-worn plot it has a certain amiable and charming quality about it. Certainly its leading parts are acted with more intelligence than ordinarily is the case and it has two lilting songs. What raises "Let's Fall in Love" to a slight distinction are its acting, its sane treatment and its pleasant tunes.

Herald-Tribune: There is a pleasantly unpretentious quality about it which helps to make it a modestly agreeable romantic comedy, a film that should supply its share of unexciting amusement. Miss Sothern seems destined for a reasonably eventful film career.

Times: A nimble-witted romantic comedy which trips along so lightly that the fade-out brings the spectator abruptly out of a mood. Musically, the new film is less overwhelming. There is only one song to fortify the title number, and while "Let's Fall in Love" sends you out of the theatre humming the picture repeats it rather too relentlessly for complete comfort. Although "Let's Fall in Love" embroiders a pleasing sentimental gauze around the attractively naive Miss Sothern, it is Mr. Ratoff's show. David Burton's direction has freshness and speed.

Miriam Hopkins Hit In N. Y. Personal

New York.—Miriam Hopkins has clicked with a bang in her "Affairs of Anatole" skit at the Paramount. The result is an immediate booking to repeat at the Chicago Theatre, Chicago, opening February 9, with other bookings for Detroit, Buffalo and Boston probably to be lined up before she returns to the coast.

Marian Nixon Set For Durante Lead

Marian Nixon was signed yesterday by Radio for the feminine lead in the Jimmy Durante starring picture, "Strictly Dynamite," with Norman Foster and Alice White playing featured roles. The deal was made by the Schulberg-Feldman and Gurney office.

Sherman Out of MGM To Take Month's Rest

Owing to poor health, Joe Sherman, assistant publicity director to Howard Strickling at MGM, has been granted a one month's leave of absence. He leaves today for a boat trip along the coast of Mexico.

During Sherman's absence, Barrett Kiesling and Paul Snell, the latter coming over from Fox studio, will act as assistants to Strickling.

Ratoff on Another Jaunt of Personals

Gregory Ratoff leaves here tomorrow night for Chicago for a week on the stage of the Palace Theatre. From Chicago he goes to Boston and then Detroit will get him.

He has not signed the contract for George White's show yet.

Runyon Yarn Bought For McLaglen-Lowe

New York.—Damon Runyon's racy dialogue will provide the basis for the return of McLaglen and Lowe in the Quirt and Flagg characterizations, Fox closing a deal with the writer yesterday.

'Laughing Boy' in Can

The MGM production of "Laughing Boy," with Ramon Novarro as the star, is in the cutting room, production work having been completed yesterday. W. S. Van Dyke was the director.

'Moulin Rouge' Feb. 7

New York.—"Moulin Rouge," the Twentieth Century-Constance Bennett special, has been set for the Rivoli opening February 7.

Tradeviews

(Continued from Page 1)

the business, what does it mean? Nothing. And if it did mean something, if their objections would incite legislation against the business, then it would be up to our leaders (if we have leaders) to fight it out just as the press of the country battles legislation against their business.

Unshackle yourself, Mr. Producer, permitting you to make better screen entertainment.

BOOST IN MAJORS' COSTS LOOMS AFTER 'ROSY' TALKS

Unions Assert Indie Sound Scale For All

Following a conference yesterday between Deputy Administrator Sol A. Rosenblatt and representatives of the unions of the IATSE group, Harold V. Smith, business agent of the sound men's union, announced that Rosenblatt had assured him that the wage scale paid the sound men by the independent studios would become the prevailing wage scale in the industry.

"Mr. Rosenblatt told me that I could so notify the members of our union," said Smith. "This will mean a great deal to the sound men working in the major studios, for at present the independents are paying a larger scale than that paid to most sound men in the majors. Now, when this goes into effect, there will be no further discrimination either among men or studios."

Asked when the new scale will go into effect, Smith said he was not certain, but that Rosenblatt had told him to protest to the labor committee if it was violated. This has already been done, Smith declared.

Weekly scale for first sound men on independent productions is $175. On daily basis, it is $35 per day. With four week guarantee it is $140 per week, and on a six months, or longer contract, it is $125 per week.

If this goes into effect it will mean a considerable tilt in the production cost of pictures for the majors where most of the sound men are employed. Sound men feel that, as there is the element of overtime involved, studios will work now for greater spread of employment rather than pay overtime at the bigger scale.

Following the conference yesterday, officials of all of the IATSE unions expressed themselves as feeling, for the first time since the inception of the Code, that they are really getting somewhere in the interest of their members. Most of them also declared that they believed Rosenblatt had heard more real facts and "lowdown" on what is happening in production than he has heard since he has been here.

The cameramen put the question of greater spread of employment in Rosenblatt's lap, but he had no solution, they said, and referred them to the labor committee. However, he did give them one opinion that made them happy. It had to do with the wage scale of film loaders. For the past five years they have been classed as cameramen and after sixteen hours of work drew the flat rate of $12 per hour, known as the "Golden Hour." Under the Code they only get 83½ cents per hour. When asked about it, Rosenblatt told the union men, according to their report, that the film loader rightly belongs in the classification he has had previously. He told them to protest to the labor board, which has already been done.

Rosenblatt also assured the cameramen that the wage scales and hours in effect during the past five years would be protected by the overriding provi-

(Continued on Page 6)

Dog Fight

Deputy Administrator Sol A. Rosenblatt last night announced that on his return to Washington he will appoint a special committee composed of agents and producers whose function will be to handle the squawks of agents and producers under the code. A wisecracker was heard to remark that "Rosy does have a sense of humor."

Para To Remake Old Hit 'Grand Duchess'

Paramount has decided to remake one of its silent successes, "Grand Duchess and the Waiter," and will probably spot Miriam Hopkins and Gary Cooper in the leads. Florence Vidor and Adolphe Menjou headed the cast of the silent version which was produced in 1926. Possibility also that Menjou, now back on the lot on a three picture ticket, will be in the remake. No writers have been assigned to the script as yet.

Charell's First Fox Is 'Gypsy Melody'

Erik Charell's first picture for Fox is slated to be "Gypsy Melody," an original musical by Melchoir Lengyel, starring Charles Boyer.

Producer has signed Ernest Stern and Werner Heymann, German refugees formerly associated with Max Reinhardt, to handle the settings and music for the film. Robert Liebman has written the screen play.

Rumor 'Rosy' Due for Pan On Return to Washington

Washington.—Rumbles here that there is a growing faction among Senators and Representatives ready to put Sol Rosenblatt on the pan about the time he returns here from the Coast. Rosenblatt must naturally be on the receiving end of the flood of complaints that are coming from independent exhibitors and others on the Code.

'Mank' Alone

Marking some kind of a record for the MGM lot, the screen play of "The Showoff" went into production with only one writer having worked on it. That writer was Herman Mankiewicz and the preview will tell the rest of the story.

Charlie Lederer Back

Charlie Lederer is back in town after a ten months' stay in New York, taken up for the most part in backgammon and cribbage with Harold Ross, and Charlie is gloating over his winnings.

Arno on 'Vanities' Sets

Peter Arno has been assigned by Paramount to do the sets for the Earl Carroll picture "Murder at the Vanities," which Mitchell Leisen will direct.

Penalty For Code Dodgers, Says 'Rosy'

Deputy Administrator Sol A. Rosenblatt last night announced that, while the film Code will be changed whenever it is found to be wrong, all violators of the Code will be dealt with in strict fashion. He did not explain what penalties would be inflicted, but indicated there would be some.

He will wind up his Hollywood visit today, leaving tonight on the Santa Fe Chief. His final day will be a full one, and will include among other things a meeting with a special committee from the Academy. His report to General Johnson will take him approximately a month to prepare, he said.

He met with a group of agents yesterday and heard what they had to say about Hollywood practices and high salaries. He will appoint a committee of agents and producers soon to handle their matters, and asked the agents to meanwhile prepare their recommendation on the famous Article 5 of the Code, covering raiding.

La Sullavan Does Airplane Fadeout

Margaret Sullavan, Universal star, did another airplane fadeout Tuesday night, it was learned yesterday. She hopped a plane for New York without telling the studio. It was all a big secret until she hit Kansas where reporters recognized her and the black eye she got while fishing recently. Promises to be back next week.

Six Tests on 'Sadie'

MGM claims that only six tests were made for the lead opposite Joan Crawford in "Sadie McKee," at a cost of $1200. The tests were made of Art Jarrett, Henry Wadsworth, Phil Regan, Al Morris, Charles Kaley and Senor Don Deane.

Some of the trouble was caused by change in the characterization as the writing of the part developed. The studio is now seeking Jimmy Dunn, as the part developed more for an actor than a crooner.

Lila Lee With Holt

Lila Lee has been signed by Columbia for the top spot opposite Jack Holt in "Whirlpool," which Roy William Neill will direct. Allen Jenkins has been borrowed from Warners for a featured role in this picture.

Art Directors to Dine

Art Directors Section of the Academy is planning to forget artistic creations and Academy problems by staging a "stag" dinner some time next week. Definite date not yet set.

Van Dyke on 'Thin Man'

W. S. Van Dyke has been set as the director to bring "The Thin Man," Dashiell Hammet's best seller, to the screen for MGM.

YESTERDAY IN New York

By JERRY WALD

When Dorothy Parker, sophisticated wit of the literary world, made her debut with Alexander Woollcott last Friday eve, things were a bit topsy-turvy now and again in the New York CBS studios. Miss Parker herself was frightened no little, and personally doubted whether she would be able to go through with the reading of her sarcastically humorous bit of verse, "The Waltz." Furthermore, the appearance of three of her friends added little comfort. They were James Montgomery Flagg, who seated himself nearby to make some charcoal sketches; Oscar Levant, brilliant young piano tickler, and Harpo (the silent one) Marx, of the capering Marx Brothers, who almost forced her to call the police.

•

Miss Parker, however, pulled herself together and gave a delightful reading. But this was nothing less than a cue for some frivolity. As Flagg put the finishing touches on the sketches of Miss Parker and Woollcott, Harpo scuttled across the studio and embraced Dorothy for the assembled photographers. Still unleashed, Harpo skipped up a staircase and sought out a pretty CBS hostess. He kissed her hand and threatened to break her arm if the camera clickers so wished. All this insanity upset everybody except Miss Parker, who believes, no doubt, that anything can happen in a broadcasting studio.

•

Mary Pickford nixed a dozen picture offers in past weeks because she still wants to do that play for Max Gordon, her "personal appearance" success having whetted her craving for the footlights.

•

If the money temptation is strong enough Roland Young will go the way of all flesh and "go radio" along with Hope Williams.

•

With the majority of the motion picture producers always on the lookout for new "stars-to-be," how come they've all passed up Ross Alexander and Frank Parker of the air waves? Alexander, who is by no means bad on the eyes, can out-act most of our present day "top" male attractions, while Parker, who sings sweet songs for sponsors, is the "t-d-h" type (tall, dark and handsome). You can thank me for the tip.

•

Provided Danny Winkler can persuade Miriam Hopkins to stay on, she'll go vaudevilling at four grand per!

Nazi propoganda films are getting into the country but are being kept off the screens because cautious exhibitors are turning thumbs down.

International Premiere Set for 'Wonder Bar'

New York.—Warners are going to jazz up the premiere of "Wonder Bar" with all the trimmings. It will be called an "international premiere" and simultaneous openings held in New York, Paris, London and Vienna. February 21 is the date now set.

UP-TO-THE-MINUTE CASTING NEWS

Alan Mowbray and **Reginald Owen** signed through the William Morris office for "Dover Road," Radio.

Harry C. Bradley into "Curse of Kali," Monogram, through Max Shagrin.

Luis Alberni into "Love Detective," Columbia short, by Max Shagrin.

Eddie Tamblyn into added scenes on "Hollywood Party," MGM.

Doris Lloyd for featured spot in "Glamour," Universal. Negotiated through Max Shagrin.

Alden Chase, Joseph de Stefani and **Lane Chandler** for "Firebrand," Twentieth Century. O'Reilly and Mann did it.

Roger Gray into "Come on, Marines," Paramount, through O'Reilly and Mann.

Warren Hymer and **Jack Kennedy** for "Catspaw," Harold Lloyd. Set by O'Reilly and Mann.

William Demarest, Charles Middleton, Arthur Byron for "Fog Over San Francisco," Warners. Also **Harold Minjir** through Menifee Johnstone.

Paul Kaye into "Fur Coats," Warners.

Matt Moore for "All Men Are Enemies," Fox.

Jessie Ralph signed by Twentieth for featured role in "The Firebrand."

Florence Dudley added to "Showmanship," Columbia Lou Holtz short.

Leonard Mudie signed by Universal for featured role in "Elizabeth and Mary." Lew Cantor-C. S. Humphrey office handled.

James Burke and **Jimmy Conlin** signed as a comedy team in "City Limits," Monogram. Negotiated by Harry Wurtzel. Burke also signed for "The Catspaw," Harold Lloyd.

Ben Bard and **Morgan Wallace** into "Three on a Honeymoon," Fox.

Una O'Connor Gets Break In Radio's Pic 'Stingaree'

Una O'Connor got her first big part since her spot in "Cavalcade" when Radio signed and sealed a ticket for her to take a featured assignment in "Stingaree," the Richard Dix-Irene Dunne picture which William Wellman pilots. Jack Gardner negotiated the ticket.

Dances in 'Operator 13'

George Cunningham has been signed by MGM to stage the dance numbers in the Marion Davies picture "Operator 13," which Raoul Walsh is directing.

Negulesco Renewed

Paramount has exercised the option on Jean Negulesco's contract for another period.

BASIL RATHBONE

Now appearing with Katharine Cornell

at the Biltmore Theatre

AVAILABLE FOR PICTURES
Upon Completion Of Tour

Management
Small-Landau Co.

Seek Cut in Chorus Girls $35 Wk. Check

New York.—Vaudeville houses and picture presentation houses are understood to be seeking a reduction in the $35 minimum weekly salary set by the code for chorus girls. This was the principal bone of contention at a Code Authority meeting yesterday.

No announcement was made as to conclusions reached, the matter being passed to a later meeting of the Code Authority, probably on the return of Sol Rosenblatt from the coast.

Foy Plans Third Dimension Picture

Stopping in Chicago for a few days en route from New York, Ben Stoloff returns here Sunday to start preparations for a third dimension feature which Foy productions will put into work in two weeks. Stoloff was away for five weeks.

Juggling With Censors In New York State

New York.—With the expectation that bills will be forthcoming in the state legislature within a few days to abolish censorship entirely, Assemblyman Neustein yesterday took a new tack and presented a bill calling for control of censorship to be taken from present hands and given the state comptroller.

Censorship is at present under a committee appointed by the Department of Education.

Ladies' Day at AMPA

New York.—Ladies' Day at the AMPA today is going to bring out a bevy of big names. Blanche Yurka, Elizabeth Arden, Kathryn Dougherty, of Photoplay, Carol Stone, Tamara, Lyda Roberti, Florence Desmond are among those already listed to be present.

Add to 'Men in White'

MGM put "Men in White" back on the stages yesterday for a day of retakes. Richard Boleslavsky directed the picture which has Clark Gable, Myrna Loy and Jean Hersholt in the cast.

Assign Coslow-Johnston

Sam Coslow and Arthur Johnston were teamed yesterday by Paramount to handle the song numbers for "Murder at the Vanities," which Mitchell Leisen directs.

May's First Foreign Play

Joe May's first directorial assignment on his term contract with Columbia is slated to be a Hungarian play which has not yet been given an English title.

Collins Out; McDonald In

Arthur Collins yesterday withdrew from the dialogue direction on "Hit Me Again" and Warners pushed Frank McDonald in to take over the task.

Horsley Up for Lead

M. H. Hoffman is considering John David Horsley for the juvenile lead in his next picture to go into production, which is yet untitled.

'Pull Together,' Zukor

(Continued from Page 1)

search for entertainment and if they find it, this industry will again prosper, but this time a prosperity even greater than ever before.

"But we must have entertainment to show our patrons. Good pictures are the beginning and end of this business and those good pictures can not and will not be made without a hard pull, a cooperative pull by every creator in every branch of production. If our pictures do not measure up to the entertainment desires of audiences from now on, I fear for the future of this business because I don't believe we will ever get another chance such as we have now.

"This whole industry here in Hollywood, those in every branch of it, must realize their importance in the making of screen entertainment. The technician is just as important as the star; the writer, the director, the producer, the cameraman, all have their important spot. We cannot make pictures without any one of them and with the whole collection working for better pictures, we will have greater pictures.

"Salaries? Certainly we will have to pay salaries proportionate to worth. If there is a difference in opinion as to that worth, or if the star, the writer or the director wants more, believes he deserves more than we (Paramount) think he is worth, then we are willing to arrange a sharing contract. We must be fair; anything that is unfair will not last.

"The crafts can not, must not, pull away from each other. There must be united action towards the making of great pictures and if one of the crafts fail, all will fall. We must all give and take, but must all contribute in the effort to make better pictures. The writer must work with the director and vice versa; the producer and the star must be in unison; the cameraman and the technician must have that enthusiasm that makes of their work a help, one to the other.

"This is no time for petty arguments, fits of jealousy or bickerings that will tend to hamper progress; we have a work to perform, certain that a great reward will result from its performance and we must go about it with the enthusiasm that makes success. We can't inspire ourselves with that enthusiasm if we are carrying a chip on our shoulder, if our forces are divided and one taking shots at the other.

"Paramount, as well as every other company, has just been through some very trying years, we have learned our lesson and I believe will profit from it. We have come out of our trouble and are headed for better things and this condition has been brought about through the loyalty and hard work of our employees. I am deeply grateful to every person in our organization for that loyalty and that hard work, without it there would not have been a Paramount now, with it we are in a position to go forward."

Zukor is leaving either tomorrow night or Saturday for New York and will return here in late March or early April to sit in on the formation of next season's program for Paramount.

RALPH SPENCE

* Collaboration

*MR. SKITCH
FOX FOLLIES
WARRIOR'S HUSBAND
*STRICTLY DYNAMITE
*HER BODYGUARD
TOMORROW AT SEVEN
*SAILOR BE GOOD
*SPEAK EASILY
*PASSIONATE PLUMBER
*LET'S GO
CROOKED CIRCLE

And others too humorous to mention.

•

In preparation:

SINNERS IN SATIN

•

For the Stage:

ZIEGFELD FOLLIES OF '22
ZIEGFELD FOLLIES OF '21
ZIEGFELD FROLIC OF '21
EARL CARROLL VANITIES '32
THE GORILLA

MANAGEMENT
SMALL-LANDAU CO.

That Holtz Boy

After seeing the production of "Candida" as presented by the Katharine Cornell company, Lou Holtz informs that the part of Marchbanks, the poet, was played by Miss Cornell's understudy.

Italian Company After Elissa Landi

Rome.—Elissa Landi has been announced for the cast of the first film to be made by the "Consorzio Vis." Picture will be made from Mussolini's "Julius Caesar." Will be in four versions, directed by Forzano.

'U' Clears 'Alias Deacon,' Seeks Kibbee for Lead

Universal yesterday cleared the dialogue rights to "Alias the Deacon" and is negotiating a deal with Warners for the loan of Guy Kibbee to take the title role, virtually starring the player who has been given featured billing by Warners.

Kurt Neumann has been assigned to pilot the picture under Edmund Grainger's supervisory wing.

Hornbeck Goes Abroad

William Hornbeck left by boat from San Francisco yesterday for a six weeks' vacation in London and Paris. Hornbeck for seventeen years was film editor on Mack Sennett comedies and recently assisted in the cutting of Sam Goldwyn's "Roman Scandals."

Daughter to Marsheks

Archie Marshek, assistant to Merian C. Cooper at Radio studio, yesterday was presented by Mrs. Marshek at the Good Samaritan Hospital with a seven and a half pound daughter.

Boost in Major Costs

(Continued from Page 3)

sions of the code. When he was told that approximately 500 cameramen, seconds, still men and film loaders are now unemployed, he expressed more than mere surprise, and assured them he would do all possible to assist in solving the matter.

Lew Blix, business agent of Local 37, comprising grips, electricians and property men, had many complaints. He told Rosenblatt that studios are changing classification ratings to avoid higher pay rates. Blix said Rosenblatt declared that a violation of the Code. He was also told that some studios are relegating certain work to a lower pay class. That, too, he said, was a violation.

Blix also presented the suggestion that a card system be put into effect to spread employment. This would compel men to show their card at the start of a day's work, and if it showed 36 hours of work for the week, the man was not to be allowed to work, but another man be given the job. Rosenblatt told him to present that idea to the labor committee. Blix pointed out that some men are now working as much as from 70 to 110 hours a week.

All in all, the union officials were much encouraged, and expressed gratification over their conference.

'Sutter's Gold' Set As 'U' Fall Special

New York.—"Sutter's Gold," on and off the Universal program since 1927, and on which George O'Neill is now preparing a script, will be made on a scale to rate it the next big special of the company.

The Laemmles made the announcement here today that the story was now definitely set for the first big fall release, with the possibility that William Wyler will direct.

Joe E. Brown to Play Satevepost Tractor Hero

After setting a team of staff writers on the story for development before purchasing the property, Warners yesterday closed for the rights to the William Hazzlit Upson series of Saturday Evening Post stories of the adventures of a tractor salesman.

Joe E. Brown will star in the picture made from the series, with James Seymour supervising. The Ivan Kahn office negotiated the sale.

Frank Craven Back to Grease Paint for Mono

Laying aside the pen for a spell, Frank Craven turns actor for a star spot in Monogram's "City Limits," which William Nigh places into production tomorrow. The William Morris office negotiated the ticket.

Sally Blane, Ray Walker and Terry Ray have featured roles in a story by George Waggner.

Myers To Do 'Sea Girl'

Henry Myers has been signed by Radio on a one-picture deal to write a treatment on "The Sea Girl," which Shirley Burden is producing. Joel McCrea will have the top spot and Otto Brower will direct. The Schulberg-Feldman and Gurney office placed the writer.

Domino Revel Feb. 4

The Dominos will hold their annual revel Sunday night, February 4, at their clubhouse, 1284 N. Crescent Heights boulevard. They have a nine-act show featuring Jean Harlow's first stage appearance in a sketch entitled "Rings on Her Fingers."

'U' Shifts Writer

Gertrude Purcell has taken off the script of "Human Side" at Universal and has been assigned to do a rewrite job on "Bachelor Wife," which Eddie Buzzell will direct. She will return to the script of "Human Side" later.

Gates on MGM Tag

Harvey M. Gates has been signed by MGM to do additional work on the script of "The Duchess of Delmonico's," which will be Jeanette MacDonald's next. Edgar Allan Woolf wrote the screen play.

'Operator 13' in Work

"Operator 13" got started yesterday at MGM, marking the shortest period ever experienced between pictures on a Davies vehicle.

Don Alvarado Returns

Don Alvarado has returned from his trip to England where he made two pictures for BIP.

Hugunin Trying To Untie Sennett Tangle

All claims for delinquent salary against Mack Sennett were on file with the referee yesterday with the exception of H. Lee Hugunin's for $5,685.85. Hugunin said that the reason he failed to file his claim was that all the creditors who signed the bankruptcy petition followed the action a few days later with a motion to withdraw. The motion was denied at that time. For that reason Hugunin will await the decision of the court on claims pending before taking action.

'Green Gold' Lead May Go To George Bancroft

Gary Cooper will not have the leading role in Charles R. Rogers' "Green Gold," as previously announced, because the picture is scheduled to get under way before the player completes "Operator 13" at MGM. Possibility Rogers will spot George Bancroft in the lead, now that "The World's Greatest Spender" has been shelved.

Roach Starts Next Monday

Patsy Kelly and Billy Gilbert head the cast of the Hal Roach all star musical comedy which the studio puts into production Monday. Others set for the comedy are Don Barclay, Will Stanton, Jack Barty and Douglas Wakefield. Leigh Jason directs.

Pichel in Dieterle Pic

Irving Pichel was yesterday added to the cast of the picture Wilhelm Dieterle is preparing as his next Warner opus.

In and Out

About three months ago MGM signed Jay Lloyd, who has a southern drawl, to a term contract and turned him over to Oliver Hinsdell to rid him of that drawl. Hinsdell rid him of the drawl and the actor's first assignment on the lot is to play the role of a confederate soldier in "Operator 13."

Guy Kibbee Plays 'Heavy' In WB's 'Without Honor'

Guy Kibbee steps out of the comedy class with his next Warner assignment, going into the role of a heavy in "Without Honor," the forthcoming Cagney-Blondell production.

Sarah Padden, Harold Huber and George Pat Collins have also been assigned to casting spots.

Allied Kick on Record

(Continued from Page 1)

be reinstated at once. A bill which he has introduced to that effect is now pending.

In addition to claiming that the Code is monopolistic and the Code Authority dominated by major interests, Allied made a specific kick on the ground that majors are violating the Code by forcing an excessive amount of shorts with features.

The exhibs declare this is done by stamping the contracts with a clause stating the exhibitor has agreed to purchase the excess amount and then getting the exhibitor to initial that clause.

Donald Meek
as
DURKIN
in
"Hi Nellie"
Management
Wm. Morris
Agency
A Warner Brothers
First National
Production

DOUGLAS DUMBRILLE

as

DAWES

in

"HI NELLIE"

(W.B.)

◆

NOW PLAYING

MAYNARD

in

"THE GENTLEMAN FROM SAN FRANCISCO" (W.B.)

Just assigned to play General Calhoun in

"OPERATOR 13" (M-G-M)

Management

Small-Landau Co.

"Douglas Dumbrille does a good near heavy."—Hollywood Reporter, January 24.

ROBERT PRESNELL

ASSOCIATE PRODUCER

"HI NELLIE"

" 'Hi Nellie' brings us a new Paul Muni, and one that they will like. . . . The picture is a skillful piece of craftsmanship. . . . Plenty of good newspaper atmosphere, and a consistent line of comedy round it out. Topped by a climax cleverly tricked for suspense. . . . Good entertainment."

—Hollywood Reporter,
January 24th, 1934.

A WARNER BROS. - FIRST NATIONAL PRODUCTION

Who writes the Hits?

And What Were The Hits?

The Fourth Annual

Writers' Number

of the

Hollywood Reporter

Will Tell You

This number will contain complete list of all the writing activity in pictures during 1933

Make Certain

You Get It
You Are In It

THE Hollywood REPORTER

VOL. XIX. No. 18. Price 5c — TODAY'S FILM NEWS TODAY — Friday, February 2, 1934

RKO-COOPER MAY QUIT

TRADE VIEWS by W. R. WILKERSON

•WHY should the picture business permit itself to be pushed into any corner that professional reformers and politicians may choose? Why should this industry bow with thanks to every edict issued by State and Federal governments, restricting its operation? Why has not the screen the same freedom that is enjoyed by the press; if not that, the stage, magazines or books?

The answer to all of those questions is Will H. Hays in number one spot and our (so-called) industry leaders in the next position. Hays, because he is paid by this industry to work for the industry and our (so-called) industry leaders because they permit Mr. Hays to bulldoze them into submitting to anything.

•

This censorship thing has done more to harm motion pictures than all the depression you have ever heard of. It has killed off 90 percent of the really interesting stories that could have been adapted into fine screen entertainment.

The whole thing is silly and should be stopped, and it can be stopped if our picture heads finally get up enough courage to tell Mr. Hays he has done a bad job. Then put someone in his seat who will remind those responsible for censorship that we will not stand for it any longer and that it has to be changed, AND IT WILL BE CHANGED.

Professional reformers and politicians know the power of the screen as well as they realize the power of the press; they won't fool with the press and we should not permit them to ruin this business.

•

Of course the censorship angle as it now exists is for the most part a monster constructed by Mr. Hays. He has put words and actions into the persons of those professional reformers and politicians, and when their demands come in he calls meetings of his organization and then frightens the producers to death with what will happen if they don't submit.

•

The whole thing is more or less a threat to keep this industry believing that Hays is earning his regal salary and all of it should be licked by a few threats on the part of this business, once our so-called leaders are

(Continued on Page 2)

N.Y. Bill Would Cut Agent Slice to 5%

New York.—Proposed legislation already introduced at Albany will be of interest to Hollywood agents. The bill calls for a limitation on commissions to five per cent, a $500 license fee and the posting of a bond.

Arthur Lyons, of Lyons and Lyons, has been elected president of the new organization, the National Association of Theatrical Representatives, to fight the legislation.

Mexico Will Get First Look at 'Villa'

David O. Selznick, George Cukor and Myron Selznick are packing their bags for a trip to Mexico City and the trick of using Mexico City as a preview town for the first time.

The Selznicks and Cukor will take a print of "Viva Villa" to show to Mexican officials for their O.K.

Schenck and Mannix Through The Canal

New York.—Nicholas M. Schenck will take his first ocean boat ride when he gets on a boat with Mrs. Schenck and Eddie Mannix Saturday bound for Los Angeles.

The boat trip is more of a recuperation jaunt for the Loew's boss in the hope of completely recovering from his recent flu attack.

Foy Sets Col. Release

New York.—Release arrangements have been set by which Bryan Foy will distribute a baseball picture, "Called on Account of Darkness," through the Columbia organization.

Salary, Percent Demands By Present Production Head May Split Them. Rowland in for Unit

There is every indication that Radio Pictures and Merian C. Cooper may split, with the present production head leaving and taking his Whitney millions and production to another lot and with another release, very likely Paramount. New York believes that the deal that is being talked between Radio and Richard A. Rowland will soon be closed for Rowland to join the production organization here as a unit producer.

It is understood that the Cooper matter will be cleared today, that either the deadlock that has existed in the conferences between J. R. McDonough, B. B. Kahane, Cooper and Ned Depinet will be broken or Mr. Cooper's resignation will be accepted,

(Continued on Page 4)

'Green Gold' Wiped From Rogers Slate

Unable to secure a suitable star for the top spot in "Green Gold," Charles Rogers has called off production until such time that he can get the right person.

Trade Shows on 'Catherine'

New York.—"Catherine the Great," London Films-Korda production starring Elizabeth Bergner and Douglas Fairbanks Jr., will be trade shown by United Artists nationally on Feb. 14

Edna Best on Way

London.—Edna Best has left for Hollywood to join her husband, Herbert Marshall.

Announcement—

Believing that the creative workers of the motion picture industry desire a method of making annual awards for exceptional contributions to the screen art, that will reflect the impartial choice of ALL members of the picture-making branches, the Hollywood Reporter is privileged to announce that it will conduct a vote soliciting the opinions of creators on the outstanding achievements of 1933 in performance, direction, writing, photography and technical.

Within the next week a booklet will be sent out to every member of the production industry listing all the pictures produced during 1933 with the proper credits for those productions. A ballot will be attached with a request that each member write in his selections of the most meritorious work in each division.

A representative committee covering each branch in the industry will be asked to count and tabulate these votes. Announce-

(Continued on Page 6)

Velez and Hubby As Team for MGM

David Selznick plans to bring Lupe Velez and Johnny Weissmuller together in the South Sea story "Paradise," which was written by Leo Birinski for MGM.

The original plan was to co-star Jean Harlow and Weissmuller in this vehicle. Richard Boleslavsky is slated to direct.

Warner Aides on Train Carrying 'Rosy' to East

Sam Schneider, assistant to H. M. Warner, and his wife and Harold Bareford, of Warners legal department, and his wife left last night for the East on the same train that carried Sol Rosenblatt to Washington. Bareford and Schneider were out here two weeks.

Swanson-Thalberg Close

Negotiations between Irving Thalberg and Gloria Swanson have been concluded, the MGM producer yesterday signing the player to a one-picture deal with options. No story has been selected as yet, although two are being considered.

Gable and Missus Go East

Clark Gable and his wife left last night on the Chief for the New York visit that he has been waiting for a long time. He plans to be gone three weeks, unless the studio sends for him before then.

Lasky Sr. Delays Return

Jesse Lasky Jr. gets in tomorrow from his month's vacation in Havana. Jesse Lasky Sr. does not return until Monday, having stopped off for a few days in Florida on the return trip.

MGM Dusts Off 'Zenda'

"Prisoner of Zenda" has been put back on MGM's production schedule for this year and will be produced by David Selznick.

BEN HOLMES — Renewed at — RADIO

THE Hollywood REPORTER

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ROBERT E. WELSH.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957
New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

THE LOW DOWN

The day's ha! ha! So it seems that a pair of agents had a swelegant crooner that they imported from New York—a humdinger for pictures. So the crooner was so dumb they wouldn't let him out anywhere except under guard for fear he'd say the wrong thing. So finally they had him all set for a swell contract at a major studio—the deal was to be signed the following morning. So they let the crooner out by himself the night before. The fellow went to the Brown Derby for dinner and got into conversation with a man who happened to be the casting director of the studio where he was about to land—but the singer didn't know that. And he started telling the director all about how wonderful Hollywood is—and that he was about to sign with a studio for seven hundred and fifty a week—and that he had never made more than a hundred in his life! P.S. When the agents got to the studio the next day the contract was not forthcoming on account of they wanted "too much money." And they finally landed their singer-actor at this studio for a hundred and seventy-five per!

•

Ben Wasson swears it's true—in fact he swears that Beulah Bondi heard it at the same time. They were listening to the radio—and a man was extolling the wonders of a certain brand of maple syrup. He wound up his talk with "This syrup is unsurpassed in taste and quality—you will always know this syrup by the picture of Grandma on the can!" (!)

•

Al Kaufman is about to get a much-needed vacation, on account of he works so hard. Someone was reminding Al that he needed a rest, and reminded him how hard Irving Thalberg worked before ill-health forced him on a long vacation. "You know," said the pal, "Irving worked eighteen hours a day—nobody should work that hard!"

"Irving didn't work so hard," countered Kaufman, "I know for a fact that he played bridge one night a week."

'ROSY' OFF FOR WASHINGTON WITH HIS EARS NEEDING REST

Final Day Packed In Meets For All

Declaring that his visit to Hollywood had been more than satisfactory, and praising everyone in the industry for the cooperation given him, Deputy Administrator Sol A. Rosenblatt left for Washington last night.

His final day was the busiest of his entire visit. Among those with whom he conferred were: A special committee from the Academy, a committee from the Screen Actors' Guild, a committee of "extras," a committee of independent producers, another of independent theatre operators, Pat Casey, Dave Allen, Richard L'Estrange of the studio labor committee, Harold V. Smith of the sound men's union, Harry Edington and a group of other agents, Ben Berinstein and Charles W. Cunningham, local NRA compliance official.

Rosenblatt said that he had listened to the complaints and reports of these people, but refused to comment upon what had happened or what action he had taken, other than to confirm his instructions to the Academy to select nominees for possible appointment to code committees.

However, it was learned that the independent theatre men protested against discrimination and told why they believed they should be allowed to show double features.

With Cunningham he discussed the details of the setup of the many and sundry committees which will be appointed on his return to Washington for the handling of the grievances of the many groups in the industry.

To Harold Smith of the soundmen's union he reiterated his decision of the previous day to the effect that the prevailing wage scale of soundmen among the independent studios would become the prevailing scale in the entire industry.

"I could not say too much about the cooperation that has been given me in Hollywood by everyone from the highest producer to the lowliest extra," he declared. "I accumulated more information in less time and with less effort than I had even anticipated in my most enthusiastic moments. My report will be ready approximately by March 1."

'Rosy' Leaves To Take Rest

The Sol Rosenblatts went Hollywood in a very big way. This despite the fact that the Deputy NRA Administrator said on arrival that he would not attend any parties.

He was "partied" morning, noon and night every day that he was n Hollywood, and even took a flash at Caliente and Palm Springs on the run. He is said to have confided to friends that he was returning to Washington for a REST.

Indies Make It Easy For New Members to Join

Forty-three new members are expected to be added to the Independent Motion Picture Producers of America as a result of last night's meeting.

Meeting over luncheon at the Hotel Roosevelt earlier in the day, the association's officers voted to drop the $250 initiation fee and $25 a month charge for dues, all members now being charged five dollars the negative reel dues. M. H. Hoffman continues as president, as do the remaining officers and board.

Rogers Para. Unit Goes Into Brief Lull Period

With six of his ten pictures on the 1933-34 Paramount program finished, the Charles R. Rogers unit is again quiet and will not have any productions working for from two to four weeks.

The next picture to hit the stages will be "In Conference" and no cast has been set as yet.

Back Where He Started

Harry Oliver, busy on the General Service lot these days as Harold Lloyd's art director, is getting some good natured kidding, being back with Lloyd with whom he started seventeen years ago. Oliver is on loan from MGM.

Wiener Moves Offices

Hal Wiener has moved his independent publicity offices to 9000 Sunset boulevard, being located with the Kay and Stuart agency.

Velez-Durante Will Team for Radio Also

With Edward Small pointing the way by teaming Jimmy Durante and Lupe Velez in "Palooka," Radio yesterday effected the loan of El Velez from MGM to again be bracketed with Durante in "Strictly Dynamite."

Picture goes into work February 15 under Elliott Nugent's direction. H. N. Swanson is supervising.

Lowe Goes on the Air

Edmund Lowe has been signed, through the Selznick and Joyce radio department, for one appearance on the Ipana toothpaste hour from New York the second week of this month.

Lowe leaves with his wife, Lilyan Tashman, for New York the first part of next week.

Tradeviews

(Continued from Page 1)

able to convince themselves that they are being taken for a sleigh-ride by Hays.

The entertainment served picture patrons MUST hold the same attractiveness as that furnished by books, plays, newspapers and magazines. Submitting to the Hays edicts, writers cannot write that type material, without which there is very little screen entertainment. No entertainment, no patrons and—you write the rest.

PARA SIGNS ROXY AND GANG IN N. Y.'S FIRST RUN WAR

New York.—There's a personal appearance war on in the big Broadway first runs which gives an indication of how scarce the pictures are that can be counted on to fill the big houses.

Paramount has been shooting the big guns, starting with Mary Pickford and Miriam Hopkins and yesterday slamming a big one over with the signing of Roxy and His Gang for a ten weeks' engagement, splitting five each in New York and Brooklyn. The act will get $10,000 weekly.

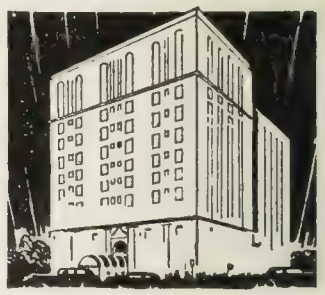
The Capitol has countered with Buddy Rogers backed by other big names and a reorganized orchestra slated to open February 16 simultaneously with Roxy.

Over in Brooklyn the Fox rushed frantically around and grabbed Mae Murray for a week's personal starting tomorrow to counteract Mary Pickford's appearance at the Brooklyn Paramount.

Col. Renews on Don. Cook

Donald Cook's option was exercised by Columbia yesterday. Player goes into the third period of his long-term ticket.

HOLLYWOOD PLAZA



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Eugene Stern, Pres.

The "Doorway of Hospitality"
Vine at Hollywood Blvd.
HOLLYWOOD

PARA. FIRST ON CARPET BEFORE THE LABOR BOARD

Cameramen Battle For 2ds and Asst's

One of the first of the major studios that will find itself involved with the Studio Labor Committee, appointed by Deputy Administrator Sol A. Rosenblatt to handle the NRA grievances of the labor element, will be Paramount, according to authoritative information disclosed in camera circles yesterday.

It was learned that the cameramen's union is preparing to present a protest, claiming that Paramount has been discriminating against a group of some twenty-eight cameramen and assistants who were among those who walked out during the strike last summer.

The Paramount situation, according to the cameramen, is unusual in that while the studio officials will not allow these men to return, some of the most important first cameramen in the business have been pleading with the company to bring them back.

"Most of these seconds and assistants," explained one cameraman yesterday, "had been working at Paramount for from five to fourteen years. They have become invaluable to the first cameramen who have been working with them for years. Victor Milner, of the A.S.C., and one of the ace cinematographers on the Paramount lot, has pleaded the cause of some of the men to no avail. Union officials are appreciative of Milner's efforts.

"The first cameramen have put forth the claim that the return of these seconds and assistants would speed up production, as they would increase efficiency and thus cut down camera costs. But to date thumbs have been kept down upon them."

'Lily Mars' Set As Next For Jean Harlow at MGM

Although MGM has half a dozen scripts ready for Jean Harlow as her initial production since settling the star's contractual difficulties last week, hottest is said to be the Booth Tarkington story "Presenting Lily Mars," which the Saturday Evening Post published.

It now remains for the player to accept the assignment. Larry Weingarten is handling the supervisory reins and Margaret Hawkins turned in her completed script on the screen play yesterday, checking off the company payroll.

Boland-Radio Deal Set

Radio brought its negotiations with Mary Boland to the signing and sealing stage yesterday, getting the player for an important spot in "Stingaree" on a deal exclusive of her Paramount ticket. Richard Dix and Irene Dunne rate top billing.

Pascal Back in Town

Ernest Pascal returned from New York yesterday, after having set the arrangements for the publication of his novel, "Woman at Thirty," by Harcourt-Brace & Company. Warners are talking a term deal with the writer.

Tough Luck

After the Police Department carefully pasted up the lobby displays at the Marcal Theatre on "Elysia" a few days ago someone approached said displays with a safety razor blade Tuesday night. And you'd be surprised at the amount of disappointment.

Robinson in 'Dark Tower' Before 'Nap'

Edward G. Robinson has been assigned the lead in "The Dark Tower" by Warners and the picture has been scheduled for production before "Napoleon."

"The Dark Tower" is a current stage success by George S. Kaufman and Alexander Woollcott. No writers on the script as yet.

Ratoff Finally Signs Deal With Geo. White

Gregory Ratoff put his name on the contract for George White yesterday to appear in the new White's "Scandals" opening in the spring.

By the contract Ratoff is to receive top male billing.

Orry-Kelly to Paris

Warners announce that Orry-Kelly, designer for the studios, will leave for Paris in a few weeks to combine contact with coming styles and special searching on "Napoleon" and "The Key."

Schenck Finally Leaves

New York.—Joseph M. Schenck finally got away on the Century yesterday and will arrive here Sunday afternoon. His departure had been delayed from day to day since Monday.

Bank V-P with Warners

New York.—Louis Kaufman, a former vice-president of the Guardian Bank, of Cleveland, has joined Warner Brothers to handle Code violation complaints.

Cukor-Estabrook May Visit England

George Cukor and Howard Estabrook are discussing a trip to England, departing within a couple of weeks, to get a first hand slant on locations and atmosphere for "David Copperfield."

Casting problems on the picture are already worrying David Selznick. Since the story is semi-autobiographical the question to be decided is whether to have two or three stars handle various stages of David Copperfield's life, according as the screen development makes the different periods important.

London Fox Publicity Head on Way to Holly

London.—Roy Simmonds, Fox publicity head for most of Europe, has left for a six weeks' sojourn in Hollywood, looking over the pictures that are now in work and getting an idea the way they are sold in America.

Dick Powell Goes North

Dick Powell left yesterday for a two weeks' vacation in Del Monte. He will commute from there to San Francisco February 7 for the first Old Gold broadcast over the CBS chain. He returns here for his second broadcast a week later and to start his next Warner picture.

Allvine on 'Clever' Yarn

Glendon Allvine has taken over the supervisory reins on "And Let Who Will Be Clever" at Radio. Ray Harris is writing the screen play for the Alvin Asher yarn.

Alex Moss to Para.

New York—Alex Moss, recently with the Rialto, has joined the Paramount exploitation department.

Evelyn Venable Returns

Evelyn Venable, Paramount young star, returned yesterday from a visit to Cincinnati, her former home.

ACAD. ROSY OVER 'ROSY'S' ENCOURAGEMENT IN CHAT

Deputy Administrator Sol A. Rosenblatt met yesterday with a special committee of the Academy and instructed the five branches of that organization to elect nominees for the various code committees that will be appointed when he returns to Washington.

The writers' and actors' branches were advised to select nominees for the Agency Committee; also for a committee that will be made up of five producers and five actors, and another to consist of five producers and five writers. Also nominees for the Code Authority.

Technicians' and directors' branches were also advised to select nominees for the Agency Committee and the Code Authority, these nominees' names to be forwarded to him as soon as the selection has been made.

While Rosenblatt did not definitely state that he would appoint these Academy nominees to any of the committees, Academy members were jubilant last night because they gathered from his attitude that his instructions to the Academy would just about dispel the idea that the guilds would be the only people recognized in Washington.

Rosenblatt was also asked by the committee as to what he thought of the work of the various conciliation departments of the Academy and the various codes the Academy has placed in effect. He was asked if they would conflict with the NRA code. To which he replied that he thought the Academy had been doing a fine and constructive work in the past, that the machinery of the Academy does not conflict with the NRA code, and he hoped they would continue their excellent work.

YESTERDAY IN New York

A very dull show indeed was considerably livened up the other evening by the antics and carryings-on of one of the better known critics of the drayma. Said critic walked into the theatre considerably happier from the benefits of repeal, walked out in the middle of the first act and didn't come back until the middle of the second. By that time his condition had become sooo bad, that two gentlewomen sitting next to him rose and left hurriedly. And then, after the show, came the big laugh of the evening when an usher had to be sent back to recover the critic's shoes which he had conveniently removed and inconveniently forgotten.

•

Walter Connelly has been hoping that the studio won't send him that telegram demanding his return to the coast until after the opening of his wife's show.

•

Elsa Maxwell has taken off for other fields to conquer. The farewell party given in her honor by Vernon Duke and Jules Glaenzer was so good that we quite forgot to find out just where Elsa is going, but it's bound to be some place good just as soon as La Maxwell gets there. At any rate, Moss Hart, Cole Porter, Carman Barnes, William Rhinelander Stewart, Conde Nast, Erskine Gwynne and Lois Long came around to say "good-bye" to Elsa.

•

Vincent Sardi is earning himself a nice bit of extra income due to the fact that Miriam Hopkins is making a personal appearance at the Paramount this week. The skit in which she appears calls for the serving and eating of food. And five times a day Miriam has to eat a lamb chop, a souffle and trimmings. She could have had her diet and kept it, too, if they had made it lamb chop and pineapple.

•

Bill Howard gave a tea party that really served tea the other day. Only the tea happened to be of the Joyz Mate variety which is stimulating to say the least. It's a tasty little dish that Doug Fairbanks Sr. brought to New York some years ago when he filmed "The Gaucho" and every once in a while ever since then somebody thinks of having a tea party. Mrs. Emily Roosevelt, Mr. and Mrs. Glaenzer and Blair Niles attended but everyone but Miss Niles preferred bacardi cocktails.

•

Irene Barrymore, who arrived in town the other day with her husband and under the care of a nurse, dashed from her suite right over to the hairdressers for a permanent; came back, had a large luncheon party followed by a cocktail party that she gave for Tallulah Bankhead, Peggy Fears, Tom Douglas and Roland Leigh, went out to dinner and stayed out until four in the morning. The next day Mrs. Barrymore suffered a very serious relapse. So serious, indeed, that even Lionel is not allowed to see her.

FIRST ACT HURTS 'ALIMONY'; NEW BARRY PLAY A SERMON

Has Film Chance With Treatment

"HOTEL ALIMONY"

A comedy by A. W. Pezet; adapted from a farce by Adolph Phillipp and Max Simon; presented by Franklin and Stoner at the Royale Theatre; directed and staged by A. W. Pezet; in nine scenes; settings by P. Dodd Ackerman. Cast: Eve Farrell, Peter Goo Chong, John Henry McKee, Robert Emmett Keane, James Shelburne, Nancy Evans, Sheldon Leonard, Winifred Law, Desmond Gallagher, Tom Dillon and fourteen others.

New York.—This play is a mixture of both good and bad writing. Starting with a theme that hasn't been touched upon extensively in the theatre at all, and one which cries aloud for biting sarcastic farce treatment, the author has seen fit to foist a very bad first act on his public which ruined whatever chances the play might have had. Especially since the play does warm up in its last two acts and some members of the cast are allowed to strut their stuff to good advantage. Robert Emmett Keane, for instance—who nearly succeeds in stealing the show in the last act.

The opus deals with a vindictive woman who wants to eat her cake and have it too. Not satisfied at being permitted to file an uncontested suit for divorce—receiving her husband's cooperation in planting divorce grounds collusively arrived at, and other liberal treatment at the hands of her ex-spouse—she jealously objects to her first husband remarrying.

Backed by her unscrupulous mother, the wife demands $300 a week alimony as part of the divorce agreement. The husband is advised by his attorney not to agree to it; that he is putting his head in a noose and his future entirely in the hands of his first wife—who can put him in jail and keep him there for the rest of his life as long as alimony remains unpaid. Determined to be free of her to marry his new sweetie, the hero, who is a musical comedy producer, signs the agreement.

We next find him in jail sure enough. Life in the alimony jail is humorously and bitterly depicted—with its squabbling wives calling for their alimony payments—the gambler who has framed himself into jail so as to recoup his fortune playing poker with the inmates—the poet who has unjustly been committed—the grafting wardens and jail keepers—all make an interesting and moving picture of the plight of victims of feminine greed.

The best scene in the play is between the wife and the second husband (Nancy Evans and Robert E. Keane), both returning to their apartment New Year's eve, very drunk. Recriminations fly thick and fast as does the crockery.

The picture flashback technique is employed in the third act to bridge time gaps between the four scenes, which just barely gets by. Given a good cast headed by Lee Tracy, this play would furnish excellent material for a picture, or best of all a light farcical musical comedy treatment of this theme would serve best of all.

Forbidden Word

Leo Birinski tells it. In Germany people are not allowed to mention the word "Jew" even in connection with humorous stories. So now the stories go like this: "Two Chinamen were coming out of a synagog when one said to the other, 'Scholem Aleichem'."

Headaches Loom For Code Authority

New York.—An idea of the headaches that will hit the Code Authority on exhibitor scraps may be judged from the fact that the important Lee Ochs circuit in New York is preparing to put up a bitter scrap over inability to get product.

Ochs complains that the Springer-Cocalis chain following on Loew's and RKO in his neighborhood leave him nothing to play.

Cherrill Scorns Offers To Return With Cary

London.—Virginia Cherrill has turned down every offer made to her by two of the major studios here to do a picture immediately after she finishes the quickie ("Monday at Ten") that is now in production, because she wants to be with Cary Grant when he sails February 9.

Sec'y Gets a Break!

Virginia Van Upp, former secretary to Horace Jackson, was given a break by Paramount with the assignment to write a treatment on "Lovers in Quarantine." Miss Van Upp handed in a finished script of a story which met with the approval of the studio, and she was given this opportunity to become a full-fledged writer.

Erwin Child in Danger

News became public yesterday that a fire in the home of Stuart Erwin and June Collyer on Tuesday night had endangered the life of their eighteen months old son who was saved through the presence of mind of his nurse. The fire did little damage.

Small Talks to Lachman

Negotiations are being concluded for Harry Lachman to direct one picture for Edward Small in the near future. Small, who has seen and likes the director's work, is signing him for one picture, with no story in mind at present.

Dumbrille in 'Operator 13'

Douglas Dumbrille and Samuel Hinds are the latest additions to the cast of "Operator 13," the Marion Davies-Gary Cooper co-starring picture, which Raoul Walsh is directing for MGM.

Latest Lillian Gish A Screen Problem

"THE JOYOUS SEASON"

By Philip Barry; presented by Arthur Hopkins at the Belasco Theatre. Cast: Eric Dressler, Jane Wyatt, Jerome Lawler, Barry McCollum, Alan Campbell, John Eldredge, Florence Williams, Moffat Johnston, Mary Kennedy, Lillian Gish, Kate Mayhew and Mary Hone.

New York.—Philip Barry preaches a sermon. In his new play, "The Joyous Season," which is much after the manner of "The Servant in the House," this eminent author brings a saintly influence to straighten out the turmoils of a family.

Written with distinction and honesty, but limited by its subject matter, the play unfortunately lacks the entertainment value of his earlier plays like "The Animal Kingdom."

The plot is simple. The Farleys are a prosperous Irish family living in the smart Back Bay section of Boston and striving to keep up with Boston culture and fashion. They are a large family, all living together in the substantial house left by their parents, and in their desire for ease and comfort never striking out for themselves. Only one has strayed from the fold—a daughter, who has entered the Church. Now she is a Reverend Mother, greatly beloved and respected.

It is Christmas and the Reverend Mother has come to spend the day. There is the question of disposing of the house which really belongs to the Reverend Mother, and her sisters and brothers are reluctant to give it up. The nun expects a joyous family to greet her but finds each engrossed with his particular problem. With a radiance that contains more of the joy of fine living than the remote saintliness of the Church, and with quiet good sense and humor, she helps everyone. She reconciles her young sister and brother-in-law who were about to become estranged—she urges the oldest brother, who has taken the cares of the family too literally upon his shoulders, to look out for himself. He must marry and have a family of his own. She comforts the youngest sister of all—a tense, neurotic child who fancies herself in love with her sister's husband, and even the other members of the family, who seem to need no help, cannot but feel her influence.

She finally departs, leaving the disposal of the house up to the family itself and it is they, not she, who decide to give it up and go their separate ways, standing upon their own feet.

Lillian Gish, as the Reverend Mother, gives one of the most outstanding performances of her career. Moffatt Johnson as the oldest brother is excellent. June Wyatt as the young married sister gives a fine account of herself. Eric Dressler, Alan Campbell and Barry McCollum are all good in their respective roles. Picture possibilities are problematical.

Leonard on MGM's Next For Dressler

Robert Leonard is slated to direct "Coming Around the Mountain," which will be a Marie Dressler-Polly Moran co-starring vehicle, as his next assignment for MGM.

This picture is scheduled to be next on the program for Marie Dressler.

Lloyd Tags Al Newman To Handle Music Score

Yesterday, through the courtesy of United Artists, Harold Lloyd borrowed Al Newman to handle the musical score of his picture, "The Catspaw."

He also purchased yesterday the latest song from Roy Turk and Harry Akst, called "I'm Just That Way." This will be featured in a big cabaret scene in the picture.

Party for Fox Import

New York.—Fox will give Madeleine Carroll, their newly imported British Gaumont star, a cocktail party today at the Waldorf to meet the New York press crowd.

RKO-Cooper May Quit

(Continued from Page 1)

with no successor announced, inasmuch as the lot will go entirely unit production with Kahane in direct charge. This whether Cooper remains or not.

The deadlock, it is understood, was created through the desire of Cooper to receive about the same remuneration he was paid last year, even though the desk of "production head" will be entirely abolished. Cooper drew in excess of $500,000 during the past twelve months with $2,500 a week salary and the rest represented as 20 percent of the profits on every picture the lot turned out.

It is believed that McDonough has steadfastly held that Cooper is entitled to a percentage only on the pictures that his unit produces and that each producer will be given the same break. Cooper is understood to have reminded the gathering that the majority of his pictures, which will include most of the year's big specials, will be financed outside of Radio (by Whitney) and for this reason his split should be adjusted to approach his past year's earnings. Thus the deadlock.

It is rumored that if Cooper packs up and gets out that he will lease space in a rental plant and make the Whitney pictures for a Paramount release.

The angle on Richard A. Rowland is that negotiations have been going on between Radio and himself, which, if closed, would provide a berth at the plant for the former First National boss as a unit producer.

It is reliably stated that when announcement is made as to the new policy of Radio it will be straight unit production with from five to seven unit producers making from four to eight pictures a year each and that all will have a weekly drawing account against a percentage of the net gross of their product.

Pandro Berman, Kenneth Macgowan and Louis Brock are definitely set as producers, with from two to four others added.

LEO McCAREY

DIRECTED

"SIX OF A KIND"

"SIX OF A KIND"

SCREEN PLAY

and

DIALOGUE

by

HARRY RUSKIN

in collaboration with

WALTER DE LEON

A Paramount Production

'NANA' HAS EXCEPTIONAL OPENING IN N.Y. AND 'CHI'

New York.—For the first two shows of the screening of "Nana" at the Music Hall here yesterday the house did absolute capacity with plenty of standees. The total take for the two performances amounted to $6,149, indicating a $14,000 take for the day This will not show a record for the day, but will probably do so for four shows. "Little Women" holds the record, but played five shows, opening at 9.30 in the morning.

The Goldwyn deal for the Music Hall engagement gives him 75 percent of everything over $65,000, demanding that he contribute $3,500 for advance advertising, with RKO to spend $12,000.

Business here today was remarkable in face of a severe snowstorm. An hour before the theatre opened there was a line three abreast extending around the side of the house, almost to Fifth avenue.

All the local papers gave the picture raves.

Chicago.—In spite of a fierce snowstorm here the Samuel Goldwyn production of "Nana" got off to a flying start at the United Artists Theatre, doing almost three times the record business of "Roman Scandals" in the same theatre. "Scandals" did $1,209 up to 3 p.m. and "Nana" rolled in a gross of $3,020

All the papers gave it raves, with the Daily News stating: "We don't know what to talk about first, the great picture or the great romance in its making."

Indie Sten Picture Set For L.A. Debut Monday

First Anna Sten foreign picture to crack the Los Angeles sector will be the Ufa production, "The Tempest," which Jacobs and Bregstein have set for a run at the President Theatre next Thursday.

Picture co-stars Emil Jannings and comes in a week ahead of the Sam Goldwyn production, "Nana."

Yiddish Talkie Here 22nd

Sam Berkowitz is opening a two week engagement at the Figueroa theatre on February 22 of an all-Jewish talking film, "Uncle Moses," featuring Maurice Schwartz. Sholom Asch wrote the story and Sidney Golden directed.

Marcin Changes Yarns

Max Marcin will not do "The Night Cap" for Universal as previously announced, but instead will write and direct "The Humbug," his own story.

Mitzi Green Bows Out On Radio's 'School' Pic

Mitzi Green was given her release yesterday from a featured role in "Finishing School" by Radio.

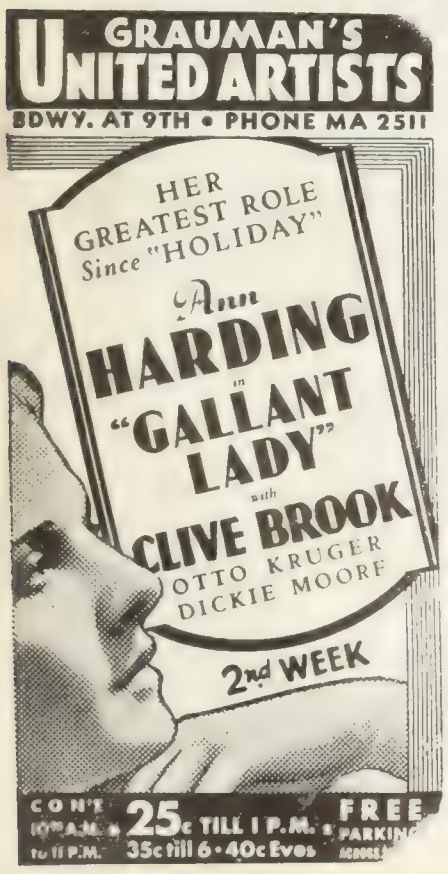
Player, through Small-Landau, registered the request for the contract cancellation stating the part was not important enough for her. Understanding was when the deal was sealed in New York that the role would be built up for her, but it developed that the script could not be altered to suit, Radio subsequently agreeing to the release. Dawn O'Day gets the part.

Premiere to Sennett

Sig Neufeld and Leslie Simmonds, producing as Premiere Attractions, have moved production to the Mack Sennett lot and will start shooting "Marrying Widows" next Saturday. Deal was set by Jed Buell, head of the Sennett rental department. Premiere was formerly located at Talisman studio.

Ames Finishes Job

Christine Ames has completed her treatment on the Edward Sloman story temporarily titled "Today We live" for Universal. She was at the studio on a one-picture deal.





Klangfilm Goes Easy on Infringing Exhibs

Berlin.—As a means of working out disputes with exhibitors showing talkies on non-patented apparatus, Klangfilm has agreed to put a special low cost output on the market for theatres having less than four hundred seats.

The company will then refrain from action against theatres that replace present infringing outfits with the new low cost proposition. The deal has been worked out in cooperation with the exhibitors' organization.

Monogram Lists Buys For 1934-35 Program

New York.—Monogram is getting its story purchases for the 1934-35 season lined up well in advance. W. Ray Johnston, president of the company, summarized buys to date today:

"Heads Up," by Adele Commandini; "The Right Man," by A. Payson Terhune; "Women Who Kill," by Frederick and Fanny Hatton; and "Twenty Years," by Robert F. Roden.

Iwerks Works go Abroad

Comicolor Cartoons closed an important deal this week with the placing of their subjects on a blanket deal for fifteen ships of the Dollar Steamship lines. The Ub Iwerks pictures will make round the world cruises with the liners.

Cresson Smith on Tour

New York.—Cresson Smith, Western and Southern sales manager for Radio, is on an exchange swing that will bring him to Chicago, Des Moines, Kansas City, Milwaukee, Minneapolis, Omaha, St. Louis and Sioux Falls.

Announcement

(Continued from Page 1)

ments will be made in the columns of this publication on or about March 15, and THE HOLLYWOOD REPORTER GOLD MEDAL AWARD will be given to the persons who have received the most votes in each division. In the case of acting, two medals will be given, one each for the best performance of the men and women.

The Reporter is undertaking this work solely with a desire of providing a means of rewards for merit that will satisfy ALL of Hollywood, that by its very structure cannot be accused of politics, personal favors, or any mysterious faults. The Hollywood Reporter will make every effort to conduct a vote that will reflect the individual merits of the creators in this industry.

Announcements will be made from day to day, outlining the method that will be used in the conduct of this vote. We ask that our Hollywood readers suggest and advise a better procedure should they know one, as it is the desire of this publication to secure a vote that will be unquestioned in every branch.

Columbia Plans American Version of Mexican Film

Columbia has polished off a releasing deal with Miguel Contreras Torres, Mexican producer, to handle "Jaurez and Maximillian" which Torres made in Mexico.

Deal came through after Joseph Seidleman, Columbia sales executive, saw the picture and got the company to agree to make an American version of the film for the English-speaking market.

IATSE CAMERAMEN PLAN ENTIRE REORGANIZATION

What many cameramen predict may prove to be one of the most important general meetings in the history of Local 659, IATSE, has been called for next Monday night at 8 o'clock at the Hollywood Chamber of Commerce.

The meeting, announced yesterday by General Manager E. T. Estabrook, is for the purpose of laying plans for a complete reorganization of the cameramen's local before the members. Some indication of its importance lies in the fact that only members bearing paid-up cards will be admitted. For some time officials of the union have been very quietly working out extensive plans for a reorganization of the local. The late strike brought out some of the members point out, and while remaining comparatively quiet and giving some people the impression that they were merely marking time union executives have been busily engaged in formulating a setup that it is expected will make the organization one that will not only function with smoothness and efficiency, but will make it an organization that will be more beneficial to its membership.

The plans that have been worked out will be presented to the members at the meeting and, says Estabrook, "every member will be given the opportunity to express his views and make his suggestions. Nothing will be done without the fullest opportunity being given the membership for discussion."





★★★★ The audience gave it unanimous acclaim!

Here is what the manager of San Diego's finest theatre thinks of the latest Goldsmith production.

Postal Telegraph
THE INTERNATIONAL SYSTEM

20 YY 24 NL 2 EXTRA
SANDIEGO CALIF

GOLDSMITH PRODUCTIONS
1420 BEACHWOOD HOLLYWOOD CALIF=

CONGRATULATIONS ON A SPLENDID PICTURE AUDIENCE HERE AT SPECIAL PREVIEW TONIGHT GAVE IT UNANIMOUS ACCLAIM STOP CONSIDER WOMAN UNAFRAID EXCELLENT ENTERTAINMENT

TED ROCKWELL MGR SPRECKLES THEATRE SANDIEGO

HOLLYWOOD FILMOGRAPH

"Woman Unafraid" Will Highly Entertain the Masses

LUCILE GLEASON TOPS WORK OF SUCH STERLING PLAYERS AS SKEETS GALLAGHER, LONA ANDRE, BARBARA WEEKS AND SUPPORTING CAST

...ar cord in picture making through paying tribute to th... good old U.S.A., Goldsmith Productions have a ... "Woman Unafraid," starring Lucile Gleason with a ... their part in the photoplay. For instance, her ... Jason Robards, Warren Hymer, Eddie Phillips ... Laura Treadwell, Franklin Parker, Harry ... ter, Baby Waring, George Guhl, Harry A... La Bissoniere, Julie Kingdon and Joyce ... mance in very important parts allotted ... een play by Marv E. McCarthy rings ... th... It ... while ... ord... ...ound, work of Lewis ... akiff looked after the ... film editing was th... by K...

Hollywood Screen World.

The picture that is different . . . well mounted . . . strong cast . . . it is sure to hold audience's interest and give the ticket buyers their money's worth.

... is a delightful sui... ...phistication and pl... ...did restraint. ...onic abilit... ...lancer... ...po...

Hollywood Spectator

Hail Lucile Gleason!

For a long while now I have been wonder... ...ing why no producer has realized the featur... value of Lucile Gleason. She possesses, in her ... screen characterizations, the tolerant skepti... ...cism and ready sympathy which have gone so far toward making Marie Dressler and May Robson outstanding box-office attractions. The greatest argument against the Hollywood theory that the public is interested only in a brassiered cutie and a bath tub of gin is furnished by the success of these older and more experienced players, who, by sheer force of a mellow personality, rival and even pass their younger sisters.

Ken Goldsmith understood all of this when he cast Miss Gleason as Augusta, the police-woman, in Woman Unafraid. I salute him for ... it again. Not content, ...layer, he added Skeets ..., Warren Hymer and ... cast, together with a ...ng whom I particularly ...Bissoniere. Mary Mc... ...h a cast, hardly could ...ood picture. But it was ... merits, with its central ...ling policewoman in a ... amorous correspondence, and, at the othe... ...of the line, bringing their ... of love into her ow... ...nished by ... ...enced ... pers... ...sist... ...dsm...

VARIETY

Woman Unafraid

Ken Goldsmith production
Directed by William J Cowan. Story and screen play by Mary E. McCarthy. Photographed by Gilbert Warrenton. Cast: Lucile Gleason, Skeets Gallagher, Lona Andre, Warren Hymer, Barbara Weeks, Laura Treadwell, Eddie Phillips, Jason Robards, Ruth Clifford, Richard Elliott, Erin La Bissoniere, Julie Kingdon, Joyce Coad, Baby Waring. Previewed at the California, Glendale. Running time, 60 mins.

Carried largely on the capable trouper shoulders of Lucile Gleason, with Skeets Gallagher supporting with an odd but agreeable kind of comedy, and direction which pilots a hard working cast through a constantly twisting story, 'Woman Unafraid' provides first class entertainment, with special appeal to the family trade. Story is well devised for the ripe talents of Lucile Gleason, presented as a police-woman whose province is the supervision of ... dance hall in a tough nabe.

Femme copper's solicitous protection of girls finally gets her marked ... destruction by a hood gang ...ded by Jason Robards when ...barara Weeks takes refuge in her ...e after running out on the ...mob. Lona Andre also becomes a ...ge of the policewoman, to... ...r with several paroled gals, ... she's saved from attempted ... Unwittingly aiding the ...ers is Laura Treadwell as a ...te censor of the community ... Latter's nephew, Skeets ...per, leagues himself with the ...ess and the girls. Barbara ... is finally framed and lured ... the hands of the thugs who kill ... Finale has Lucile Gleason out-...arting Robards and trapping him ...o a confession of murder for the ...taphones, with Skeets Gallagher ...inging him when he starts to shoot ...is way out.

Heart of gold of the feminine cop is perhaps just a bit too much stressed, story tending to get a shade maudlin in spots. This and overplus of yarn, tending to edge out interesting characterizations, are moderate faults.

In addition to Gleason, Gallagher and Miss Weeks who turn in top performances, Ruth Clifford stands out as a dance hall girl, and Julie Kingdon does an exceptionally ... job ... of the ... ...s ol... ...dequate ...ging is a ...ike job of ...phy is good, ...s been ... Ted ... Ken...

The Hollywood "LOW-DOWN"

WOMAN UNAFRAID
(Good Entertainment)

An important and capable cast seldom ... ed in the independent field, enacts ... ...nents ... The ... the hab... the peo... maintena... part of a ... wo... insure decent conduct in the hall, but is more concerned with savi... ...ing girls ...

Interesting story with closely knit plot . . . Good entertainment and exceptional cast.

Warren Stokes in BOX OFFICE (Associated Publications)

"WOMAN UNAFRAID"

A Goldsmith Production

GOLDSMITH PRODUCTIONS

In preparation

"I HATE WOMEN"

There Is No Finer Liquor

ANYWHERE

than can be had from

THE VENDOME CELLARS

Careful purchases both in Europe and America have filled our shelves with the most select assortment procurable anywhere. And the prices are right.

If you want the best come in, look at our stocks, TASTE THEM at our tasting bar and make your selections.

FINE BRANDY FROM FRANCE
EXCELLENT SCOTCH FROM SCOTLAND
BEAUTIFUL IRISH FROM IRELAND
MELLOW RYE AND BOURBON FROM AMERICA

DELIGHTFUL CHAMPAGNES, RHINES, MOSELLES, BORDEAUX, BURGUNDY, SHERRY, PORT, MADEIRA FROM THE WORLD'S BEST SUPPLIES

OUR WINE STORE IS OPEN UNTIL 10 P.M.

If you have not the time to come in, we will send a representative to see you.

VENDOME

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METRO-GOLDWYN-MAYER STUDIOS,
% MR. SAMUEL [illegible],
CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XIX, No. 20. Price 5c. TODAY'S FILM NEWS TODAY Saturday, February 3, 1934

NO COOPER SUCCESSOR

TRADE VIEWS by W. R. WILKERSON

•GOOD news ————!

BUSINESS IS BETTER.

Yesterday we talked to four out-of-town exhibitors, all key-city exhibitors, all running big houses, all in widely different sections of the country, AND all told us that for the past five weeks business has been EXCELLENT.

That's news—good news.

The story runs that from the middle of August to the first week of November business was all right, not good, but profitable. Then something happened, something terrible happened; the bottom dropped out of everything and for six or seven weeks conditions in the ticket selling business were the poorest ever experienced. "It was awful," said one of our informants.

Along towards the last week of December things began to pick up, what with a few better pictures and a general loosening of the purse strings, and the past month has been tremendous —with every indication that it will even be better "IF WE GET GOOD PICTURES."

•

We told you twice recently of Adolph Zukor and his enthusiasm regarding Paramount. But he has even a greater enthusiasm (if such a thing is possible) and that is the feeling that most of these big white elephants that have been sinking Paramount and most every other company and individual operator are doing better business. And that's news also.

Says Zukor: "We can't get our costs back out of the small towns and neighborhoods; we have to get it out of the big houses with their higher admissions, longer runs, etc. And, too, those big houses have to advertise the pictures for the little fellows. If business is bad in those spots, as it has been, it gives us very little money return for our production efforts and sinks the little fellow who depends on that word-of-mouth advertising to get his patrons in for the show. Consequently when business in the big houses picks up to such an extent we can restore proper admissions and play to something resembling capacity, we will have licked the depression."

"But," says Zukor, "we must have good pictures to do it."

Yea! Yea! Mr. Zukor.

MGM, Fox Jammed On Musical Idea

MGM and Fox will both soon release musical pictures with a single sequence that will be identical, in idea.

The White Scandals at Fox has a bit burlesquing the Busby Berkeley dance routines and girls. All men are used and they are dresed as bums.

"The Hollywood Party" has the same idea, but instead of bums, they are using all the comics in the picture to depict the dances and formations.

Fox is finishing shooting theirs and MGM is just starting camera work on their part.

Junior Tells the Boys They Talk Too Much

Universal's executive staff was delicately charged with talking too much in a note that went to every associate producer on the lot from Carl Laemmle Jr. advising them in the future to maintain a closed mouth on all studio business.

Action was taken to plug up a score of news leaks which have been keeping the newspaper boys happy so far as Universal was concerned.

Bill Rowland on Way

New York.—William Rowland leaves by plane tonight for the coast, where he goes into work immediately on the first of his two pictures for Columbia.

Zanft Locates Offices

The John Zanft agency has taken offices in the California bank building and will be open for business this Monday.

Darmour Due Wednesday

Larry Darmour returns by plane next Wednesday from New York. He has been away about two weeks.

Job Of Producing Head Closed At Radio With Studio On Unit Basis And Kahane The Boss

There will be no successor to Merian C. Cooper at Radio. The job of production head for Radio Pictures is no more. That's a thing of the past and a new deal goes into that plant. Radio will go 100 per cent unit production with B. B. Kahane, president of Radio, as the studio boss to decide all arguments, make unit assignments, attend to the signing of contracts, and become a general service head for his unit producers.

The above follows the exclusive story printed in these columns yesterday that a showdown was at hand with Cooper and it looked as if he would wash up at that plant as production head. Cooper's resignation

(Continued on Page 2)

Soviet Yarn Still Hot at Columbia

Contrary to reports, Columbia has not abandoned the production of "Red Square," a Lewis Milestone picture, but instead has set it back on the schedule. Laurence Stallings' script is now on the way to Russia for an official okay and in the meantime Jo Swerling is writing additional dialogue.

Milestone, who has a two-picture deal with the studio, will produce "Red Square" on a 58-day shooting schedule as his second feature. He is now looking for a story for his first production.

Fox Gal Up at Col.

Sidney Fox is being considered by Columbia for the top spots in two pictures. The pictures are "The Most Precious Thing in Life" and "The Party's Over."

Award Plan Praised

Expressions of enthusiastic approval on the plan for Hollywood Reporter awards for achievements in connection with the motion picture productions of 1933 deluged The Reporter offices yesterday. And in addition, many valuable suggestions which we will take pleasure in publishing starting next week.

While the bulletins listing all productions of 1933 are being prepared, Hollywood Reporter will appreciate hearing still more suggestions from creators in the motion picture field.

This is to be YOUR award—an honor bestowed by the votes of ALL your fellow workers, and any constructive suggestion you may have to make it truly representative will be welcomed.

Schenck Trip Starts U.A. Foreign Quake

New York.—J. A. Koerpel, long considered a fixture in European distribution, and head of United Artists continental activities for some time, will be succeeded by J. A. Kastner.

Another new result of Joe Schenck's recent European trip is the appointment of Emanuel Silverstone as special representative for London Films in New York. This is the British affiliate of United Artists.

'Firebrand' Gets Going At U. A. Monday

The Twentieth Century production of "The Firebrand" (formerly titled "The Life of Cellini") will get under way at the United Artists studio Monday under the direction of Gregory La Cava, with Fredric March playing the title role.

John Barrymore Returns

John Barrymore and his wife returned to town yesterday by train from Mexico after leaving their yacht trip at that point. Barrymore goes into "Twentieth Century" at Columbia February 19 and then completes his deal with MGM where he still has one picture to do.

Acad. Technicians Meet

The Executive Committee of the Technicians' Branch of the Academy will meet today noon at the Academy office. Routine business and plans for reorganization in the branch will be discussed.

Jack Cohn Goes East

Jack Cohn, Columbia vice president, left for New York last night by plane. He was here six days conferring with his brother Harry and other executives.

Quigley to Palm Springs

New York.—Martin Quigley, motion picture publisher, left New York for a Palm Springs vacation.

WALDEMAR YOUNG — Screen Play — "MEN IN WHITE"

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher
ROBERT E. WELSH.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957
New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

RAMBLING REPORTER

Hmmm-mm, wouldn't surprise us if Garbo hopped a choo-choo to join Mamoulian in New York — if she hasn't already boarded the same train with him . . . from the moment Rouben announced his departure, Garbo has been anxiously inquiring at the studio how long it would be before they needed her and other forlorn queries . . . she tank she go to New York! . . . The John Barrymores back in town from the fishing expedition. . . . Mel Shauer and Frances Drake wax warmer n'warmer. . . . Hollywood seems to have gone Badminton crazy all of a sudden . . . with local tournaments and wot not. . . . Busted in on George Cukor yesterday and found him actually reading "David Copperfield"—he's gonna direct it in case you thought we didn't know.

•

Opinion is divided fifty-fifty as to whether the Earl Carroll beauties are beauties or baby-frighteners. . . . And anyway—the Busby Berkeley girls can stay out later! . . . We hear that the stork is flying close to Sally Eilers and Harry Joe Brown. . . . Arthur Kober was so surprised to hear about the P. J. Wolfson separation because he always thought that Wolfson was married to Allen Rivkin! . . . Vivian Gaye is having tonsilitis—but she has no tonsils—honest! . . . Harold Grieve celebrated his birthday yesterday by having lunch in three places. . . Raquel Torres and Stephen Ames holding hands at the Colony Club Thursday night . . . and we smell orange blossoms . . . and Paul Ames is smothering Renee Torres with attention.

•

Frank Lloyd celebrating his birthday at the Colony. . . . The Dick Barthelmesses, the Charlie Rodgers, Eddie Buzzell there, too. . Hear that Damon Runyon is going to fashion another yarn with the Flagg and Quirt characters—Garferbid! . . . John Huston and Patsy Ruth Miller, Courtenay Terrett, the Spewacks at the Isa Kramer recital. . . . Jerry Horwin is now an agent (handling writers) on his own. . . And Dick Blumenthal gets all dressed up every day now since working for Arthur Hornblow—the old Hornblow influence at work!

'WONDER BAR' CLICKS AS ALL-AROUND ENTERTAINMENT

All Star Cast All Get Chance to Star

"WONDER BAR"
(Warners)

Director .....Lloyd Bacon
Play.....Karl Farkas and Geza Hercaeg
Screen Play.....Earl Baldwin
Music and Lyrics.....Harry Warren and Al Dubin
Numbers Created and Directed by Busby Berkeley
Photography .....Sid Hickox
Supervisor .....Robert Lord
Cast: Al Jolson, Dick Powell, Ricardo Cortez, Dolores Del Rio, Hugh Herbert, Guy Kibbee, Robert Barrat, Henry O'Neill, Kay Francis, Louise Fazenda, Fifi D'Orsay, Merna Kennedy, Mia Ichioka, Henry Kolker.

You may as well parade the adjectives. Line them up foursquare, counter-march them, drop in a few "ifs" if you are Hollywood-minded and thinking of story, but finish by giving all the adjectives a chance to march.

Warners have a brilliant and sparkling production in "Wonder Bar." The music is fresh and new; the dance numbers have a magic touch; the girls are plentiful and beautiful and the cast is GREAT.

Al Jolson heads the cast. But one of the greatest breaks Al Jolson ever got, and one of the advantages of the picture is that it is not a lone star vehicle. Everybody in the cast plays, and how. It helps the picture, and it puts a number of players in line for orchids.

Ricardo Cortez, for example, in his scenes with Dolores Del Rio, could just as well been handling a star picture of his own for the effect he secures. Dolores Del Rio has never been more fascinating than as Inez the dancer, madly infatuated with Cortez. And the gals in the audience were ready to admit she had reason to be.

Kay Francis looks as beautiful as something out of a book, though handicapped by a part that forces her to be tempestuous throughout the picture. Guy Kibbee and Hugh Herbert are funny—in fact, we should use the phrase TERRIBLY FUNNY—in their scenes showing two husbands who wish very much to lose their wives while in Paris. And after you mention them you just have to add that Louise Fazenda as Kibbee's wife is very droll.

Dick Powell fits into a straight musical comedy lead that is helped by his personality.

The sequence in which Al Jolson enters the pearly gates and "nigger heaven" is one of the cleverest things the screen has seen.

I don't suppose we should bother telling the story of a play that has had a couple of years on the stage. But it is something about Del Rio, exotic dancer in the "Wonder Bar," becoming madly infatuated with her dancing partner, Ricardo Cortez, and then discovering that he is planning to run away to America with Kay Francis. So she very neatly stabs him during one of her gaucho dances, and then there is the problem of getting rid of Cortez' body. A romance between Powell and Del Rio develops which is the unbelievable note of the story, and it should be mentioned in any review. But we suppose the comedy and the dances will carry most people, as they did the preview audience, over the rough spots of the story.

Give Lloyd Bacon a good share of bouquets for direction of the story, and hold out plenty for Busby Berkeley for the charm and magic of the dances. You may use orchids for both. And whatever you have left in your arms hand to Earl Baldwin for a fine result on what must have been a tough screen play job, then give the rest to Sid Hickox—and probably an army of unnamed assistants—on the photography. And then send out for a new supply of the flowers for Warren and Dubin.

It is one of those three-ring circus pictures on which it is not necessary to tell the exhibitor anything except to repeat the fact that this time Jolson is not the only thing he has to sell; it is a well-rounded piece of picture making.

Too Tame

Sam Goldberg's local burlesque show is reported to be folding up this Saturday night, which ends a run of one week at the Music Box Theatre. The house did a $30 business Wednesday night.

Betty Allen Renewed

MGM has exercised the option on Elizabeth Allen's contract. The player has just finished the lead opposite Robert Montgomery in "Mystery of the Dead Police."

No Cooper Successor

(Continued from Page 1)

yesterday confirmed that yarn in full. Just what the new production set-up, as it concerns the unit producers on that lot, will be, is known only by McDonough and Kahane, who refuse to make any announcements right at this time. But the jobs of Pandro Berman, Louis Brock and Kenneth Macgowan seem set, with at least three other appointees required to round out the necesary staff for the pictures required for Radio's distribution.

There is an indication that Radio will take an outside product to the extent of 12 pictures during the year and may contribute to the financing of part of each production should finances be required. But in either case the story, cast, direction and other essentials must be given the Radio O.K. before a deal is made.

Radio would like to get a good foreign production set-up of the type of Alexander Korda and are understood to be laying plans to this extent, seeing the advantage of having a European connection such as Joe Schenck has arranged with Korda and British and Dominions for United Artists and their producers. For with such a tie-in the talent market in Europe will cinch personalities for a swap-about here and vice versa.

Radio's official announcement of the resignation indicated that there is still a possibility in the mind of Radio that Cooper will make special pictures for the organization, including the "Last Days of Pompeii" and other "Jock" Whitney productions recently publicized.

CAMERA UNION OVERHAUL AIMED TO GIVE ALL CHANCE

A plan to make the cameramen's union one that is run by really democratic methods, rather than an autocracy, will be laid before the members of Local 659, IATSE, at its general meeting next Monday night, according to union men who are close to the reorganization situation.

Whereas the first cameramen have been the only members who have held positions of power and authority during the five and a half years the union has been in existence, the new reorganization plans will give the seconds, assistants and still men a voice in the affairs of the organization.

While nothing official was announced by executives in charge of the union, it was learned yesterday that the new plan will call for a new setup of the union's Executive Board, and if it is approved by the members the new arrangement will see several men in the lower brackets sitting with the firsts in the conclaves in which the affairs of the union are handled.

"A democracy instead of an autocracy is what we need," explained one cameraman yesterday. "The present reorganization plans if carried through will assure every member of the union of an opportunity to have a voice in the conduct of his organization. The new setup will be truly representative, giving all members a voice in everything pertaining to the union.

"The by-laws that have been in existence since the start of the union will be revised. Those that are inoperative and unenforceable will be thrown out. The plan calls for making the organization one in which no minority or small group can control it, and in which its operation will function smoothly and efficiently.

"Only those by-laws which will be of benefit to the cameramen, without hurting the producers, will be retained. Our aim will be to assist the producer, for after all he pays the bills. And when we place our stamp of approval upon a cameraman we want him to be such that the producer can feel confident of the highest efficiency, and be sure of cooperation such as has never been seen before."

'MEN IN WHITE' EXCELLENT FINE CAST – GOOD DIRECTION

Script Job Helps Slim Story Plot

"MEN IN WHITE"
(MGM)

Direction .....Richard Boleslavsky
From Play by.....Sidney Kingsley
Screen Play.....Waldemar Young
Photography.....George Folsey
Cast: Clark Gable, Myrna Loy, Jean Hersholt, Elizabeth Allen, Otto Kruger, C. Henry Gordon, Russell Hardie, Wallace Ford, Russell Hopton, Henry Walthall.

It is to be hoped that a long run of hospital yarns will in no way sidetrack patrons who might be foolish enough to think this is "just another hospital yarn." It is up to you to let them know that if they are shopping for something really fine, thrilling and touching in screen entertainment, MGM's clinical contribution, "Men in White," is worth a ticket at any price!

By saying that "Men in White" is thrilling, we don't mean to imply that the picture offers speed or crashing climaxes—for it does not. But it is thrilling nevertheless, because of the very things it represents, and for the simplicity and sincerity with which these ideals are brought before the audience.

Without the personality of Clark Gable, doing the finest work of his career to date, and the wonderful performances of Jean Hersholt and Elizabeth Allen, together with the intelligent and sympathetic direction of Boleslavsky, we would certainly hesitate to recommend "Men in White" as a satisfying picture for any kind of an audience, for its story is slim and its characters stripped of hokum, but with the three aforementioned players to carry it through the film emerges as one which any customer will take to his heart, for they make it real—they make every situation and every spoken word something to remember.

Needless to explain, this picture comprises all the highlights and sidelights of a big city hospital, and has for its main theme the mental struggle of a young physician who is torn between his desire for a soft practise and time for the wealthy girl he loves, and his chance to work with one of the day's leading scientists—with little opportunity for aught but work. It takes the film's length to make him realize how much this work will mean not only to him but to humanity, during which he lives the tragedy of watching a nurse, with whom he has had a liaison, die from an illegal operation.

Too much attention to detail, and some sudden "cuts" detracted from last night's preview, slowing things up in a few sequences which can easily be remedied, and when this is done "Men in White" will rate with the best offerings of its kind.

Just where the play leaves off and the picture begins we don't know, but the screen play of Waldemar Young was entirely satisfactory to this reviewer, and the photography by George Folsey is something to rave about.

Again we must mention Gable, who has a most sympathetic but by no means easy role to play—he was splendid. And Jean Hersholt who has a part he has deserved for a long time. Myrna Loy was adequate as Gable's sweetheart, but Elizabeth Allen, though her role was smaller, far outshone her. There's a gal—mark you! C. Henry Gordon, Henry Walthall, Russell Hopton and Wallace Ford appeared briefly with good effect, and the directorial methods have benefited every phase of the film.

Embassy Reopens

New York.—Where Fox couldn't "take it" Pathe steps in. Announcement was made yesterday that Pathe would take over the Embassy Theatre for an all-newsreel program. Fox quit after complaining that overhead was too high.

Lanfield Abroad For 'Sons o' Guns'

London.—British and Dominions have borrowed the services of Sidney Lanfield for the direction of their big musical "Sons o' Guns."

Hollywood. — Lanfield will direct the next George Arliss picture "Head of the Family" before hopping the pond for the B & D picture.

Reginald Denny Set For Two at Major Plants

Fox and Radio yesterday closed individual deals with Reginald Denny through the Rebecca and Silton office.

Denny will first appear in "Of Human Bondage," the Leslie Howard starring vehicle which John Cromwell directs for Radio and then moves out to Westwood to take a featured assignment in "The World Moves On," which John Ford pilots.

Montgomery Plans Trip

Upon completion of his role in "Rip Tide" at MGM, Robert Montgomery gets a leave of absence and is planning on a jaunt to his home in Westchester, New York.

He finishes work in three weeks, hops off for a two months' period and returns to take a place in "Calm Yourself" as his next job.

Spitzer Gets MGM Deal

Harry Rapf has set a deal with Nat Spitzer for a series of six short subjects which Pete Smith will handle for MGM. The former state right producer goes on a trip to Florida to film special alligator scenes and is reported receiving $4,000 per short.

Nunnally Johnson Rests

Nunnally Johnson will leave next week for a six weeks' vacation in Florida as soon as he polishes up the script of the Donald Colman picture, "Bulldog Drummond Strikes Back," for Twentieth Century.

'Rouge' Auto-Train Snowbound in Md.

Baltimore.—The "Moulin Rouge" auto-caravan ran into difficulties its very first day out. After being wined and dined in Washington, the members of the tour started out for Baltimore as the first coast to coast stop and ran into a terrific snowstorm just after crossing the border of Maryland, necessitating the desertion of the autos and walking miles to a railroad flag station, catching the train to make this town.

The cars were dug out of the snow and continued here today and the stop of the tour will be attempted.

'Little Colonel' Set in MGM's 'Operator 13'

Looking forward to the publicity breaks which will be received from the tie-up with his work as the Little Colonel in "The Birth of a Nation," MGM yesterday signed Henry B. Walthall for the role of the spy in Marion Davies' "Operator 13."

"Operator 13" is one of the first civil war stories to be produced since "The Birth of a Nation" was made in 1915. In the latter feature Walthall became famous as the Little Colonel. Player has also clicked recently for MGM in "Viva Villa" and "Men in White." He is represented by the Hoffman-Schlager office.

Rogers Grabs Pitts

Charles R. Rogers has borrowed Zasu Pitts from Universal for a featured comedy role in "In Conference," which will be directed by Harry Joe Brown.

Reisners Go East

Mrs. Charles F. Reisner and her son left by boat Thursday for a seven weeks' vacation in New York. Charles F. Reisner, her husband, is now directing "The Showoff" for MGM.

Calhern on the Job

Louis Calhern arrived yesterday and goes into Twentieth Century's "Firebrand."

YESTERDAY IN New York

By JERRY WALD

Bert Lahr's new stage show will be authored by Buddy DeSylva, Lew Brown and Sil Silvers, with Harold Adamson and Burt Lane writing the tunes. Alex Aarons will produce.

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Monty Shaff, who supervises for the Davis-Van Beuren unit here, has made three false starts for Florida. . . . Groucho and Chico Marx are having sponsor trouble, as who isn't?

•

Understand that Jed Harris' trip to the coast was for the purpose of trying to snare Lee Tracy's moniker to a play contract.

•

Benny Rubin barged into town. May do shorts. . . . What smart young Miss goes on the make for every West Coast director who hits this here yar town, and makes him think that he's the only one? Up to this writing she has seven in tow! . . . Jimmy Geller, William Morris story department head, airplanes west for some story conferences.

•

Bert Wheeler was telling some of the movie folk about his doctor who had gone in for this nudist stuff in a big way. He had his entire house staff going in for it, too. Wheeler claims that one day he visited the medico. On ringing the house bell the butler came to the door. Harry Hershfield butted in as Bert told the yarn and questioned him as to how he knew it was the butler. That stumped Bert for a few minutes, but finally he replies with "Well, it wasn't the maid." . . . And that's all for this writing.

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Incidentally, we apologize profusely to Miss Regina Crewe for our statement of last week that she is going to the coast to look over the picture situation. Miss Crewe has but one idea regarding her sojourn in Hollywood and that is to get a complete rest. Her palatial home in Beverly Hills will shortly undergo a complete spring cleaning to make ready for the arrival of Regina.

B. O. BUSINESS SPOTTY IN B'WAY FIRST RUNS

New York.—"Nana" seems to have hit a box office stride just after a week in which most of the Broadway houses took pretty much of a licking. Based on the afternoon figures the Samuel Goldwyn picture seemed certain of $14,000 for yesterday, and with the boosted prices for Saturday and Sunday is sure of passing that figure today and tomorrow.

Receipts for pictures last week at Broadway houses are not very encouraging to the boys who must watch the grosses. The Music Hall, where "Nana" is now playing, and which became accustomed to thinking in terms of $100,000 for "Little Women," had to be satisfied with $68,000 for "As Husbands Go" even after good local reviews; "Four Frightened People" did $40,000 at the Paramount, not so hot when it is remembered that the split figure at this house on the Mary Pickford engagement was $65,000; "Woman in His Life" got no cheers at the Capitol with $18,000.

More cheerful figures for the week were: $28,000 for "Beloved" at the Roxy; $25,000 for "Gallant Lady" at the Rivoli, a great figure in this size house; $18,000 for "The Ghoul," English picture at the Rialto, a bit of showmanship; $10,000 for "Fashions of 1934" at the Hollywood, a bit disappointing; and $8,700 for "Sixteen Fathoms Deep" at the Mayfair, which is about a thousand dollars up for this house.

'KING'S HORSES' JUST FAIR; 'AMERICAN, VERY EARLY' FLOP

Great Cast Wasted In New Musical

"ALL THE KING'S HORSES"

A romantic musical production presented by Harry L. Cort and C. H. Abramson by arrangement with E. Steuart-Tavant; at the Shubert Theatre; book and lyrics by Frederick Herendeen; music by Edward A. Horan; staged by Jose Ruben; production designed and painted by Ward and Hervey Studios; adapted from "Carlo Rocco" by Lawrence Clarke and Max Giersberg. Cast: Guy Robertson, Nancy McCord, Andrew Tombes, Betty Starbuck, Doris Patston and eleven others.

New York.—The name of Harry L. Cort on the program brought back memories of a decade ago when Cort played a prominent part in the theatrical life of that day—and so with reluctance one is forced to report that "All the King's Horses" would have been an eminent success in that day but not in this. There has been, after all, quite an advance in the art of smart up-to-date musical play, especially in book, lyrics and dancing. This operetta blithely ignores all of that and gives us once again just a pleasant uneventful evening of some charm and wit, of fair singing and stereotyped Princess and Commoner love.

If you must have the "story" of this romance it concerns a King who finds that he isn't as popular with his subjects as he thought he was; of a dashingly handsome Hollywood movie hero and his irrepressible press agent doing Europe; of their meeting with the King—a substitution of identity at Kingie's suggestion (so that he can get away to Paris and play around incognito for a few weeks) and subsequent adventures of the cinema star at the Palace, when the Queen, who has been estranged from her King since the day of their marriage, hears the voice of our hero (as the King) over the radio and comes back to find out what all the shooting's for.

An intense love affair develops only to end on a very sad note when the real King makes his return, the false King discloses his identity, secures forgiveness from the Queen and passes out of her life.

The fine work of these members of the cast, Tombes as the press agent, Nancy McCord as the Queen, Guy Robertson as the movie star, Betty Starbuck as the Queen's lady-in-waiting, and Doris Patston as another movie star, helps immeasurably to impart whatever pleasure there was to the evening. Tombes' rapid-fire gags register heavily; Miss McCord and Guy Robertson's singing is satisfactory and Miss Patston and Miss Starbuck run close honors in comedy-singing parts, though neither of them has enough to do. Particularly Miss Starbuck, whose impish mimicry isn't given the chance it deserves. Her several numbers with Tombes scored heavily with the audience, who wanted more of them but didn't get it, probably because only the stars in operettas are permitted and often insist upon numberless encores. Starbuck is another Pert Kelton and the movies will grab her if she doesn't watch out!

As to the music these numbers were pleasing and hummable: "Fame Is a Phoney," "Tamboree" (especially tuneful and sprightly), "You're Asking Me," "Charming," "Nuts Over You" (the hit number of the show) and "Romance Is Calling." One of the best lines in a production number sung by the dancing chorus goes as follows: "When the axe fell, and Anne Boleyn was guillotined by order of Henry the Eighth, he chanted softly: 'Annie doesn't live here any more!' " Of small note also is the use of a situation in the third act which was very much like that used in "Of Thee I Sing," when the entire nation breathlessly awaits the arrival of an heir, only in this case the King and Queen are substituted for the President and his consort.

Oh, Boy! Oh, Actors!

Another Roman holiday for actors is anticipated in present plans for MGM's "David Copperfield," the picture calling for 68 speaking parts. The David Selznick-George Cukor production will run a close second to the Twentieth Century picture "Rothschild," which had 75 talking roles.

King Vidor Under Way on Own Indie

King Vidor has rented space at the General Service Studio and is going ahead with the preparation of "Our Daily Bread." Picture will be produced as an independent production, with no release yet being set. Harold Buchman and Betty Hill worked on the script at the time it was scheduled for a Radio release.

Marion Dix Renewed

On the strength of her work on the script of "So You Won't Sing, Eh?" Radio engaged Marion Dix for another one-picture deal yesterday. She teams with Henry Myers on the screen play of "Escape to Paradise," which is tentatively scheduled as a Joel McCrea production.

Stephenson Back at RKO

Upon completion of his Fox ticket for a top spot in "All Men Are Enemies," Henry Stephenson returns to Radio for featured billing in "Stingaree." Of his last nine pictures seven have been for Radio. Beyer-MacArthur represent him.

Marin Aide to Selznick

Ned Marin, formerly an assistant to Harry Rapf, MGM associate producer, becomes an associate producer in the David Selznick unit at MGM. He will handle the South Sea story which Richard Boleslavsky directs.

Skipworth in 'Magoo'

Alison Skipworth has been set for one of the top spots in "The Great Magoo." Howard Green is writing the script under Al Lewis' supervision.

Pretty Hard to Find Pic Angle In This

"AMERICAN, VERY EARLY"

A "confession" in three acts by Florence Johns and Wilton Lackaye; presented and staged by Mr. Lackaye; settings by Yellenti; at the Vanderbilt Theatre. Cast (in order of appearance) Lynn Beranger, Edward Favor, Florence Johns, Harry Tyler, Edith Yachna, Alexander Clark, Vincent York, Florence Auer, Marion Warring-Manly, James Seelye, Grant Mills, John P. Brawn.

New York.—The program designates this offering a confession, and refuses to commit itself further. Perhaps that is as it should be. Perhaps Miss Johns and Mr. Lackaye, Jr., having some qualms about their endeavor, simply intended to unburden themselves, and let it go at that. Having gotten it out of their systems, we sincerely hope they feel better, as we most certainly shall after adding our confession to theirs. "American, Very Early" is so non-existent as a piece for the theatre, that one can regard it only as one of those dramaturgic phenomena that come to pass every so often.

When Winifred Proctor separated from her husband, she and Nippy Andrews, her friend, shook the dust of Manhattan and hied themselves to Botsville, a quiet little village nestled at the foot of the Berkshires in northern Connecticut, where they took the old Cadoo Place and burgeoned forth into the roadside antique business, or racket rather. For that is what the distressingly honest Winifred and her equally inexperienced partner very soon, to their dismay, learned it was, and changed their tactics accordingly.

Such trials and tribulations as were theirs with the motley of wayfaring customers who came to gyp and be gypped! Such fun as they had with the menagerie of natives who resented their wearing trousers and being partial to black bath tubs. If this innocuous expose points any moral at all, it is to go in for Grand Rapids instead of Early American. Also, to learn something about fireplaces, shingles, cesspools, old oaken buckets and sugar elms.

Yes, indeedy, it was all most verdant and bucolic, not only the writing of it, but the direction and acting, for the most part, as well. At one point one of the characters remarked that he was going off to Hollywood to write for pictures. We can safely assure him he will never be called upon to stay up very late to adapt "American, Very Early."

Miss Johns, as Winifred Proctor, had her moments of appeal; but one, for a most obvious reason, can hardly sympathize with her for having handicapped herself with a role that is very slim at best. And in the equally tenuous role of Nippy Andrews, Lynn Beranger supported as best she could, with a natural charm of manner and a safe surplus of attractions.

Burns, Allen Due For Star Build-Up

Burns and Allen's option for another picture was exercised by Paramount yesterday. Team goes into a third picture, having completed work in two.

Although they are entitled to star billing, they have backed out of that spot on the ground that they do not wish to carry the burden of responsibility for such an assignment. William LeBaron will handle the picture in which they will be featured next. Paramount, however, is understood to be planning a star build-up.

Five MGM's in Work Have Musical Angle

Jack Chertok's music department at MGM is one of the busiest spots on the lot these days with five pictures under way in which music is planned to play an important part.

The five are "Hollywood Party," "Operator 13," and in preparation "Merry Widow," "Duchess of Delmonico's" and a Monta Bell picture, still in the rough stages, "Student Tour."

Two Big Fights Before Acad. Committee Tues.

Most important meeting of the Academy's conciliation committee in many months is scheduled for next Tuesday evening. Two important cases coming up have big names reported involved. Rosenblatt's okay of the work of Academy makes Tuesday's meeting still more weighty.

Bergerman Signs Team For New 'U' Musical

Stanley Bergerman has signed Jay Gorney and Sig Herzig, who co-authored "Moonlight and Pretzels," to write an original romantic comedy with music in which Roger Pryor will be starred. This yarn will be produced following "Practical Joker," Bergerman's next for Universal.

Knight May Winter in Fla.

June Knight, Universal contract player, who went to Miami to fill a two weeks' dancing engagement, will probably remain there for the remainder of the Miami season. She has had the offer, having bowled them over. Only thing that might stop her is if Universal spots her in a picture.

Dot Spear on Para. Tag

Paramount handed Dorothy Spear a one-picture contract yesterday and the writer joins the company's staff today to write the screen play for a murder mystery which Bayard Veiller is supervising. Edington and Vincent set the ticket.

MGM Buys 'Repeal'

MGM yesterday purchased "Repeal," a Saturday Evening Post story by Charles Francis Coe, and plans to use it for Jean Harlow. John Considine produces. No writers set as yet.

Joe 'Mank' Returns

Joseph Mankiewicz returned yesterday from New York. He was away three weeks.

NACIO HERB BROWN

AND

ARTHUR FREED

MUSIC AND LYRICS

HOLLYWOOD "GOING" HOLLYWOOD

starring

Marion Davies

(Held over second week Loew State Theatre, Los Angeles)

In Preparation

"DUCHESS OF DELMONICO'S"

A Walter Wanger Production

Starring Jeanette MacDonald

The BOOK WORLD

Mysteries In Lead Among Recent New Publications

In the mushroom crop of books that has flooded the country lately, there are many solid, interesting and reliable volumes that stand upon the midway shelf, with very few books that are important enough to warrant critical gasps.

Two points worth noting are—first—that there has been a steady decrease in the proportion of woman authors on the fiction best seller lists in the last three years. In 1931, women wrote seven of the ten best fiction sellers; they wrote five in 1932 and three in 1933.

The second interesting item is the tremendous number of mysteries (and good ones, too) that roll off the country's presses every week.

Speaking of mysteries, Dashiell Hammett's new one, "The Thin Man," was published in its entirety in the December Red Book, and it provided one of the sparks that started the latest literary blaze. The Editorial Committee of the National Association of Book Publishers is having its own troubles, chief among which is the publication of complete novels in single issues of magazines. Red Book is one of the principal "offenders," while one Philadelphia newspaper is buying novels way ahead to assure its program of publishing a complete novel in its Sunday issues.

MGM has "The Thin Man" for pictures.

Well, anyway, the books reviewed on this page represent the best of the latest literary output.

"The First Billion"

Author.....John K. Winkler
Publisher .....Vanguard Press

One of the greatest bankers who ever lived, James Stillman, was also one of the most fantastic figures that ever supplied the meat for a red-blooded biography. Read John K. Winkler's "The First Billion," which, instead of being a dry, uninteresting recountal of how Stillman put the National City Bank on the money map, is a breezy, fascinating character study.

Stillman was an extraordinary person. He was crafty enough to learn early that a complete silence would be devastatingly impressive. The strange part about it, however, is that he carried this method into his own home, forcing his family into total silence through formal dinners which were accompanied by printed menus, playing solitaire for hours on end, and favoring his wife and children with nothing but occasional long, silent stares. Every morning as he left home, he marched like a Czar, unsmiling, between the silent ranks of his entire household.

"The Mother"

Author.....Mrs. Pearl S. Buck
Publisher.....John Day Co.

Mrs. Pearl S. Buck has done it again. Her new novel, "The Mother," through its power, artistry and compassion, puts her up on the novelistic heights.

It is the story of a Chinese peasant mother, whose sorrows and joys, because they are so profoundly average, are translations of the joys and sorrows of the universal woman.

This Chinese mother, symbol of all mothers, is enslaved by her love for man from his babyhood through his adolescence to his maturity.

Mrs. Buck makes of this book a gesture that will bear comparison anywhere in modern literature for its tragic power. Her penetrating pity, her uncanny reading of the unguessed thoughts and emotions of the Chinese woman, stamp this novel as a thing of beauty and importance.

"Take The Witness!"

Authors..Alfred Cohn, Joe Chisholm
Publisher.....Frederick A. Stokes

Adela Rogers St. Johns writes the foreword to "Take The Witness!" the life story of her father, Earl Rogers, written by Alfred Cohn and Joe Chisholm.

While the book does justice to Earl Rogers as a great actor (with juries for audience) it carries a ballast of too many accounts of trials, technical anecdotes, and repetitive cases that almost sinks it. The authors disagree entirely with Lincoln Steffens over the McNamara case, and also with the reports that Darrow was framed. However, the book is interesting in that it reveals a great many of the tricks upon which lawyers rely to win their cases.

"The Paris Front"

Author .....Michael Corday
Publisher.....E. P. Dutton

Another war book. It is "The Paris Front," a diary of the late bloody insanity, by Michael Corday.

He was a member of the French Civil Service, and a definite pacifist. His comments are cynical rather than constructive.

"First Love and Last"

Author .....Howard Coxe
Publisher.....Harcourt, Brace & Co.

Howard Coxe offers an innovation in story telling that is more interesting than excellent.

In "First Love and Last," his heroine in the first chapter is over sixty, and in each of the succeeding chapters she becomes younger, the yarn leaving her when she is twenty.

Because his material is subservient to his method, and the method more sensational than convincing, Mr. Coxe cannot capture the intrinsic pathos of the story as he might have. However, it's unusual reading.

"Out of Life"

Author .....Myron Brinig
Publisher.....Farrar and Rinehart

Myron Brinig goes on an emotional spree in his book, "Out of Life," that borders between fantasy and realism.

Sam Baggot, a sad, quaint little man of forty, staggers into a sort of ecstatic insanity when his wife informs him that she is going to have a baby. This miraculous shock to the dull order of Sam's life sends him reeling into New York where, for a day and a night, he goes on a cosmic pilgrimage, in the course of which he finds for the first time the terrifying meaning of birth, life and death.

At the Battery, he meets Henry, a sailor, whom his distorted fancy stamps as his son grown up; they watch a policeman's horse cut down a pregnant woman. They see a banker blow out his brains; they see a child born and the birth balances the death in Sam's mind. He gets into a fight, he gambles, and finally in an exalted trance returns to his wife who tells him that it is all a mistake—there will be no child. Sam commits suicide by swimming out to sea in search of his son.

The mysticism and the chaotic emotionalism of this book may prove disconcerting to some, but "Out of Life" is a volume of strange, effective beauty.

"Work of Art"

Author .....Sinclair Lewis
Publisher .....Doubleday

Sinclair Lewis, disturbing not a hair on his head, writes again of the small town business man in "Work of Art."

It is really the story of two brothers, Ora, who fancies himself a poet and is a rotter; and Myron, who, in the hotel business, finds a real poetry.

The book is attracting almost as much attention as his previous "Main Street" and "Babbitt." Take it or leave it. You know your Sinclair Lewis.

Fox has it for pictures.

"From Bdwy to Moscow"

Author .....Marjorie E. Smith
Publisher .....Macaulay

A New York newspaper woman, Marjorie E. Smith, has written a book called "From Broadway To Moscow," in which she relates in well chosen words of one syllable what is taking place in Russia.

She was accompanied on her trip to the U.S.S.R. by her husband, Ryan Walker, the cartoonist, who, because he was a radical known and loved in Russia, was able to take her to places most tourists cannot go. This is swell reading.

"Cannibal Quest"

Author .....Gordon Sinclair
Publisher .....Farrar and Rinehart

Another newspaper hound takes his typewriter to strange places, this time to the jungles of the East Indies.

Gordon Sinclair flitted facetiously through Bali, Burma, Borneo, Java, New Guinea, India and Siam, never forgetting for one moment that he was a wise guy columnist, with the result that his book, "Cannibal Quest," reads like a meeting of gag men in Hollywood.

What little information he inadvertently lets slip into his yarn is about as excitingly new as the thought that airplanes are here to stay. His profoundly important discovery that white elephants aren't white is an example.

"Watch the Curves"

Author .....Richard Hoffman
Publisher .....Farrar and Rinehart

Richard Hoffman has written a gay, swift yarn of the joys and adventures of a "share expenses" automobile tour across the country to California.

It is "Watch the Curves," and Mr. Hoffman has done a swell, amusing job of getting a queer assortment of passengers all balled up in fights, love affairs, and a suspicion of a mystery.

This is lots of fun to read, and it is written vividly and with an effective speed.

"The Cadaver of Gideon Wyck"

Author.....A Medical Student
Edited by.....Alexander Laing
Publisher.....Farrar and Rinehart

Even the setting of this mystery is shuddery . . . the dissecting room of a medical college.

Added to the general gruesomeness are grisly details and conversations in the dissecting room which will test the fibre of anybody's nerves.

Fantastic, shocking, but enthralling.

"Murder Runs in the Family"
Author .....Hulbert Footner
Publisher .....Harper and Brothers

Herein Lance McCrea, who had every reason in the world to kill Jim Beardmore, an old meanie, plays detective on the run while trying to evade the police who are upon his trail.

Lively, melodramatic . . . with some swell villains.

"The Second Bullet"
Author .....Lee Thayer
Publisher.....Sears Publishing Co.

The cops miss the one clue of any importance in the murder of Dr. Lacasse. But Peter Clancy and his famous valet, Wiggar, discover it, and forthwith, after the usual number of exciting pages, solve the mystery.

The clue is the clock on the mantel that had stopped at exactly 12:03.

Very much up to the Lee Thayer standard.

"The Kitchen Cake Murder"
Author .....Christopher Bush
Publisher.....Wm. Morrow & Co.

Because Frederick Lewton so richly deserved being murdered, and because so many perfect alibis shielded any number of people who would have been glad to bump Lewton off, the solution of this mystery is complicated.

But the story holds together well and is consistent.

"The Death Wish"
Author....Elizabeth Sanxay Holding
Publishers .....Dodd, Mead

This is a different one. Whether you crave for pure, unadulterated mystery, or are more interested in married life in Long Island, or both, the book will satisfy you.

It is smoothly and expertly written.

"Murder Flies the Atlantic"
Author .....Stanley Hart Page
Publisher ..... King

Page lets his imagination run to effective extremes in this mystery. The setting is the giant dirigible Jupiter flying between London and New York, and the double murder takes place on the air liner.

Wild, improbable, exciting, and not a dull moment.

"Death Sails The Nile"
Author.....F. Burks McKinley
Publisher ..... Stratford

Another strange setting. Here are murders among the old Egyptian gods and tombs. It is sinister, savage and features some swell snakes.

GOSSIP OF AUTHORS

W. Somerset Maugham will point his pen no longer toward the East. "Ah King," a collection of short stories published by Doubleday-Doran, is the last of his stories of the Orient. Maugham is now in the south of France, studying life and literature of Spain in the sixteenth century.

Christopher La Farge, brother of Oliver, has written his first novel, "Hoxie Sells His Acres," and Isabel Wilder, sister of Thornton, has sold her second, "Heart, Be Still." Both books will be published by Coward-McCann.

Alfred Cohn and Joe Chisholm are arguing over their percentages on their collaboration, "Take the Witness."

If you believe in ghosts read "Family Ghosts," by Elliott O'Donnell, which lists the varied forms that ghosts take upon themselves to frighten people. Mr. O'Donnell, by the way, has offered to sleep in any haunted house in New York.

"Anthony Adverse," the best selling novel of 1933, is out of stock again. Fifteen thousand new copies will be struck off.

The largest first edition that Covici, Friede ever issued will be given George Cronyn's novel "The Fool of Venus," publication date, March 5.

Greenwich Village authors have published 57 books in the past six months.

B. Traven's "The Death Ship" has been published already in ten languages. Knopf will bring it out here in the spring.

Edgar Rice Burroughs has forgotten Tarzan temporarily and has written "Pirates of Venus," which is described as "a tale that would make Jules Verne green with envy."

Did you know there was a six volume history on Slang, printed in 1890 and called "Slang and Its Analogues, Past and Present"? It was written by John S. Farmer.

The new editor of "The Golden Book Magazine" will be Joseph Anthony, who has just returned from two years abroad.

April will see the publication of a unique book, "It's a Small World," by Walter Bodin and Burnet Hershey. (Coward-McCann, publishers). It's all about midgets.

Josephine Reynolds is now in charge of all publicity and promotion at Stokes. She was formerly with Bobbs Merrill.

H. G. Wells, pepped up by the filming of his "Invisible Man," is planning a picture based on "The Shape of Things to Come," with the tentative title "Whither Mankind?"

Blair Niles' new and long novel, "Maria Paluna," is almost finished. Longmans Green are now waiting for the last few pages of this love story of a Quiche Indian girl.

Jeffery Farnol, who wrote "The Broad Highway" and "The Way Beyond," will start a lecture tour in this country some time in February. His latest book, "Winds of Chance," will be published by Little, Brown and Company in March.

A long distance swimmer turns editor. William Henry Warner, who once swam across Lake Taal, has written a book called "The Dragon's Brood," which Kinsey will publish in March.

Last week while in New York to join his brother Garrett at rehearsals of "Queer People," Carroll Graham also saw the publication of his new novel, "Border Town" (Vanguard Press).

The man in back of the bookstand at the Hotel Plaza reports that Sinclair Lewis bought "The Manuscript Murder" and "The Case of the Gold Coins," which indicates that Babbitt's papa likes mysteries.

The Unemployed Writers Association is sponsoring a meeting of all writers at Irving Place on Fifteenth Street.

You can now get Clemence Dane's play, "Come of Age," in book form, published by Doubleday, Doran.

Did you know that William Edward Hayes, famous for his railroad stories in the Saturday Evening Post and Collier's, has worked on thirty-three railroads over a period of seven years?

Already over 30,000 copies of Eric Linklater's new book, "Magnus Merriman," have been sold in England. Farrar and Rinehart will bring the novel out in America March 12.

Mary Roberts Rinehart, who is recovering from an illness, will leave California soon to start a novel on life in Washington, D. C.

Fowler Signed For 20th Cent's Barnum

Darryl Zanuck has signed Gene Fowler to write the story of the life of P. T. Barnum for Twentieth Century. Fowler is en route to Hollywood from New York.

Although George Bancroft was talked about for the top spot in this production, it is reported that Twentieth Century has placed a bid with MGM for Wallace Beery for the spot. Picture will be produced next fall.

Strong Credit Omitted

The name of John Mikale Strong was unfortunately omitted from credits on "No More Women," as author of the original story, the screen play being by Delmar Daves and Grant Leenhouts. Camera credits are divided between Harry Fischbeck and Theodor Sparkhuhl.

Art Directors Dine

The Art Directors Section of the Academy will hold a stag dinner at the Vendome Friday evening, February 9. Committee in charge of arrangements consists of Park French, Robert Odell and Earl Hedrick.

Ceballos on Lloyd Dances

Harold Lloyd is concluding a deal for Larry Ceballos to direct the dance numbers for his picture "Catspaw," which Sam Taylor is directing. The William Morris office is negotiating the deal.

ACADEMY OUTLINES PLANS FOR MAKING ITS AWARDS

The Academy of Motion Picture Arts and Sciences yesterday announced final plans for the handling of its yearly Awards of Merit for outstanding distinction in the various branches of the picture industry.

An awards committee composed of 45 actors, directors, producers, technicians and writers was appointed, and March 15 was decided upon as the date for the annual awards banquet and the awarding of the gold statuettes. Next Tuesday ballots will be sent out to the members and the voting will begin.

The system decided upon for the selection of the winners, according to Donald Gledhill, executive secretary, is as follows: Members of each branch will vote first only on the awards in their own field. That is, actors will vote on acting, directors on directing, etc. The first ballot will be for the purpose of choosing a list of nominees for the final voting. Three nominees will be named for each award on the first ballot. Then the entire membership will vote on the final list of nominees and make the final decision.

Awards will be given for production, acting, direction, writing, cinematography, art direction, sound recording and for the best short subject. All voting will be limited to members of the Academy only, but anyone in the industry, whether an Academy member or not, will be eligible for the awards. All feature pictures released between August 1, 1932, and December 31, 1933, will be included in the list.

The following are the members of the Awards Committee: Actors, Lionel Atwill, Warner Baxter, Marion Davies, Leslie Howard, D. C. Jennings, Mary Pickford, Lewis Stone. Directors, Lloyd Bacon, Frank Capra, C. B. De Mille, Frank Lloyd, R. Z. Leonard, Mervyn LeRoy, Norman Taurog, King Vidor, Henry King. Producers, E. H. Allen, Emanuel Cohen, Harry Cohn, Walt Disney, B. B. Kahane, Winfield Sheehan, Irving Thalberg, Walter Wanger, J. L. Warner. Writers, Jack Cunningham, Howard J. Green, Grover Jones, W. S. McNutt, Jane Murfin, Robert Riskin, Carey Wilson, Waldemar Young. Technicians, John Arnold, George Barnes, Carl Dreher, Harris Ensign, Robert Haas, Fredric Hope, Nathan Levinson, Wesley Miller, J. M. Nickolaus, Max Parker, Van Nest Polglase, I. James Wilkinson.

Script Completed on Col.'s 'Whom the Gods Destroy'

Fred Niblo Jr. and Sidney Buchman yesterday handed in their screen play for "Whom the Gods Destroy," which Sam Jaffe is supervising at Columbia. Story is up as a starring production for Walter Connolly.

Niblo has been assigned to work with Adele Buffington on "Hell Cat." Sid Rogel's unit is handling the picture.

A Writer Asked:

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THE Hollywood REPORTER

Vol. XIX. No. 21. Price 5c. TODAY'S FILM NEWS TODAY Monday, February 5, 1934

COOPER LOOKS ABROAD

TRADEVIEWS by W. R. WILKERSON

•STUDIO whispers and sneak previews indicate that there are four or five good pictures about ready to be given the theatres. All who have had anything to do with, or have seen any part of, Metro-Goldwyn-Mayer's "Viva Villa" rate it as a hit. The Zanuck organization is on fire with the success of "Rothschild" and both Paramount and Warners have had sneaks on their hot bets, "Bolero" and "Wonder Bar."

Those who have been fortunate in seeing Columbia's "It Happened One Night" rate it as the best ATTRACTION that organization has ever turned out. This together with the names of Frank Capra, Clark Gable and Claudette Colbert is a cinch to send this one away up in the money.

•

News from the Fox lot indicates that the White "Scandals" will be a wow if and when they are able to properly assemble the best of the footage that has been photographed. One of our reporters saw most of it in a projection room and is still laughing at some of the bits.

Zukor hit the nail on the head when he indicated that the public was ready and waiting to buy good screen entertainment just as soon as this industry could serve it; that the purse of that vast assemblage of movie patrons was bulging; that they were hungry for GOOD PICTURES. Accordingly any hint that those good pictures are on their way is good news.

The only depression in the picture business is the one brought on by the lack of attractions, the lack of entertainment. Hit pictures have been playing to more people than ever walked into a theatre before, grosses have not reached records in money, because admission prices have been lowered, but many all time records have been shattered in attendance and that's something for our producers to think about.

•

And another thought that should get their attention, is the absolute disinterestedness on the part of the ticket buyer for the program attraction. They don't want them and WILL NOT BUY THEM. So why not start out every picture with the desire for a hit, with schedules arranged and budgets approved for the making of

(Continued on Page 4)

'The Lake' Closing; Hepburn to Europe

New York.—Jed Harris has announced the closing of "The Lake" here next week with Katharine Hepburn stating that she will go to Europe for two months, vacationing, before returning to Hollywood for picture work.

It has been understood that disregarding the local flop of "The Lake" that it would go on tour of the principal cities in an effort to get the show cost back on the strength of the name of Hepburn. Now it is heard that the star herself killed that idea feeling that it would hurt the draw of her future pictures.

'New York Town' First Rowland Picture

Bill Rowland, now on his own after the dissolution of the Rowland-Brice production unit, arrived in Hollywood last night ready to begin work on "New York Town," a musical.

This is the first of two set for release by Rowland through Columbia.

Selznick to Mexico

David Selznick leaves for Mexico City with a print of "Viva Villa" tomorrow night, to show it to Government officials. George Cukor accompanies him. The producer will continue to New York to take in the latest shows, while Cukor will go on to England to gather material for "David Copperfield."

Fox-Frank Lloyd Dicker

Fox and Frank Lloyd are in the midst of a deal, with the director asking $75,000 a picture on a two-pic deal. First would be the reuniting of Farrell and Gaynor.

Former Radio Head Will Soon Announce Plans For Foreign Production; Probably for Radio

Merian C. Cooper seems likely to realize his great picture ambition now—that of making pictures when and if he feels like it, with plenty of money to do the job right, and with the whole world as his stage. This is the "between the lines" reading of the official statement issued in connection with his departure from Radio's executive post.

This publication printed shortly after Cooper left Radio on a leave of absence assumedly for his health, that he would never return to that job, that he had no desires for the duties of head of production, that he would stall through his contract (which ended February 1) and announce his resignation, for having Jock Whitney and

(Continued on Page 3)

Marie Dressler Picks Major Zanft as 'Rep'

Marie Dressler shot the first cannon off for Major John Zanft and his new business of personal representation when she let it be known yesterday that she had signed an exclusive contract with the veteran picture executive.

Zanft will be "personal business representative" for the star. When queried by a Reporter representative she said "There's nothing further to say except that I am very happy over the association."

Stone Up for 'Cleo'

Lewis Stone is the latest up for DeMille's "Cleopatra," but the veteran actor under his MGM contract must see the script and okay the part before the deal can be made.

Award Bulletins Ready Soon

John M. Stahl, James Gleason, Frank Borzage, William Goetz, Ray Griffith, Karl Freund, Bartlett Cormack, Lowell Sherman, Edward Buzzell, Stanley Bergerman and B. F. Zeidman are among the picture names giving hearty approval to The Hollywood Reporter's announcement of a method of making awards of merit in all branches of the picture art which will be the result of a comprehensive vote by all creative workers in Hollywood.

The bulletin listing all pictures of the year is now in course of preparation, and as additional constructive suggestions are received during the week they will be embodied in the final method of voting and selection to be adopted.

Rogers-Paramount Again In Battle

Charles Rogers' scrap with Paramount over getting the people he wants for his pictures has again resulted in his placing a yarn on the shelf. This is "Nick the Greek," which had been built with hopes of George Raft being set for the lead.

Instead Paramount shifted Raft into the Mae West picture, "It Ain't No Sin." Another Rogers story that had reached the point of a completed script, "Green Gold," was shelved last week also because of cast difficulties.

Neilan Here Looking For a Picture Cast

Marshall Neilan arrived in town Saturday. He expects to remain here just long enough to round up a cast for his next Associated Film Producers picture that will be made in New York.

Henry King in New York On Plans to Head Unit

New York.—Henry King has arrived here from the coast. Director is planning to turn producer and is trying to match together the details necessary to a deal which will have him operating a unit through one of the large companies.

'Looking For Trouble' Tradeshowed Feb. 20

New York.—United Artists announces that the national tradeshow of the Twentieth Century production of "Looking for Trouble" will be held on February 20.

Rivkin-Wolfson Grab Idea

Allen Rivkin and P. J. Wolfson, seeing the national attention Darryl Zanuck is getting with his "Star Train," wrote a story called "Star Express" and MGM bought it for Wanger production.

The WRITERS' NUMBER Tells The Bosses YOU Did It!

THE Hollywood REPORTER

W. R. WILKERSON .Editor and Publisher
ROBERT E. WELSH.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957
New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

THE LOW DOWN

It seems that Corinne Griffith's statement that she gave up her role in "Crime Doctor" because "Otto Kruger insisted on facing the camera," and that "the director was in accord with him, etc.," was just HER side of the story. We learn that Miss G. was most "unmanageable" during her brief sojourn at Radio, and that she made demands which any actress in the position of making a "come-back" has no right to make. Besides which, we are told that "Crime Doctor" is definitely a man's story — a fact which Miss Griffith chose to ignore, complaining about every set-up that did not give her the best of it. Consequently, we are most reliably informed, that Radio was very relieved and willing to "let her off" with full pay, for the part she is NOT playing. And in behalf of Otto Kruger, we must tell you that everyone on the picture agrees that he is "one sweet guy to work with" and that he asked for nothing which was not required in the picture!

•

Nice Mayfair! Not too crowded—but enough people to make a lotta noise for the Mills brothers who warbled for the guests during the evening. Charlie Lederer and Harry Crocker entered the dance contest together—but not for long. Verna and Sonny Chalif won the loving cup by a Rhumba—with Larry Gray and Virginia Pine as runners-up. Lupe Velez, be-jeweled and be-banged; Johnny Weissmuller, the Bruce Cabots (Adrienne Ames), Ben Wasson, Maureen O'Sullivan, John Farrow, the Charles Rogers, the Monta Bells, the Harry Rapfs, Alice White, the Walter Wangers, Marion Davies, Lois Wilson, Winslow Felix, Mary Brian, Helen Vinson, Mrs. Jack Warner, the Eddie Clines, Barney Glazer, the Norman Taurogs, Barbara Bennett, Eddie Hillman—among those present.

The Darryl Zanucks gave a huge party for the Lynn Howards and the Alden (Polo) Roarks. In their party were the Freddie Marches, the Eddie Loews (Lil Tashman), the Mike Curtizes, the Ray Griffiths, Countess di Frasso with Lyle Talbot, the Gene Markeys (Joan Bennett), the Bill Goetzes, the Raoul Walshes, Jean Negulesco, the Hal Roaches and more.

New York REVIEWS

"FOUR FRIGHTENED PEOPLE"
Paramount prod.; director, Cecil B. DeMille; writers, E. Arnot-Robertson, Bartlett Cormack and Lenore Coffee.
Paramount Theatre

News: Under the skillful direction of Cecil DeMille and the excellent acting of the cast a more absorbing story is evolved on the screen than comes from the pages of the book. Besides Claudette Colbert, who gives a delightful performance, Mary Boland is highly amusing; Herbert Marshall and William Gargan give intelligent performances.

Times: It is an extravagant mixture of comedy and melodrama and the terror in some of the scenes stirred up almost as much mirth from an audience yesterday afternoon as did the levity in others.

World-Telegram: For about one-half of its unreeling it is pretty thrilling and exciting. Played extremely well by Herbert Marshall, William Gargan, Leo Carrillo and Mary Boland, in addition to the fine performance contributed by the beautiful Claudette Colbert, "Four Frightened People" is at least one-half of an entertaining film.

American: The picture is a Cecil B. DeMille production and this showman-director has invested it with every element of popular entertainment.

Post: The film is a prosaic and only occasionally vivifying account of the adventures of two men and two women.

Sun: "Four Frightened People" is a comedy and, for the most part, an amusing one. Mr. DeMille has, for a welcome while at least, put away his love of spectacle and regained his sene of humor. Miss Colbert strides about in leopard skins and enjoys still another DeMille bit of drama when she refuses to return to civilization. Miss Boland, her giggles and her flutterings, however, combined with some excellent dialogue, help to turn a DeMille drama into something much rarer and entertaining, a DeMille comedy.

"AS HUSBANDS GO"
Fox prod.; director, Hamilton MacFadden; writers, Rachel Crothers, John Golden, Sonya Levien and Sam Behrman.
Music Hall

Times: If the edge has been taken off Rachel Crothers' play, "As Husbands Go," in its picturization, there is some balm in the variety of scenes set upon the screen. The film is enriched by a good measure of hilarious suspense and it has also the presence of Catherine Doucet. Mr. Baxter is well cast. Miss Vinson is believable as the vacillating Lucile.

Herald-Tribune: It was placid material on the stage, and somewhat less strikingly done in the films it is even less lively entertainment.

World-Telegram: Played, as it is, with much humor and spirit by a cast that includes Warner Baxter, Helen Vinson, G. P. Huntley Jr., Catherine Doucet and Warner Oland, it is gay and abundant entertainment. True it has a certain static quality since it depends almost entirely on dialogue and not on action. But it is an excellent transcription of an amusing stage play.

Mirror: Filmed with literal fidelity to the stage technique, it is a movie which entertains with sprightly dialogue and provocative situations, rather than with action. It is a pleasant, mildly diverting little entertainment.

Post: It is a picture which has been handsomely treated in the adaptation, the casting and the direction. So smoothly does it flow that if you didn't know better you might suspect that it had been prepared directly for the screen instead of snatched from one of those horrid Broadway theatres. It is a shining example of how a stage play can be taken apart and put together again for purposes of the screen, with the parts rearranged and telescoped and none of them missing.

Sun: Has all of the good humor and sound sense of the original; but somewhere in that difficult translation from stage to screen it has lost a good deal of the sparkle. But it's still full of pleasantly keen observations about real enough people; and it's still pretty funny.

American: It's a light, sparkling story that provides an hour's pleasant entertainment for anybody's money. Warner Baxter, that excellent trouper, is completely at home in the part.

Journal: The film is a gay and amusing comedy, a smartly contrived entertainment that depends as much upon its dialogue as upon its actors. The picture is directed with charm and skill. And as an example of a suave and understanding husband, Baxter should become the town's favorite actor when the film hits Dubuque.

News: Good light entertainment, well acted by a carefully chosen cast and beautifully mounted by the producer. Warner Baxter plays his role with his usual charm. Catherine Doucet is a good comedienne who will undoubtedly become a familiar screen personality.

Hymie Fink got a double-break Saturday night too—because while he was waiting for the Mayfairers to arrive, he caught (snapped) Joan Crawford, Franchot Tone, Marion Davies, Fay Wray and a few others coming out of the theatre where "Candida" holds forth. Fink was all excited—but then, he always is!

Carroll Back to Rogers

Completing a month's work in New York with Rex Beach on the screen play of "Green Gold," Richard Carroll returned to Hollywood yesterday. He joins the Charles R. Rogers unit at Paramount in a production capacity on the picture.

Big Ether Tie-up For 'Lost Patrol'

Shell Oil's broadcast from San Francisco today goes in for a tie-up with Radio on their production, "Lost Patrol," the oil company rushing the deal through Saturday night with Walter Kane of the Weber office swinging it.

The broadcast has rarely gone in for sponsoring a film company's picture and Radio's tie-up is only the third since the beginning of the programs, MGM and Warners getting a break some time ago. Victor McLaglen, Wallace Ford and Boris Karloff contribute their services in a sequence from "Lost Patrol." Featured on the program, aside from the picture plug, is Leo Carrillo.

Larkin Handles Film Folk On 'Christina' Opening

Through the cooperation of the different studios a plan is being worked out to facilitate the advance sale of tickets for the premiere of Garbo's new starring vehicle, "Queen Christina," which MGM is launching.

With Mark Larkin serving as contact man, a set-up will be arranged by stars, executives, featured players and others planning to attend the opening.

Stoll on Shell Hour

After more than six months as musical director for the Shell Oil Hour, Horace Heidt vacates in favor of George Stoll, who signs a thirteen broadcast contract when he finishes the scoring of Paramount's "We're Not Dressing." Walter Kane did it.

Dixon Reports to MGM

Jean Dixon, New York stage actress, will arrive here Wednesday to fulfill her one-picture deal with MGM to play a featured role in the Joan Crawford picture "Sadie McKee," which will be directed by Clarence Brown.

Zeidman Starts Original

B. F. Zeidman Saturday signed Winifred Dunn to write an original and do the screen play for a Universal production. Deal was set by Fritz Tidden of Hoffman-Schlager.

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'GAMBLING LADY' A JUMBLE; RATES FAIR ENTERTAINMENT

Mayo and Cast Deserve Big Hand

"GAMBLING LADY"
(Warner-First National)

Director .....Archie Mayo
Story .....Doris Malloy
Screen Play.....Doris Malloy and Ralph Block
Photography .....George Barnes
Supervisor .....Henry Blanke
Cast: Barbara Stanwyck, Joel McCrea, Pat O'Brien, Claire Dodd, J. Aubrey Smith.

"Gambling Lady" finishes as fairly good entertainment, but it is done in spite of a story that must have been a directorial headache to keep it in anything approaching a straight line. The story is piled with complications and entanglements. Only the efforts of the cast, backed by Archie Mayo doing yeoman's work, bring it through. And it must be said that the audience seemed satisfied.

The story finds Barbara Stanwyck the daughter of one of these "poor but honest" gamblers. The father's suicide puts Barbara unknowingly in the hands of an unscrupulous group of gamblers who use all the tricks there are to the trade. Joel McCrea enters the plot when he comes to their gambling house accompanied by two strange gentlemen who turn out to be detectives and raid the place. The crooks feel that McCrea double-crossed them.

Coincidence and formula pile on the story which later finds Stanwyck in love with McCrea, but almost giving him up when her past is brought out before his father. But in the end she wins him from the father in one of those theatrical situations where they cut cards to reach the decision.

From there on it becomes the triangle yarn, with O'Brien, McCrea and Stanwyck in the corners, and Claire Dodd pot-shotting for McCrea from the side-lines. There is a murder, O'Brien the victim and McCrea the accused, and a final happy ending—again bringing in Old Man Coincidence—which finds Stanwyck and McCrea sailing for Norway and the future.

And if that doesn't sound like much—just take it as it sounds. And, as we said at the start, give the credit to the folks who at least made it seem entertaining for the length of the preview Saturday night.

Stanwyck has never looked better, O'Brien turns in a neat performance. Claire Dodd and Joel McCrea are seen to advantage. And George Barnes' photography is worthy of mention. After which we repeat that Mayo was given a tough job, but at least came through on his end.

Al Lichtman Will Show 'Catherine the Great' Here

Al Lichtman, who arrived in town yesterday with Joe Schenck, brought along a print of the Alexander Korda production "Catherine the Great" and will show it to the local press today or tomorrow.

The picture co-stars Douglas Fairbanks Jr. and Elizabeth Bergner.

Guild Says 'Thanks'

Screen Actors' Guild is sending letters to all members listing advertisers in the program for the recent ball and citing their cooperation. Something new from organizations, and a stunt that will be remembered by future advertisers.

'U' Will Go Ahead With 'Cristo' Tag

Although Edward Small is fighting Universal through the Hays office to keep them from using the title "Countess of Monte Cristo," on the grounds that it would hurt the business of his picture "Count of Monte Cristo" inasmuch as it is to be released before his, Universal is going ahead with the release of its picture as though nothing were happening.

Universal purchased this German play which bore the title "Countess of Monte Cristo" long before Small announced plans to make "Count of Monte Cristo" and feels that the producer has no kick coming.

'Roxy' Celebrates

Miami.—Mr. and Mrs. Samuel Rothafel celebrated their twenty-fifth wedding anniversary in Florida last week.

Cooper Looks Abroad

(Continued from Page 1)

his millions behind him and with Whitney in perfect accord with his idea of making pictures, he would jaunt through the universe searching for ideas for unusual pictures. That's just what happened.

But a new slant on Cooper's future activities is found in the official statement's inclusion of an epic based on the life of Cecil Rhodes, England's great colonizer. It is known that Radio is desirous of a British contact for big pictures similar to that United Artists has with Alexander Korda. And in this connection it is remembered that British Gaumont has been at work for several months on plans for a special based on the spectacular Cecil Rhodes career. Already a production unit manager is in British South Africa arranging for locations and the hundred per cent cooperation of the South African Government.

Cooper's announcement that he plans a Cecil Rhodes subject may presage a later statement that he will work out the idea in cooperation with the Gaumont outfit.

Cooper's other announced subject, "The Last Days of Pompeii" also shows how his eyes are turned towards distant corners of the earth. With one hundred per cent Technicolor planned for the "Pompeii" subject, it is clear that the aim is a high budget picture on a most elaborate scale. And with Cooper's desire for authentic locations and background, dating from his production of "Grass" with Ernest Shoedsack, it follows that "Pompeii" will also be produced abroad.

'Nana' Cleaning Up At the Music Hall

New York.—Sam Goldwyn is covered with smiles.

The Goldwyn picture, "Nana," is doing a sensational business at the Music Hall in face of extremely cold weather, a taxicab strike and a few other things that would be used as excuses if the business has sagged.

Friday, the second day, beat the opening day by $1,900 and Saturday, with advanced prices for that day and yesterday, the business was the best the theatre has ever had for a single day.

The picture will be held for a second week.

20th Has Problem on 'Bulldog' Fem Lead

Twentieth Century is having trouble casting the role of the feminine heavy in the Ronald Colman picture "Bulldog Drummond Strikes Back," which will be directed by Roy Del Ruth.

Darryl Zanuck wanted to borrow Myrna Loy, who occupied that spot in "Bulldog Drummond" with Colman for Goldwyn, but neither MGM nor Miss Loy seem hot on the deal after Miss Loy's elevation to stardom.

Michaels Tagged at Fox

Gertrude Michaels has been signed by Fox for one of the featured feminine roles along with Rosemary Ames and Rochelle Hudson opposite Warner Baxter in "Odd Thursday," which will be directed by James Flood.

Production is scheduled to get under way the first part of next week.

Warners Renew Phil Reed

Warners have taken up the option on Philip Reed's contract for another period.

The player has been loaned to Universal for the role in "Glamour" of which Russ Columbo was relieved. William Wyler is directing.

Buster Crabbe Renewed

Paramount yesterday clipped a coupon off Buster Crabbe's contract and the player continues with the company for another year. It is the second session on a long termer negotiated by Small-Landau.

Montgomery Returning

Doug Montgomery is headed back to Hollywood. Boarded the train Saturday in New York. He has withdrawn from the Play Guild production on which he was rehearsing.

Thalberg Signs Pearson

Irving Thalberg has signed Humphrey Pearson to his writing staff. Pearson will be given an assignment soon.

Principal Sets P. A.

Bill Plant has been set by Principal Pictures to be director of publicity on the west coast.

Technicians Select 12 For Code Body

Following Deputy Administrator Sol Rosenblatt's request that the Academy branches make nominations for consideration on local NRA boards, the Technicians Branch of the Academy was the first to swing into action.

The executive committee on Saturday selected twelve names, from whom the members will elect four, this to be followed by Rosenblatt choosing one of the four.

The twelve named are Cedric Gibbons, Jack Okie, Ben Herzbrun, Max Parker, George Barnes, Karl Struss, J. M. Nickolaus, Hal Rosson, Carl Dreher, Douglas Shearer, Wesley Miller and Major Nathan Levinson.

The code does not call for a technician on the Code Authority committee but should a question arise concerning these workers the Deputy Administrator has the right to appoint a member of this branch to sit on the particular question.

Operator Czars Must Go to Jail

New York.—The Appellate Division of the Supreme Court has sustained the jail sentence of the former operator czars, Sam Kaplan and Ted Greenberg, and they must serve six months in prison for their union activities in connection with Local 306.

Lowe's Next 'U' Will Be 'Where Is Brown?'

Edmund Lowe's next starring picture for Universal is slated to be "Where Is Brown?" in which Gloria Stuart will have the top spot opposite him. Kurt Neuman has been assigned to direct this picture.

Lowe will make this picture on his return from New York in about three weeks.

Hertha Theil Due Here

Berlin.—It is understood that Krimsky and Cochrane, the firm distributing "Maedchen in Uniform" in America, have contracted with Hertha Theil, who played the school girl heroine in that production, to go to New York for a picture that will be made by them.

Scotto Directed 'Moses'

Credits announced for the direction of "Uncle Moses," all-Yiddish talkie, by the local distributor inadvertently gave direction to Sidney Golden. Aubrey Scotto directed the picture, Golden only collaborating on dialogue direction.

Frank Wead at 'U'

Lieut. Commander Frank Wead has been signed by Universal to the screen play on a story of a foreign newspaper correspondent which will star Edmund Lowe. No title has been agreed on for the picture.

Jones the Honored Guest

Robert Edmund Jones, noted artist and former art director, will be the guest of honor at the stag dinner of the Art Directors Section of the Academy next Friday night at the Vendome.

'Little Women' Tops London Pic Business

London.—"Little Women" rang up the best business of last week here, trailed a bit by "Design For Living," "The Invisible Man" and "The Constant Nymph."

"Mala, the Magnificent" (Eskimo) was a disappointment and was jerked for "Fraternally Yours" that goes into the Empire this week.

The holdovers are "Little Women," "Design For Living," "Invisible Man" and "The Constant Nymph."

The new pictures are "Eight Girls in a Boat" at the Plaza, "Duck Soup" at the Carlton, replacing "I'm No Angel," which had a prosperous run but nothing like the first Mae West attraction.

Business with good pictures is exceptional over here, but with the ordinary programer there are very few tickets sold, accordingly the demand for hit attractions is greater on this side than ever in the history of pictures.

'Moulin Rouge' Gag Gets Big Wash. Break

Washington. — Pictures of Vice President Garner, Anna Q. Nillson, Antonio Moreno, Mary Carlisle, Postmaster Farley, Senator McAdoo have been given a spread in over 1300 papers in connection with the "Moulin Rouge" caravan that had its start here last week.

The Capitol had a great thrill lamping this parade and the theatre playing the picture has gotten the full effect of the ballyhoo, having played to standing room only since its opening on Friday.

Joy-Polimer Add Willson

Henry Willson, former fan magazine writer, has tied in with the Joy and Polimer office and will handle a department devoted to developing new talent. Willson will concentrate on finding and plugging new faces.

Two New Songs for 'Party'

Walter Donaldson and Gus Kahn have written two new musical numbers which will be used in "Hollywood Party," which Alan Dwan is directing. The titles are "Feeling High" and "I've Had My Moments."

Kingston-Hoffman Happy

Al Kingston and M. H. Hoffman have settled their brief spat and it now appears that the producer did not insist on a paltry cash settlement over the Charles Wilson deal. Everybody is now happy.

Hornblow Gets Scripter

Stephen Morehouse Avery has been assigned to script "Pursuit of Happiness," which will be Arthur Hornblow's first production for Paramount. Avery collaborates with Garrett Fort.

Gone to Hell

Harry Lachmann must have shown some special stuff in the scenes he handled for George White's "Scandals," for now Fox has offered him the direction of "Dante's Inferno." Harry doesn't know whether it is a compliment or a wisecrack.

WAS LEE TRACY THE GOAT FOR UNION ROW IN MEXICO?

"Camera Angles," publication of the IATSE camera unit, in an issue delivered to members today, and before tonight's general meeting, publishes—without comment—translated excerpts from Mexican papers during the stay of the "Viva Villa" unit in Mexico which tell of the union troubles of the MGM company in Mexico City and the fact that every worker connected with the unit was actually forced, in one way or another, to become a paid-up union member before the shooting was finished.

While the accounts are published without editorial comment, and union officials refuse to be quoted, the general undertone of talk about the headquarters gives an impression that the union believes that roiling of organized labor in Mexico may have had a lot to do in the background with the quickness to seize on Lee Tracy's alleged peccadillos.

It is expected that questions from the floor at tonight's meeting may bring to the open the union's reason for publication of the Mexican papers' stories.

The Hollywood Reporter on November 11 and previously forecast that one of MGM's problems on "Villa" would concern unions. With the local strike just over, picture producers were apparently not aware of the close tie-in between the American Federation of Labor and the Mexican unions, dating from the time the A. F. of L. aided Calles in combating Communistic activity in Mexico, and also before the United States Congress when efforts were made to chastise Mexico for alleged religious persecution. As a result of A. F. of L.'s aid in organization work Mexico is today more strongly union than the United States.

The hint is given that MGM's present problem of getting an okay on "Villa" from the Mexican Government will be complicated by union matters having their inception in Hollywood.

Apprentice System Likely For Extras

Old-time system of "apprenticeship" seems to be in the offing now that NRA is bossing the "Extra" situation. While plans are still very embryonic, the committee handling the extras is figuring out a plan whereby people breaking into the game through extra ranks will have to serve some time proving their worth before they are placed on the regular rolls as qualified extras. Nothing will come of it until after the big weeding process in which the present big group is cut down to maximum of about two thousand.

Polito On 'Wonder Bar'

An error in the "shooting schedules" carried on "Wonder Bar" all through production resulted last Saturday in giving credit for photography to Sid Hickox on "Wonder Bar," when the good words handed out should have applied to Sol Polito.

Jory Moves to Warners

Victor Jory's test at Warners early this week has clicked and the company put through a loan-out ticket with Fox, placing the actor in a spot next to Joan Blondell and Jimmy Cagney in "Without Honor."

Bans Sunday Show Tax

New Jersey.—The Supreme Court of this state has just given a decision that it is illegal for local communities to levy special taxes on a theatre for opening on Sundays.

Edwards in 'Showoff'

Alan Edwards has been signed by MGM for a role in "The Showoff." Charles Reisner is directing. The Selznick-Joyce office set the player.

'Hips' on B'way Feb. 22

New York.—"Hips, Hips, Hooray," the latest Wheeler-Woolsey offering, has received its Broadway dating—February 22.

Jean Arthur in Demand After N. Y. Stage Work

Jean Arthur is hot on a trio of deals right now. After appearing in four shows in New York in the past year and a half the player came to Hollywood for a vacation and immediately stepped into a Columbia lead in "Whirlpool."

In addition two deals are up at Universal, "The Behavior of Mrs. Crane" and "The Man Who Reclaimed His Head," and MGM is this week making tests with a long term deal in prospect. Ralph Farnum handles the player.

Amity Trying For Break in Britain

New York.—Bill Fitelson, attorney for Amity Pictures, sailed for England Saturday to arrange some kind of a distribution for the product of his organization throughout Europe, particularly in England.

Amity wants to swap distribution.

Birinski on 'Cabby' Yarn

Harry Rapf has assigned Leo Birinski to work on the script of "Cabby," which will have Wallace Beery and Jackie Cooper in the top spots at MGM. Michael Simmons and Lou Breslow continue their work on the screen play.

Schayer Finishes Script

Richard Schayer has completed the screen play on "Round The Mountain," which will co-star Marie Dressler and Polly Moran.

Tradeviews

(Continued from Page 1)

hit attractions? They all can't be hits, certainly, so those that miss go into the program class and those that click will more than make up for the losses of the cost of the programers that result this way.

Forget about those pictures that have been scheduled to meet releases, to fill in gaps. They don't pay. MAKE GOOD PICTURES.

Para. Set to Remake Gleason's 'Is Zat So'

Paramount's deal to buy rights to "Is Zat So" from Fox has reached the signing stage and E. Lloyd Sheldon has been set to supervise the picture. James Gleason and Robert Armstrong will be co-starred in the roles they played on the stage.

Fox made the picture in silent days, but didn't use Gleason, who wrote it in collaboration and played the lead in the year long New York run. Ray McCarey is being talked to on the direction.

Warners Ready to Renew Presnell Before Deadline

Although he does not come up for option at Warners until April, Robert Presnell is set to get a new ticket which will go into effect before the expiration of his former contract and keep him with the company for another year. Details on the new papers have been agreed upon and contracts await the signature of the principals. Presnell retains his writer-director-producer status, stressing production activities.

Batcheller Gets Yarn By Brown and Thorpe

George R. Batcheller has purchased an original story idea from Karl Brown and Richard Thorpe called "Marriage by Capture" and schedules it for his next Chesterfield picture.

Both Brown and Thorpe are writing the screen play for the latter's direction. The Hoffman-Schlager office handled the deal.

Towne-Baker Back Home

Gene Towne and Graham Baker have terminated their deal with Charles R. Rogers and returned to Twentieth Century, their home lot. Writers have no assignment yet but probably will go back on the script of "Gentlemen, the King." Towne and Baker were on a leave of absence at Rogers writing an original story for George Raft.

Osterman Turns Author

Jack Osterman is spending these days writing a story titled "The Big Show," a circus yarn, which may be used as the first vehicle for Ted Healy and his stooges at MGM.

Osterman submitted this idea to Harry Rapf, who liked it, and asked Osterman to put it down on paper for him.

'Bad Boy' Script in Work

Marguerite Roberts, recently with Fox, has been engaged by Principal Pictures to write the screen play for "Peck's Bad Boy." Eddie Cline directs and production is scheduled to start March 6, with Sol Lesser still seeking to borrow Jackie Cooper from MGM for the star spot.

McCarey Does a Fast One

Ray McCarey has just established a new record for the shooting of a short, having completed the one-reeler with "Red" Grange and the Chicago Bears in six hours. While the picture was on a three-day schedule there were only six actual hours of shooting.

Technicians' Research Group to Renew Activity

Definite steps were taken Saturday by the Technicians Branch of the Academy to resume the work of their research council which has been dormant since last winter.

Meeting at the Academy offices Saturday the Executive Committee of the branch discussed future plans and appointed a committee composed of Major Nathan Levinson, Harris Ensign, Wesley Miller and Van Nest Polglase to start the work of lining up a definite program.

Several technical projects, such as silent camera development, etc., were halted when research committee ceased functioning. Expected to be resumed with many other ideas on the slate. Detailed announcement will be made later.

Award For Dog

Clifford Jones received word Saturday that his police dog Wotan had finally been given the first prize award in the recent Ambassador dog show, through the disqualification of the original winner. But Wotan doesn't know it, having died three weeks ago a victim of the Hollywood dog poisoner.

CWA Actors Start Work

New York.—Actors working with the backing of government money through the CWA started their programs in various school halls last week. First offerings are "A Midsummer Night's Dream," "She Stoops to Conquer," "Tommy" and "The Curtain Rises."

UP-TO-THE-MINUTE CASTING NEWS

Roger Cluett signed by Radio for "Stingaree" through Hallam Cooley of the Weber office. This is the first picture part for the ex-Broadwayite.

Eddie Borden engaged by Hal Roach for his musical short through Hallam Cooley.

John Qualen signed for "Without Honor," Warners. Harry Spingler of the Small-Landau office did it.

Garry Owen for "Little Miss Marker," Schulberg-Paramount. The MacQuarrie office negotiated.

John Sheehan into "Sawdust," Warners, through MacQuarrie.

Barbara Blair, new Warner stock player, assigned a role in the Joe E. Brown picture, "Sawdust."

Doris Lloyd, Olaf Hytten and **Jesse McAllister** complete cast of "Glamour," which William Wyler is directing and Bennie Zeidman is supervising for Universal.

Joan Wheeler in "The Key" at Warners.

Cupid Ainsworth signed through Bernard and Meiklejohn for featured spot in Lou Brock Radio short.

George Irving goes into "You're Telling Me," Paramount. Deal set by Menifee I. Johnstone.

Olive Fay added to "Glamour," at Universal. Negotiated by the Bernard and Meiklejohn agency.

Monogram has signed **Fern Emmett, Dorothy Short, Harry Bradley, George Hayes, Jane Keckley, George Cleveland, Billy Van Every** and **Phyllis Lee** for "City Limits."

Jay Eaton, Vince Barnett, John Rutherford, Eleanore King and **Buddy Messenger** signed by Twentieth Century for "The Firebrand."

Harold Huber signed through Small-Landau for "Without Honor," Warners.

Sterling Holloway and **June Clyde** added to "The Showoff," MGM.

Ruth Channing assigned a role in "Louisiana," which George Seitz is directing for MGM.

Glen Boles by Twentieth Century for "Firebrand." The Beyer-MacArthur office negotiated.

Charles Erwin set through the Bernard and Meiklejohn agency for "The Mystery of the Dead Police," MGM.

Bobby Watson into "Glamour," Universal. Set by Leo Morrison.

Bradley Page to Warners for "Without Honor," on a ticket set by Small-Landau.

Charles Wilson signed through Al Kingston for another assignment at Warners, going from "Golden Gate" into "Sawdust."

Sarah Padden into "Without Honor," Warners, through Harry Wurtzel.

N.Y. Indie Exhibs Go to Mat on Code

New York.—Another definite fight against the NRA Code Authority is announced by the Independent Theatre Owners of New York, who state they will go to court if necessary to oppose the paying of an extra projection machine operator when he is doing work just to live up to the code's insistence on a thirty-six hour week for employees.

A peculiar situation may find one of the local unions joining with the exhibitors in the code fight because of an inter-union strife which has radicals among the operators battling with the union.

Course in Business Law Opens at Hollywood H.S.

An intensive course in business law has been opened at the Hollywood Evening High School on Monday and Wednesday evenings from 7 to 9.

The class, which is without charge to the student, has been organized to fill the need of workers for knowledge of the laws that affect their business.

WB Assigns Bretherton

Howard Bretherton was elected by Warners yesterday to direct "Return of the Terror," the Peter Milne-Gene Solow yarn which Sam Bischoff places into work in two weeks.

Coslow Before the Camera

Sam Coslow will act and sing his own song as well in "It Ain't No Sin," Mae West's next picture for Paramount which Leo McCarey directs.

WARREN DUFF

Screen Play*

"I'VE GOT YOUR NUMBER"

HOLLYWOOD REPORTER
Jan. 20, 1934

Good old action is the keynote of this film, but comedy pervades even those scenes when Terry is jumping off a burning building.

Crisp, wise-cracking dialogue . . . Shouts of laughter greeted Pat O'Brien's lines and business.

VARIETY
Jan. 24, 1934

A fast, exciting, robust and more or less bawdy comedy through which a cast of pulling names romps for a sustained laugh fest. . . . . "I've Got Your Number" has money written all over it. . . .

. . . screen story treatment by Warren Duff and Sidney Sutherland get away from the commonplace and usual routines in getting laughs and maintain breezy freshness.

Warner Brothers First National

*In Collaboration

PICTURES Now SHOOTING

PRODUCTION ABOUT THE SAME WITH 29

BAROMETER

This Week	29 Features
Last Week	28 Features
Year Ago	34 Features
Two Years Ago	25 Features

Columbia

"SISTERS UNDER THE SKIN"

Cast: Elissa Landi, Joseph Schildkraut, Frank Morgan, Doris Lloyd, Clara Blandick, Arthur Stuart Hull, Montague Shaw, Robert Graves, Selmar Jackson, Samuel Hinds, Henry Kolker.
Director .....David Burton
Original .....S. K. Lauren
Screen Play.....Jo Swerling
Photography .....Joe August

"WHIRLPOOL"

Cast: Jack Holt, Lila Lee, Allen Jenkins, Rita LaRoy, Ward Bond, Jean Arthur.
Director .....Roy William Neill
Original .....Howard Emmett Rogers
Screen Play.....Ethel Hill
Photography .....Benjamin Kline
Associate Producer.....Robert North

Fox

"ALL MEN ARE ENEMIES"

Cast: Hugh Williams, Helen Twelvetrees, Mona Maris, Rafael Ottiano, Halliwell Hobbes, Herbert Mundin.
Director .....George Fitzmaurice
Story .....Richard Aldington
Screen Play.....Samuel Hoffenstein
Dialogue .....Lenore Coffee
Photography .....John Seitz
Producer .....Al Rockett

"THREE ON A HONEYMOON"

Cast: Sally Eilers, Charles Starrett, Zasu Pitts, Henrietta Crossman, John Mack Brown, Irene Hervey, Howard Lally, Cornelius Keefe, Winn Shaw.
Director .....James Tinling
Novel by.....Ishbel Ross
Screen Play: Raymond Van Sickle and Edward T. Lowe, Jr.
Dialogue .....George Wright
Photography .....Joseph Valentine and Arthur Arling
Dance Direction.....David Gould
Producer .....John Stone

"MURDER IN TRINIDAD"

Cast: Nigel Bruce, Heather Angel, Victor Jory, Roger Imhof.
Director .....Louis King
Story .....John Vandercook
Screen Play.....Seton I. Miller
Photography.....Barney McGill
Producer.....Sol M. Wurtzel

MGM

"TARZAN AND HIS MATE"

Cast: Johnny Weissmuller, Maureen O'Sullivan, Neil Hamilton, Doris Lloyd, Frank Reicher, Paul Cavanagh, William Stack, Desmond Roberts, Yola D'Avril, Forrester Harvey.
Director .....Cedric Gibbons
Adaptation .....Leon Gordon
Screen Play.....J. K. McGuinness
Photography .....Clyde DeVinna and Sid Wagner
Producer .....Bernard Hyman

"RIP TIDE"

Cast: Norma Shearer, Robert Montgomery, Herbert Marshall, Lilyan Tashman, Ralph Forbes, Mrs. Patrick Campbell, Arthur Jarrett, Earl Oxford, Halliwell Hobbes, Samuel May, Helen Jerome Eddy, Peter Hobbes, George K. Arthur, T. Roy Barnes, E. E. Clive, Skeets Gallagher, Florine McKinney, Paul Porcasi.
Director .....Edmund Goulding
Story and Screen Pay.....Edmund Goulding
Photography .....Ray June
Producer .....Irving Thalberg

"LOUISIANA"

Cast: Robert Young, Jean Parker, Nat Pendleton, Ted Healy, Maude Eburne, Joseph Cawthorn, Raymond Hatton, George Lewis, Irene Franklin, C. Henry Gordon.
Director .....George Seitz
Original Screen Play....Lucien Hubbard
Photography .....Gregg Toland
Producer .....Lucien Hubbard

"THE HOLLYWOOD PARTY"

Cast: Marie Dressler, Joan Crawford, Jean Harlow, Jimmy Durante, Eddie Quillan, Polly Moran, Albertina Rasch Ballet, Bobbe Arnst, Frances Williams, Ben Bard, Richard Carle, George Givot, Tom Kennedy, June Clyde, Dorothy Short, Agnes Anderson, Laurel and Hardy, Herman Bing, Johnny Weissmuller, Jack Pearl, Francis Williams, Max Baer, Mary Carlisle.
Director .....Alan Dwan
Story .....Edmund Goulding and Howard Dietz
Dialogue .....Herb Fields
Music: Rodgers and Hart, Brown and Freed.
Photography .....Hal Rosson
Producer .....Harry Rapf

"SEQUOIA"

Cast: Jean Parker, David Landau, Olin Howland, Willie Fung, Russell Hardie.
Directors .....Chester Franklin and Nick Grinde
Novel .....Joseph Vance Hoyt
Adaptation: C. Gardner Sullivan, Frank R. Adams, Anne Cunningham.
Photography .....Clyde DeVinna and Chet Lyons
Producer .....John Considine

"THE SHOW-OFF"

Cast: Spencer Tracy, Madge Evans, Lois Wilson, Ala Edwards, Henry Wadsworth, Claude Gillingwater, Sterling Holloway.
Director .....Charles F. Reisner
Original .....George Kelly
Screen Play.....Herman Mankiewicz
Photography .....James Wong Howe
Producer .....Lucien Hubbard

"OPERATOR 13"

Cast: Marion Davies, Gary Cooper, Stuart Erwin, Samuel Hinds, Douglas Dumbrille.
Director .....Raoul Walsh
Original.....Robert W. Chambers
Screen Play.....Harvey Thew
Photography .....George Folsey
Producer .....Water Wanger

Paramount

"MAN WHO BROKE HIS HEART"

Cast: Victor McLaglen, Dorothy Dell, Preston Foster, Alison Skipworth, David Landau, John Rogers, Mischa Auer, Alfred Delcambre, James Burke, Don Wilson, John Northpol, Max Wagner, Frank Rice, Russell Powell, Jil Dennett, Alice Lake, Miana Alvarez, Florence Dudley, Marie Green, Charles Brinley, Al Hill, Ivan Linow.
Directors: William Cameron Menzies and George Somnes.
Original.....Frederick Schlick and Samuel French
Screen Play.....Samuel Hoffenstein and Frank Partos
Dialogue....Stephen Morehouse Avery
Photography .....Victor Milnor

"MELODY IN SPRING"

Cast: Lanny Ross, Charlie Ruggles, Mary Boland, George Meeker, Wilfred Hari, Wade Boteler, Helen Lynd, Ann Sothern, Herman Bing, Thomas Jackson, Norma Mitchell, Jane, June and Joan Gale.
Director .....Norman McLeod
Story .....Frank Leon Smith
Screen Play.....Benn W. Levy
Continuity .....Jane Storm
Lyrics .....Harlan Thompson
Music .....Lewis E. Gensler
Photography .....Henry Sharp
Producer .....Douglas MacLean

"WE'RE NOT DRESSING"

Cast: Bing Crosby, Ethel Merman, Carole Lombard, George Burns, Gracie Allen, Raymond Milland, Jay Henry, Leon Errol, Dick Dickinson.
Director .....Norman Taurog
Original .....Walter Hall Smith
Adaptation..Stephen Morehouse Avery
Music by.....Harry Ravel and Arthur Johnston
Lyrics.....Mack Gordon and Sam Coslow
Photography .....Charles Lang

"THE TRUMPET BLOWS"

Cast: George Raft, Adolphe Menjou, Francis Drake, Katharine DeMille, Sidney Toler, Douglas Wood, Nydia Westman, Lillian Elliott, Edward Ellis, Gertrude Norman, Aleth Speed Hanson, Howard Brooks, Joyce Compton, Hooper Atchley, Francis McDonald.
Director .....Stephen Roberts
Original.....Porter Emerson Browne
Adaptation .....Wallace Smith
Music .....Ralph Rainger
Lyrics .....Leo Robin
Photography .....Harry Fischbeck

"COME ON MARINES"

Cast: Richard Arlen, Ida Lupino, Toby Wing, Leo Chalzell, Roscoe Karns, Grace Bradley, Virginia Hammond, Gwenllian Gill, Clara Lou Sheridan, Lona Andre, Pat Flaherty, Fuzzy Knight, Julian Madison.
Director .....Henry Hathaway
Original .....Philip Wylie
Screen Play.....Byron Morgan and Joel Sayre
Music .....Ralph Rainger
Lyrics .....Leo Robin
Photography .....Ben Reynolds
Producer .....Al Lewis

"YOU'RE TELLING ME"

Cast: W. C. Fields, Joan Marsh, Larry "Buster" Crabbe.
Director .....Erle Kenton
Screen Play.....Paul Jones and J. P. McEvoy
Photography .....Al Gilks

RKO-Radio

"FINISHING SCHOOL"

Cast: Ginger Rogers, Francis Dee, Bruce Cabot, Billie Burke, Mitzi Green, Beulah Bondi, Sarah Haydon, Marjory Lytell, Adalyn Doyle, Mary Jordan, Rose Coghlan.
Directors .....Wanda Tuchock and George Nicholls, Jr.
Story .....Louis Weitzenkorn
Screen Play .....Wanda Tuchock and Laird Doyle
Photography .....Roy Hunt
Associate Producer .....Kenneth Macgowan

"THE CRIME DOCTOR"

Cast: Otto Kruger, Nils Asther, Corinne Griffith, Judith Wood, William Frawley, J. Farrell MacDonald, Irving Pichel, Pat O'Malley, Burton MacLean, Willie Fung, Mary Forbes, Samuel Hinds, Fred Kelsey, Ethel Wales.
Director ..... John Robertson
Story .....Israel Zangwill
Screen Play.....Jane Murfin
Photography ..... Lucien Andriot
Associate Producer ..... David Lewis

United Artists

Harold Lloyd Company

(General Service Studio)

"THE CATSPAW"

Cast: Harold Lloyd, Una Merkel, Nat Pendleton, George Barbier, Grant Mitchell, Alan Dinehart, Warren Hymer, James Dolan, Frank Sheridan.
Director .....Sam Taylor
Original Story— Clarence Budington Kelland
Photography .....Walter Lundin
Producer .....Harold Lloyd

PICTURES Now SHOOTING

THIS WEEK AS COMPARED WITH 28 LAST WEEK

Twentieth Century

"THE FIREBRAND"

Cast: Constance Bennett, Fredric March, Ralph Morgan, Fay Wray, Vince Barnett, Louis Calhern, Jessie Ralph, Jay Eaton, John Rutherford.
Director .....Gregory La Cava
Based on Stage Play by.....Edwin Justus Mayer
Adaptation .....Bess Meredyth
Photography .....Charles Rosher
Associate Producers.....William Goetz and Raymond Griffith

Universal

"LET'S BE RITZY"

Cast: Lew Ayres, Patricia Ellis, Frank McHugh, Nydia Westman, Addison Richards, Berton Churchill, Robert McWade, Adrian Morris, Betty Lawford Isabel Jewell.
Director .....Edward Ludwig
Play by.....William Anthony McGuire
Screen Play.....Earl Snell and Harry Sauber
Photography .....Charles Stumar
Associate Producer....Henry Henigson

"GLAMOUR"

Cast: Constance Cummings, Paul Lukas, Phillip Reed, Joseph Cawthorn, Doris Lloyd.
Director .....William Wyler
Novel by .....Edna Ferber
Screen Play .....Doris Anderson
Continuity .....Gladys Unger and Doris Anderson
Photography .....George Robinson
Producer .....B. F. Zeidman

"VANISHING SHADOW"

(Serial)

Cast: Onslow Stevens, Ada Ince, Walter Miller, Bill Desmond, Richard Cramer.
Director .....Lewis Friedlander
Story: Ella O'Neill, Het Manheim and Basil Dickey.
Photography .....Richard Freyer
Producer .....Harry MacRea

Warners-First National

"WITHOUT HONOR"

Cast: James Cagney, Joan Blondell, Victor Jory, Sarah Padden, Ralfe Harolde, Harold Huber, John Qualen, Russell Hopton.
Director .....Lloyd Bacon
Original Story.....Robert Lord
Screen Play.....Tom Buckingham and Niven Busch
Photography .....George Barnes
Supervisor .....Robert Lord

"FUR COATS"

Cast: Aline MacMahon, Paul Kelly, Helen Lowell, Dorothy Tree, Ann Dvorak, Patricia Ellis, Phillip Faversham, Henry O'Neill, Mayo Methot, Dorothy Peterson, Marjorie Gateson, Clay Clement, Renee Whitney, Lorena Layson, Lynn Browning.
Director .....Alfred E. Green
Based on story by.....Ann Garrick and Ethel Hill
Screen Play.....Manuel Seff
Photography .....Byron Haskins
Supervisor .....Sam Bischoff

"THE GENTLEMAN FROM SAN FRANCISCO"

Cast: Bette Davis, Pat O'Brien, Lyle Talbot, Margaret Lindsay, Henry O'Neill, Robert Barrat, Hugh Herbert, Douglas Dumbrille, Gordon Westcott.
Director .....Wilhelm Dieterle
Story .....George Dye
Screen Play.....Robert N. Lee and Eugene Solow
Photography .....Tony Gaudio
Supervisor .....Henry Blanke

Independent Productions

MONOGRAM

(General Service Studio)

"CITY LIMITS"

Cast: Frank Craven, Sally Blane, Ray Walker, James Burke, James Conlon, Terrence Ray, George Hayes, George Cleveland, Jane Keckley, Harry Bradley, Fern Emmett, Billie Van Every, Phyllis Lee.
Director .....William Nigh
Story .....Jack Woodford
Screen Play.....George Waggner
Photography .....Jerry Ashe
Supervisors: William T. Lackey and Paul Malvern.

British Productions

Gaumont-British and Gainsborough Studios

Executive Producer, Michael E. Balcon
Executive Assistant.....Chan Balcon
Scenario Editor.....Angus MacPhail

"JEW SUSS"

Cast: Conrad Veidt, Frank Vosper, Cedric Hardwicke, Benita Hume, Gerald du Maurier, Pamela Ostrer, Mary Clare, Eva Moore, Lyn Harding, Joan Maude, Paul Graetz, Haidee Wright, Gibb MacLaughlin.
Director .....Lothar Mendes
Book by.....Leon Feutwanger
Screen Play: Heinrick Frankel, A. M. Rawlinson and F. Rhys Williams.
Photography .....Bernard Knowles

"EVER GREEN"

Cast: Jessie Mathews, Sonnie Hale, Betty Balfour, Huntley Power, Gerald du Maurier, Betty Shale, Barry Mackay.
Director .....Victor Saville
Photography .....Glen MacWilliams

Associated Talking Pictures

Executive Producer .....Basil Dean
Scenario Editor.....Gordon Wellesley

"LOVE, LIFE AND LAUGHTER"

Cast: Gracie Fields, John Loder, Esme Percy, Wilfred Lawson, Pat Waddington.
Director .....Maurice Elvey
Screen Play: Mary Murillo, Donovan Pedelty, Maurice Braddell.
Additional Dialogue....Best Weston and Bert Lee
Dialogue.....Donovan Pedelty
Photography .....Bob Martin

Paramount British

(At British and Dominions)

"THE BIG SWEEP"

Cast.....Eileen Marson, Anna Lee
Director .....Reginald Denman
Photography .....Herbert Harris

Stoll Studios

(For Columbia British)

"GRAND PRIX"

Cast: Milton Rosmer, John Stuart, Jill Sande, Peter Gawthorne, Ben Soutten.
Director.....St. John Cloews
Photography .....Desmond Dickenson

Sound City Studios

Executive Producer Norman G. Loudon
Supervisor .....Ivar Campbell
Scenario Editor.....Baring Pemberton

"LEST WE FORGET"

Cast: Stewart Rome, George Carney, Tony Quinn, Roddy Hughes, Esmond Knight, Ann Yates.
Director .....John Baxter
Original Story.....Herbert Ayres
Photography .....G. Glendinning

Walton Studios
Arthur Maude-Columbia British Prods.

Executive Producer.....Howard Welsh

"BOOMERANG"

Cast: Nora Swinburne, Lester Matthews, Heather Thatcher, Tony Holles.
Director .....Arthur Maude
Play by.....David Evans
Screen Play.....John Paddy Carstairs
Photography.....Geoffrey Faithfull

St. Margarets Studio
Twickenham Pictures

Executive Producer.....Julius Hagen
Scenario Editor.....Gerald Malvern

"THE MAN WHO CHANGED HIS NAME"

(For Universal Release)

Cast: Betty Stockfeld, Leslie Perrins.
Director .....Henry Edwards
Photography .....Sidney Blythe

"THE ADMIRAL'S SECRET"

(For Radio)

Cast: Edmund Gwenn, Hope Davey, James Raglan, Abraham Sofaer, Aubrey Mather, Agnes Imaly.
Director .....Guy Newall
Original .....Cyril Champion
Scenario .....Fowler Mear

"TANGLED EVIDENCE"

Cast: Judy Kelly, Dorothy Boyd, Derina Craig, Sam Livesay, Edgar Norfolk, Margaret Yard, Michael Hogan.
Director .....George Cooper
Story by.....Champion De Crespigny

"SAFETY FIRST"

Cast: Henry Kendall, Kenneth Kove, Nancy O'Neill, Hal Walters, Vera Bogetti, Wally Patch.
Director .....Leslie Hiscott
Original Screen Play .....Michael Barringer
Photography .....Alex Bruce

British and International and Welwyn Studios

Executive Producer.....John Maxwell
Scenario Editor.....Walter Mycroft

"THE OUTCAST"

Cast: Leslie Fuller, Jane Carr, Wallace Geoffrey, Daphne Courtenay, Pat Ahearne, Moore Marriott.
Director .....Norman Lee
Screen Play: Sidney Courtney, Lola Harvey, Norman Lee.
Photography .....J. Wilson

"CONTRABAND"

Cast: Greta Nissen, David Manners, Camilla Horn, Clifford Mollison.
Director .....Robert Milton
Production Manager.....John Harlow
Play by....Commander Horton-Giddes
Photography .....Friese Green

"THE MAGISTRATE"

Cast: Will Hays, Iris Hoey, Angela Baddley, Claude Allister, Wally Patch, John Miles.
Director .....Thomas Bentley
Play by.....Arthur Pinero
Photography .....Otto Kanturek

"OVER THE GARDEN WALL"

Cast: Marian Marsh, Bobby Howes.
Director .....John Daumery
Story by.....H. F. Maltby

"LOVE AT SECOND SIGHT"

Cast: Marian Marsh, Ralph Ince.
Director .....Dr. Paul Marzbach
Photography .....Jack Cox

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EXECUTIVES FORGET

They Must Be Constantly Reminded

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Those are magic words.

BUT BY WHOM?

The men at the head of studios must be reminded of who wrote what. They must constantly be told that this or that writer accounted for this or that yarn. Agents are supposed to, and generally do, but

THE HOLLYWOOD REPORTER ANNUAL WRITERS' NUMBER tells them every day, because it is referred to when a writer's name is brought up for CONSIDERATION. . . .

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OUT SOON

(Early In The Morning)

METRO-GOLDWYN MAYER STUDIOS,
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CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XIX. No. 22. Price 5c. TODAY'S FILM NEWS TODAY Tuesday, February 6, 1934

PARA. GETTING RELIEF

TRADE VIEWS by W. R. WILKERSON

•IT seems that all of the motion picture industry, its trade press and the newspapers of most of the big cities have combined to help Sam Goldwyn put over Anna Sten as a star and sell her first picture "Nana" to the public.

There has been some adverse criticism of both Sten and the picture, but very little in comparison to what has been written in favor of both. Just how good the picture is, we can't say, as we have not seen it; but we believe Sten has great possibilities in pictures from patches of "Nana" we saw some time ago.

But the fact remains that Goldwyn himself is leaving nothing unturned in his effort to put both the star and the picture over. He is spending money like a drunken sailor. His newspaper space in New York and Chicago set him back a cool $35,000, his other expenses (which he has tacked to the production cost) will run his exploitation bill up to $200,000. Is Sam doing this because he has some doubt about both picture and star and feels that such expenditures are required to protect his huge investment, or does he believe in Sten and her future and see in "Nana" an opportunity to launch her on both feet with a bang?

•

Take your pick, but either way you have to take off your hat to Goldwyn; you have to place him at the top of producers for his showmanship, backed by a gambling instinct and the nerve to bet his dough, that is matched by no other firm or individual in this business. Whether Goldwyn is right or wrong, whether he has a good or bad picture, whether Anna Sten is a star that will sell, can only be answered by the customers who walk up to the box office and pay to see her and the picture she is in.

The business at the Music Hall in New York is not a fair test, not with what Goldwyn and RKO had to pay out to get that amount in; nor does the \"take" at the United Artists Theatre in Chicago mean a great deal. The answer will be from now on, in the big and small towns.

We hope for Goldwyn's sake that he is right, because being right in this instance will encourage him to create other personalities and put just as much money into other pictures. This industry needs both.

Loew Profits Jump

New York.—Loew's, Inc., report for the twelve weeks ended November 23 shows a net profit of $1,594,608, which is double the business for the same period last year.

Powell Stands Pat On $60,000 Per Pic

William Powell is preening his feathers standing pat in the big money class. Player has tilted the ante on his services to $60,000 per picture, one major studio dropping negotiations with him when he stuck to his demand.

However, MGM is cooking up a deal with him to take the top spot in the Dashiell Hammett story, "Thin Man," which the Cosmopolitan unit is handling.

Lou Diamond Arrives

Lou Diamond, Paramount shorts subject manager and executive of the Famous Music Publishing Company, arrived in Hollywood yesterday. Some rumors that his visit may see a shake-up in the Paramount short subject producers.

Postpone Next Dressler

Feeling that Marie Dressler is not well enough to do the subject at this time, MGM yesterday shelved plans for "Comin' 'Round the Mountain."

Kaufman-Hart Due Feb.12

George Kaufman and Moss Hart arrive here February 12, then go to Palm Springs to confer with Sam Harris on a play which they are writing.

General Boost in Business Plus Trustee Help and Aid of Banks Will Speed Receivership Relief

New York.—Every indication points to Paramount releasing itself from its receivership burden before many months have passed. This is shown by the recent actions of the court in granting most every request the organization has made. Also that the "wreck or ruin" front that was maintained by most every bank having any financial interest in the company has been changed to one of constructive help.

The reasor for all of this is the progress being made by Paramount in twisting itself out of one of the worst tangles that ever beset a big business. This has caused astonishment within

(Continued on Page 7)

Sam Jaffe Will Also Do Producing at Columbia

In addition to his other duties as assistant to Sam Briskin at Columbia, Sam Jaffe will produce a group of pictures. He is now looking for material for Carole Lombard, Elissa Landi and Jack Holt.

Selznick Trip Off

The Mexican trip of David Selznick with a print of "Viva Villa" has been called off and the producer is now only planning his trip east before the end of the week for a chance to see the New York shows.

Captain Fawcett Here

Captain Roscoe Fawcett arrives tomorrow for a short stay out here. Fawett publishes Hollywood Movie Novels, Screen Book and Screen Play.

Radio Talking Deal With Pandro Berman

Radio and Pandro Berman are in a huddle regarding the new production set-up at the studio. McDonough wants to revamp the contract of Berman's providing for all the new features of the unit production deals that his organization will hand out.

It is understood that just as soon as Berman is in line, McDonough will go into similar conferences with the other producers, on and off the lot, whom he hopes will make up the production personnel of Radio for the next twelve months.

Carroll's First Fox To Be 'International Cavalcade'

New York.—According to statements here Madeleine Carroll's film to be made in Hollywood for Fox will be "The World Moves On," an original by Captain Reginald Berkely, described as an "international Cavalcade." John Ford expected to direct.

Zanft List Grows

Major John Zanft is letting no grass grow under his feet. Yesterday he signed George O'Brien and Hans Schwartz, the latter well known German stage director here for Fox, to managerial contracts. Added to Marie Dressler this gives Zanft a start for his list.

Elder Laemmle Returning

Carl Laemmle leaves New York by train Friday, arriving here next Tuesday. He will have been away for a little over two weeks. Carl Laemmle Jr., who left at the same time, remains in New York for a week or two more.

Gene Fowler Back

Gene Fowler is back in town to start work on the screen play of "P. T. Barnum" that Twentieth Century will produce.

MOVIES DUE FOR PANNING WHEN 'ROSY' TELLS IT ALL

Washington.—Prepare for headlines that will blast the picture business from all angles. Sol Rosenblatt, arriving here today, said that the salary questionnaires were coming in satisfactorily, and as soon as they were all in he would compile them and make GENERALITIES PUBLIC.

Newspapermen are sharpening their pencils over the headline prospects of these generalities.

Of interest to easterners in connection with Rosenblatt's return was a confirmation of the fact that the members of the Code Authority will have to hire their own attorneys to defend any suits and the smug statement that he himself would probably be defended by a special assistant to the Attorney General, plus the services of the NRA legal division.

Rosenblatt had a grip full of reports and data, but said he had reached no conclusions regarding anything. He said he had found producers and creators very cooperative, but admitted that he got more information from private confidential talks than from any of the open meetings.

CLYDE BRUCKMAN — Director — MANAGEMENT SMALL-LANDAU CO.

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher
ROBERT E. WELSH.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat: Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

RAMBLING REPORTER

So all day yesterday the M-G-Mers were going mad trying to find Garbo —the plane companies said she was flying east, and the train company reported her as having "gone through" Philadelphia! And besides—her phone didn't answer! . . . A wire from the Ric Cortezes says they've aged ten years trying to do everything in New York in ten days. . . . Vivienne Segal and Danny Danker continue to coo. . . . Marie Hammans is in town.

•

No truth to the rumors that the ex-Mrs. Maurice Chevalier is coming here for ze beeg reconciliation. . . . The Clark Gables got to fooling with the Indians at Albuquerque and missed their train and had to hop a plane to catch up with it! . . . Warren William took first prize at the Mike Levee dog party with his six wire-haired pups. . . . Jeanette MacDonald over the flue attack. . . . Frank McHugh off to Frisco for a personal appearance with "Fashions of 1934." . . . The Stu Erwins (June Collyer) getting ready to redecorate after that fire that singed their house. . . . Ruby Keeler has left the Town House to move in with her Ma—wot with Al away and all. . . . Irene Barrymore, well again, is with Lionel in Baltimore.

•

Kay Francis figured in a very neat auto smash-up Saturday when a very drunken driver ran into her car and it just folded up! . . . Raoul Walsh and Jimmy Manatt, photographing "Operator 13," are suffering with "poison oak." . . . Gracie Allen (in high!) picking the mannequins apart at Howard Greer's Spring showing Sunday. . . . Hedda Hopper, Blossom Seeley, Travis Banton, the Bruce Cabots, Sari Maritza, the Walter Pidgeons, Lila Lee, also looking the styles over. . . . Don't be surprised if a much-publicized wedding never comes off . . . and we don't mean Lola Lane and Al Hall—but that won't come off, either. . . . The Ray Griffiths will be off to London any minute. . . . Shirley Ross and Teddy Newton stepping out!

UNITED ARTISTS' WORLD ORGANIZATION COMPLETE

"United Artists has an office in every country throughout the world for the distribution of the product we will release," said Joseph M. Schenck on his return to Hollywood over the week-end from a lengthy visit to England, France and Italy.

Commenting on conditions in Europe Schenck stated "Europe has never been so prosperous in so far as theatre attendance is concerned. All the picture theatres are crowded and production, particularly in England, is making great advances. While in London I completed all the details of the five year contracts our organization signed with London Films Productions and British and Dominions Pictures. The former will make at least four pictures a year and the later will make twelve a year for our distribution and I feel that the product will measure up to the best that is being made in America, as all British studios are making great progress.

"British and Dominions," continued Schenck, "are starting their new program with 'Sons o' Guns' that will co-star Jack Buchannon and Lily Damita under the direction of Sidney Lanfield. Douglas Fairbanks has completed the casting on his picture and will start production in the next few days.

" 'Catherine the Great' is one of the greatest hit attractions ever to be shown in Paris. It is playing at the Miracle theatre to standing room only. Elizabeth Bergner, co-starring with Douglas Fairbanks Jr., in this picture, is coming to America to do a picture for Darryl Zanuck, but from the success of her play, 'Escape Me Never,' it looks as if it will be at least a year before this will happen. London has gone crazy over Miss Bergner and it is impossible to get seats for that play unless you plan many weeks ahead.

"The most remarkable thing I have seen in motion pictures in many a day," said Schenck, "is the quality of the dubbing done in the foreign countries. It is amazing how they not only match the lip movements of characters speaking the lines but they match their speaking voice as well. I saw the French dubbed version of 'Henry the Eighth' and it was astounding the perfection that was obtained. If this could be done here in America with such perfection, we would have something to feel proud of."

Mr. Schenck is leaving tonight for a short stay in Mexico City. "After that hectic European trip, I need a rest," he said in answer to his reason for going to the Mexican capital.

CAMERA UNION BOYS PEP UP AFTER GREAT MEETING

The cameramen's union is not dead! That was the feeling carried away last night from what was described as one of the most enthusiastic and harmonious general meetings of Local 659, IATSE, held at the Hollywood Chamber of Commerce.

The important news of the meeting is the fact that to a man the members left the meeting bubbling over with a renewed enthusiasm, after hearing a complete report of the affairs of the union since the time the late strike was called and the outlined plan for a complete reorganization that will give the union a new deal in executive set-up.

"We had expected at least a few embarrassing questions from the floor when the meeting was thrown open and every man was told he had an opportunity to speak," said President Alvin Wykoff, "but not an embarrassing question was asked. There was nothing but close-knit harmony and a determination to go forward and forget the discouragements of the past."

Among the details of the meeting were the following:

The members voted recognition to those men who, while not members of the union, refused to take positions as strike breakers during the strike. Many of them are applying for membership. The board of executives will be allowed to accept them now.

The financial report revealed that the late strike cost the union much less than $10,000, and that the union is in excellent financial condition.

There are four hundred members in good standing, and since the strike there have been but three resignations and two expulsions.

A large steering committee was authorized to assist in the working out of the plans for reorganization of the union. The members urged that plans aiming to secure an amendment of the NRA Code to secure greater spread of employment.

Those men who because of lack of employment have been unable to meet their dues payments, have been taken care of in a manner satisfactory to all members, assuring them of protection.

All members were urged to forget the animosities that developed during the strike. They were urged to forget them, forget the fact that the strike had been lost. But to remember that the union had not been annihilated, and to devote efforts to building for the future and developing a spirit of cooperation that would not only extend throughout their own ranks, but into the ranks of the producers as well.

'Beloved' in Filmarte

"Beloved," Universal's musical with John Boles and Gloria Stuart in the lead, opens next Friday for an extended run at the Filmarte. This is the first American picture to play the house in over six months. Last Universal musical at the theatre, "Be Mine Tonight," set a Hollywood record, running 17 consecutive weeks.

Mrs. Langdon Asks 21G

White Plains, N. Y.—Mrs. Helen Walton Langdon, wife of Harry Langdon, obtained judgment against him for $21,078.57 in Supreme Court here. Represents alleged unpaid alimony since March, 1932, and counsel fees.

ASC Starts Rotating Plan to Spread Work

The American Society of Cinematographers has adopted a work rotation system by which it is hoped to bring about greater spread of employment among Hollywood cameramen who are not under direct contract to studios. System is to rotate work on a basis of actual productions rather than hours or weeks.

A rotating list of members of the society has been prepared, and the major studios are obtaining all photographic personnel through the society. When a call comes in either for an individual or a crew the ASC office submits names at the head of its list. As members finish assignments they report back and names are placed at bottom of list. Such plan, members of ASC feel, will equalize employment to a high degree.

Ambassador Dinner Dance For The Sheltering Home

The Junior Auxiliary of the Hebrew Sheltering Home, headed by Mrs. L. B. Mayer, Mrs. Ida Cummings and Mrs. Jack Stodel, will give a dinner dance at the Cocoanut Grove Sunday evening, all the proceeds to go to the hospital unit of that organization.

Edgar Allan Woolf will be in charge of the floor show that will comprise many of the most prominent stars in the studios.

Schubert Joins Lesser

Sol Lesser yesterday signed Bernard Schubert to collaborate with Marguerite Roberts and Eddie Cline, the director, on the script of "Peck's Bad Boy." Jackie Cooper has the lead, having been borrowed Saturday from MGM for the spot.

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RADIO'S 'LONG LOST FATHER' HACKNEYED FORMULA YARN

All Concerned Waste Efforts

"LONG LOST FATHER"
(Radio)

Director .....Ernest B. Schoedsack
Story .....G. B. Stern
Screen Play.....Dwight Taylor
Photography .....Nick Musuraca
Cast: John Barrymore, Helen Chandler, Donald Cook, Natalie Moorhead, Alan Mowbray, E. E. Clive, Doris Lloyd, Adele Thomas.

"Long Lost Father" doesn't merit any particular enthusiasm, despite the distinguished presence of John Barrymore, and sincere efforts on the part of Helen Chandler and Alan Mowbray to play uninspired roles.

It seems to be one of those cases of a splendid story—if you were to read it, or hear it told—but the type of story that eventually you decide should not have been made into a picture. It just doesn't "jell" on the screen.

The story gives us Barrymore as a glorified head waiter or captain in the popular Happy Hour Cafe, owned by Alan Mowbray. Barrymore, who had deserted his wife and daughter on his fourth wedding anniversary, meets the daughter, now Helen Chandler, in a lawyer's office during the reading of a relative's will.

The daughter is bitterly resentful of Barrymore, which gives us our theatrical situations when she is later engaged to dance in his cafe. A rigamarole of smart society stuff (treasure hunt, ol' deah, you know) and all that finds Helen, accused of a robbery, about to lose her fiance, Donald Cook, and finally saved by the distinguished John Barrymore.

The entire production gives the feeling of a short budget job just turned out to make a picture. Ernest Schoedsack, with so much ability on the sincere, open-handed type of picture, seems wasted directing a hackneyed story about uninteresting people. We won't attempt to divide the blame between Dwight Taylor and the original author for a dull vehicle.

Doug Senior Named in English Divorce Suit

London.—Lord Ashley, heir to the Earl of Shaftesbury, yesterday filed suit for divorce from Lady Ashley, naming Douglas Fairbanks Sr. Lady Ashley is the former Sylvia Hawkes, blonde British actress. As papers in suit were sealed, charges are not made public.

Sport News

Just to keep this industry up with the important news of the film world we wish to chronicle that Universal's basketball team defeated the Los Angeles Junior College last night by a score of 39-21. A tough game looms up for Universal February 12 against the Firestone five; champions of Southern California.

Frank Joyce

London.—Frank Joyce, of the firm of Selznick and Joyce, vehemently denies that he has taken out his first citizenship papers to become a British citizen, spats, cane and all.

"It's one of those Hollywood wisecracks," said Joyce.

Child Claims Specific Instances of Plagiarism

New York.—James Hagan, author of "One Sunday Afternoon," has entered a general denial of plagiarism to the suit of Richard Washburn Child. But the latter is understood to claim that his legal papers will list eleven specific instances of plagiarism.

Paramount is an innocent party to the suit, having bought the play and made it into a picture.

'Rip Tide' Is Now 'Lady Mary's Lover'

The title of the Metro-Goldwyn-Mayer production of "Rip Tide" has been changed to "Lady Mary's Lover."

Levine to Sennett's

Nat Levine has closed a deal with Jed Buell for the rental of space at the Mack Sennett studio and will produce the next Mascot serial there. Picture, which is untitled, will feature Clyde Beatty and his Hagenbeck and Wallace circus animals.

Edna Reid Here for U.A.

Edna Reid, well known New York beauty, arrived here yesterday on a six months' ticket with United Artists, and will probably step into the Cellini story "Firebrand" for her first attraction.

Arno Gets Bequest

Peter Arno, cartoonist, will receive $20,000 from the estate of his father, former Supreme Court Justice Curtis A. Peters, according to will just made public.

Hayward in Town

Leland Hayward is back in town for an indefinite stay in connection with the Selznick-Joyce and his own agency.

'M'Lord, The Duke' 'Twixt Good and Bad

"M'Lord, The Duke," which made its bow on the Hollywood Playhouse stage last night, is amusing in a disconnected sort of way. It is of more importance as a reminder that this type of comedy, which the movies have neglected for several years, may still be worth doing—and be the better for being half forgotten by audiences. In this instance Norman Cannon's dialogue must be praised for its part in creating an atmosphere of 1934, albeit he was not so fortunate in the other departments of his play. Several sequences, as well as the second and third acts, were quite without connection.

E. E. Clive has done an excellent and not un-difficult job in reconciling his comedy Englishman with a public conception which has undergone considerable enlightenment in this respect in the past ten or twenty years. As the unintelligibly garrulous Lord Spendlove he creates and defines a character which in less able hands might have been pretty awful. Zeffie Tilbury, as his mother-in-law, receives the best of the remaining dialogue and handles it with an effectively gruff sort of care. Arthur Treacher has a part which keeps him busy figuring opportune entrances and exits, while maintaining the supercilious near-idiocy of a expressionless English gentleman of leisure. He does it very well. Peggy Campbell brings freshness and a degree of charm to an ingenue role which permits her to do nothing else. John Stanhope was handicapped by his drooping spurs and the fact that he was not allowed to open his mouth until the middle of the second act, but it must be said for him that he sincerely strove to make up for lost time.

Such pieces of the plot as can be located concern a movie company which hire an Englishman's castle for their set, and find that their star once rescued his Lordship's daughter from some water around Deauville. In justice to E. E. Clive's stage direction, he did everything he could to make this stretch out for three acts, but the task was quite impossible.

HAYS GROUP STANDS PAT; GIVES BREEN NEW POWERS

The Association of Motion Picture Producers held its annual meeting yesterday and relected the officers who served last year. They are: Louis B. Mayer, president; Jack L. Warner, 1st vice-president; Winfield R. Sheehan, 2nd vice-president; Fred W. Beetson, secretary and treasurer.

At the meeting it was announced that Joseph I. Breen has been appointed to represent Will Hays and the Motion Picture Producers and Distributors of America on matters pertaining to the Production Code and the Advertising Code.

The entire Board of Governors was reelected, with only one change, that being R. J. Obringer chosen to represent First National in place of Darryl Zanuck. The personnel of the board follows: Harry Cohn, Columbia; E. H. Allen, Educational; Winfield R. Sheehan, Fox; Hal Roach, Hal Roach studios; W. R. Frazer, Harold Lloyd Corporation; L. B. Mayer, Metro-Goldwyn-Mayer; Emanuel Cohen, Paramount; B. B. Kahane, RKO; Carl Laemmle, Jr., Universal; Jack L. Warner, Warner Brothers; R. J. Obringer, First National.

The work of the past year was unanimously approved and the same sized budget voted for the coming year.

YESTERDAY IN New York

By BURNEY

New York takes a trip around the country and abroad. Let's see what we can find. From Paris comes a startling bit of news to the effect that Henri Littiere, a baker, was sentenced to three months in prison and fined 500 francs for cruelty to his wife. He forced her to wear a medieval "chastity belt." (It's too bad if this becomes a Hollywood custom). If you think Henri had the wrong idea, listen to what Juliette, his wife, had to say: "Henri may be slightly crazy, but I am, too. I can't look at any man without following him."

•

Right on the heels of this quaint Parisian episode is a Budapest dispatch dealing with a program adopted by the Society of Awakened Magyars (Hungarian Nazis). The program suggests that every girl upon reaching the age of 12 shall be put in a chastity belt. The father is to keep the key until the marriage contract is signed, when it is to be turned over to the husband. The return to Medieval life via the restriction of personal liberty ought to be some fun, kid!

•

Returning to the good old U. S. A. R. (not the Union of Socialist American Republics) but the U. S. A. Roosevelt—we learn that the Government has just organized 1,500,000 tramps (transients to you) into camps where they are being clothed, fed, housed and kept going. These people who have been wandering back and forth across the land are now lodged in 261 lodging centers and 27 work camps already set up in 44 states. The transients receive no pay but are allowed approximately 90 cents a week for spending money. Hurry, hurry, the line forms on the corner of Hollywood and Vine.

•

From Chicago comes news of a novel scientific test conducted by C. W. Muehlberger, a coroner's chemist, who has established the various degrees of intoxication—follow closely—Dry and Decent: Less than one milligram of alcohol in the blood; Devilish: One to two milligrams; Delinquent and Disgusting: Two to three milligrams; Dizzy and Delirious: Three to four milligrams; Dazed and Disgusted: Four to five milligrams, and Dead Drunk: Any amount over five milligrams. Boy, see what the blokes in the back room will have.

•

And finally to cap the day's journey we offer a theme for the great American novel (the universal Nobel prize theme) . . . the saga of an American, Addie Crawford, who arrived at a farm in Tennessee after walking 100 miles in a week and asked permission to sleep in the barn. A short time later a cry came from the corn crib . . . the good samaritan who gave Addie shelter found her there clutching a newborn babe, protecting it from the cold in her ragged coat. Addie had been deserted by her husband in North Carolina and had started out in search of assistance from a grown son. . . . Mother and child are doing well . . . and so will you if you write that novel.

ROBERT LORD

ASSOCIATE PRODUCER

"AS THE EARTH TURNS"

A Warner-First National Production

ERNEST PASCAL

SCREEN PLAY

"AS THE EARTH TURNS"



Sensational Child Actress

of the year

DOROTHY GRAY

playing

Bunny Shaw in "AS THE EARTH TURNS"

Dorothy Smith in "MEN IN WHITE"

"The cast is big and fine . . . Dorothy Gray does an outstanding piece of juvenile work."
—Variety, January 26, 1934.

"And the children are marvelous, Dorothy Gray especially."
—January 26, 1934.

"Direction and players excellent . . . particularly little Dorothy Gray . . . very good.
—L. A. Examiner, February 4, 1934.

Management: Frances Bailie

CLARA BLANDICK

as "CORA SHAW" in

"As The Earth Turns"

A Warner Bros.-First National Production

Just Finished
playing
Ma Lovewell
in
"HAROLD TEEN"

●

Now Playing
Ma Fisher
in
"THE SHOWOFF"

"Clara Blandick as the resentful stepmother of his children engages plenty of sympathy for her unpleasant character."
—Hollywood Reporter
Jan. 26, 1934.

Management
Harry Weber Agency, Inc.

ARTHUR HOHL

as "George" in

"As The Earth Turns"

• ◆ •

"A Shiftless Idler Played Beyond Reproach byArthur Hohl"
—Hollywood Reporter, January 26, 1934

• ◆ •

Management
Wm. Morris Agency

'THEODORA, THE QUEAN' HAS 'LYSISTRATA' PEPPED UP

Quaint(?) Customs Might Make Picture

"THEODORA, THE QUEAN"

By Jo Milward and J. Kerby Hawkes; presented and staged by Jo Graham; scenery by Yellenti; lighting by Louis Hartman. Cast: Hitous Gray, Lina Abarbanell, Harriet Freeborn, Sarat Lahiri, Julia Colin, Tom Fadden, Robert Anderson, Horace Braham, Carla Gloer, Rex Ingram, Elena Miramova, Paul Everton, Raymond Jones, Raymond Bramley, Lester Alden, Minor Watson.

New York. — "Theodora, the Quean," or the saga of how a courtesan became an empress. The authors, Jo Milward and J. Kerby Hawkes, have gone back to the Byzantium period, where even then the Greeks had a word for it. The producer, Jo Graham, has given this a lavish production with beautiful settings and long flowing gowns. Elena Miramova, as the young and beautiful circus girl, is quite delightful, as she sets her heart on becoming the empress and does so too before the last curtain.

The authors, it seems, tried to impress the audience that being a Quean (harlot, to you) in the old days was a fine and honorable profession, and they came quite near proving it to us by having the most famous Quean advance herself to position of Empress.

Theodora is the famous star of the circus. She is also a woman with a great reputation and price, and as such she is able to get nothing but the best. She gives her favors for emeralds and jewels until she meets the Prince Regent Justinium, the next in line for the throne, unless he is put out of the way by Prince Hypatius, who also aspires to the throne and for the love of Theodora. Theodora incurs the jealousy of the empress, who immediately has her thrown into a dungeon, whence she is rescued by Justinium, the strong man of the country, who, although he is infatuated with Theodora, cannot take her unless he wishes to do so as her equal.

So great is Theodora's love for Justinium, that she forsakes the circus and the pleasures of other men for a quiet and simple life in the country, hoping for the time when Justinium will call for her.

Justinium comes to Theodora and later, while he is bathing, word comes to her that the Emperor, who has been ill a long while, has finally died and that Prince Hypatius has seized the throne. However, Theodora is equal to the situation and she drugs Justinium and has him brought to her dressing room beneath the circus. Playing for time until Justinium can rouse himself from the effects of the drug, Theodora agrees to come to Hypatius. In the meantime, Justinium's legions arrive to save the day, which ends in the death of Prince Hypatius and the crowning of Theodora Empress.

Minor Watson is an honest and reliable Justinium. Horace Braham as Hypatius is a bold and convincing schemer. Yellenti sets and costumes by Helene Pons blend very well with the production.

Picture angles are a problem. Some producer could toy with the idea profitably—if he has the secret of cleaning it up—and is also not afraid of costume pictures. There is a "Warrior's Husband" idea about it somewhere. But don't ask us where.

Enterprise

A young girl walked into Adolph Zukor's office yesterday and asked to see the Paramount head. Asked what she wanted to talk about, she replied: "I want to get picture work." On being told she should go to the casting department she piped, "I have been doing that for three years and have yet to get a job, so I want to see the top boss."

'Cleopatra' Starting Date Back 5 Weeks

Cecil B. DeMille has set back the starting date of his next production for Paramount, "Cleopatra," five weeks due to story trouble. Jeannie Macpherson is on the script.

This delay will enable Claudette Colbert, who was to have started next week in the title role, to play the lead in "Honor Bright" before starting the DeMille opus. Tay Garnett will direct and Louis D. Lighton will supervise.

Garbo Advance Sale Tops at the Chinese

One of the best advance sales of recent years has been realized at the box office of the Chinese Theatre for the opening of "Queen Christina" Friday night.

The box office sold sixty-eight $5 ducats in a single hour yesterday morning. Gittleson and Frankel, ticket brokers, bought an additional 180 seats and the Lloyd Mitchel agency, having agencies in out-of-town drug stores, checked in with 63.

Looks like a sellout in another 24 hours.

Gombell in Premier Lead

Premier yesterday signed Minna Gombell for the feminine lead opposite Johnny Mack Brown and Virginia Sale for a featured spot in "Widows," which Sam Neufeld directs when it goes into production tomorrow at the Mack Sennett studios. Miss Sale was set by Mitchell Gertz of the Al Kingston agency. Lucien Littlefield and Judith Allen are also in the cast.

Holloway Starts Shorts

Sterling Holloway starts his three-picture deal with Warren Doane, producing shorts for Universal, today in "Heartburn," which James W. Horne directs. Dorothy Christy, Gloria Shea and Alene Carroll are also in the cast.

Wheeler-Woolsey on Way

New York.—Wheeler and Woolsey leave for the coast by plane today. Dorothy Lee must have cold feet, because she selected the train, leaving also today.

'Nana' Still in High At Radio Music Hall

New York.—The picture that has the eyes of all New York's showmen and half the picture business on it, "Nana," is showing surprising strength at the Radio City Music Hall. To date the Sam Goldwyn production has checked in $66,200 at the box office and has every indication of a week that will range between $105,000 and $110,000.

The picture business is watching because of interest in Sam Goldwyn's job of selling a new star. The weather and the stay-at-home effects of a pretty serious taxi strike must be figured in connection with the picture's gross.

Thalberg Tries Again

Still dissatisfied with the story on "Stealing Through Life," Irving Thalberg yesterday set Dan Totheroh on the script to write a new screen play. Rowland Brown is to direct, and Franchot Tone takes top billing.

May Robson Clicks

New York.—May Robson is doing so well on her personal appearance here that MGM is shipping her down to Baltimore and Washington for two more weeks.

N. Y. Goes Limit on 'Moulin Rouge' Gag

New York.—If you want to appreciate the circus feeling that is evident in New York these days just begin to check up on what will happen to the "Moulin Rouge" troupe of Twentieth Century's when it arrives here.

There will be a parade with police motorcycle escort from the City Hall up Broadway to Columbus Circle, a ball at the Hotel New Yorker, and the attendance of all the stars at the opening of the picture at the Rivoli. All this happens Wednesday.

Cameraman Gets Break

Lauron Draper, first cameraman, gets a break this week. Last night he took off by airplane for Dartmouth College, in the hills of New Hampshire. There he will make an MGM-Pete Smith short on the annual winter sports. Break for him is that he will make it all alone, with no director to tell him what to do. Carried his script in his pocket and rest is up to his own judgment.

Lachman With Rowland

Marc Lachman has been engaged as director of publicity and advertising for William Rowland in the producer's venture as a unit producer for Columbia.

Barry Trivers Returns

Barry Trivers has returned from New York. Writer was away three weeks. Before he left, Trivers completed his work on "Redheads on Parade" for Jesse L. Lasky.

SARAH PADDEN

as

Mrs. Janowski

in

"As The Earth Turns"

"Sarah Padden is satisfyingly emotional as the Polish Mama who regards the farm as an enemy."
— Hollywood Reporter, Jan. 26, 1934

NOW PLAYING
"All Men Are Enemies"
(FOX) George Fitzmaurice, Dir.

also

"Without Honor"
(WARNER BROTHERS)

JUST FINISHED
"David Harum"
James Cruze, Director

Management
HARRY WURTZEL, Inc.

'HAT, COAT,' ETC., JUST MISSES; 'WIND AND RAIN' TOO PLACID

English Stage Hit Has Little for Pics

"THE WIND AND THE RAIN"
Play by Merton Hodge; presented by George Kondolf and Walter Hart at the Ritz; staged by Mr. Hart; setting by Philip Gelb. Cast: Mildred Natwick, Lowell Gilmore, Alexander Archdale, Frank Lawton, Edward Raquello, Rose Hobart, June Blossom, Charles Campbell and Albert Whitley.

New York.—One often wonders why a play can be a success in London and just so-so in New York and is forced to the conclusion that our British cousins like their theatre very scholarly and reserved—perfectly written and acted—while we on the other hand seem to prefer a drama that moves and gets somewhere—characters who have depth and vitality and fairly leap at you from the stage. Otherwise, why is it that this play which has run over 100 performances abroad and which is played with utter simplicity and naturalness fails to intrigue us? Lack of dramatic quality is the answer.

The most that can be said for "The Wind and the Rain" is that it is pleasantly diverting. It relates the experiences of a group of medical students at Edinburgh who face five or more years of humdrum quiet and abstention from worldly pleasures.

Charles Tritton comes up from London to qualify for his M.D., buoyed by the love and financial support of his mother, a London antique dealer, and the loyalty of Jill, his boyhood sweetheart.

At the Edinburgh boarding house Mrs. McFie immediately takes her boys in tow and provides for their tea, porridge and beer. There Tritton finds Gilbert, a perpetual student and wastrel; John, an earnest chap and friendly; Paul Duhamel, a Frenchman who dabbles more seriously in love and the study of human souls than he does in medicine, and last but most important, Anne. She is a sculptress who has a studio in the town and is one of Paul's friends.

In time their friendship ripens and she comes to mean everything in Charles' life. He is the type of young man who needs the comforting and guiding hand of a woman, or else go to smash. Anne guides him spiritually through his college years. Jill comes up from London to visit Charles, the net result of which is the realization to both that they do not mean as much to each other as they once did.

When Charles graduates, Anne walks out of his life and prepares to go home to her folk in New Zealand. Charles goes to London, where his mother is gravely ill. She dies and he returns to Edinburgh to accept a minor position on the faculty, and to his intense surprise and delight finds that Anne is still in Edinburgh. She had stayed behind instead of sailing, to stand by Charles in his bereavement. He convinces her that Jill is finally out of his life, that he cannot go on with his career without Anne and all ends well. Life at the boarding house resumes its routine as a new student arrives to live over the same years as his predecessors. That is all there is to the tale.

Contributing beautiful performances are Frank Lawton, the actor who appeared in "Cavalcade," as Charles; Rose Hobart, who gives an especially masterful portrayal of Anne; June Blossom, who makes a beautifully vivacious Jill; Edward Raquello, as the all-understanding French student; Mildred Natwick, as the Scotch boarding house lady; and Alexander Archdale, as the carefree eternal student, and Lowell Gillmore, as John. The picture possibilities are meagre.

Tip-Off

That studious looking gentleman you see coming out of the Huntington Library these days—if you ever go near a library—is Howard Estabrook laying the foundation for David Selznick's MGM picture "David Copperfield."

Mono. Starts Plan To Build Star List

The inception of a plan to build up its own personalities in seen in the announcement from Monogram yesterday of the signing of Dixie Lee, wife of Bing Crosby, to a five picture deal. The Trem Carr organization, with Lou Ostrow as executive producer, has been confining past deals to two picture arrangements.

Kay and Stuart set the deal for Dixie Lee, who will make her bow in "Manhattan Love Song," from story by David Silverstein and Leonard Fields, directed by Fields.

Para. Getting Relief

(Continued from Page 1)

banking and financial circles and instead of continually heaping their path with stumbling blocks, as was the case during the first six months of their receivership, the same organizations and individuals are bending backwards to get them out of the bankrupt hands.

Referee Davis yesterday approved the plan of the Paramount to spend up to $500,000 to buy up claims against some of Paramount bankrupt subsidiaries. The Referee also approved the expenditure of $175,000 to pay up the back taxes of the Seneca Holding Corp., which controls the Criterion theatre property. This after the National City Bank and the Farmers Trust Company had shown their inclination temporarily to withdraw their $4,000,000 claim against the Seneca Corporation, for at least six months, with the belief that by that time Paramount may be in the position of either paying it off entirely or reducing this claim to a point that will satisfy the banks.

Due to the above, it looks as if Paramount will be able to jerk the Seneca Corporation out of bankruptcy making the first subsidiary to get that whitewash.

But Is Tempting Bet for the Screen

"A HAT, A COAT, A GLOVE"
Crosby Gaige and D. K. Weiskoff present "A Hat, a Coat, a Glove," a new play in three acts adapted from an original work of Wilhelm Speyer by William A. Drake; staged by Crosby Gaige and Robert C. Fischer; settings by Aline Bernstein, at the Selwyn Theatre. With A. E. Matthews, Lester Vail, Isabel Baring, Nedda Harrigan, Philip Van Zandt, Helen Wynn, Boyd Irwin, George Alison, Charles G. Johnson, Horace Casselberry, George W. Williams, Henry Brent, Clare Woodbury, D. J. Carew, Oscar Berlin.

New York.—When a play is able to survive miscasting, a wrong tempo and a subtle emasculation of its theatrical effectiveness, that play must have an inherent vitaity, a vitality implicit in its writing and in its idea. Not that "A Hat, a Coat, a Glove" is to be considered a great opus in any sense of the word, but William Drake's rendering of this transplanted work does present, in our estimation, as neat a piece of intelligent dramatic craftsmanship as has been witnessed on the boards this season.

A hat, a coat, a glove—these are the only clues to a killing that has taken place in the studio apartment of Jerry Hutchins, who had fallen in love with Felicia Mitchell, estranged wife of Robert Mitchell, a celebrated criminal lawyer. In the opening act Mitchell, during the absence of Hutchins from his apartment, has the misfortune of accidentally encompassing the death of Ann Brewster, a prostitute whom Jerry had thwarted in an attempt at suicide. Thereafter, to save the life of her lover who has been accused of the crime, Felicia goes to her husband, confesses the infidelity he is already aware of, and pleads that he undertake Hutchins' defense. Mitchell agrees to, out of a great love for his wife, and as a matter of conscience. In a concluding courtroom scene Mitchell, making most ingenious use of the hat, the coat, the glove (in a manner not to be divulged here) secures the acquittal of Hutchins—and wins back his wife.

A. E. Mathews, as Mitchell, though splendid in sheer performance, conveyed the English barrister rather than the native trial lawyer as we know him. Nedda Harrigan, as his wife, was emotionally lacking. Robert Ross, as the prosecuting attorney, also left something to be desired. As the prostitute Isabel Baring did a good job of it. The same can be said of Lester Vail, as the wife's lover.

Picture companies will be interested in "A Hat, a Coat, a Glove" (incidentally an intriguing title), regardless of its New York fate, because all the ingredients of an entertaining box office picture are there.

Zellner on 'Fashions'

Arthur Zellner leaves for San Francisco tomorrow to handle special exploitation on Warners' "Fashions of 1934."

Wellman on 'Barb. Coast'

Sam Goldwyn is going ahead on plans for Anna Sten's next, "Barbary Coast," getting William Wellman from Twentieth Century to direct and signing a ticket with Dwight Taylor, through Edington and Vincent, to write the screen play.

New Tag for 'Boley'

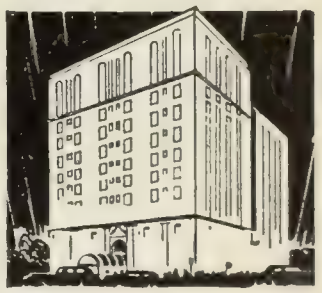
MGM yesterday tore up Richard Boleslavsky's contract and handed him another ticket with a nice tilt in pay. Director just completed "Men in White" and is now on the added scenes of "Mystery of the Dead Police."

Feg Murray Here for Look

Feg Murray gets into town tomorrow from the east. Murray, who draws "Seein' Stars" for King Features, will give the studios the once over in search for new ideas for his feature.

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BY PRODUCERS IN
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To make motion pictures out of the
original ideas of

GENE GRAHAM

TOWNE & BAKER

And the box-office grosses justified that
expenditure

METRO-GOLDWYN-MAYER STUDIOS,
CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XIX, No. 23. Price 5c. TODAY'S FILM NEWS TODAY Wednesday, February 7, 1934

RADIO LOT IN TURMOIL

TRADE VIEWS by W. R. WILKERSON

•IN a chat with Irving Thalberg yesterday he brought out the point that whatever the hardships the NRA may have heaped on this production industry in additional salaries, shorter hours, etc., etc., it was more than made up through the fact that this same NRA made it possible for a greater attendance at the theatres, much greater than has been experienced in the past few years.

This additional attendance has not been brought on through better pictures but because the majority of working people have more free time now to seek amusements, what with the thirty or forty hour week, five day working schedules, etc., etc. That vast assemblage has not only the time to go places and see things, but has the money with which to do it.

Not only does this NRA make it possible for people to have more time to go to see the movies, but it has caused more people to secure work, enabling them to have the money to spend for motion picture entertainment, to such an extent when all our NRA bills are paid the gross income will balance that and give the companies a handsome profit IF the studios here are able to turn out GOOD PICTURES.

•

There is a greater audience waiting for good pictures right at this time than ever in the history of the picture business. That big public, the working man and his family, not only has the money to go to the movies but has the time to enjoy such recreation.

So whatever may be the kicks from this end on the additional costs with which the NRA has burdened us, it should be remembered that the same NRA has made it possible for motion pictures to run up a greater gross, and, as a consequence, a far greater profit, than has ever been possible before.

If producers here would only take a little time off to digest the opportunities that are now offered for GOOD PICTURES, if they would only scan the pages showing money that is being paid into box offices on hit pictures, MAYBE there would be a greater effort towards making those hit pictures. As it is, they are rushing pictures into production that have no chance to hit—thereby killing off the great possibilities that are offered.

Radio Puts Ban On Hepburn Personals For $10,000 a Week

New York.—Katie Hepburn is doing quite a burn due to the fact that Radio has refused her permission to accept a deal for personal appearances with an initial five weeks and ten more weeks in the offing at $10,000 a week.

Radio feels that the stage appearance of Miss Hepburn did her enough harm and that the personals in picture houses would not be of any benefit to the star or the company. As a consequence they have taken advantage of a clause in their contract and turned thumbs down on the tour.

Columbia to Make 32 On 1934-35 Schedule

New York.—On Jack Cohn's return here from Hollywood he announced that his organization would produce 32 pictures during the next 12 months and may take on from 6 to 12 outside pictures for their distribution.

Swanson in 'Widow'

The latest report from the MGM lot yesterday was that Gloria Swanson would likely play the lead opposite Maurice Chevalier in "The Merry Widow." One element in her favor is the approval of the French star.

Roxy Listens to Offers

New York.—The deal for Roxy and his gang at the Paramount didn't reach the signing stage before other circuits started bidding for the impresario and now everything is up in the air while he listens to all.

Summerville in Hospital

Slim Summerville is at the Methodist Hospital in Los Angeles suffering from nervous exhaustion. He is under the care of Dr. C. W. Cook, who has ordered him to remain there for one month.

Hays Observed

Will H. Hays spent two days in the Cedars of Lebanon Hospital undergoing observations. It was a physical ailment and had nothing to do with censorship.

Zukor Off For East

Adolph Zukor left for New York last night after a three week visit here and will return on April 1 to go over next season's program.

Cooper Departure Results In Scramble For Top Post—Big Bosses From N. Y. In A Daze

With Merian Cooper definitely out of the picture the Radio lot is today "Any Man's Land." The producers who are not certain that they are "in right" are walking around with their fingers crossed, and the ones who feel they are "set" have their chests out to the point of demanding all sorts of preferential treatment on story selection and profit sharing deals such as Merian Cooper had.

The net result of which is that the New York big shots here to clear up everything are in as big a daze as the lowliest bystander. To give them a

(Continued on Page 7)

Radio To Release Three For Cooper

Radio Pictures and Merian C. Cooper have concluded arrangements for the release of three pictures during the next twelve months to be made by that producer.

The first two have already been announced—"The Last Days of Pompeii" and a picture on the life of Cecil Rhodes, British hero. The third has not been definitely decided on.

Public Scrambling For Loew Stock

New York.—With 98,000 shares being sold Monday and 58,000 shares sold yesterday, there is every indication that the public is grabbing every share of Loew's Inc. stock offered for sale on the exchange at anything resembling a fair figure.

The stock yesterday jumped to a new high of $34 a share.

'Rosy' May Handle Taxis

Washington.—The possibility that Sol A. Rosenblatt may be called to New York to help settle the taxicab strike there loomed today when General Johnson, head of the NRA, offered Rosenblatt's services to Mayor La Guardia. The taxicab and other transportation codes are under Rosenblatt's supervision.

'Eskimo' Hits High Week

MGM's "Eskimo" grossed $4400 for its first week's run at the Four Star Theatre and started off on the second week doing $1560 for Saturday and Sunday.

CWA To Help Find Jobs for Cameramen

Assured of the backing of Governor Rolph, officials of the cameramen's union yesterday felt that they are finally winning in their efforts to secure cooperation of CWA in providing employment for a large number of cameramen now out of work. Governor Rolph wired the CWA administration in Washington urging that photographers be set to work making photographic record of CWA progress here. Senator Hiram Johnson also backed the idea.

Word has now been received from Washington saying the matter has been placed in the hands of the State CWA. With Governor Rolph favoring the project, cameramen hope something will materialize shortly.

Radio Purchases 'Gay Divorce' With Astaire

New York.—Radio today confirmed the purchase of the play "Gay Divorce" that served as a starring vehicle for Fred Astaire both here and in London.

Astaire will enact his stage role in the picture and production will start in March.

Shearer Illness Delays Pic

Due to the illness of Norma Shearer production of "Lady Mary's Lover" has been held up for the past two days at MGM. Picture is so far advanced that Director Edmund Goulding cannot shoot around Miss Shearer.

Mono. Boys in Town

C. C. Ezell and W. E. Underwood, Monogram franchise holders of Dallas, arrived in town yesterday for conferences with Trem Carr. They will be here for ten days.

Cook Show Chi Hit

Chicago.—"Hold Your Horses," the Joe Cook show now playing here, is a smash hit, and is lining them up at the box office.

Ainsworth Morgan JUST COMPLETED SCREEN PLAY "The Tudor Wench" Katharine Hepburn RKO

THE Hollywood REPORTER

W. R. WILKERSON . Editor and Publisher
ROBERT E. WELSH.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957
New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15 Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

THE LOW DOWN

A famous and glamorous star, many times wed, is about to relinquish her most recent husband. We say "relinquish" because the lady has certainly tried to make a go of this union—but her patience has been sorely tried—and there's a limit to everything it seems—except the "chiseling" indulged in by her present spouse. She doesn't want to face the deluge of publicity that is bound to follow the break-up—nor does she hate her husband—but things have gotten to the point where she just can't stand much more in the way of disappointment and embarrassment. So it will surprise us very much if the marriage lasts the year out.

•

The Busby Berkeley-Merna Kennedy wedding promises to be quite an affair. It's the first church wedding, with all the attendant ballyhoo, that Hollywood has had for a long time. M. C. Levee, we hear, is now in charge of things, and hopes it will be very "social." In other words, he's "running the show." Jack Warner will give the bride away—but don't ask us who's going to give Jack away!

•

Give an ear and die laffing! A friend of ours was talking to a newshound who just returned from Sweden and he says that the whole country is so Garbo-conscious that they're desperate for more publicity angles on her. While this news-hound was there, one of the Stockholm papers SCOOPED the whole town by printing a beautiful photograph of the garbage can that Greta's mother had used for years!

And believe it or not, Si Seadler just received a letter inclosing an ad for a new refuse-container called The Garb—O! Which is carrying things a bit too far in the way of publicity—or is it?

•

Seymour Robinson, who came here from N'Yawk to pursue his writing, has decided he wants to be a director instead, and is putting on "The Terrible Turk" at the Pasadena Playhouse any minute. The play is all about Jed Harris, we hear—which promises well in the way of laffs. Besides, this is the play that George Jean Nathan wrote a piece in praise of, after reading the manuscript, even though the show hasn't yet been produced in New York.

New York REVIEWS

"BELOVED"

Universal prod.; director, Victor Schertzinger; writers, Paul Gangelin and George O'Neil; music, Victor Schertzinger and Howard Jackson.

Roxy Theatre

News: A romantic picture with a musical background. The accompaniment is made up of lovely old-fashioned melodies beautifully played by a stringed orchestra. The story covers a lengthy period and a good deal of ground. The picture is too episodic to be really gripping, but each part is well acted, with John Boles and Gloria Stuart acquitting themselves with honor.

Times: Too sad for comfort and too long for effectiveness. Victor Schertzinger's music, although it is pleasant rather than striking, is superior to his sense of drama.

Herald-Tribune: It is a sentimental story of the lush sort and its performance sometimes verges onto burlesque, although it is evident Mr. Boles tried to avoid this. Nevertheless, "Beloved" has that spark of feeling and emotions worth dozens of technically perfect but cold pictures. Like "Little Women" its charm is old-fashioned and its romance flowery.

World-Telegram: The film misses fire because of the way it has been reduced to the stuff of pure and unadulterated hokum. When it was over I felt nothing but melancholy regret for a fine idea gone wrong.

Journal: Since the scenario covers a great deal of time, the picture is unfolded in an episodic manner and, while rather prolonged, is pleasantly told for those who like nostalgic sentiment.

American: The tedious phases of the film are materially lightened by the fine music with which the director has studded his story, but somehow the play lacks the gripping quality necessary to hold audience attention through lengthy sequences.

Mirror: Victor Schertzinger, the movies' only composer-director, put a great passion for music into this ambitious musical film. It is a sensitive and touching film, which has dignity, sweep and grandeur. An exhilarating romantic theme, a pleasing musical score, inspired casting and tasteful production raise it above the tawdry level of musical movies.

Post: It is a large canvas, replete with costumes and flourishes, and parading the pageant of America from the pre-Civil War days down to the present time. For some reason or other it ought to be more exciting than it is. One difficulty is that the picture seems to have been manufactured from a set of blue prints designed to supply as much all-round entertainment as could be crammed into a single story.

Sun: "Beloved" does have a certain charm; but its efforts to create illusion are heavy-handed. It is a pretentious production, perhaps too pretentious for such a well-known theme. Director, writer and actors treat it solemnly. There is a stiff stagey air about the whole picture.

Reginald Owen Has Busy Signing Day

Radio signed Reginald Owen yesterday on a three-picture ticket, with Universal duplicating the signing act for one, both contracts being manipulated by the William Morris office.

Owen's trio for Radio are "Stingaree," "Dover Road" and "Devil's Disciple." Universal gets him for "The Human Side."

Jack Grant Free Lances

Jack Grant, for the past five months associate with Dorothy Donnell, western editor of Motion Picture and Movie Classic magazines, resigned yesterday, effective immediately. Grant filled in for Miss Donnell last spring when she went to Europe for a vacation. He will devote his time to free lance magazine writing.

Quigley Arrives Today

Martin Quigley, publisher, arrives in Hollywood today for a combined business and vacation trip. He will leave immediately for Palm Springs for a week's stay, returning to Hollywood for three weeks.

N. Y. Theatre Guild Signs Mady Christians

New York.—The Theatre Guild has signed Mady Christians, prominent in motion pictures throughout Europe. She will be presented in a group of plays done by that management.

Hollytown Clicking

Lela Rogers' reopened Hollytown Theatre has clicked with "Let He Who Will Be Clever," the picture colony in particular giving the piece a play.

Bert Adler With Tower

New York.—Bert Adler has joined Tower Magazine organization as associate editor in charge of promotion.

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AND NOW...
ANNA STEN
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in
"TEMPEST"
with
EMIL JANNINGS
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Walter Trumbel Hays Contact Man In Handling Capitol

New York. — Walter Trumbel, Washington newspaperman, has been brought into the Hays organization. He will act as the Hays contact in the Capitol. Local office denies this, however, but acknowledges Trumbel will be associated with the organization.

Acad. Technicians Open Gates For Big List

Yesterday the Executive Committee of the Technicians Branch of the Academy recommended to the Board of Governors that dues for members of its branch be materially reduced as of January 1, 1934. Recommend dues, now $42 yearly for active members be cut to $15 a year; associate members' dues be cut to $10 yearly from present $18, and initiation fee be cut from $25 to equivalent of year's dues.

Lloyd Pic on Schedule

Sam Taylor is a week in work on Harold Lloyd's "The Catspaw" and hitting the schedule on the nail. This is an unusual situation for a Lloyd picture, the comedian in the past having given little thought to schedules.

Zilburg Makes Another

Michael Zilburg, who financed and produced on a shoestring the one-reeler "Breakwater," which was purchased by Warners, has just completed his second titled "Bazaar."

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'BOLERO' SWELL PICTURE; 'SPITFIRE' ALL HEPBURN

Raft, Lombard Perfect Team

"BOLERO"
Paramount

Direction .....Wesley Ruggles
Authors.....Carey Wilson and Kubec Glasmon
Adaptor .....Horace Jackson
Photography .....Leo Tover
Cast: George Raft, Carole Lombard, Sally Rand, Frances Drake, William Frawley, Raymond Milland, Gloria Shea, Gertrude Michael, Del Henderson, Frank G. Dunn, Martha Baumattre, Paul Panzer, Adolph Milar, Anne Shaw, Phillips Smalley, John Irwin.

The Paramount picture "Bolero" was made for George Raft, and George Raft was made for "Bolero." So you exhibitors have a humdinger of an attraction coming your way.

"Bolero" is not a great picture, but it is a darn good picture. The interesting thing about it is that it follows, emotionally and dramatically, the musical tempo of the Ravel masterpiece that accompanies it. The ending of the picture is ruthless and sadly final, but it is logical and inevitable.

Just as the music starts, so does the picture—George Raft trying to get auditions, trying to get a break dancing, trying to prove to someone what he already knows—that he is the greatest dancer that ever lived—and meeting only discouragement. Then it picks up; Raft gets a job dancing in a beer garden, the tempo gets faster; he and his partner are featured in a night club, the rhythm is excited and more pronounced. Then Europe, big breaks, fame—and the war.

After the war, with lungs and heart dangerously weakened, Raft opens his own club, the fulfillment of his dreams, but after dancing the strenuous Bolero, the ambition of his life, he suffers a heart attack and dies—at the height of his career.

Raft gives everything he's got to this role, and then some. His performance is as perfect as his dancing. Carole Lombard, who plays the only one of his many partners whom he really loved, will prove an agreeable surprise to the public, for she also dances excitingly well and her acting contains a warm, languorous, sensuous note that is fascinating. She and Raft are a perfect team.

William Frawley, who has the part of Raft's long-suffering, but understanding brother, is a definitely valuable discovery. His performance is flawless and impressive.

Sally Rand and Frances Drake, two of Raft's partners, are well cast, and Miss Rand does her fan dance, which is really lovely. Miss Drake scores well.

Raymond Milland, Del Henderson, Martha Baumattre, Adolph Milar, Anne Shaw and Phillips Smalley are all outstanding in small roles.

Wesley Ruggles directed masterfully, drawing the picture to the same high frenzy at the finish that so dramatically ends the music. Horace Jackson's adaptation of the Carey Wilson and Kubec Glasmon story is skillful and his dialogue is clever. Leo Tover's photography is in harmony.

'Mamy' Not Sure

When Rouben Mamoulian's mother was approached with congratulations on the (supposed) marriage to Greta Garbo, she replied, "Not yet, not yet. My son has not made up his mind yet."

Mono's 'Beggars' Is Top Notch Picture

"BEGGARS IN ERMINE"
(Monogram)

Directed by.....Phil Rosen
Novel by.....Esther Lynd Day
Adaptation .....Tristram Tupper
Photography.....Gilbert Warrenton
Cast: Lionel Atwill, H. B. Walthall, Betty Furness, Jameson Thomas, James Bush, Astrid Allyn, George Hayes, Stephen Gross, Sam Godfrey, Lee Phelps, Clinton Lyle, Sidney deGrey, Myrtle Stedman, Gordon deMaine.

The best way to adequately describe this picture is to say that if it had been made by a major studio all executives who had anything to do with it would be dropping in on the boss today for a bonus.

"Beggars in Ermine" is a wow of a picture from every point of view. Lionel Atwill gives a magnificent performance, at times an inspired performance. He is surrounded by an exceedingly well-chosen cast. Phil Rosen's direction is well nigh perfect, and the story, while at first glance almost a bit too fantastic to be plausible, is so well done that you forget plausibility and forget that it is a picture.

This picture has a wealth of production value and atmosphere in the first five hundred feet in which there are steel mill shots that are magnificent. Starting with this atmosphere the story swings immediately into action, and there is no letdown until the end. Tristram Tupper deserves much credit for the adaptation, and Gilbert Warrenton did an unusual job of photography.

It is a story of big business, and a double-crossing associate taking away the steel mill from the man who has built it up by honest effort. In order to do it the mill owner is injured by a startlingly real accident in which he loses both his legs. And there the fantastic yarn comes in, for he becomes a beggar, forms a beggar welfare organization which later comes to his aid with their savings and enables him to get back the mill. But it is woven so well that you live through it with Lionel Atwill. It is box office. It deserves a showing in any theatre.

H. B. Walthall, in the role of a blind beggar, gives a sympathetic and convincing performance. Betty Furness, while given but little to do, does it very well. Jameson Thomas handles the unsympathetic role of the crooked mill associate with a convincingness that makes you hate him.

Cromwell's Work And Cast Good

"SPITFIRE"
(Radio)

Directed by.....John Cromwell
From the play by.....Lulu Vollmer
Screen Play.....Jane Murfin and Lulu Vollmer
Photography.....Eddie Cronjager
Cast: Katharine Hepburn, Robert Young, Ralph Bellamy, Louis Mason, Sarah Hayden, Virginia Howell, Martha Sleeper, Sidney Toler.

"Spitfire" (formerly called "Trigger") will be a cheerful and tearful picnic to the Hepburn fans. For though the story is off the beaten path of screen fare and offers much in the way of naive charm and touching sincerity, it is nevertheless a character study. Whether or not a character study, no matter how brilliant, is entertainment for the great masses of movie-goers we would hesitate to say—but we will go on record with the statement that Katharine Hepburn's interpretation of "Trigger" is something to rave about, and one which will add to her screen glory and thrill her fans.

One cannot set down on paper the very things that furnish "Spitfire's" finest moments, without going into a tedious description of its psychological twists and turns. But it is easy to tell of the beautiful shadings, the utter simplicity and depth that Hepburn brings to the part of the mountain girl (imbued with religious faith and native intelligence) that make even the most hackneyed situations in the picture refreshing and real.

"Spitfire" was a swell choice of character for Hepburn—and it will not disappoint as such. But there is much in the story itself which, though it is sincere and beautifully done, is nevertheless in subject matter purely adult in appeal, inasmuch as so many morons will fail to see the very spirit in which it is made, and probably take offense at many of its nuances.

John Cromwell's direction is full of first-rate technique and noticeably charming touches. Though a trifle slow in spots at preview, the picture has been splendidly handled throughout. Eddie Cronjager's photography has given Hepburn "benefit of camera" to her own great advantage, and the screen play by Jane Murfin and Lulu Vollmer rates bouquets, though a trifle repetitious.

Outstanding performances in support of the star are those of Louis Mason who rated a hand for his swell work at last night's show—and well he deserved it. Next comes Sarah Hayden who furnished the "comedy relief"—only she's better than that. Ralph Bellamy was excellent in a straight role. Robert Young, Sidney Toler, Virginia Howell and others, O. K.

Bill it for, by and with Hepburn—she's the show!

YESTERDAY IN NEW YORK

By BARBARA BARONDESS

Ric Cortez having a fine time refusing personal appearances—insists that he is on a real honeymoon. . . . Mary Carlisle saw all of N. Y. in two days with Louis Shurr. . . . Dorothea Wieck is ready to put it on the dotted line any moment—to do that play, "Waltz in Fire," the David Hertz opus. . . . they have been having so much difficulty casting it. . . . N. Y. seems pretty swell with its new face on—and I am tickled to be up to my knees in snow. . . . All the familiar faces that I looked for in N. Y. and couldn't find I suddenly remembered are all in Hollywood. . . . The one actress in N. Y. whom everybody in Hollywood thinks should be there is Eleanor Phelps—but no one seems to do anything about it.

•

David Manners, who is supposed to be too ill to come back to Los Angeles, was at "As Thousands Cheer" last night looking very fit. Dick and Mary Wallace—have taken a penthouse and it looks like that theatre proposition is really going through. . . Lois Moran, whose name has been coupled with many of the young swains of New York since she deserted Hollywood, is very much liked by George S. Kaufmann.

•

Douglass Montgomery, who has been three months looking for a play, finally gave up in desperation and signed a contract with Universal for "Little Man, What Now?" and two days later he found the part he has been looking for all Winter. . . . . Kelcy Allen, one of New York's oldest dramatic critics, made a faux pas the other day—he has been having trouble with one of his eyes and couldn't see very well—so he walked over to Sylvia Sidney and asked her how she managed to get a mink coat and do so well while she wasn't working. He was very much surprised at the look he received, having mistaken her for some one else.

•

Katharine Hepburn has been giving out interviews saying she hates the stage simply because she feels she is taking an examination every performance. . . . Hooray for the movies—Walter Winchell is anxious to get back to the coast and expects to get there this Spring. . . . Edith Roark, one of the gals who was taken out by George Raft once on a time, is doing very well in and out of the Follies. . . . One of the N. Y. socialites, Sailing Baruch, Jr., who is now in Florida, has been plenty peeved at the Jewish paper and herring he has been receiving at milk man time at his Palm Beach mansion.

When the Algonquin waiters suddenly went on strike, Dorothy Parker, Alec Woollcott and a few of the other steady inhabitants got up and waited on the customers . . . they couldn't let the Algonquin go to hell. . . Nate Spingold, the new in-between man for Columbia, is going South to catch his breath.



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"This will give you what you want. . . . Its loveliness will haunt you long after you leave the theatre."—Modern Screen.

"A musical romance that will linger in your memory."—Shadoplay.

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"Four A's."—Screenplay.

"Destined to be one of the better pictures of the year."—Hollywood.

"At last the demands of many fans are heeded."—Pictureplay.

"Deft direction—beautiful music made this film unforgettable."—Photoplay.

Directed By VICTOR SCHERTZINGER

In the supporting cast: LUCILE GLEASON, RUTH HALL, MORGAN FARLEY, RICHARD CARLE, DOROTHY PETERSON, MAE BUSCH, MICKEY ROONEY, JIMMY BUTLER.

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A. S. C. GOING INTO AGENCY BUSINESS FOR CAMERAMEN

Threat to Regulars in Lower Commissions

According to present plans which are still in the formative state, the American Society of Cinematographers will eventually branch out into the agency business.

The plan is to set up a department in the A.S.C. which will take over the management of "ace" cameramen who feel that an agent or manager can take better care of their business relations with studios than they can themselves. The ASC will charge a regular percentage commission same as agencies handling other talent in the industry.

Alan Watt, executive manager of the A.S.C., in commenting on the plan, stated that the commission undoubtedly will be a lot less than the regular agents are charging, but would not venture to name the figure, as it has not yet been definitely set.

For some time past some of the cameramen have been trying out the various agents, but with few exceptions, have dropped out of the agents' folds within a short time. However, the idea has never died among them, especially among those who realize that they are much better artists than businessmen. They figure that an agent can toot their horn with much better success and fewer blushes than they can talk about themselves.

A.S.C., since addition of Watt as business head, figured that it would be the best organization to handle the camera stars as they are closely in touch with them, know all about them, have their records, and have means of publicizing them in their own monthly magazine.

Rumor had spread about town that percentage would be charged all cameramen who secure work through A.S.C., but Watt emphatically denied this, saying only percentage will be on those who want A.S.C. to act as manager. It is not obligatory, he says.

Col. in Music Hall With Capra Picture

New York.—Columbia steps into a great break with "It Happened One Night," getting the Washington's Birthday date at the Radio City Music Hall for the Frank Capra production which stars Gable and Colbert.

Sardi's Has Birthday

Eddie Brandstatter and David Covey celebrate the first anniversary of Sardi's Friday night, the restaurant having weathered the first year with Eddie's luck looking up.

Hyskell With West Coast

Dean Hyskell has joined the Fox West Coast advertising department, going in as assistant to Oscar Kantner, department chief for the circuit.

Tiomkin Plans Recital

Dimitri Tiomkin is drawing up plans for a local piano recital. The composer will put on a concert in April at a Los Angeles auditorium.

'Franc's' Big Day

New York.—Leon Franconi, first editor of Pathe Weekly in 1910, and industrial daddy of such executives as Emanuel Cohen and Lou Diamond, will be the guest of honor when Pathe opens the Embassy as a newsreel house. The house re-opens Saturday.

Zeidman Deal at 'U' Set for 4 More

B. F. Zeidman has signed a new contract with Universal to remain on that lot as a producer for four more pictures.

The first picture under his new contract is "I Give My Love," from an original story by Vicki Baum. Karl Freund will direct this picture as his next assignment and Winifred Dunn has been assigned to write the screen play.

Wynne Gibson will be starred by Universal in this picture.

Two New Books Out With Picture Names

Two books which will create interest have made their appearance on the local bookstands. They are "Border Town," by Carroll Graham, a Vanguard book, and "Innocent Bystander," Faith Baldwin's novel which ran serially in Cosmopolitan, published by Farrar and Rinehart. Both the novels and writers are handled by Fritz Tidden of the Hoffman-Schlager agency.

Arthur Friend Up For Code Authority Counsel

New York.—Members of the Code Authority who now find they will have to engage their own attorneys to defend suits against the NRA bodies are understood to be considering Arthur Friend, one-time big Paramount executive in the original Zukor days, and in recent years combining New Haven exhibiting with his legal practice.

Ryerson Novel Optioned

MGM has taken an option on Florence Ryerson's novel "Mild Oats" and has handed the story to Edgar Allan Woolf for a screen treatment.

The cast of this production will include the younger players now on the lot.

Hold-Over for Lederer Pic

Radio decided yesterday to hold the Francis Lederer picture, "Man of Two Worlds," over for a second week at the RKO-Hillstreet, which pushes back the premiere of "Lost Patrol" from February 9 to 16.

Oliver at Rivoli

New York.—Hal Oliver, of RKO Theatres, will succeed James Hood MacFarland as Rivoli publicity head, the latter having moved to the Radio houses to succeed Joe Shea, called west by Fox.

Film Colony Backs Guild Stage Plan

Ground will be broken on February 14 for the erection of a theatre that will be known as the Westwood Theatre Guild, which is backed by the movie colony. The building, according to present plans, will be finished by May 1 and the first legitimate show to open there will be on or about May 6.

Zeppo Marx is president of the Guild and Dickson Morgan is the producer. The advisory board consists of George Fitzmaurice, Lewis Milestone, Sam Harris, Dr. Edwin Janss, Harold Janss, King Vidor, Lowell Sherman, Robert Montgomery, Gregory LaCava, Frank Morgan and Frank Borzage.

Ernst Lubitsch will direct a play for the Guild.

Corrigan Will Direct 'Bachelor Wife' at 'U'

Lloyd Corrigan comes back to the picture fold after more than a year's absence to direct "Bachelor Wife" for Universal on a ticket negotiated by Edington and Vincent.

Corrigan was handed the assignment after the company acceded to Edward Buzzell's insistent declaration that the play was outside his ken, and the company would be better off with him off it. Buzzell was made happy by being moved over to Eph Asher's unit to pilot "The Human Side."

Schayer in Demand by MGM and Paramount

MGM yesterday turned down a bid from B. P. Schulberg for the loan of Richard Schayer whom the Paramount producer wanted to work on the screen play of "Cosmetic." MGM has several assignments waiting for Schayer, who is slated to go from "Comin' Round the Mountain" to the Walter Wanger unit for the latter's Navy story.

Offer Exhibs Protection

New York.—General Talking Pictures is notifying all exhibitor licensees that they will stand back of any infringement claims and carry out all responsibilities under the contracts for installations. This is in view of alarm caused by the recent Tri-Ergon victory, in which suit, however, General Talking was not a party.

Schary to Zeidman

Having secured his release from Columbia recently, Dore Schary swings over to the B. F. Zeidman unit at Universal, where he will write the screen play for an original story which will serve as Chester Morris' second vehicle following the Stanley Bergerman picture "Practical Joker." Nat Goldstone set the writer.

Setting 'Humbug' Leads

Nils Asther is slated for the male lead in "The Humbug," the Max Marcin original story which Marcin will write and direct for Universal.

Gertrude Michaels is being considered by the director and the studio for the feminine lead in this picture.

Exhibs Refuse To Restore Operators

New York.—Although they have not been advised as yet, to restore fifty-five operator members of Local 306, by the Grievance Board of the NRA, local exhibitors involved state that regardless of the NRA action, they will not put the men back to work.

The exhibs believe that the Grievance Board has no power to make such demands.

Novarro Leaves for Eastern Personal Appearance Tour

Cleaning up his contract with MGM, Ramon Novarro hops off today on a tour that will keep him busy for over a year.

His first stop is New York, where he makes a week's personal appearance at the Capitol February 13, in conjunction with MGM's "Cat and the Fiddle," proceeding then to Washington for a week. He returns to Hollywood the first of next month for a brief respite and pushes off subsequently for a six weeks' tour of South America on concert appearances. Late April will find him en route to Europe for the following ten months.

Important Acad. Ruling on 'Weather Permitting' Call

The Academy Conciliation Committee last night settled two cases. One concerned a player, Phillip Cooper, and MGM in connection with the "Viva Villa" location trip and was handled without recourse to committee action.

The other on three players against Fox on a "weather permitting" call resulted in the ruling for the future that on weather permitting calls a company may not hold a player beyond the time set for the call without paying a full day.

Carroll Position Stated

Richard Carroll, described in a recent Reporter story as being with Charles Rogers in a production capacity, is only with the Paramount producer as a writer in connection with his story "Green Gold." Carroll is, however, considering production plans in the east.

Buell Short Placed

Jed Buell yesterday concluded negotiations with the Beverly Hills exchange for the release of his timely short on gold, "Thar's Gold." Exchange has offices in 23 key cities. Mack Strengler photographed the short.

Morrison Signs Gleckler

New York.—Robert Gleckler, the original heavy of the famous Jed Harris hit, "Broadway," and since up and down for picture consideration on innumerable occasions, has been placed under contract by Leo Morrison.

Grainger Gets 'Frailty'

Universal has purchased an original story titled "Frailty," by Edith and Edward Ellis. The yarn was handed to Edmund Grainger for his supervision. Grainger has assigned Edwin Marin to direct.

'PATENTS POOL' IDEA TO GIVE NEW LIFE TO M. P. ACADEMY

Tech. Plan Follows Auto Industry Lines

The Technicians Branch of the Academy may be destined to become one of the most far-reaching and powerful organizations in the motion picture industry, if present embryonic plans reach final development. Under the leadership of Major Nathan Levinson the work is quietly under way, even though the ultimate goal is a long way off.

Plan in mind is to adopt the "patents pool" idea that has prevailed in the automobile manufacturing industry for the past seventeen years, with the Technicians Branch of the Academy as the central figure handling the details and around which every technical development in the industry must rotate.

The "patents pool" idea, originated by the National Automobile Chamber of Commerce, is said to have saved the automobile industry millions of dollars. Leaders of the Academy's technical branch figure the idea applied here will do the same for the picture business. And while in very formative state, the plan will doubtless eventually be presented to the producers.

The "patents pool" system is this: All studios would agree that all patents secured by them or their engineers would become the property of the pool for a period of two years. Thus for this time all studios could get the benefit of the development or invention free. Then it would revert to the developer.

"This system would save the terrific waste of industry money that is now taking place and which has taken place in the past," explained one Academy member. "Take, for example, the money spent on the development of wide film. No one will ever know how many hundreds of thousands of dollars were wasted by the various studios who were working independently on the project—each hoping to be first to get it right and thus clean up, regardless of what it would do to other companies. Under the 'pool' idea this would have been averted. All would have worked together, for they would have known that they would all benefit from the solution. Thus duplication of effort and expense would have been prevented.

"The research committee of the Technicians Branch is the ideal body to handle such a project here. There are representatives from the various studios on it. Their sole interest is in the advancement of the technical side of the industry.

"At the same time the research committee will endeavor to become the clearing house for all the technical inventions and ideas that are being brought to Hollywood constantly by thousands of inventors. Clearing through the committee, it would be possible to keep accurate check on what is being done and in many cases when the same idea has already been advanced, and is perhaps being worked on, the inventor would be saved much trouble, money and heartaches."

Selwyn Goes N. Y.

New York—Edgar Selwyn, MGM director, after a stay in New York, returns to the Coast, stating that producers should pay more attention to sales angles. Where have we heard that before?

'Little Women' A London Sensation

London.—The Radio production of "Little Women" played to more people at the Regal last week than has ever paid to see a picture before in the history of that house.

The check-up for the first week showed that 48,219 people bought tickets for the picture.

First Steps Taken in Suit Over 'M' Picture

New York.—The suit of Joseph Plunkett against Paramount in connection with the German picture "M" and the American company's "This Day and Age" has reached the point where George Schafer, general manager for Paramount, will be examined today before Saul Rogers, attorney for Plunkett. The plaintiff is asking $100,000 damages in a joint action for losses claimed because Paramount delayed action on releasing "M" until their own picture was ready for the market.

Wanger-Taurog Take on Academy Steering Jobs

Walter Wanger and Norman Taurog were added yesterday to the "steering committee" of the Academy. This committee, headed by King Vidor, is the one that is paddling the rehabilitation canoe for the revived Academy, and is responsible for the decision to give annual awards this year.

'Fur Coats' Closes Today

Aline MacMahon's first starring picture for Warners' "Fur Coats," finishes tomorrow night. Al Green directed.

'Flesh War' Hits L. A. First Runs

The "flesh show" war that has New York by its heels, and has stretched to frantic name buying in Chicago and other mid-West cities, is now to hit the Coast.

Pantages is setting plans to produce its own condensed versions of operettas as a means of combating trouble getting picture attractions. First show set is Victor Herbert's "Naughty Marietta." Flesh show will go on three times a day.

Johnny Boyle Holds Out Coast in His Picture

New York.—John Boyle has sold distribution rights of "Sweden, Land of Vikings," for all territories except California, Washington and Oregon, to Associated Cinemas of America, Inc. Will handle reserved sections himself. Picture is in Cinecolor. It has clicked big in New York, and looks like a plum for the popular cinematographer.

Mack and MGM Cool, But Assignment Set

While Russell Mack and MGM are trading palaver on a new deal, the director's ticket expiring at the end of the month, he has been tentatively set in to pilot the picture which Irving Thalberg is to make from the "Tish" stories by Mary Roberts Rinehart. James K. McGuinness is handling the screen play.

London Wants Ratoff

London.—British International is burning up the cables in their effort to land Gregory Ratoff for one of the leads in their production "Forbidden Territory."

Hollywood.—Ratoff left last night for a three weeks' tour of personal appearances, opening at the Palace in Chicago Friday, playing Boston next week and Detroit the week following and the chances are that he will leave for London directly after this tour.

Majors Have Steuer In Rembusch Action

New York.—The major companies are taking no chances in their defense of the Frank Rembusch anti-trust suit that hit the local courts here today. They have Max D. Steuer as their counsel. He is being assisted by Judge Solon J. Carter of Indianapolis.

As a curtain-raiser yesterday morning Steuer asked that further hearings be postponed to February 13 to give him time to acquaint himself with the case.

The hearing was before Judge Coxe.

Bob Kolloch Back on Job

Robert Kolloch, Columbia style designer, returns to the studio today after being sick with an eye ailment. He was away four days.

Radio Lot in Turmoil

(Continud from Page 1)

week or two to think things over productions are being shelved and postponed arbitrarily.

"Escape to Paradise," "Sea Girl" and "Speed King" were three yarns put on the "future" shelf yesterday. All three were to have been Shirley Burden productions, which gave the gossips reason to figure that Burden, a Cooper man, may not be standing so well with future Radio plans. David Lewis, another Cooper man, is also understood to have a problematical future with Radio.

Ken Macgowan, because of "Little Women," stands in a position to talk; Cliff Reid has "Lost Patrol" on his list and the bosses are watching for the first box office reports; Lou Brock is standing pat on "Flying Down to Rio"; and Pan Berman, in the center seat, is making it tough for the bosses to do business with him through demands approximating the terms that Cooper was receiving.

B. B. Kahane is caught in the middle of all the talk. While having to take the grief for the past year or so, he naturally can't point to any particular picture as his own baby. Frank O'Heron, who for a year or more has emphasized the fact that his sole worry is "cash" and how to get it to make the pictures, seems to be safely on the fence in the discussions.

GUILDS AND ACADEMY ARE BUSY ON NRA NOMINATIONS

With the Screen Writers' Guild having selected their candidates to the Code Authority, the Screen Actors' Guild and the Academy yesterday announced that both are holding individual elections to select their candidates. The actors meet Sunday night, February 18, at the Hollywood Women's Club while the Academy holds its election tomorrow night.

Following the lead of the SWG, the actor group throws open its doors to all actors, including non-guild members. In view of the appointment of Eddie Cantor and Marie Dressler as actor representatives on the Code Authority, the players will only select their choices for the agents' committee and their five-five committee, to meet with producers on arbitration.

Actors will check screen credits and have appointed Lucile Gleason, Boris Karloff, Bradley Page, Minna Gombell, Jean Hersholt and Edwin Maxwell as a credentials committee.

Operating through its organization machinery, the Academy will have its branches and its executive committee do the nominating. Tomorrow night's meeting is of the executive board. Branch board selections will be made next week.

Final selections from all submitted to Sol Rosenblatt will be made by the administrator on his own responsibility.



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THE Hollywood REPORTER

Vol. XIX, No. 24. Price 5c. TODAY'S FILM NEWS TODAY Thursday, February 8, 1934

AYLESWORTH DUE HERE

TRADE VIEWS by W. R. WILKERSON

•"WHY are the officers of the Screen Writers Guild after your scalp?"

That question was fired at us yesterday by a very prominent writer, a member of the Guild, and a friend of ours. And we replied, "Are they? And if they are, we don't know what it's all about."

But things like that happen in this business and will continue to happen as long as there is a picture business.

In digging into the matter it sort of astounds us. We know that no publication, influence, individually or collectively, even the writers themselves, has put up such a fight for the motion picture writer as has this paper during its four years of publication. We have written more and FOR the writer than for any other craft in this industry, believing that GOOD STORIES are the answer to good pictures.

Maybe the officers of the Screen Writers' Guild would like to air that grievance towards this publication, out in the open, instead of behind closed doors. Maybe they will accept our invitation to use the columns of this paper to TELL what they want done to us and why they want it done.

•

It should be a source of great encouragement to a lot of people who are fighting for a place in this business, knowing they have what is required to make successful pictures, to view the short history of Richard Boleslavsky.

"Boley" told us over two years ago, "I want to direct, I know that I can direct and I am going to direct." And he is directing and making a swell job of it, his "Men in White" is testimony to that. But the rub to carrying out his ambition was the lack of ANY desire on the part of studio heads to give him a chance. But that did not stop him. He knocked at every door, he pushed into almost every office; always insisting that he should be given a chance. Most of the doors remained closed, most of the offices saw him but would not listen. But he stuck to it and won.

This department believes that Boleslavsky is one of the best directors in pictures and MGM shares this view, because they have just given him a contract that reads DOLLARS instead of the nickel deal he has had.

Hepburn Peeved As RKO Bans Personals

New York.—Katharine Hepburn is doing a big burn up at her Radio bosses. The immediate reason for the peeve is the refusal of Radio to allow her plans for a juicy personal appearance jaunt at $10,000 a week. But back of it are details of La Hepburn's entire deal with Radio.

It appears that Hepburn's Radio deal calls for two pictures a year, during the making of which she draws $2500 a week, plus an intangible

(Continued on Page 6)

Screen Actors Guild Names Slate of Ten

Three nominees for the Code Agency Committee and ten for the Actor-Producer 5-5 Committee will be on the slate to be voted on by the Screen Actors' Guild on February 18.

Spencer Tracy, Adolphe Menjou and Berton Churchill up for Agency Committee. Ann Harding, Robert Montgomery, Ralph Morgan, Kenneth Thomson, Mary Astor, Chester Morris, Richard Tucker, Pat O'Brien and Claude King for other committee.

Brown, MGM Wash Up

MGM yesterday decided to shelve "Stealing Through Life" and Rowland Brown has washed up with the studio. Brown was there on a three months' ticket and failed to get to the point of agreement with the executives in that time.

Pitts East for Health

Zasu Pitts, just after closing a deal with Charles Rogers within the past week, yesterday had to beg off because of a desire to go to New York for a medical check-up.

Educ. Reduces Output

New York.—Educational, releasing physically through Fox, has already decided to reduce next year's output by about twenty-five per cent.

Radio's Big Boss Coming To Sit In On Final Deals For New Set-Up At RKO Studio

New York.—M. H. Aylesworth is on his way to the Radio studios in Hollywood, leaving New York on Monday. The big chief of National Broadcasting Company and Radio Pictures, who ordinarily likes to leave all action on the picture company to his right hand man, J. R. McDonough, has decided to be on the ground for the sessions that will decide the new set-up at the picture making plant.

Hollywood.—General feeling on the Radio lot is that within a few days of Aylesworth's arrival there will be definite announcements clearing away all guessing on the company's production future, and with the dropping of

(Continued on Page 6)

Exhibs Still Stall on NRA Code Assents

New York.—Plenty of headaches in the offices of the Code Authority here. "Assents" received from exhibitors to date total about 7200. Latest Hays' figures on theatres in the country show close to fifteen thousand active houses.

The headache is how the code is going to go into effect without the extra fifty per cent, and just now the whip can be used to bring them into line if they don't care to come. General feeling now that the NRA got off on the wrong foot by blandly ignoring the little fellow and now no one knows how to get him in line.

Vidor Has Radio Release

King Vidor, in preparation on the General Service lot on "Our Daily Bread," is understood to have a release deal for the picture set with Radio.

Crawford Quits Fox In Studio Shake-Up

William Crawford, Fox business manager and assistant to J. J. Gain, tendered his resignation yesterday. Executive and the company were unable to get together on the terms of a deal which was to take Crawford to New York as business manager of the company's office there.

Understood another major studio is discussing a contract with him. John Zinn is slated for his spot at Fox.

Goldwyn's N.Y. Cut On 'Nana' Is $28,500

New York.—Sam Goldwyn's final check-up for the week on "Nana" at the Music Hall will show that the old Roman has lost none of his skill at making deals. If Goldwyn had put the picture in at straight rental he would have drawn down about $20,000. As it is, with the picture hitting $103,000 for the week's gross, a fine figure for the house, he will come out with about $28,500 on the deal.

Hoot Gibson Going On 'Personal' Tour

New York.—Hoot Gibson opens at Elizabeth, New Jersey, Friday, to break in an act for a personal appearance tour of the picture houses.

MGM Story Ed. Resigns

New York.—Bertram Block has tendered his resignation as MGM Eastern story editor. He plans to finish some plays he is writing and then do some play producing in association with Sidney Phillips.

Wilk Returns East

Jake Wilk, eastern story editor of Warner-First National, leaves Hollywood today to return to his New York office.

'MOULIN ROUGE' AND 'TIGER' BRING B'WAY SMILES AGAIN

New York.—It looks like old showmanship days on Broadway with Arthur Mayer's campaign on the Fox picture "Devil Tiger" doing the biggest business the Rialto has done since he took over the house. The picture by Clyde Elliott, who directed Frank Buck's "Bring 'Em Back Alive," is getting almost 100 percent male audiences, but business is business.

But the picture isn't alone on good business for the start of this week. "Moulin Rouge" looks like a $6500 day at the Rivoli, which has it running neck and neck with "Roman Scandals" and "Gallant Lady."

MACK GORDON & HARRY REVEL MUSICAL NUMBERS "WE'RE NOT DRESSING"

THE Hollywood REPORTER

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ROBERT E. WELSH.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957
New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

RAMBLING REPORTER

And here's a new one: Gloria Stuart, after a trial separation from hubby is going to try a second honeymoon again next week. . . . Palm Springs the spot. . . . This seems to be the day of "try, try, try" again and again. . . . Martin Quigley got off the train at San Berdoo yesterday just like a production head and went to Palm Springs for a week before he will look in on Hollywood.

•

E. B. Derr, Charlie Sullivan and Pat Casey lunching daily at Al Levy's and Derr and Sullivan promising each day that it won't be long before they have the news of their new plans ready for publication. . . . Russell Mack at their table one day last week. . . . Fred Lally, formerly of the same F.B.O. and Pathe combination, now a big liquor man with the Pacific Coast rights on whatever it is the Joe Kennedy crowd is handling in the East.

•

Buzz Berkeley gets married one day sooner or later and then within a couple of days goes to work on "Dames." . . . Delmar Daves offers Chaplin a free idea that is good. . . . "If Charlie," he says, "wants to play a character that will let him be silent what about Soglow's 'The King,' in the New Yorker, or as he is called in Hearst's syndicate,'The Ambassador'?" . . . Jake Wilk, eastern story editor for Warners, not only took a look at "Wonder Bar" with the critics yesterday, but also crowded in on the free lunch. . . And he can't deliver any circulation.

•

Our entry for the next problem to be settled by the League of Nations: The list of writers' credits on "Hollywood Party." . . . Wells Root is killing time between picture jobs with some fancy assignments for magazine articles.

•

Natives at Palm Springs are talking of running Humphrey Pearson for its next mayor. . . . Pan Berman should get special mention for those European shirts. . . . John Cromwell was seen shopping on dollar day for an eating plate for his dog.

New York REVIEWS

"ALL OF ME"

Paramount prod.; director, James Flood; writers, Rose Albert Porter, Sidney Buchman and Thomas Mitchell.

Paramount Theatre

Herald-Tribune: Finding its origin in the stage play "Chrysalis," this "All of Me" has, in spite of its length, little to tell and, instead of being the social document it started out to be, is just a diffuse, awkward and unbelievable melodrama in spite of some good acting by Fredric March, Miriam Hopkins, George Raft and Helen Mack—especially by Miss Mack.

News: The film drags hopelessly along.

Journal: The dark-eyed Helen Mack, who first came to screen attention with a brief but vivid bit in Lionel Barrymore's picture, "Sweepings," wins the acting honors here. Raft is convincing in his role, March is whimsical and Miss Hopkins is decorative.

American: All together it is a better than average film entertainment, enhanced by the presence of such popular players as Hopkins, March and Raft in the cast. In distributing the laurels of the piece, Helen Mack must be included on a par with other principals.

Mirror: Attractive people are to be seen on the Paramount screen this week. They are more interesting than their story material, which is a play to prove that love is, indeed, love. The actors do all they can to bring credibility to the rather complicated characters they are required to interpret.

Post: Because the theme is concerned with character and circumstance it does not lend itself to screen treatment. An unconscionable amount of time is spent in talk and counter-talk before anything like action begins to develop. Since the conversation is not brilliant and the characters themselves but superficially drawn, "All of Me" turns out to be a thoroughly dull picture.

"YOU CAN'T BUY EVERYTHING"

MGM prod.; director, Charles F. Reisner; writers, Dudley Nichols, Lamar Trotti, Zelda Sears and Eve Green.

Capitol Theatre

Herald-Tribune: I suspect that you will like Miss Robson as she plays the aged hoarder in "You Can't Buy Everything"—she is so unashamedly flambouyant in the role. If she had been absent from the part the film would have been even more disappointing than it is. I suspect, too, that you will like Lewis Stone's dignified and expert performance as Burton and Jean Parker's dark beauty as his daughter. But in spite of these assets, "You Can't Buy Everything" is an indifferent and disappointing offering.

News: Miss Robson in person is a four-star hit and her work in the film is great, but the film is an unreasonable concoction. About the only support that Miss Robson gets for the load she carries is from Lewis Stone, who never fails to give an excellent performance. The rest of the cast is negative.

Times: It is a heavy handed narrative in which the avaricious nature of the leading character is too exaggerated to be believable. Lewis Stone is admirable as Burton. Jean Parker is comely and capable as Burton's daughter.

American: As effective and affecting a demonstration of mother-love as the season has brought us. See it and be convinced, and enjoy, too, the hundred surprises, the laughs, the sobs, the joys and sorrows the story holds in its entertaining length. Lewis Stone, without equal in the type of role he has here, garners a full share of histrionic honors. Director Reisner has endowed the piece with sincerity and feeling.

Mirror: Miss Robson plays the character to perfection, skillfully developing its wit and its deep pathetic quality. Her support is excellent, including, as it does, such fine actors as Lewis Stone, Mary Forbes, Reginald Mason. Jean Parker and William Bakewell play the romantic roles charmingly.

Sun: The whole thing, in spite of Miss Robson's excellent characterization, was the waste of a good idea. There must have been too few story conferences on this one, or too many.

Journal: The picture was fashioned especially—and skillfully—for Miss Robson's brilliant talents.

White's Future 'Scandals' On Own with Erpi Backing

Reports published that George White was to produce his "Scandals" as an annual feature for Fox, with five years stated as the terms of the first deal, met denials yesterday and when the dust cleared it appeared that White owned his own great bet. The understanding now is that while White has made plans for additional editions, he is to produce them in the East with Erpi backing and is not at present worrying about arrangements for distributing the picture.

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'Moulin Rouge' Is Held In Wash.

Washington.—Business at the Palace Theatre on the Twentieth Century production of "Moulin Rouge" demanded another week for this picture. The house rang up one of the highest grosses in months with that attraction.

New York.—The "Moulin Rouge" caravan grabbed the attention of most of New York today. It started at City Hall, with more than 75,000 people looking over the ceremony.

As the parade proceeded up Fifth avenue, into Broadway and to the Rivoli Theatre every office window was crowded, and the curbs were lined with mobs.

Sullavan Still Worries 'U'

As soon as Universal can locate Margaret Sullavan rehearsals will begin for "Elizabeth and Mary," which will be her next starring vehicle and which Lowell Sherman will direct. She did a fadeout by plane last week to New York, but numerous wires have brought no replies and Universal is wondering.

Writer's Father Injured

Briton Busch, one of four Americans injured in the rioting of the past two days in Paris, is the father of Niven Busch, Warner Bros. studio staff writer. Busch was formerly an executive with the old World Films, and is well known in picture circles.

Parker East for Stage Play

Austin Parker leaves for New York as soon as he finishes his work on "Honor Bright" at Paramount. Writer will finish and set his play while there. Hopes to get away from here by the end of next week.

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RADIO'S 'SING AND LIKE IT' ONE OF YEAR'S BEST COMEDIES

Script, Director and Cast Share Honors

"SING AND LIKE IT"
(Radio)

Director.....William A. Seiter
Author .....Aben Kandel
Adaptation .....Marion Dix and Laird Doyle
Music and Lyrics.....Dave Dreyer and Roy Turk
Photography .....Nick Musuraca
Cast: Zasu Pitts, Pert Kelton, Edward Everett Horton, Nat Pendleton and Ned Sparks.

There is only one laugh in the Radio comedy, "Sing and Like It," but it begins at the very start of the picture and lasts until the last shot. And it is a loud, gleeful, heartfelt, roaring bellow.

People who haven't smiled for years will crack their jaws over this one. Prospectors will hike in from desert camps to see it. Codes will be forgotten; dishes will be piled up in the sink; conferences will be broken up—and all that you exhibitors have to do is worry about the gosh-awful number of patrons who will be so weary from laughing that they'll just stay in their seats to catch the laughs they missed from laughing so hard at the first show.

No kidding. This is one of the funniest comedies let loose in years. Without the perfect direction, the screamingly hilarious dialogue and the flawless cast the picture could have been a swell flop. But it just happens to have that happy combination of taste, brains and wit that raises comedy to high art.

First honors go to Marion Dix and Laird Doyle, the adaptors, and Aben Kandel, the author, for a story that has a supreme sense of the ridiculous and for dialogue that packs a crack—and a good one—in every line. That is the picture's only misfortune, by the way, for the laughs are so thick and fast that lots of lines are drowned.

Second honors to William A. Seiter, whose perfect timing and sly intelligence in directing this film stamp him as a great comedy director. He never missed a trick—and they're all new ones.

All the superlatives that are left go to the cast, and it deserves many more. Nat Pendleton, as the gangster; Zasu Pitts, as Annie Snodgrass, who wants to be a great actress; Pert Kelton, who is Pendleton's moll; Edward Everett Horton, as the famous producer; and Ned Sparks, the gangster's right-hand man—all are perfectly cast and all are bright and shining shrieks in this riot.

Pendleton, as he is cracking a safe in the Union Bank building, hears a 'mother song" being warbled ever so vaguely by Miss Pitts, who is rehearsing in the employees' show. Overcome by memories he drops his racket for the time being and forces Horton to put Miss Pitts into his big Broadway spectacle as the star, still singing the mother song. He feels that it is his duty to put such beauty before the world.

Miss Kelton's attempts to get the part away from Pitts; Pendleton's rewriting of the show and the absurd rehearsals; Ned Sparks' sour wisecracks about the whole proceeding, and the final triumphant first night when The Critic, whom everyone follows, announces, at the points of countless gangster guns, that the show and its star are stupendous—these are great moments in this swell comedy.

The absurd mother song was written by Dave Dreyer and Roy Turk, to their everlasting credit, and Nick Musuraca's photography is excellent.

There won't be an empty seat or a quiet moment in your house when you show this one, Mr. Exhibitor.

Dubin a Stand-In

Production on the Busby Berkeley-Merna Kennedy wedding got under way yesterday with rehearsals starting at the Methodist Church under M. C. Levee's supervision. Chunky Al Dubin stood in for the bride and when the minister asked Buzz the customary questions, dance director got camera-conscious and asked, "Which way do I face—upstage or down?"

'Ferocious Pal' Just Too Bad

"FEROCIOUS PAL"
(Principal Pictures)

Direction.....Spencer Gordon Bennet
Screen Play.....Joseph Anthony Roach
Photography .....Eddie Kull
Cast: Kazan (a dog), Robert Manning, Ruth Sullivan, Tom London, Gene Toler, Harry Dunkinson, Henry Roquemore, Nelson McDowell, Ed Cecil, Grace Wood, Prince (another dog).

There are just two good things about this picture: one is an unnamed jackass; the other is Kazan, one of the most intelligent dogs that ever reached the screen. But the jackass has nothing to do, and the poor dog was given a terrible story, terrible direction, a supporting cast that was amateurish, and a raw deal.

Just too bad that good money was spent on a picture such as this one. After the first few hundred feet the audience howled at the serious lines and situations in which the humans appeared. The dog was excellent when alone on the screen and seemed to have a better idea of what to do than any one else. The story was so poor that it is better to say nothing about it. Even horses passed speeding automobiles as though the cars were standing still. That's enough.

Frank Morgan on Termer

MGM yesterday handed Frank Morgan a long term contract because of his work in "The Cat and the Fiddle," which he just finished. Morgan is now at Twentieth Century in "The Firebrand," which Gregory LaCava directs.

Adrian Off to N. Y.

Adrian, MGM style designer, left by train last night for New York to see the plays and inspect fabrics. He will be away for about three weeks.

'Roman Scandals' Shown In London

London.—The Samuel Goldwyn-United Artists production of "Roman Scandals" was given a tradeshow here yesterday and the most of the picture business on this side was in attendance.

Looks as if Goldwyn will duplicate his "Kid from Spain" success, as the whole industry here has put on a rave for the picture that is a cinch to carry even the "Spain" records. There is a peculiarly strong Eddie Cantor personal following here which showed itself in "Kid from Spain."

Fairbanks Wins Point On Merle Oberon Deal

London.—Douglas Fairbanks Sr. finally won his point with Alexander Korda and Merle Oberon for the British star to enact the feminine lead in his "Don Juan" picture.

Fairbanks had been insisting on Miss Oberon, but the lady herself wanted to go to Hollywood and a deal was set with her for two pictures with Eddie Small, also a United Artists producer. But now that deal has been set back until she completes work with Fairbanks.

Louise Up at Roach's

Anita Louise will be tested today by Hal Roach for the role of Little Miss Muffet in "Babes in Toyland." Studio has tested a number of players for the part, with Charlotte Henry having the inside track to date. Studio is also testing Charles Rogers and Douglas Wakefield for the role of Gumio, the toymaker's assistant.

Talbot a Fire Hero

Possible serious accident was averted on the set of Warners' "Fog Over San Francisco" when flames from a candle ignited a fur coat worn by Margaret Lindsay and were extinguished by Lyle Talbot. Player suffered minor burns; production continued.

Butler Megs for Rogers

David Butler swings over to the Sol Wurtzel unit to handle the directorial reins on "Merry Andrew," the next Will Rogers starring vehicle at Fox. Kubec Glasmon is writing the screen play. Production starts March 1.

'U' Sets 'Deacon' Writers

Clarence Marks and Earle Snell were signed by Universal yesterday to write the screen play for "Alias the Deacon" under Edmund Grainger's supervision. Guy Kibbee is set on loan from Warners for the title role.

Song for Crosby Baby

Sam Coslow and Arthur Johnston have written a song titled "Crooner's Lullaby," which they dedicated to Bing Crosby's baby. Crosby will introduce this song on the Woodbury Soap program.

'Dark Hazard' at Rialto

New York.—"The Dark Hazard" will have its New York premiere at the Rialto on February 21.

Corrigan Walks Into 'U' And Out Again

Lloyd Corrigan signed with Universal and walked out on his assignment all within twenty-four hours. Corrigan was signed on a one-picture deal to direct "Bachelor Wife," which also was turned down by Eddie Buzzell, and walked when he was handed three scripts and informed that he was to start shooting in a week. The director felt that more than a week was needed in preparation for the story and turned it down.

Lee Tracy Return In 'U' Brown Yarn

Universal broke the ice on Lee Tracy's absence from the screen and signed the star for the top spot in "Where Is Brown?" which was originally slated to be an Edmund Lowe starring vehicle. This marks Tracy's first job since his parting with MGM.

Paul Kelly and Gloria Stuart also have been set for leading roles in this film. Edward Sedgwick will direct and Dale Van Every is supervising.

Warren William Goes Into 'Mona Lisa' Yarn

Warren William has been set for the starring role in "Mona Lisa," based on an original screen adaptation by Carl Ericson. No director has been assigned.

William was taken out of one of the leading roles of "The Key," which Colin Clive was signed for, in order to step into the top spot in this picture which starts in about three weeks.

MGM Goes Mexican

Antonio Samaniegos and Carlos Navarro leave for Mexico City in a few days to make a short of the local motorcycle police for MGM. Pete Smith will dialogue it. Samaniegos and Navarro were technical advisers on "Viva Villa."

'U' Seeks Judith Anderson

New York.—Universal is talking turkey to Judith Anderson and wants the player to make another trip to the coast for the role of Elizabeth in the Lowell Sherman production, "Elizabeth and Mary."

Irv. Jacobs Goes East

Irving Jacobs, of the Jacobs and Bregstein distributing combine, hops off by plane for New York this morning. He will be gone three weeks on a sales deal.

Cummings to Florida

Jack Cummings, MGM short producer, left last night by plane for Miami, Florida, to confer with Nat Stitzer about some shorts.

'Rosy' Speaks Tomorrow

New York.—Deputy Administrator Sol A. Rosenblatt will speak tomorrow at the luncheon of the National Board of Review here.

Gleckler with Warners

Robert Gleckler, being brought to the coast from New York, goes into Warners' "Return of the Terror."

MR. EXHIBITOR!

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"As The Earth Turns"

Warner Bros. production and release. Directed by Al Green. From the novel by Cladys Hasty Carroll. Supervised by Robert Lord. Cast: Donald Woods, Jean Muir, Russell Hardie, 20 others. Previewed at Warners' Beverly, Jan. 25. Running time, 72 mins.

"Warners has made an outstanding picture of Gladys Hasty Carroll's best seller, 'As the Earth Turns.' It is a triumph for all concerned from the director and supervisor to the least bit player. And it has that rare quality of picture-making which combines fine artistry with the universal heart appeal which is box office insurance. It should make a barrel of money, despite the fact that it has no draw names.

"Greatest contribution to the picture's calibre is probably Al Green's inspired direction. Screen has seldom if ever seen children, from four years old to 14, handled with such charm and naturalness. Older players are also piloted for striking results. . . .

"Honesty, sincerity, effective simplicity graced with laughter keynote the production—a design laid down in Ernest Pascal's excellent adaptation, which keeps the story close to vital human relationships.

"Jean Muir gives a topping performance, rounded and mellow, as the simple, maternal girl who reluctantly gives her heart to Donald Woods, who also plays his part with fine feeling."

—Variety Daily, January 26.

"I've Got Your Number"

Sam Bischoff production for Warners' release. Directed by Ray Enright. Cast: Joan Blondell, Pat O'Brien, Glenda Farrell, Allen Jenkins, Eugene Pallette, 11 others. Previewed at Warners' Hollywood, Jan. 19. Running time, 67 mins.

"A fast, exciting, robust . . . comedy through which a cast of pulling names romps for a sustained laugh fest, is this tale revolving around the adventures of two trouble shooting telephone repair men. 'I've Got Your Number' has money written all over it. With canny showmanship it stirs together exciting, novel, romantic and melodramatic elements in just the right proportions with the laugh substance to get the widest audience appeal.

"Even the melodrama . . . is played to the hilt for comedy.

"Blondell, O'Brien and Farrell swagger through the top spots with plenty gusto, leaving a trail of guffaws, while Allen Jenkins does the best job of his career. . . .

"Lines are racy and toy ludicrously with the double entendre through the novel use of telephone and switchboard technical terms commonly understood.

"Direction of Ray Enright and screen story treatment by Warren Duff and Sidney Sutherland get away from the commonplace and usual routines in getting laughs and maintain breezy freshness."

—Variety Daily, January 20.

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IT TELLS WHAT IT THINKS

"EARTH TURNS" MISSES MARK

Warners-First National. Directed by Alfred E. Green. Novel by Gladys Hasty Carroll. Screen Play by Ernest Pascal. Photography by Byron Haskins. Associate Producer, Robert Lord. Cast: Jean Muir, Donald Woods, David Landau, William Janney, Dorothy Appleby, Dorothy Peterson, Emily Lowry, Sarah Padden, Clara Blandick, Egon Brecher, David Durand, Wally Albright, George Billings, Marilyn Knowlden, Gloria Fisher, Dorothy Gray, Cora Sue Collins, Joyce Kay, Arthur Hohl, Russell Hardie, Javir Gibson.

Last year thousands of people, sitting around comfortable firesides, read Gladys Hasty Carroll's book, "As the Earth Turns," and thought fondly, romantically of going back to the land. This year hundreds of thousands of people will see the screen play, and thank their lucky stars that they are not down on the farm.

While the tale is not materially changed in Ernest Pascal's screen play the joy in the good earth which permeated every page is gone. This is due, partially, to the lack of weight in the performance of Jean Muir, who carries the central role. Make no mistake about this girl, however, and watch for her next pictures. She is certain star material. She has warmth, beauty, intelligence. There is no doubt that she has everything it takes to be a box office sensation within a short time.

She plays Jen, oldest daughter of the large brood of a Maine farmer. Though she is not out of her teens she is the real head of the farmhouse. It is Jen who stays up through freezing nights when the children have croup. It is Jen who stands over the stove in the blistering summer when fruit must be preserved. She loves it. A farm is her career, just as it is her father's.

She also loves Stan, son of a Polish tailor. He has persuaded his parents to sell the shop and go back to the land.

Allied against these three simple souls is the stubbornness of the seasons, grilling round of work and a rabble of relatives who are temperamentally unsuited to farm life, but who are trapped by poverty to their acres.

"I'VE GOT YOUR NUMBER" GOOD

Warners-First National. Directed by Ray Enright. Screen Play by Warren Duff and Sidney Sutherland. Photography, Arthur Todd. Cast: Joan Blondell, Pat O'Brien, Glenda Farrell, Allen Jenkins, Eugene Pallette, Henry O'Neill, Hobart Cavanaugh, Louise Beavers, Gordon Westcott, Renee Whitney, Selmer Jackson, Robert Ellis.

You needn't worry about the phone lines on "I've Got Your Number" (new listing for "Hell's Bells"). It's an action melodrama in good working order. Built along routine lines of romance combined with a chase, it is given especial interest by wise-cracking characters and a new background.

Pat O'Brien plays Terry, a repair man for the New York telephone system. Combining pleasure with business has become a habit. He fixes telephones and dates with equal skill. Allen Jenkins trails along, assistant, stooge and chaperon combined. His apprehensive plea, "Let's get outa here!" is a running gag which never fails on laughs.

Joan Blondell as a switchboard girl misdirects a call at the request of a friend. She thinks it is for a laugh, but it tips off a betting deal, and she has to leave her job. Terry gets her another, and the same racketeers pull another job by the simple expedient of keeping her busy answering fake calls while they get away with the bonds.

The only place where the action falls down is when Terry goes alone to a house where a mob is hiding. There is plenty of suspense, but even the engaging dumbell built by O'Brien wouldn't be so dumb as all that.

The whole cast mugs happily and heartily, and the audience liked it well enough to break out in applause when the trouble shooters pile into a car to dash to Terry's rescue.

THE Hollywood REPORTER

Up-to-the-Minute Casting News

Paramount has borrowed **Ray Walker** from Monogram for a featured spot in "Thirty Day Princess," which Marion Gering directs.

George Chandler gets a juicy role in Warners' "Without Honor."

Tom Kennedy and **Stanley Fields** added to the cast of "Strictly Dynamite," Radio.

John Miljan and **Al Hill** signed by Columbia for "Whirlpool."

Clara Blandick goes into "The Show-Off," MGM.

Frank Conroy and **Wallis Clark** signed by Radio for "The Crime Doctor."

Monroe Owsley signed through Rebecca and Silton for "The Gold Rush," Fox.

Arthur Hoyt, Emmett Vogan, George Grandee and **Sarah Padden** into "Marrying Widows," Tower.

Ralph Morgan for "Head of The Family," Twentieth Century.

Hobart Cavanaugh, Joan Wheeler and **Arthur Treacher** in "The Key" for Warners.

Vincent Sherman, who played the Communist in "Counsellor at Law," goes into the Pasadena Playhouse, Feb. 20 in the title role of the play, "The Terrible Turk."

Grant Mitchell signed by MGM for "The Show-Off."

Bradley Page by Warners for the James Cagney-Joan Blondell picture, "Without Honor."

Phil Regan, recently put under termer at Warners, **Robert Barrat** and **J. M. Kerrigan** for roles in "The Key."

Radio Forced to Set Back Edna Oliver Murder Pic

Radio has pushed back the starting date of the Stuart Palmer murder mystery, "Murder on the Blackboard," until April 1. The studio is set to start in two weeks, but must wait until Edna May Oliver is available. She has one picture to make for Twentieth Century before she can go over to Radio. George Archainbaud will direct.

Aylesworth Due Here

(Continued from Page 1)

a few producers labeled "Cooper men" seeing little change in the organization or set-up that made last year's product. Cooper's deal for three as an independent producer is already set, Pan Berman's all ready for the routine okay, and the balance of the individual producers roughly drawn up and just awaiting Aylesworth's quick glance and approval.

GARBO

Returns to the Screen as

"QUEEN CHRISTINA"

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TOMORROW NIGHT

Join the stars in welcoming the one and only Queen of the Screen . . . with John Gilbert and all-star Metro-Goldwyn-Mayer cast.

A

Rouben Mamoulian Production

Produced by Walter Wanger

with

Sid Grauman's Regal Prologue

featuring

Maria "Gamby" Gambarelli

GRAUMAN'S CHINESE Theater . . . Hollywood

for the Premiere $5 including Tax

Phone GL. 5184 for Reservations

On Sale at Box Office and All Agencies

Colin Clive West For WB 'The Key'

Closing of "The Lake" in New York clears up Warners' difficulties in getting Colin Clive for "The Key," player leaving Saturday by plane for the coast to take the spot into which the company had placed Warren William during the emergency.

Production starts today on the William Powell-Kay Francis picture under Archie Mayo's direction and Robert Presnell's supervision. Phil Regan, Robert Barrat, J. M. Kerrigan, Henry O'Neil and Hobart Cavanaugh have been assigned featured roles.

Trem Carr Wires Eastern Indies Offer to Co-Op.

New York.—The Federation of the Motion Picture Industry here, organization of indie producers and distributors, yesterday received a wire from Trem Carr for the coast producers offering cooperation in working out means of combating circuits or others active in trying to ban double features.

Receiver for Orph. Bldg.

Orpheum Theatre building went into receivership yesterday when Superior Court Judge Emmett Wilson appointed T. R. Cadwalader receiver on a petition by the Bank of America.

E. L. Cord, automobile man, Joe Toplitsky, real estate broker, and the Broadway Properties Corporation are interested in the stock.

Morgan in Arliss Pic

Ralph Morgan has been signed by Twentieth Century for a part in the George Arliss picture "Head of the Family." This is Morgan's first assignment since he finished his Fox contract and started free lancing.

Allen of Educ. Buys Story

E. H. Allen, of Educational, has purchased an original story by Ewart Adamson and Nick Barrows for Buster Keaton's first short. Title "Crowded Out" tentatively.

Maynard Picks His Next

Ken Maynard's next western for Universal is scheduled to be his own original story, "Doomed to Die." Allan James directs.

Rogers Buys Marion Yarn

Charles R. Rogers has purchased a Frances Marion story, "Lizzy Starrett" and yesterday engaged Frank R. Adams, through Rebecca and Silton, to write the screen play.

Hepburn Peeved

(Continud from Page 1)

bonus if the picture's gross reaches a certain amount. When Radio heard that she planned the personal appearance tour, the company suggested that if she had time for that she could make a third picture on the annual deal.

Leland Hayward, representing the player, flew west to suggest that if the bonus was forgotten and cash terms talked a deal would be made for the third picture. But the company only replied by exercising the right to kill Hepburn's personal appearance easy money. And now she is burning up.

Figure It Out

Eddie Buzzell, Universal director, doesn't know whether it is a gag or not, but he received a long letter yesterday from a woman in Indianapolis apologizing for having represented herself as his wife. She said she didn't pass any checks. Just had a good time basking in the glory, etc.

'M' Plagiarism Suit In Red Tape Stage

New York.—While Paramount officials admitted in a hearing today that they had originally undertaken to distribute the German picture "M" the actual fight over the plagiarism issues on the picture in connection with "This Day and Age" will go over until March 8 when certain affidavits are received from Germany.

Yesterday's examination of George Schafer by Saul Rogers, counsel for the plaintiff, was on the strictly commercial side of the suit, concerning the charges of conspiracy in conjunction with failing to distribute the picture.

Pat Ellis Set By Warner For Joe E. Brown Lead

Warners have assigned Patricia Ellis to play the feminine lead opposite Joe E. Brown in "Sawdust," his next opus for that studio. Miss Ellis is at present at Universal on a loanout deal playing the lead opposite Lew Ayres in "If I Were Rich" and will return to her home lot next week for this assignment.

Schumann-Heink Sells Universal Film Story

Ferdinand Schumann-Heink, player, has sold an original story to Universal. It is "Weather Permitting," with a film background and tells the story of a lowly extra player. Kurt Neumann is slated to direct when he finishes "Alias the Deacon."

Billie Burke Renewed

Radio has extended Billie Burke's one-picture deal into a two-picture contract. After she completes her role in "Finishing School" at that studio she goes into a featured spot opposite Clive Brook in "Dover Road," which will be directed by J. Walter Ruben and supervised by David Lewis.

Fortify 'Viva Villa'

MGM yesterday signed Jean Aguilar to assist Herbert Stothart on the musical score of "Viva Villa." Aguilar is a famous Mexican composer. Studio also signed Montia Santoya, a Mexican artist, to design the title cards on the production.

Lowe-Tashman on Train

Edmund Lowe and Lilyan Tashman left last night by train for New York. Miss Tashman will make "Frankie and Johnnie" for Chester Erskine there and Lowe will do some radio work.

Personals at Pantages

Lois January goes in for a week's personal appearance at the Pantages today with Universal's "I Like It That Way." Mickey McGuire wil make a single appearance Saturday.

Acad. Starts Work On Writers' List

The Executive Committee of the Writers Branch of the Academy met last night and selected a list of twenty writer members from which the Branch will choose ten for possible naming to the various NRA Code committees by Sol A. Rosenblatt.

The list will be mailed to the members today with ballots, and the request that they vote for ten. As soon as the ten are chosen, their names and records will be forwarded to Rosenblatt. The Deputy Administrator while in Hollywood requested the Academy to do this, hinting that some of them would get on the committees.

The twenty nominees are: Houston Branch, Jack Cunningham, Howard Estabrook, Kubec Glasmon, Howard Green, Grover Jones, Edward Kaufman, Willard Mack, William Slavens McNutt, Bess Meredyth, Byron Morgan, Jane Murfin, Samson Raphaelson, Robert Riskin, Richard Schayer, Harvey Thew, Harlan Thompson, Ernst Vajda, Carey Wilson and Waldemar Young.

Warners Close For 'China Oil Lamps'

Rated first on the best seller list, "Oil for the Lamps of China" was snatched up yesterday by Warners, company pulling it away from opposing bids by MGM and Al Rockett at Fox.

Purchase of the story, said to be for $20,000, places on the Warner production slate a spectacle with a Chinese background of a type similar to MGM's "Good Earth."

New Air Stunt Planned For RKO 'Lost Patrol'

For the first time in the history of motion pictures the complete sound track of a picture will be broadcast throughout the country. Radio has cut the sound track of "Lost Patrol" to one hour and has arranged a tie-up for a national broadcast to be put on over station KNX from 7.30 to 8.30 next Thursday, February 15.

Music Department Casts

To help out in the rush of casting for the five musicals in production and preparation at Metro-Goldwyn-Mayer studios, Jack Chertok and Dave Friedman of the music department are handling singing and dancing calls, with exception of principals which are still going through the casting office.

Credit Mr. Rainger

Due to an omission in the studio credit list, Ralph Rainger was left out when the nice things were written about "Bolero" in the Reporter's review yesterday. Rainger composed all the dance music used in the picture, with the exception of the Bolero number.

Zirn Seeks Rehearing

New York.—Samuel Zirn will apply to the United States Supreme Court within the next ten days for a writ of certiorari to effect a rehearing of the lower court findings in the Paramount bankruptcy proceedings.

Technicalities Cloud Fight on Twelvetrees Agent Deal

Simon and Garbus, attorneys for Helen Twelvetrees, argued a demurrer in Judge Thomas Gould's Superior Court yesterday alleging that the court had no power to grant the Rebecca and Silton judgment against the actress, because the complaint does not state sufficient facts among other things. Agency is suing Miss Twelvetrees for commissions on past as well as future work. Agency states managerial contract has five more years to run.

Gayne Whitman Set for Sol Lesser Serial Lead

Realizing the exploitation value which will be gained when the program goes over the entire CBS network in the next two months, Sol Lesser yesterday signed Gayne Whitman for a serial based on his radio character, "Chandu." At the same time Vera Oldham, who writes the radio continuity, was signed to write the story and Basil Dike was handed a ticket to script the continuity. Picture will be produced on the completion of "Peck's Bad Boy," which starts shooting March 6.

Young and Lawrence on DeMille's 'Cleo' Script

Waldemar Young and Vincent Lawrence are doing the script on "Cleopatra" for Cecil DeMille at Paramount, and not Jeannie Macpherson, as erroneously reported in a recent issue of the Reporter.

Incidentally, the only delays encountered on the picture are in the problem of properly casting the part of Caesar, and the script is said to be moving along in shape that has everybody happy.

Nacio Brown and Freed Songs in Top Three

A New York sales survey lists two songs by Nacio Herb Brown and Arthur Freed among the first three in demand throughout the country.

Songs are "Temptation" and "We'll Make Hay While the Sun Shines," both for MGM's "Going Hollywood," the Marion Davies-Bing Crosby picture.

Brandt's N. Y. Exhibs Plan National Tie-Ups

New York.—Harry Brandt, reelected president of the Independent Theatre Owners of this territory, is backed by the members in a movement to form a new national organization of exhibitors with the avowed purpose "to foster and consolidate gains made at the Washington code hearings by presenting a united exhibitor front."

Foy Jr. Gets Renewal

Henry Ginsberg, Hal Roach general manager, yesterday punched Eddie Foy Jr.s ticket for the first option on a five-year contract. Foy was signed some time ago for an all star comedy with an option for a five-year deal. He goes into the sixth of the Thelma Todd-Patsy Kelly shorts which starts next Saturday.

Bushman Jr. an Agent

Francis X. Bushman Jr. is pulling out of the player ranks, joining the MacQuarrie office as an agent.

HOWARD JACKSON

Arranger and Composer

Orchestrations for

"Too Much Harmony"

"College Humor"

"Lady For a Day"

"Alice In Wonderland"

"Sitting Pretty"

"Palooka"

"I'm No Angel"

"It Happened One Night"

Compositions for

"Eight Girls in a Boat"

"Girl Without a Room"

"Glamour"

and

"BELOVED"

(In collaboration with Victor Schertzinger)

"BOTTOMS UP"

(Completing arrangements for B. G. DeSylva)

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or a misdeal . . .

Whether you're 'running wild' or standing pat . . . it IS possible to get lost in the shuffle if you don't

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•

MR. WRITER:

You had an ace in the hole last year that won recognition for you in a hit picture. . . . Of course, YOU remember it. But what about the studio heads . . . the execs who sign the contracts? They need to be constantly reminded.

•

List Your 1933 Screen Activities in the

Fourth Annual Writers' Number

of the

HOLLYWOOD REPORTER

OUT SOON

THE Hollywood REPORTER

Vol. XIX. No. 25. Price 5c. TODAY'S FILM NEWS TODAY Friday, February 9, 1934

NRA WORK AT STANDSTILL

TRADE VIEWS by W. R. WILKERSON

•WHEN, if ever, will Hollywood make some sincere effort to check the millions of dollars of waste that goes into the making of pictures during the course of a year? This absolute throwing away of tons of money is appalling and there seems to be no check. Producers don't seem to care.

The money that is wasted in the major studios in a single year is almost equal to the total production expenditure for finished pictures during that year, so what's to do about it? How is it to be checked?

It is not uncommon for a picture to start production with anywhere from $75,000 to $200,000 (yes, and more) checked up against it. Money that has been frittered away on countless screen treatments of the story, many, many salaries of writers, directors, artists charged up to it.

The main trouble, however, is that those causing this waste do not seem to care; they count it as part of their day and are in no way astonished when the sheets, showing this waste, are brought in for their inspection.

•

In many Hollywood studios production does not get under way (in fact no work starts) until eleven o'clock and after. If a director and his company are assembled on the set ready for work in the mornng they are, most frequently, held up by the absence of the producer, who strolls in anywhere from eleven till noon. And the supervisory system is such in those plants that the director cannot go ahead unless his "producer" is there to give the okay.

Much of the waste in most of the studios could be saved by starting shooting at eleven o'clock instead of nine and finishing up at eight instead of six p.m. Not only shooting, but all work tending to production.

This late start will give the "producer" time to get to the studio from his golf or tennis game and be on hand to confer with his writers, directors, etc., etc.

And another thing that would save a lot of waste is a finished script before the start of production, a script that would be shot.

But you may as well try to change the spots on a leopard as to change the present production methods. What-the-hell, it gives us something to write about anyhow.

Sullavan Returning

New York.—Settle Universal's worries. Margaret Sullavan plans to leave by plane for the coast next Saturday.

State and Agents Go Into Huddle

Ralph Blum, attorney, represented local picture agencies at discussions yesterday before the State Labor Board of Statistics in connection with plans to draft new rules for control of California agencies.

Thomas F. Barker, state labor commissioner, represented the state and put forth the view that representatives were really employment agencies and should come under regulations for those establishments.

No definite action resulted from the meeting which was largely a fact-finding session. Ralph Blum, for the agents, refused to be quoted following the gathering.

Acad. Meeting Today

The Academy's steering committee, headed by King Vidor, will meet today to iron out the final details connected with the Annual Awards and the banquet to be held for presentation of prizes to the winners. Balloting by the members started yesterday.

'Catherine' in N.Y. Feb. 14

New York.—"Queen Christina" closes at the Astor on February 12, being followed by "Catherine the Great," United Artists British importation, on February 14.

After 'Rosy' Passed Buck To Local Labor Body Latter Now Marks Time Awaiting Authority

Sol Rosenblatt had an easy time in Hollywood ducking difficult labor and extra questions by referring them to various committees. Now that Rosenblatt is back in Washington, local representatives of labor with over twenty alleged violations on which they seek action, are discovering that the machinery here is at a standstill, either intentionally or unintentionally.

The position taken by A. J. Berres, of the Studio Labor Board, is said to be that while Administrator Rosenblatt may have appointed him in newspaper interviews to do various things he is still awaiting the official documents from Washington that give

(Continued on Page 7)

Universal In Black For Current Quarter

New York.—Universal will be in the black, with a profit for the fiscal period starting in November and ending this month that the officials of the company are willing to call "a heavy profit."

Burden to New York

C. Shirley Burden, who resigned his associate producer berth at Radio Tuesday, is slated to hop off for New York today. He is shelving pictures, having pulled out when Radio took away from him two stories, "Sea Girl" and "Escape to Paradise," which were Merian C. Cooper's ideas.

Cornell Gives Cold Shoulder to Movies

Katharine Cornell spurned an offer by Irving Thalberg to turn her talents to the screen for the top spot in "Barretts of Wimpole Street," which he will produce for MGM, or any other play that she might choose to do. It is reported that she turned down a salary that ran well over $100,000 for one picture. Norma Shearer will likely do "Barretts of Wimpole Street."

Miss Cornell laughed at the offer made by Warners to test her for the role of Josephine for the Edward Robinson picture "Napoleon."

Thalberg Must Find The 'Merry Widow'

According to Max Ruppa, Maurice Chevalier's personal representative, despite the fact that the French star has a clause in his contract with Irving Thalberg that gives him the right to approve of the feminine lead in "Merry Widow," he has washed his hands of the job of choosing the woman, and is leaving it up to Thalberg.

Warner Baxter First Fox Exchange with England

From the Fox lot yesterday it was learned that Winnie Sheehan plans to give Warner Baxter to British Gaumont as the first star in the exchange deal which has already brought Madeleine Carroll to this country for a Hollywood picture.

Col. Joy Returns to Fox

Col. Jason Joy returns to Fox March 1 to a special assignment in the story department. Joy was formerly in the Fox story department but left there some time ago to return to the Hays organization.

Harry Warner Leaves

H. M. Warner leaves by train today for New York. He was here for three weeks for conferences on production.

NEW YORK INDIE EXHIBS EXAMPLE DUE TO SPREAD

New York.—The example set by Harry Brandt and the Independent Theatre Owners Association in building up a strong local organization ready to fight anybody for its rights seems to be spreading throughout the nation and may play havoc with present alleged national organizations.

New indie units querying New York about how the local body operates include groups in Ohio and Arkansas. Brandt's group finds that it can gain its points with one hundred per cent local organization and without the ballyhoo of alleged national strength and high-sounding titles.

Kay Francis Refuses Role in Warners 'Key'

Kay Francis has refused to do "The Key" for Warners and the organization has permitted her to step out, offering her either "Dr. Monica" or "Firebird" as her next.

Lewis Winds Up at RKO

David Lewis definitely winds up at Radio on the completion of "Stingaree," which is now shooting. Lewis has been associate producer on "The Crime Doctor" and "Two Alone" recently.

THE WRITERS' NUMBER Is WRITER INSURANCE

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher
ROBERT E. WELSH.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957
New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

THE LOW DOWN

The long-awaited divorce proceedings between a famous producer and his wife are expected to pop any minute now. The producer no longer makes any secret of his meetings with a well known local lady; in fact he is now busy introducing her around so that there will be a definite group for her association when he makes her his bride. He has also confided to several persons that he has every intention of presenting her at a certain wedding reception as "his future wife"—even though he is not yet free from his present one!

•

Sam Marx, over at MGM, got a letter recently from a newspaper feller in Wilkes-Barre who said in part that "Wilkes-Barre had given Hollywood Sam Hoffenstein, Herman Mankiewicz and Louis Weitzenkorn and that Hollywood should now take an idea from the town that made Hollywood famous." He suggested that MGM make a picture based on the life of Irving Berlin.

So Marx wrote back that the studio didn't think much of his idea and couldn't use it—so they were returning Hoffenstein, Mankiewicz and Weitzenkorn!

•

And while we're not on the subject at all, the downtown cheapies have a habit of featuring their own subtitles in advertising the old pictures they show so that this week one of the marquees reads: " 'Sleepless Nights' with the CHEVALIER of Europe."

•

Lyle Talbot established a new record for Hollywood leading men when he played the hero role in saving Margaret Lindsay from a possibly dangerous fire on the Warner lot. . . . He qualifies as being the first actor on record who ever tried to "EXTINGUISH" a flame.

•

A bright youngster wandered around the Paramount lot for ten days with no one stopping him—then presented a written list of recommendations on improving the messenger service. P. S.—He didn't get the job. But now the lobby doors have an extra lock on them.

New York REVIEWS

"NANA"

Samuel Goldwyn prod.; director, Dorothy Arzner; writers, Emile Zola, Willard Mack, Harry Wagstaff Gribble.

Music Hall

Herald-Tribune: The picture is not worthy of Anna Sten. The film is quite handsomely produced, but I fear that pictorial lavishness cannot disguise the fact that the story is done amid so much artificiality that it never succeeds in being real or touching.

News: Miss Sten's blonde, Slavic beauty is an effective subject for the camera. She is lovely throughout the picture. She manages to bring glamour and interest to the characterization of Nana, but she fails to arouse any real sympathy for her.

Times: Through Miss Sten's efficiency and charm and the splendid portrayals of such players as Mr. Bennett, Mr. Owen and Mr. Grant, it offers a fair measure of entertainment, and even though it wanders far from Zola's work, sometimes catches the illusion of Paris in bygone days.

American: Samuel Goldwyn was right—Anna Sten is a great star. He spent $2,000,000 to prove it, but this bread cast upon the waters will be returned many-fold by the glad, free-will donations of the mighty public which is destined to be hers. In a single picture the "Nana" which held a first audience spellbound at the Music Hall, the Russian Mona Lisa rises to the first rank of picture players and personalities. She stands now with the first six.

Mirror: A film which is all Anna. And Anna is beautiful and interesting. The picture is an extravagantly handsome one, and Goldwyn's Anna is provocative and dazzling. Everyone will want to see her. And they will be bewitched and entertained by her.

Sun: This "Nana," prettified though it be, remains somehow still a sordid tale. It needed Mr. Goldwyn's usual courageous forcefulness; but this time it got only his painstaking care, his sense of showmanship, and his newest star. That may be enough to launch Anna Sten on a new and brilliant career. It is not enough to make a great picture.

Post: Miss Sten very properly dominates "Nana," and she dominates it with her looks, her speech, her gestures and an acting talent that ripples felicitously from comedy to emotional drama. Whatever she does—and "Nana" gives her an opportunity for a great many things—there is never a hint of straining for effect. It would be pleasant to report that the vehicle was worthy of the star, but it unfortunately is not.

Herald-Tribune: "Nana" is a mild, over-written and leisurely romantic drama, pretty, but also pretty thin. Indeed, it suggested mainly that once again a really great actress had been scratched by Hollywood and that the result was less acting than a series of beautifully photographed poses. But in spite of the wordiness of "Nana" and its musty story and pedestrian movement, Miss Sten's ability is not wholly submerged.

Journal: A glamorous, dazzling beauty, brilliantly launched by a master showman. Anna Sten is lovely to look at. She has talent and charm and grace. The Russian star's supporting cast is excellent, with Phillips Holmes, Lionel Atwill, Richard Bennett, Lawrence Grant, Mae Clarke and Muriel Kirkland. But, of course, the picture is entirely Anna Sten. And Anna Sten has made a triumphant debut.

'I'll Tell the World' Next for Lee Tracy

Universal will use the title of "I'll Tell the World" on the Lee Tracy starring vehicle which starts next Monday under the direction of Edward Sedgwick. The story is an original by Lincoln Quarberg. Screen play by Dale Van Every and Frank Wead.

Craven in Kibbee Spot

Warners yesterday signed Frank Craven for the role which Guy Kibbee was set for in "Without Honor," the James Cagney-Joan Blondell vehicle now shooting. Kibbee instead gets a featured spot in "Dames," which will be Busby Berkeley's first directing job for the studio.

Sinus Delays Fox Pic

Production plans of "Gypsy Melody" at Fox are being held up until Eric Charell, who will produce and direct the picture, arrives at the studio. Charell has been confined to his home with a bad case of sinus trouble since he arrived here.

Review Board Does Usual

New York.—About all the twenty-fifth convention of the National Board of Review did was to pass a resolution against motion picture censorship.

Root to Columbia

Wells Root has been signed by Columbia to write the script on an original story for Jack Holt's next picture.

SOUND ENGINEER
is seeking an opportunity where executive and business ability plus a thorough knowledge of all engineering and operating phases of sound picture technique, can be utilized to advantage. Four years experience in major studios.
Box 600, Hollywood Reporter

OPEN FORUM

February 6, 1934.

Mr. W. R. Wilkerson:

Apropos of the steadily increasing profits of Loew's Inc., as announced in today's issue of your Reporter, and in view of your kindness in publishing several letters from mere script girls, I wonder if you would be so kind as to make mention of another subject in your very fine "Forum."

At MGM, when the employees had to take the cuts quite some time ago, Mr. Mayer announced, with tears in his eyes, that it was breaking his heart to have to do this—to have to cut our salary.

Now that their profits are so apparent, why the heck are we not reinstated at the old salary?

Last month United Artists very generously reinstated their employees to their former salaries, and it looks as if other studios, especially one as favorably situated as MGM, might follow suit. Of course, they can retaliate by saying that now our working hours have been cut. Yes. But so have United Artists' working hours been reduced, yet they have got their old salary back.

Of course, my little cut amounts only to $1.50 per week. But that's $6 a month and pays for my lunches.

Hope you can see your way clear to print something in your fine paper on this subject which means so much to us. We will be very grateful for your help.

A STENOGRAPHER.

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FOX 'I BELIEVED IN YOU' AMATEURISH AND AWKWARD

Story and Dialogue Throw All For Loss

"I BELIEVED IN YOU"
(Fox)

Direction .....Irving Cummings
Screen Play.....William Conselman
Original Idea....Wm. Anthony McGuire
Photography .....Barney McGill
Cast: Rosemary Ames, Victor Jory, John Boles, Gertrude Michael, George Meeker, Leslie Fenton, Joyzelle, Luis Alberni, Jed Prouty, Morgan Wallace.

Those little theatres specializing in unproduced plays by unknown authors might have brought forth something such as "I Believed in You." It smacks of the amateur in nearly every department. About everything that can be said for it on the credit side of the ledger is that it presents an idea somewhat novel for the screen and introduces a new and interesting personality in the person of Rosemary Ames. The girl has promise, a promise that her first picture does not completely realize.

But then, there are a lot of promises unrealized in the treatment of "I Believed in You." The plot concerns a young girl from a small town who is suddenly thrown into association with the denizens of New York's Greenwich Village. She is amused by those she meets, an unpublished poet, an unhung painter (no pun), an unsung dancer and a labor radical. She believes in them as they pretend to believe in themselves.

She slaps the face of a wealthy man and does ten days in the workhouse for her assault. He finds her upon her release and attempts to disabuse her of her belief in her worthless associates. Failing in argument, he offers to finance each of her friends for six months to determine what they will accomplish. Goaded into accepting his wager, she sees them in their true light when they accomplish nothing.

Much could have been done with this theme. But like its characters it gets nowhere. An unusual screen credit proclaims "from an idea by William Anthony McGuire." Better that McGuire had developed his own idea, for it certainly has fallen into alien hands. The dialogue is at times unconsciously funny, at other times just bad.

Rosemary Ames, looking a bit like Tallulah Bankhead, remains interesting despite her inept material. She has not been photographed to the best advantage in several sequences but she does not suffer as severely as does John Boles. As the wealthy man, the dialogue also throws Boles for losses time and again.

Victor Jory swaggers through his role of the radical and scores to top the cast. George Meeker does well by the poet as do Luis Alberni, Jed Prouty and Morgan Wallace in lesser parts. Some of the others are plain ham.

The direction of Irving Cummings and the photography of Barney McGill are both uneven. Cutting hasn't helped either. There is a moment in a typical Fox fog sequence when the studio lights are plainly discernible.

To sum up, a bit of the dialogue is apt. The wealthy chap says in effect to his fiancee, "I thought you liked strange people." She replies, "But not in such large quantities." Yet there was a swell picture in "I Believed In You." They just failed to get it out.

Lacking in heavy cast name draws, your only hope is in selling the Greenwich Village angle, coupled with whatever "Girl's Disillusion" copy you can bat out.

Academy Missed 'Little Women'

Through error, the Academy failed to list the Radio production of "Little Women" in its production book sent out yesterday to members for their selection in the Academy awards.

Many of the copies had it penciled in, but those who do not receive such copies should understand that the big Radio hit is to be included on last year's pictures.

Universal Release For Franklin-Moss

New York.—H. B. Franklin and B. S. Moss will produce the six pictures they plan for release by Universal. This announcement was made yesterday in New York after rumors had connected the theatre veterans with Radio release for their subjects. No news yet as to the amount of money to be spent on the picture or the initial stories planned.

Cagney Name Omitted

James Cagney's name was inadvertently omitted from the list of nominations by the Screen Actors Guild for the 5-5 committee on code agents' operations under the code as published yesterday.

Art Collins Marries

Arthur Greville Collins, Warner dialogue director, marries Rhoda Shepherd February 17. Miss Shepherd, who comes from Portland, Oregon, has had some picture experience.

Baby Boy for Mrs. Karp

An eight pound baby boy was born to Mrs. Jack Karp at the Cedars of Lebanon Hospital Tuesday. Mother is wife of Henry Herzbrun's assistant at Paramount.

Edna Best on Way

New York.—Edna Best left here Wednesday to visit Herbert Marshall in Hollywood.

Radio Signs Halliday

John Halliday was signed yesterday by Radio for an important role in "Finishing School."

'The Lost Patrol' Scores In Frisco

San Francisco.—Even though it opened on a rainy day, Radio's "Lost Patrol" started here with a smash equaled only by "Little Women." The picture opened at the Golden Gate Theatre, and took in $2,662 as compared to $2,832 by "Little Women," which opened in the same house.

Executives from Radio are jubilant over the way the picture has caught on. Wallace Ford made a personal appearance at the opening.

Al Alt Company To Carry Through on Mountan Pics

New York.—The "Showman's Pictures" group of indie pictures originally started by D. J. Mountan will be carried through to completion by Screencraft Attractions, according to announcement made here yesterday by Al Alt. "St. Louis Woman," next on the list, is slated to start in Hollywood next week.

Brian Ahearn Hits In British Picture

London.—After a very bad picture start in "Song of Songs" made in Hollywood by Paramount, Brian Ahearn grabs top raves for his performance in Gaumont's "Constant Nymph," which was shown here recently.

Thomson Makes Report

The Executive Committee of the Screen Actors Guild held an important meeting last night to hear the report of Kenneth Thomson, secretary, following his hurried trip east to confer with President Eddie Cantor. No statement made to the press following the session.

Postpone 'Hairy Ape'

"The Hairy Ape," starring Mitchell Lewis, at the Mason Theatre will open February 18 instead of 19 as previously announced. Allen Daily has been added to the cast which includes Wyndham Standing, Alice L. Holcomb and Bess Stafford.

Manners and Sherman Set

Sheila Manners and Vincent Sherman were set yesterday for leading roles in "The Terrible Turk," claimed to be a satire on Jed Harris, which the Pasadena Community Playhouse is putting on February 20.

Joan Lowell Back in N.Y.

New York.—Joan Lowell, whose windjammer story created considerable of a stir some years ago, returned to port yesterday on the first lap of a world journey being made in connection with plans for a Radio picture.

Ulric for Personals

New York.—The personal appearance war is still on with the first runs. Lenore Ulrich yesterday signed a deal to go over the Loew circuit, opening February 16 at the Metropolitan in Brooklyn.

YESTERDAY IN New York

By JERRY WALD

Paul Green's article on the movies in the Sunday Times has stirred up plenty of talk. . . . The very genial Harry Goetz, who guides the destinies of Reliance Pictures, was like a proud father at the trade showing of "Palooka"—and for a very good reason, too—the picture literally had them laughing in the aisles. . . . There's a deal on, if you're at all interested, for Harry Richman to make a feature musical for Columbia! . . . George Gershwin is out on his concert tour, but only until the end of this week. After that he'll settle down to making an operatic version of DuBose and Dorothy Heyward's "Porgy." He hopes to finish it in time for a production next season. Mr. Heyward and Ira Gershwin are collaborating on the play's adaptation and the latter is writing the lyrics. In addition George and his brother will probably do the music and words for another show next year. . . . And Bradford Ropes, who was a chorus boy before he became a novelist, has now written a musical show. From what I can gather it will hit the boards very shortly. Who'll produce must remain a mystery till it opens.

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That lovely lady of the wild raves, Jane Froman, is being beckoned to the screen by Mister Sam Goldwyn, who wants the canary to sing songs in the next Cantor opus. . . . May 1 will find Sophie Tucker en route for England and the Cafe de Paris. . . . The talk is that Jack Pearl will face the cameras for Warners. . . . And incidentally Harry Hershfield resumes his columning on the Herald-Tribune March 4. . . . Ric Cortez is asking those Yeast folks for two grand to radio. . . . According to those who claim they have the inside "dope" on the situation, rumors have it that Rowland-Brice will be back together again. . . . Others say that Monty Brice will do some production on his own, backed by the Erpi crowd, while Bill Rowland will produce a flock of features for Columbia.

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Patsy Flick, whose characterization in "She Loves Me Not" has the nightly audiences that pack the theatre laughing till tears come, should be a sure-fire bet for Paramount, which has purchased the picture rights to this play. Flick has a grand sense of comedy valuations and should prove an important addition to any picture cast, especially "She Loves Me Not." . . . That air-famous group, "The Rise of the Goldbergs," is being chased after again by the flicker companies. . . . Figure this out if you can: On my recent trip to the coast I met Al Jolson on the Warner lot. Al complained to me that he missed radio and New York. So what? So this: Last week after a recent cold spell we had here I met up with Jolson. His first cry to me was that he missed the California sunshine!

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Ann Barrie, the Brooklyn Miss who scored such a hit in "Music in the Air," will very shortly be on the War-

(Continued on Page 7)

GOLDEN'S 'NO QUESTIONS' HAS ONE GREAT CHARACTER

Probably Better Pic Than Stage Play

"NO QUESTIONS ASKED"

John Golden presents "No Questions Asked," by Anne Morrison Chapin; staged by Edward Goodman and John Goldwyn; settings by P. Dodd Ackerman, at the Masque Theatre. With Emma Bunting, Barbara Robbins, Milo Boulton, Ross Alexander, Spring Byington, Barna Osterag, Charles Lawrence, Brian Donlevy, Margery Garrett, Dorothy Vernon, Joseph King, Kate McComb.

New York.—One really has no right to be too querulous with Anne Morrison Chapin because she has chosen to tell "No Questions Asked" from an erroneous bifocal point of view, since in this dramatic comedia entertainment she has drawn one character who is worth the price of admission alone. We refer to the character yclept Pet Walsh, played by Spring Byington (and how!) But the heck of it is that while this play is full of Pet, for which we are duly grateful, the "pregnant" theme concerns her not at all; that is, directly. In other words, it really isn't her play, strictly speaking. As a matter of fact, biologically speaking, it couldn't be—Pet being too definitely dated for that sort of thing. The play belongs to two other characters—Pet's dipsomaniac son, Sonny Raeburn, and a girl, Noel Parker, he has married under extraordinary circumstances.

And here we must charge that the author has stacked the cards against her characters and against her audience. Why Noel Parker must withhold from Sonny the fact that she is about to have a baby by another man until the audience itself is fairly ready to yell out the obstetrical secret and get it over with, can only be ascribed to downright dramatic licentiousness. Because Sonny certainly was a most open-minded young man where the subject of sex and babies, his own or otherwise, was concerned. And Pet, his mother, was even more of a latitudinarian.

This was the way of it. Sonny met Noel one night on the Staten Island ferry. She had just had a quarrel with her sweetheart, who refused to accompany her to Manhattan and marry her immediately, not even when she intimated that he might be by way of considering himself a father sooner than he expected. In her despair she was just about to go off the deep end when Sonny, delightfully drunk, took a hand in her destiny, saved her from a watery grave, and offered her a drink from the emergency kit he always carried. That one drink led to many more in a place called Tony's, and that in turn led to a crazy marriage, which three months later has all the earmarks of turning out swell. For Sonny's mother approved most beautifully, since Noel had straightened out her pride and joy beyond wildest dreams of sobriety. So far, so good. But Noel has her dark secret, remember; and when her mother-in-law innocently comments on the fit of her dress she is ready to have kittens right there and then. To complicate matters her dilatory sweetheart turns up, feeling duty bound to claim his share in the unborn. His fanatically religious mother also drops in, to warn Pet and Sonny that this girl who seduced her son is about to elope with him now. To complicate matters still further, Sonny goes on such a bender again as to require the ministrations of a doctor, nurse and sleeping powders. While in this hectic condition he gets hold of a revolver, finally managing to shoot himself in a scuffle for its possession. We are given to understand by the family physician that the wound is not too serious. Suffice it to say that when Sonny, sobered up, in the end learns about the coming blessed event, he is content to forgive all and to call the real father the real son-of-a-so-and-so. In the play it is pronounced with a capital B (oh, Mr. Golden!)

Ross Alexander plays Sonny Raeburn amusingly. Barbara Robbins as Noel is a capable young actress. But Spring Byington as the rich, twice married widow Walsh, we repeat, is the whole show; and it would really be too bad if she were not drafted to duplicate her performance in the picture version of "No Questions Asked," if such version eventuates. Which we think there is an even chance of happening, because the play with all its faults provides enough meat for Hollywood to go to work on—and turn out a considerably better picture than it is a play.

Nuts!

Andy Devine says he is working on the development of a "careless monkey-wrench" for the purpose of keeping a couple of nuts from getting more than half tight.

Carroll Closes New 2 Yr. Gaumont Deal

New York.—While Madeleine Carroll is here on her way to Fox in Hollywood, detouring for a visit with friends in Montreal, it becomes known that she has signed a new two-year deal with Gaumont British.

Her first picture under the new contract after her return from Hollywood will be "Mary of Scotland." Victor Saville will direct.

A clause in the new contract prohibits simultaneous appearances on the stage and screen.

Getting Morgans Straight

An error in the "Shooting Schedule" credits on "The Firebrand" listed Ralph Morgan for a part that should have been credited to Frank Morgan. Drat those Morgans.

Milt Golden in New Spot

Milton Golden, attorney, is holding open house Saturday in his new offices in the Equitable Building, Hollywood. The attorney is associated with Arthur V. Kaufman.

'Break-In' Period Chorine Problem

New York. — Problem of the "break-in" period proved biggest thorn in side of Code Authority meeting held at the Astor here in connection with the vaudeville industry. Producers claimed 44-hour week provided by code is not sufficient to permit drilling of chorus girls. Charles Madduck of United Vaudeville Producers and Directors Association recommended that artists rehearse two weeks without pay; play two weeks "break-in" time without pay; and the abolishment of pay to chorus girls of $3 a day during layoffs.

Mary Brian to N. Y.

Mary Brian left for New York last night by plane to see the Broadway production of "Men in White" before she decides to accept the role of the feminine lead in that play which will be produced by Henry Duffy at the El Capitan Theatre. Before she left the deal was closed for her to do the show and the decision rests with Miss Brian.

Stars Go for Sov. Dancers

Top flight picture stars are putting in reservations for the concert of Vecheslova and Chabukani, celebrated Soviet dancers, on an American tour through special Soviet permission, at the Philharmonic Auditorium next Tuesday night. Ed Perkins, well known in picture circles, is handling the cross country tour.

Rainger-Robin on Three

Rainger and Robin are now working on three Paramount pictures at a time, B. P. Schulberg having assigned the team to find the melodies for "Cosmetic." "Come on Marines" and "Little Miss Marker" are others in work.

New Para. S. A. Manager

New York.—Jerome P. Sussman, newly named Paramount general manager for Central America and the northern Republics of South America, is on his way to his territory. Succeeds John B. Nathan.

1st Div. Has Scout Serial

New York.—First Division Pictures will handle distribution on "Young Eagles," the Boy Scout serial being produced by George Stout and Harry Hoyt. A radio hook-up is planned.

Arkansas Exhibs Meet

Little Rock. — The Independent Theatre Owners of Arkansas hold their semi-annual meeting here February 11-12. T. W. Sharp is president, and Ray Morrow vice president

Miller on Vacation

Cinematographer Arthur Miller, of the A.S.C., is off to Santa Barbara for a ten day rest cure on the completion of the Fox picture, "Bottoms Up."

Dot Stickney Here

Dorothy Stickney, with a Paramount contract, arrived here yesterday to start work at that studio.

UP TO THE MINUTE CASTING NEWS

Tenen Holtz added to "Hollywood Party," MGM.

Henry O'Neill and **George Cooper** to roles in "One Man's Woman" with Pat O'Brien, Glenda Farrell and Claire Dodd at Warners.

David Torrence into "All Men Are Enemies," Fox. Walter Kane of the Weber office set the player.

Arthur Hohl gets his first free lance assignment since leaving Warners' contract list with a featured role in Paramount's "Cleopatra." The William Morris office swung it.

Leila Bennett was set by the William Morris office yesterday for a featured role in "Strictly Dynamite" at Radio.

Donald Meek goes into an important spot in "Murder in the Vanities," Paramount, the William Morris office doing it.

Alan Hale into "Of Human Bondage," Radio.

Helen Freeman for "Finishing School," Radio.

John Larkin set through the Bernard and Meiklejohn agency in "Louisiana," MGM.

Alan Edwards and **Charlie Williams** signed for "The Showoff," MGM. Williams deal handled by Bernard and Meiklejohn.

Donald Dilloway signed by Warners for "Sawdust."

Shirley Grey and **George Blackwood** added to "Sisters Under the Skin," Columbia. Bernard and Meiklejohn negotiated for Blackwood.

Henry O'Neill and **George Cooper** added to cast of "One Man's Woman," Warners.

Russell Hopton goes into "Without Honor," Warners.

Clara Blandick and **Claude Gillingwater** added to "The Showoff," MGM.

Leila Bennett by Radio for "Strictly Dynamite."

Shane, Hillman Combine

Max Shane, long identified with Mike Marco of Fanchon and Marco, branches out into the advertising agency business, combining with David Hillman. The new firm will handle accounts including Fanchon and Marco, Principal Theatres, Partmar Theatres, Sardi's and Music Corporation of America.

Ev. Riskin at Columbia

Everett Riskin, former production manager for Edward Small, has joined the Columbia production staff in the capacity of a supervisor. His first assignment is the supervision of the next Jack Holt picture.

London Likes 'Christina'

London — Sam Eckman, general manager of MGM in Great Britian, is raving about the reaction the other night by British exhibitors to "Queen Christina." Eckman's phrase is "It knocked 'em silly."

Selznick Tests Lehman

David Selznick tested Virginia Pine Lehman, wife of the Chicago millionaire, for a termer at MGM. She is also sought for a termer by Warners.

Phil Rosen Off to N. Y. On Way to British Studio

Phil Rosen has settled out of court the two suits filed against him by Milton Hoffman, and Hoffman, Kerr and Quigley for agency commissions. Suits totaled $1,650.

Director reaches New York today and boards the Champlain tomorrow for London, where he is signed on a three months' deal with Progressive Pictures, releasing through British-Gaumont.

May's Columbia Pic To Go Hundred Per Cent German

William Wilder and Jo Schultz, German writers, have been signed by Columbia to write the script on Joie May's first directing assignment at the plant. Wilder and Schultz, who recently arrived in New York, will be out here in the near future.

Lesser Signs Whitman

Learning that the "Chandu" program will go over the entire NBC network the last of March or the first of April and realizing the exploitation tie-up possible, Sol Lesser yesterday signed Gayne Whitman for the lead in his next serial. Story will be based on Whitman's radio characterization of "Chandu" and will go into production on the completion of "Peck's Bad Boy," which starts March 6.

Radio Borrows Wynyard

Radio secured MGM's okay yesterday on the loan of Diana Wynyard for the co-starring assignment with Clive Brook in "Dover Road." Picture, which J. Walter Ruben directs, also will have Billie Burke, Alan Mowbray, Gilbert Emery and Phyllis Barry.

Newmeyer on HoffmanPic

Fred Newmeyer, who leaves for England to direct for British International, has postponed his departure while he makes a picture for M. H. Hoffman. He will leave here February 26. The Hoffman picture is titled "The Quitter."

Dr. Felix Here Again

Dr. Hugo Felix, famous composer, arrived in town yesterday from New York. This is the first trip here since he composed the music for the Pathe picture which Mary Lewis, Metropolitan opera singer, was to make a number of years ago.

Warners Shift Schedule

Warners have rearranged the schedule on "Fog Over San Francisco" so that the picture will wind up with exteriors in San Francisco. Company, which was due to leave tomorrow, will not go there until the end of next week.

'Peck's Boy' Starts Mar. 6

Sol Lesser yesterday signed Frank Melford to the spot of production manager on "Peck's Bad Boy," which starts shooting March 6. Eddie Cline directs and Jackie Cooper has been borrowed from MGM for the lead.

Drop Marston Suit

Order to drop John Marston's suit against KBS Productions from court records went on file yesterday after Sam Wolf, acting for the recently dissolved company, settled the case out of court. It was a salary claim.

NEW TYPE LENS GETS REAL TEST IN EASTERN PICTURE

A new motion picture camera lens, which many cameramen believe may revolutionize the photography field, will be given a practical opportunity to show its worth shortly on a feature production to be made in the East.

This lens, called the "Detrar," has been developed by Dr. L. M. Dieterich, optical and consulting engineer. He leaves this week for New York with his lens. His leaving marks the end of a dramatic and persistent struggle for recognition on his part. For years he has worked on the development of the lens, but after it had been perfected, Hollywood producers would not give him the opportunity to demonstrate its worth and efficiency on a regular production, despite the fact that tests showed what it could do. Dr. Dieterich kept at his task, however, and his efforts are now to be rewarded.

The new lens is revolutionary in that focusing is eliminated. All existing lenses have but one vertical plane that is sharp. Thus the lens is focused on one object and the remainder of the picture in front and behind the subject is fuzzy. The new lens, according to Dr. Dieterich, eliminates the focusing as every object in the picture beyond three feet from the camera is in uniformly sharp focus. This is secured through an automatically moving element in the lens which alters the focus during each exposure. Thus the lens, he claims, will increase speed at which scenes may be photographed. The lens was demonstrated before the members of the American Society of Cinematographers, of which Dr. Dieterich is an associate member.

Jack Cohn Admits Holly Improving on Cooperation

New York.—Jack Cohn is willing to admit that Hollywood is improving, because, as he puts it, "They are more willing to cooperate with New York ideas on picture trends and admit that New York is the place where the pictures must be marketed."

Jack also on his return yesterday gave some of the credit for the improved cooperation to better methods of transportation between the coasts.

O'Brien Overtrains

Training for his role as a prizefighter in "One Man's Woman," Pat O'Brien yesterly severely sprained a finger. Studio hopes to get under way with the subject Monday on schedule shoving the fight sequences back to the end of the picture when the finger will have had time to heal. Alan Crosland directs.

Florey to 'Mona Lisa'

Robert Florey has been taken off "The Return of the Terror," which Sam Bischoff is producing for Warners, and has been assigned to direct "Mona Lisa," in which Warren William will be starred. Henry Blanke is handling the production reins on this picture.

Vidor Considers Talbot

King Vidor is seriously considering Lyle Talbot for the male lead in his production, "Our Daily Bread," which will have a Radio release. If Talbot can be borrowed from Warners, Vidor will probably use him for the lead in the picture.

Deaner Back at Fox

Frances Deaner has returned to her spot in the Fox publicity department handling fan magazines. Girl was out since Arch Reeve became publicity director about a year ago.

Chase Starts Monday

Hal Roach will put a Charlie Chase comedy into production Monday under the direction of Charles Parrott. The cast includes Betty Mack and Billy Gilbert.

Brewster-Radio at Odds

June Brewster will become a free lance player February 20 unless Radio takes up her option. Studio wants her to remain without the pay increase scheduled in the ticket. Girl, former Earl Carroll beauty, has had featured spots in four features and has been the lead in the "Blondes and Brunettes" series of shorts.

Won't Exercise Option

Continuing its policy of no termers, Radio will not exercise its option on Sidney Buchman's contract, notification on which is due February 13. Writer is on loan to Columbia for the screen play of "Whom the Gods Destroy."

Fox Foreign P. A. Here

New York.—Roy Simmonds, publicity director for Fox Films, Ltd., of London, arrives in New York today on the Berengaria and after a party here from the home office will immediately board a plane for Hollywood.

New Cagney Title

Warners have changed the title on "The Heir Chaser" to "Jimmy the Gent," making the third change in labels. Picture, which featured James Cagney and Bette Davis, was previewed as "Blondes and Bonds."

Virginia Tax May Die

Richmond.—Governor Perry has agreed to withdraw his support from a legislative proposal for a five cent admission tax in this state.

On the occasion of the first anniversary of Sardi's today . . . Eddie Brandstatter and David Covey extend their thanks to many friends in the industry for their continued patronage.

As famous as Hollywood itself

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Rosen Goes Ahead On Hitler Picture

Al Rosen's "Mad Dog of Europe" will probably go into production early in March, according to his present plans. This week he receives approximately ten thousand feet of authentic sound pictures of Hitler activities and scenes in Germany showing Hitler in action, and also giving unusual views of how the Jews have been treated.

Rosen says he will only have to shoot sufficient added stuff to carry a story and he will have a picture that will be a thriller. He intimates that if anything should happen to prevent making the yarn, he will cut and re-edit the imported film and roadshow it.

Settle Out of Court

Suit by Ruth Fallows against Nancy Carroll and Bolton Mallory for $11,000 damages resulting from an automobile accident was settled out of court yesterday. Sam Wolf handled the case for Miss Fallows, a member of the "Sailor Beware" cast.

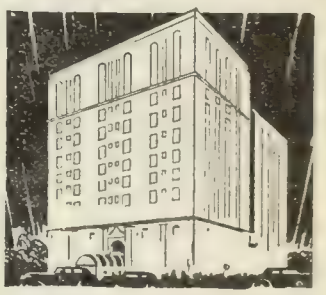
'City Limits' Finishes

Delayed a day because of difficulty on railroad exteriors, William Nigh finishes in "City Limits" at Monogram today. Frank Craven and Sally Blane head the cast and William T. Lackey and Paul Malvern supervise.

To Open Tingle-Tangle

Frederick Hollander, noted German composer and proprietor of cabarets in Germany, will open the Tingle-Tangle cabaret on Santa Monica near La Cienega about March 1.

HOLLYWOOD PLAZA



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Vine at Hollywood Blvd.
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REELING around LONDON

Tut, tut, Mister Lubitsch, you'd be surprised at the derisive laughter that greeted that so-called shot of London with Tower Bridge in "Design for Living." . . . However, the critics went for your little gem in a beeg way! . . . Ralph Murphy! you, too, are getting a lot of handclaps from the film scribblers this side, they liked your "Girl Without a Room." . . . Miss Frye, out at Universal City, has never seen Paul Kohner's name in this London colyum; so here it is!!!

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Elsa Lanchester has made one treemen-dous hit as Ariel in a little show a guy called Shakespeare tossed off some time ago titled "The Tempest." . . . Doug Fairbanks all of a twitter, he could not find where Ethel Barrymore was staying in town and all the hotels in the Metropolis had to be called, to check on it! . . . . The Ben Nedells around town with Jack Votion and lovely lil Momma Voti.on . . . that screen director here with stage tendencies should grab a load of the camera movement in Crisby's first song number when he gives us a number in front of the mike, after he has just got up, in "Going Hollywood," plenty of movement and how!

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Believe it or nuts, the big companies here are just beginning to use "stand-ins"—eight months ago an Assistant Director with ambition ordered a couple for the stars in his pic and got hell from the production manager for wasting the company's dough! . . . Joe Schenck did raves while here about a little gal called Eileen Marson. . . . They laughed a plenty at the trade show of "Design for Living" when March says write me care of the Carlton Theatre, London; that was the vurry house the pic was being screened-in; and it belongs to Para.

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There were a half dozen British screen actresses with Hollywood ambitions, just waiting to make a play for Junior Laemmle the moment he steps off the old ocean liner. . . . And how disappointed they were to hear he wasn't coming. . . . My my! We heard an American picture actually say (in the film) he was leaving on a boat run by an American Line!; what's the matter, Hollywood, aren't those French rates as hot as they were?! . . Damon Dillon, himself one of the adverts for Warners, having his shoes shined in Picadilly Circus, the centre of the World; yeah, you heard us, Times Square!

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Paul Perez, Dave Bader, John Paddy Carstairs and Paul Kohner having a belated breakfast all on account of Kohner's sudden trip to Paree. . . . . Alex Korda and Cyril Gardner around town together. . . . Social note: Douglas Fairbanks Senior in the same party as his Royal Highness Prince George. . . . Cameraman Desmond Dickenson plenty sore; recently he was front paged this side because he stuck to his cameras whilst a fire raged on the set; Dickerson claims it's a lotta hooey and says he wouldn't be that sappy—he scrammed like the rest!!! . . . Bill O'Brien at MGM night showings.

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Hollywood stars are going legit on us in this town; Greta Nissen will be featured in the Nelson Keys revue, "Why Not Tonight" and Lily Dimita is in "Here's How!" . . . Dr. Ludwig Berber, formerly of Para., is staging a musical show for Sir Oswald Stoll here. . . . Sidney Bernstein and Clarence Winchester, popular British visitors to Hollywood last year, taking time out to see more flickers. . . . "The picture's ended, but the inserts linger on!" sang the lugubrious prop man. . . . C. M. Woolf, Mark Ostrer, the Michael E. Balcons amongst the Gaumont revelers at their Annual Party t'other night . . . and everyone enjoyed the St. Margarets binge.

American Pictures Top in Argentina

Washington.—The Department of Commerce announces that American films have topped, more than ten to one, the product of any other nation in exhibitions in Argentina.

During 1933 there were 301 American films shown there as against 39 German, 31 French, 13 British, 11 Italian and 6 made locally.

Fontanne-Lunt Make Personal London Hit

London.—Lynn Fontanne and Alfred Lunt have scored a tremendous personal hit in "Reunion in Vienna," drawing raves that are rare from the conservative London critics. The play itself is going just so-so, keeping up the unlucky record of Playwright Robert Sherwood in London productions.

'Bean' Disappoints

London.—Local critics were disappointed in the film version of "The Late Christopher Bean," which is at present having an usual stage run here. They felt that Marie Dressler was miscast in the picture. But they do finish by saying, "It is poor art but good box-office."

German Admissions Drop

Berlin.—Official reports of the International Research Bureau show that attendance at German theatres is about 50 per cent off over the year previous, with cash intake even slightly more so because of decreased admission prices.

Boost 'Masquerader'

Paris.—La Jour, leading local daily, threw a rave on the Sam Goldwyn production "The Masquerader," pointing it up as an example of the competition French producers must step up and meet.

'Kong' Dresden Hit

Berlin.—Reports from Dresden indicate that "King Kong" is one of the biggest box office hits that has ever hit the town. Record average of 3000 daily in scramble for seats.

French and English Plan Cooperation

Paris—There is a strong undercover trend here for close cooperation between French and English producers, with a view to helping each other corner the European market.

The move is prompted by the complaint from French producers that while they get a reasonable break in the English market they are automatically consigned to the small art theatres in the American field.

Britishers Anticipate Schenck's Holly Gifts

London.—Britishers are looking forward with great expectations to the identity of the Hollywood stars whom Joe Schenck has promised to deliver for British and Dominion's ambitious production schedule this year. Lily Damita is expected for "Sons of Guns," and an unnamed star to play opposite Anna Neagle in "Nell Gwynn."

Reinhardt Plans in Air

Brussels.—Rumors to effect Max Reinhardt will go to Hollywood this winter have been denied by Reinhardt. However, he then adds that unless he signs with some American producer before Spring, he will start production on a big scale in France. First picture probably will be "Merchant of Venice."

Soviet-French Tie-Up

Paris.—Negotiations are said to be under way between Soviet Government officials and French film distributors by which the Russians may produce a number of pictures in France as a first move in their new plan to go after world markets.

Farrere Likes His Pic

Paris.—Film men of all France are wondering what manner of man Claude Farrere is. His famous novel, "La Bataille," has just been made into a picture to "the entire satisfaction" of the author. A rare case over here, or anywhere, for that matter.

Dutch Correction

The Hague.—The recent Reporter story about a new Dutch company, "N. V. City Film," was confusing in that this company has been operating since 1921, and the new company meant was "N. V. Europa Film," controlled, however, by City Film.

Monarchs Out in Czecho

Prague.—New regulations issued by the Ministry of Trade concerning motion pictures urge domestic producers to use up-to-date themes and avoid stories built on monarchistic subjects or concerning the nobility.

Swedes and French Swap

Paris.—Gaumont Franco Film, as an entering wedge to the Swedish market, has arranged a deal by which selected subjects will be "exchanged" with a Swedish company.

Wieck Remembers

Berlin.—Word reaches here that Dorothea Wieck has sent a check for $100 for the winter relief drive on the part of the film industry.

Brussels News Notes

"If You See My Uncle," Belgian made picture, did a four weeks' stretch at the Victoria Theatre—unusual for here. . . . The Laurel and Hardy team continues one of the most popular American bets here. . . . We'd like you to meet Marcel Coppens, United Artists' boss in Belgium. One of the best-liked here. But on top of his real job here the company keeps him commuting weekly to Paris.

•

When the King appeared at the gala launching of "Henry the Eighth" you can be sure it was an affair. . . . Ferdinand Graavey, Belgium's pride and Ufa's moneymaker, is well liked by the press crowd. . . . If you come to Brussels don't miss "The Broadway," a noisy night resort, and let Ralph tell you how glorious it was when Harold Lloyd and Tuschinski (Holland's crack showman) celebrated the opening of Lloyd's last picture here. Of course, Souhami, Para's big shot in Paris, was there, too.

•

Max Reinhardt scored a real triumph here with "Diener Zweier Herren," presented under the patronage of a highbrow crowd. Hermann Thimig, Austrian film star and lead in the play, is a wow—and a fine fellow besides. . . . Why isn't "Dinner at Eight" here yet? . . . The biggest exhibitors are aroused because they are not getting the hits in season. . . . Much blueness: No one in the entire picture colony fortunate enough to draw a prize in the French lottery. . . . Well, next time.

'Girl From Maxim's' Gets London Shot

London.—"The Girl From Maxim's" made by Alexander Korda some time ago, long before his "Henry the Eighth" will be shown at the Leicester Square following "I Cover The Waterfront."

The latest Korda production, "Catherine the Great," will get its first European showing at the above house after the play of "The Girl From Maxim's."

Polish Theatres May Strike

Warsaw.—Polish theatre owners threaten a strike starting March 1 unless the government agrees to reduce the heavy load of taxation carried by playhouses here. The managers state that receipts have declined 30 per cent in the last year, making it impossible to meet the heavy government levies.

Berlin Kodak Boosts Cap.

Berlin.—Berlin Kodak A.G. has increased its capital by eleven million reichmarks, the money being supplied by Eastman Kodak of Rochester and Kodak, Ltd., of London.

Break for Mothers

Berlin.—Here's a new idea to help the birth rate. It is reported that the Hessian state government is planning legislation by which picture theatres will have to give at least one free admission a month to German mothers having at least three children.

NRA at Standstill

(Continud from Page 1)

him the power. On the other side of the fence is the growing belief on the part of labor that they are just being given a merry-go-round ride and any sort of technicality will be seized upon to avoid reaching the decisions promised by Rosenblatt while here.

Berres refuses to talk to newspapers. At a time yesterday when one Hollywood Reporter representative in his outer office knew that he was on the job, another Reporter representative was told by a secretary on the phone that Berres was not in, and as far as he knew might not be in the rest of the week—so far as newspaper men were concerned.

Meanwhile wires are burning up to Roosevelt and Rosenblatt in Washington about local labor and extra troubles being given no decision. A summary of the buzzing brings the following specific complaints to the front:

Local 37, IATSE, representing electricians, grips and property men, has four specific complaints on file with the Studio Labor Board. One is a demand for the limitation of the hours of "key men," some of whom are alleged to be working as much as 110 hours a week while other men go hungry.

Another complaint is that studios are dropping certain men from a high pay classification to a lower classification, but are making them do the same work.

Next is a complaint that major studios are relegating high pay work to men of lower classification in defiance of the NRA Code. The fourth matter is a demand for changes in the number of flat rate men used on sets.

Also up before the Labor Board is the demand of the sound men that the wage scale be set for all studios at the same rate as that now in effect in the Independents. This was assured the sound men by Rosenblatt before he left. No action has been taken on this complaint, even though the sound men say that Rosenblatt said it would be a very simple matter to adjust.

Extra ranks are up in arms over the fact that yesterday one of the major studios used 350 wooden "dummies" and only 35 extras in a scene at a race track. Charges have also been made and forwarded to Rosenblatt that in some studios the extras have to bring hats to put on the "dummies."

Extras charge that many of the studios are still taking on relatives in extra ranks by the simple method of putting them on a one-day contract at the rate of $7.50 per day as an "actor."

It is also charged by extras that some studios are taking advantage of a misprint in the NRA Code and are forcing bit players to accept $25 for doing an entire "bit" with speaking lines. Intent of Code, they say, was to pay these people $25 per day. The "per day" was left out, and in one case on record a player worked three days for one day's pay.

Thus far Rosenblatt has not replied to any of the numerous wires sent by the various complainers who say they can get no satisfaction either from Labor Board or Extra Committee.

Reviewing the FAN MAGS

SCREENLAND
98 pages and cover
COVER DISPLAY.....Kay Francis (Warners)

MGM	**1399 sq. inches**
Paramount	**890 sq. inches**
Warners	**696 sq. inches**
Radio	**413 sq. inches**
Fox	**146 sq. inches**
Columbia	**109 sq. inches**
United Artists	**105 sq. inches**
Universal	**43 sq. inches**

Screenland IS "the smart screen magazine" for March. Everything in it is up to the minute and written well.

Leonard Hall's story, "DeMille's Magic at Work Again," is extremely amusing, and everyone will like James M. Fidler's "The Past, Present and Future of Jean Parker." Margery Wilson's analysis of charm in "Who Are Hollywood's Six Most Charming Women?" is clever; Laura Benham has "Gary Cooper Talks About His Big Romance"; Alma Whitaker gets away beautifully with "New Love for Garbo?" and S. R. Mook has a double story, "What I Think of Jimmy," and "What I Think of Joan" (James Cagney and Joan Blondell).

Dickson Morley writes a human, rounded yarn on Stuart Erwin, "The Man Who Replaced Lee Tracy"; Ben Maddox has "Telling All About the Barrymores"; Sydney Valentine authors "And the Lodges Speak Only To—" (John Davis Lodge); Scoop Conlon offers "The Five Ruth Chattertons"; Mortimer Franklin has a good story on Douglass Montgomery in "Jo's Boy"; and James Marion asks "What Next, Charlotte?" (Charlotte Henry).

Maude Cheatham falls a little below par in a too quaint revelation of Baby LeRoy, called "Yoo-Hoo! Here's My Story."

HOLLYWOOD
66 pages and cover
COVER DISPLAY.....Miriam Hopkins (Paramount)
Publicity Space (Approximate)

Paramount	**573 sq. inches**
MGM	**341 sq. inches**
Fox	**350 sq. inches**
Radio	**293 sq. inches**
Universal	**260 sq. inches**
United Artists	**125 sq. inches**
Warners	**65 sq. inches**
Columbia	**45 sq. inches**

A good many fairly interesting stories place Hollywood in the midway class for March. Nothing very outstanding in either direction.

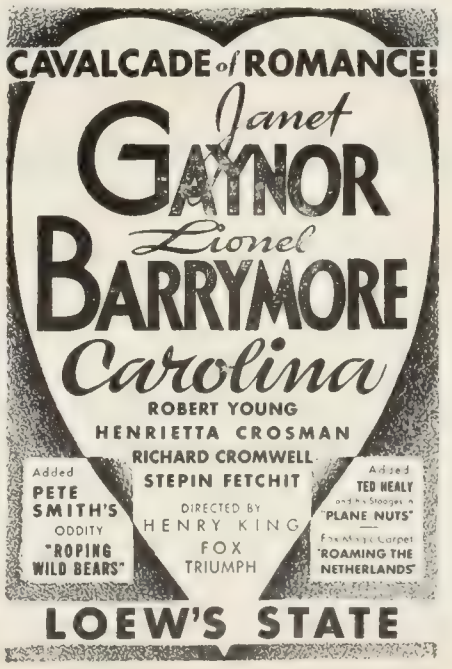
Hal Hall's story, "That Lil Gal Is Okay" (Lilian Harvey) is well written; Jerry Lane offers Jimmy Dunn's code on "The Kind of Girl Men Like"; "Crazy People" is about Burns and Allen, by Donald P. Sheldon; "Jean Harlow and Judge Lindsey Discuss Sex" is overheard by J. Eugene Chrisman, and Al Sherman tells what he knows about "The Truth About Hepburn."

"I'm Afraid of Hollywood," by Harold McNight, doesn't reveal much of anything new about Margaret Sullavan; J. Eugene Chrisman gets Mae West to answer a few of her fan letters in "Mae West Tells What Every Girl Should Know"; Peter Joel is hazy in "Will Garbo Soon Retire?" and Jewel Smith talks about the Paramount beauty winners in "How to Win a Movie Contract."

Richard English has a good story on John Boles called "Hollywood's Greatest Enigma"; Whitney Williams tells how Irene Dunne commutes between Hollywood and New York in "Love by Contract," and Douglas Fairbanks Jr. explains a few things in "Please Get Me Right," by Sonia Lee.

'Tiger' Holds Up in N. Y.

New York.—"Devil Tiger" continues the surprise of Broadway. It is hitting about $4000 daily with Arthur Mayer's exploitation at the Rialto and will probably do a $25,000 week if the Lincoln's Birthday holidays don't give everybody a chance to go out of town.





'Christina' Opening Sees Good Old Days

Indications are that the opening of "Queen Christina" at the Chinese tonight will bring back the old glorious days of 100 per cent star turn-out. This is judging from reservations to date.

Announcement is made that Charles Irwin will be master of ceremonies for the radio program, with Jimmy Durante, Arthur Jarrett, Shirley Ross and Larry Adler among the entertainers.

Musical Goes Russian

Leonard Kinsky will present a Russian operetta-farce in three acts at the Knights of Columbus hall tomorrow night. The operetta "The Naughty Girl" will be presented in the Russian language.

N.Y. Offices Close Feb. 12

New York.—Most film companies will close a half day for the holiday on Lincoln's Birthday on February 12. So that's a brief period in which you can't argue with the New York office.

New York

(Continued from Page 3)

ner payroll. . . . Buddy Rogers is doing plenty okay at the Paradise Cafe. He doubles into the Capitol in a fortnight. . . . Europe will have Ben Blue on their hands after May 3. . . . Lyda Roberti, who still has one picture to go on her present Paramount contract, won't make that picture till "Roberta" closes, which won't be for a long, long time. . . . Two anti-Nazi producers were in the throes of argument about some point concerning picture production. The argument had come to this point. . . . The first anti-Nazi: "So who are you?" The second one having busted the boiling point: "Who am I? Drop dead—that's who I am."



WILLIAM K. HOWARD

Forthcoming Releases

"This Side of Heaven"

LIONEL BARRYMORE

FAY BAINTER

"Cat And The Fiddle"

JEANETTE MacDONALD

RAMON NOVARRO

for M-G-M

THE Hollywood REPORTER

Vol. XIX. No. 26. Price 5c. TODAY'S FILM NEWS TODAY Saturday, February 10, 1934

EXTRAS ARE OUT OF LUCK

TRADEVIEWS by ROBERT WELSH

•A NUMBER of picture people asked us why we seemed to have a peeve on against Rosenblatt while he was in our midst. (It's a peculiarity of this business that no one in it can understand that anyone has a thought that is concerned with their job, their duty to that job, or to the industry—but everything you think or do must have a PERSONAL reason behind it.)

So we tried very patiently to explain that we honestly thought that Mr. Rosenblatt was, in the first place, a very capable chap, and in the second place—having decided on a wrong course of procedure—was, at least, honestly following that course through.

But that sounded complicated. Mebbe it is. But let's see what is happening. Perhaps happenings make words unnecessary.

•

Mr. Rosenblatt has arrived back in Washington and one of his first statements is that while he had some very fine OPEN meetings, he got "most of his information from the confidential chats with people in Hollywood."

Ye gods! That was our quarrel with Mr. Rosenblatt from the start. That he went CONFIDENTIAL. When any son-of-a-gun who has spent six months in Hollywood can tell you that you can't trust your own BROTHER on opinions and advice. (Not because you think your brother is crooked, but because you know all Hollywood does more TALKING than THINKING when they get the thrill of contact with outsiders.)

And so what?

•

Only this: The real reason we were arguing with Mr. Rosenblatt during his stay in Hollywood was because he was such an easy victim for all this CONFIDENTIAL stuff.

For example, no one bothered to jump on Rosenblatt for his Wampas Dinner speech in which he told a number of publicity men about a mythical character who nonchalantly sold picture companies $15,000 stories for which she had already received $600 from some national magazine. The publicists listening to Mr. Rosenblatt took it in something of the nature of after dinner conversation. But at the minute they did not think of the fact that Mr. Rosenblatt was returning to

(Continued on Page 5)

Radio in Black

New York.—M. H. Aylesworth is authority for the statement that Radio Pictures is in the black, and puts it this way: "The company's position has improved by about $7,500,000 in the past year."

Small Sets New Deal With U. A.

Reports of a split between Reliance and United Artists were spiked yesterday when it became known that the independent unit has concluded a new releasing ticket with United Artists.

Company will make four more pictures for the releasing company's forthcoming program. Organization changes will be announced shortly, Edward Small continuing as production chief. Reliance has one more picture, "Count of Monte Cristo," to make on its former ticket before starting the new one.

'The Key' Gives The Warners a Headache

Warners are thinking of changing the title of the next William Powell picture from "The Key" to "The Big Walkout."

First Kay Francis walked out on the feminine lead. Now she has been followed by the director, Archie Mayo. Michael Curtiz has been assigned to take Mayo's place, and the studio is reported to be concluding a deal with Edna Best, wife of Herbert Marshall, to take the place of Miss Francis.

Will Hays Departs

Leaving last night on the Santa Fe Chief were Will Hays, Harry and Major Albert Warner, Lloyd Wright, the attorney, and Watterson Rothacker.

Complaints Piling Up But No Action Because Chairman Is Busy On Sacramento State Job

While "extra" players are squawking their heads off over alleged violations of the NRA Code on the part of both the major and independent studios, the Code Committee for Extras, appointed by Sol A. Rosenblatt, maintains a policy of inactivity.

The committee is not only inactive, as far as any action for the investigation of the complaints are concerned, but its chairman, Mrs. Mable Kinney, is not even in Hollywood. She is in Sacramento taking care of business connected with the State Industrial Welfare Board.

Yesterday several members of the committee declared in no uncertain terms that there are many violations

(Continued on Page 4)

Laughton to MGM For Shearer Lead

Charles Laughton is set to go to MGM on loan from Paramount for a top spot in "Marie Antoinette" alongside Norma Shearer.

Robert Sherwood is writing the script under the Irving Thalberg wing.

Pickford Drops Stage for Vacation in Florida

New York.—Despite some tempting offers, and her desire to appear in a Max Gordon play, Mary Pickford finally admitted she was getting a bit tired and yesterday boarded a train for Florida and a vacation.

Cantor to Florida

New York.—Eddie Cantor, accompanied by David Freedman, leaves for a Florida vacation Monday.

Day and Night Work For Code Big Shots

New York.—The big figures of the industry who got jobs on the Code Authority didn't know what they were stepping into. It's a day and night job. The Authority will sit all night tonight, and probably all day Sunday to complete the naming of appointments to the 34 zoning and grievance boards.

Then they will catch up on a little work back at their own offices and make the announcements public about Tuesday or Wednesday.

Wedding Bells Today For Berkeley-Kennedy

At noon today Busby Berkeley and Merna Kennedy will be married. First Hollywood church wedding for a long time, with all the attendant pomp and ballyhoo. Most of the picture people have been eloping, but Busby and Merna are getting old-fashioned. Jack Warner will give the bride away.

Trio of MGM Execs Start for Hollywood

New York.—Eddie Mannix, after a round of the plays and sessions at the MGM home office, leaves for the coast today.

Of the other MGM executives now in our midst, Maurice Revnes and Edgar Selwyn plan to leave on Sunday.

Kay Francis Selects 'Dr. Monica' for Next

From the two stories offered her by Warners, Kay Francis preferred "Doctor Monica" as her next selection over "The Firebird."

William Keighly's name has been penciled in as the director.

Grant and Cherrill Tie

London.—Cary Grant and Virginia Cherrill were married yesterday and left for the United States on board the Paris immediately after the ceremony.

ONE STANDOUT FOR FILMS IN BROADWAY'S NEW PLAYS

New York.—As far as motion picture possibilities are concerned the stage hit of the week is "Broomstick Amen," presented at the Little Theatre by Jones and Green. Elmer Greensfelder is the author and the play deals with the ways of the Pennsylvania Dutch, made interesting to the public through a recent Saturday Evening Post series. Cast includes William Von Schoeller, Victor Killan, Jane Seymour, Jules Epilley, Jean Adair and Byron McGrath. It is virginal material for the screen and has all the earmarks of a great piece of entertainment. Full review will appear in The Reporter.

"No Questions Asked," the John Golden show already reviewed in The Reporter, rates as a fair possibility. "After Such Pleasures," a series of short sketches by Edward Gardner from Dorothy Parker's book, offers nothing for the screen.

ROBERT PRESNELL ASSOCIATE PRODUCER "HI NELLIE"

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher
ROBERT E. WELSH.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957
New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

RAMBLING REPORTER

The Harry Rubys were granted a divorce yesterday in a local court and Harry swears that he will not get married again until next Monday. . . . On Monday night in New York Galen Bogue is opening a stage production of "Queer People," the Carroll and Garrett Graham novel that almost reached pictures several times. . . . Hal Skelly is playing the role of "Whitey." . . . Polly Moran and her bridegroom will be off to England in June—or maybe sooner. . . . The Mike Curtizes are wining and dining the Ray Griffiths and pals as a send-off; they leave any minute for dear ole Lunnon. . . . Mrs. Freddie Frelinghuysen, visiting socialite, has rented a house at the beach to finish writing a novel that she started six years ago! . . . Poor Howard Strickling—he can only down four meals at one sitting, especially at lunch.

•

It is expected that the Jack Warners will divorce sooner than expected. . . . Alice Brady is talking about doing three Ibsen plays on the local boards. . . . Twenty-one years ago Henry Walthall and Raoul Walsh were both acting in "The Birth of a Nation" together! . . . Which reminds us—d'ya suppose the masses will think that "Operator 13" is another telephone story? . . . Warners hope they have another Mae West in Barbara Blair—the gal writes all her own material, too. . . . Katie Hepburn may go to Europe—but Leland Hayward won't—he says.

•

Paramount sent a six man police escort to greet Joe Morrison on his arrival here just to be on the safe side—yeah, he's the lad who introduced "The Last Round-up" and left it to two thousand crooners to finish. . . . Marion Gering at Ad Schulberg's cocktail party boasting of the fact that Hollywood hasn't yet found out about his private life, but his wife may leave for New York any minute to do a play for Herman Shumlin. . . . Bess Meredyth there, too, wondering how they're ever going to get a script out of "Anthony Adverse" and someone suggesting they ought to make it a serial. . . . Tamara Geva is being paged by MGM. . . . Barbara Bennett gave out with a large cocktail party at the Colony yesterday that managed to break up before the "raid." . . . Clare Kummer and Elmer Harris renewing their friendship on the Paramount lot. . . . Elmer Harris is adapting the Kummer play, "Her Master's Voice," and Miss Kummer is adapting Harris' script to the screen. . . . The Randolph Scott-Vivien Gaye romance is on the rocks.

New York REVIEWS

"THE WOMEN IN HIS LIFE"

MGM prod.; director, George B. Seitz; writer, F. Hugh Herbert.

Capitol Theatre

Post: An unblushing exercise in hokum melodrama. It is cheap, noisy and stereotyped; an unworthy vehicle for the superior talent of Mr. Kruger.

World-Telegram: Based essentially on the idea that a lawyer, especially a criminal lawyer, is the most romantic figure imaginable, it is despite its sheer excess of invention, pretty lurid, foolish and tiresome. For the most part the acting gives "The Women in His Life" as luminous a performance as it could have. Otto Kruger acts the lawyer with force and persuasion.

News: Surely Otto Kruger is entitled to a better vehicle than this melodramatic thing called "Women in His Life" that MGM has imposed upon him. In this film that fine actor turns out his first strained perforamnce, but he can't be blamed, for any actor would break down under this burden that was written for the screen by F. Hugh Herbert.

Times: Often a poor story is saved partly by efficient players, but it would take far more than the combined talents of Otto Kruger, Una Merkel, Roscoe Karns and C. Henry Gordon to make "The Women in His Life," the present film at the Capitol, at all entertaining. It is a meandering melodrama, spotted with unfortunate bits of comedy, which has been handled in a hopelessly unimaginative fashion.

Herald-Tribune: The picture has quieter and less startling episodes and some of them are sensible and many of them entertaining, but the work as a whole is something of a throwback to a less complex national past. The acting whatever you may think of the story, is realistic and up-to-the-moment.

American: This fictional tale is made exciting and believable by the capable histrionics of Mr. Kruger and the staunch support of the cast.

Mirror: One of the most interesting actors the stage has contributed to the films, Otto Kruger gives an exciting performance in this lurid account of a ruined man. Mr. Kruger performs brilliantly. And he is assisted by an unusually interesting cast, which includes your old friend Ben Lyon, Una Merkel, Isabel Jewell, Roscoe Karns, Irene Hervey, C. Henry Gordon and the Irene Franklin long famed as "Red-Head."

Journal: The romances rather than the legal battles of a famous New York criminal lawyer are related in some detail on the screen of the Capitol Theatre this week.

Fox Goes to Mayfair For Two B'way Breaks

New York.—Fox is going to the Mayfair, home of indie productions on Broadway, for first runs on "Sleepers East" and "Orient Express."

Other future bookings announced by Walter Reade for the house include "Picture Brides," an M. H. Hoffman, and two foreigns, "Ever Since Eve" and "Bedside."

Phelps After Animal Pics

New York.—Another graduate from the Frank Buck ranks. Leroy Phelps, cameraman on the last trip, has been given a contract by Du World Pictures to make his own series of animal shorts for state rights distribution. Starts this week on a several months' trip.

Boasberg Starts Catlett Pic

Al Boasberg is directing a headliner comedy at Radio with Walter Catlett in the top spot. Ray Mayer, Cupid Ainsworth, Andre Krosby, Al Kane and Dillon Ober are also in the cast.

'Aeolian' a New Company

New York.—"Aeolian Pictures," another new organization, has signed Victor Trivas, director of "Hell on Earth," the foreign war film now in its third week at the Acme Theatre, to produce a new international feature in four language versions. Fitelson and Myers handled the deal.

Hackett in Chi Show

Chicago.—Raymond Hackett has stepped into the part planned for Glenn Hunter in "The Mad Lover" opening here last night at the Punch and Judy Theatre. Play deals with Lord Byron's life.

Belasco-Curran Set NY Hit

New York.—Deal was set yesterday giving Pacific Coast performance rights on "She Loves Me Not" to Belasco and Curran. Play is enjoying a good New York run.

'Bon Voyage' to Trio

New York.—Passengers of interest to the motion picture industry on the Champlain tomorrow include Phil Rosen, director; Bill Haines, actor, and Julian Green, novelist.

Supervision

One of the better known producers at one of the major studios called in his favorite agent and frantically begged him to find a good story in a hurry for a certain star. Upon this request the agent asked him what type of story he wanted and the producer replied: "Possibly a comedy, possibly a drama."

Renew Quota Talk In Australian Mart

Sydney.—One result of the big battle being staged between the leading American distributors and the local film buying combine has been a backfire in the shape of renewed agitation for an Australian quota similar to that in England.

Contrarily, though, English distributors are arguing against an Australian quota. They point out that in England the quota held back artistic proggress by encouraging quickie production. Australian producers, they claim, will work ahead faster without the artificial stimulus of a quota.

Lukas' Next at Universal Is 'Women in His Life'

Paul Lukas' next picture for Universal will be "Women in His Life," which will be directed by Edwin Marin and supervised by Edmund Grainger.

Cyril Hume was signed yesterday to write the screen play of this yarn.

Thomas in Florida

Miami, Fla.—Harry Thomas, of First Division Pictures, has arrived here on a ten day trip. Strictly business, for the state right distributor figures on making a tie-up with local producers to handle their pictures.

Clive Hurries to Radio

Colin Clive closes in the Katharine Hepburn play "The Lake" tonight and will leave New York immediately by plane in order to be here Monday when he is scheduled to start work in "The Key" for Warners.

Navarro for 'Personal'

New York.—The big city expects Ramon Navarro to make a personal appearance here, and possibly sing a song or two, at the opening of MGM's "Cat and the Fiddle." Date is February 16 at the Capitol.

Coward Sets Next Play

London—It is understood here that Noel Coward plans his next stage appearance in his own play, "Conversation," playing opposite Yvonne Printemps.

Morris Ships a Prospect

New York.—Eleanor Phelps has been put on the train by the New York William Morris office to take tests at MGM.

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'CATHERINE THE GREAT' DULL; RADIO 'SUCCESS STORY' A FLOP

Bergner Interests; Fairbanks Jr. Miscast

"CATHERINE THE GREAT"

(United Artists)

Directed by.....Dr. Paul Czinner
Scenario and Dialogue by..Lajos Biro and Arthur Wimperis
Supervised by.....Alexander Korda
Cast: Elizabeth Bergner, Douglas Fairbanks Jr., Flora Robson, Gerald duMaurier, Griffith Jones and Diana Napier.

Despite the fact that England has crashed through with the first picture of the year on Catherine of Russia, it will serve only as a very mild and sketchy introduction of that fascinating wench to American audiences. And a pretty unexciting one at that.

In an effort to avoid what everyone already knows about Catherine, they have successfully eliminated anything of interest for a public avid for inside information and the result is a picture full of dull virtues and historical facts (unfortunately whitewashed), completely devoid of dramatic situations and completely lacking in inspiration in the writing, directing and acting.

The picture opens with the betrothal of Catherine to the unwilling Mad Grand Duke Peter. Peter finally consents to marrying Catherine after meeting her informally, but he no sooner decides that he likes her than nasty suspicions creep into what there is of his mind and he promptly leaves her alone on her wedding night and for two years thereafter. Catherine has the full confidence of the Empress Elizabeth and by the time the Empress dies it is Catherine who has won the confidence of all the Russians so that it becomes her duty to rid the people of the mad Peter and declare herself Empress in his stead. According to the picture, Peter's untimely death was something the gal never counted on. And the picture ends with Catherine becoming Empress and nothing much accomplished by way of entertainment.

This production brings a personality before the American public that has long tempted American producers. And that is Elizabeth Bergner as Catherine. The gal is not beautiful, but if she could only get the expression in her face that is so vibrant in her voice all the curiosity about her would be more than justified. Douglas Fairbanks Jr. as the mad Czar has a pretty tough time overcoming a deadly make-up and after that the going is even worse to overcome Douglas Fairbanks Jr. Flora Robson as the Empress Elizabeth, however, gives the only moving performance in the picture and it is a pity that she had to die.

Certainly there is not the writing in this that one has come to expect from Biros and Wimperis, nor has Dr. Czinner been able to give the picture any of those sly touches and genuine feeling that Alexander Korda might have injected into a story that was badly in need of some inspiration. All in all it is pretty dry fare for anyone who has been brought up to believe that Catherine the Great was exciting if nothing more. Exhibitors would do well to watch their step on this one. See it and judge for yourself.

An MGM Record

Lucien Hubbard, the producer, and George Seitz, the director, established some kind of a record at MGM yesterday bringing in "Louisiana" just 14 working days after the cameras started rolling on the first scene. Robert Young, Jean Parker, Ted Healy and Nat Pendleton headed the cast.

Universal to Handle Only Own Product

New York.—Carl Laemmle Sr. declared yesterday that Universal positively will not distribute any pictures other than those made by his own company, with the possible exception of an exceptionally outstanding production that might come along.

Laemmle declared that rumors being passed around to the effect that Universal would distribute outside pictures is the work of people trying merely to illegitimately finance their pictures by the use of Universal's name.

French Want Jobs Saved

Paris.—Frenchmen employed in the film trade have again requested the Minister of Labor to take measures to restrict activities of foreigners in the business here.

The influx of Germans due to the Nazi activity is responsible for the new agitation.

Boehm to Free Lance

His deal with Warners expiring February 19, contract having no option tag on it, David Boehm becomes a free lance writer. Recent negotiations to get a readjustment of his deal went by the board.

Is Ashley LaBriere Here?

A W. D. King, of El Paso, is anxious to reach Ashley LaBriere, last heard of in Hollywood as an actor. The Reporter will be pleased to give Mr. King's address to anyone who has information.

Simmons Finishes Yarn

Michael L. Simmons has finished his original story titled "Cabby," a vehicle for Wallace Beery and Jackie Cooper, and has been assigned by MGM to do another original story.

'Moulin Rouge' Takes 36G

New York.—"Moulin Rouge" doing big business at the Rivoli here. Receipts for first week estimated at $36,000.

Schenck to Mexico City

Joseph Schenck left yesterday for Mexico City. He will be gone from ten days to two weeks.

In This Case Doug Jr. Is the Success of Pic

"SUCCESS STORY"

(Radio)

Direction .....J. Walter Ruben
Story by.....John Howard Lawson
Adaptation....John Howard Lawson and Howard J. Green
Photography.....H. W. Gerrard
Cast: Douglas Fairbanks Jr., Genevieve Tobin, Frank Morgan, Colleen Moore, Edward Everett Horton, Nydia Westman, Allen Vincent and Henry Kolker.

The Radio picture, "Success Story," belies its title. The story itself is so fundamentally unconvincing and presented with such overemphasis that it is defeated from the start. Besides these handicaps it is blatantly a preachment, with the pill so thinly disguised that it is more apt to promote antagonism than applause.

The only success connected with the picture will go to Douglas Fairbanks Jr., who turns in a performance that, with the exception of some heavy-handed acting towards the end, is a very swell, clever characterization.

He plays the part of the young brother of a gangster. He sees his brother shot down and buried in a gold casket that cost $10,000. From then on he is consumed with an insane fever to make money—to get ahead—to have power. He turns his back on gangsterism because it is too spectacularly dangerous, and chooses to make his money by methods which are at least protected by the dignity of "Big Business."

He becomes extremely wealthy; he wins Genevieve Tobin away from the man who gave him his first job; he double-crosses his friends and forgets Colleen Moore, his childhood sweetheart. He turns his back squarely on love, honesty and loyalty and devotes himself completely and frantically to the gaining of power and more power, money and more money.

The pay-off comes, of course, when he discovers that he is not happy. He attempts suicide, but—

Oh well, the ending of this picture is one of the most unfortunate, inartistic, melodramatic and cheaply sensational sequences perpetrated on the screen for years and years. Across his body, lying prone upon his office floor, march the visions of everyone he has hurt during his mad, cruel scramble after money. He beseeches every one of them to help him ease the pain—he wants to live. And they all turn their backs on him, uttering deep, sepulchral bits of wisdom, such as "You wouldn't help me when I didn't have a crust of bread. Why should I help you now?" It's all just too, too bad.

There are two major bits of improvement that would aid the film. Fairbanks' jump from head of the advertising department to the status of a millionaire is too sudden to be credible, and his reformation at the end is not prepared for.

Fairbanks, as said before, gives a stunning performance. That it is wasted on poor material is unfortunate. Colleen Moore is adequate in her part; Genevieve Tobin plays expertly and intelligently the part of a not too admirable woman; Nydia Westman contributes some rare and distinctive comedy, and Edward Everett Horton, Allen Vincent and Henry Kolker are well cast in small roles.

J. Walter Ruben's direction lags a bit in spots. John Howard Lawson and Howard J. Green adapted the original story, which is by Lawson, and H. W. Gerrard photographed it o.k.

The picture is rather timely, in view of the depression. It may send your audiences out into the night a little happier that money is the least of their worries, but a little sadder because they just wasted some.

Report 'U' Calls Off 'Elizabeth and Mary'

Considerable excitement was created yesterday on the Universal lot when it was reported that Lowell Sherman had walked out as director on "Elizabeth and Mary," the picture slated for Margaret Sullavan.

This rumor was balanced by another statement that the company had called off production on the picture.

Felix Young Back To Columbia Post

Straightening out his spat with the studio, Felix Young has returned to his producer's berth at Columbia. Young will handle "The Party's Over," a play by Daniel Kusel, scripted by S. K. Lauren, as his next. Al Rogell directs. Young produced "Let's Fall in Love" before he left the lot about a month ago.

NRA Not For Censorship Says Sol Rosenblatt

New York.—Sol A. Rosenblatt, speaking at luncheon of National Board of Review, declared that the NRA has no interest in a purely censorship program for the picture business. Other speakers also pointed out that censorship is politically narrow and unintelligent, but agreed that passing resolutions against it is futile.

32 Hour Week Up For Hearing March 5

Washington—The matter of establishing a 32-hour week will come up on March fifth at an open hearing to be held here, according to anouncement by General Johnson. Other phases of the Code will also be discussed. All Code Authorities to attend meeting.

No More Juggling

Washington—Stock market regulatory bills introduced today will make it difficult for motion picture company executives to juggle with securities in their companies.

Straus on Code Authority

Washington — Robert K. Straus, son of the American Ambasador to France, was today appointed a member of the legitimate theatre Code Authority.

Stars Flock To The 'Christina' Opening

The opening last night at the Chinese of "Queen Christina" looked like the good old days when everyone in the business was on hand in soup and fish. That's just what took place last night. Practically every star of any importance in Hollywood was in attendance, and the house was completely sold out.

Thousands jammed the sidewalks and streets about the theatre to get a glimpse of the stars, and they were not disappointed. It was a steady parade of stars before the microphone in the forecourt. Charles Irwin was master of ceremonies for the radio program, with Jimmy Durante, Arthur Jarrett, Shirley Ross, Larry Adler and others pepping up with fun.

Art Directors Out in Force For First Stag of the Year

The Art Directors Section of the Academy turned out in full force last night at the Vendome where the section staged its first "stag" dinner of the year.

The spirit of the revived Academy was bubbling over everywhere, and the Art Directors left the party with renewed enthusiasm and the determination to do their part to make the Academy even stronger than it was in its hey-dey. Robert Edmund Jones was the guest of the evening.

'Stingaree' Starts Monday

With Richard Dix and Irene Dunne in the leads, William Wellman starts shooting "Stingaree" at Radio Monday. Mary Boland, Conway Tearle, George Barraud, Henry Stephenson, Andy Devine and Una O'Connor have been signed for featured spots. David Lewis produces.

Monte Bell to San Antonio

Monte Bell left yesterday for San Antonio to confer with government army officials there on "West Point of the Air," which he is producing for MGM. Script has been written by James McGuinness.

Boehm With Columbia

Columbia has signed David Boehm to fashion an original screen play for "Among the Missing," a title which the studio has on the current program. No players or directors set as yet.

Cyril Hume to 'U'

Cyril Hume swings over to Universal on a ticket set by the Edington and Vincent office to write the screen play for "Frailty," which Edmund Grainger supervises and Edwin Marin directs.

Neal Hart Will Produce

Neal Hart is priming his guns for a return venture in pictures, this time on his own. Famous in western days, he will produce a group of westerns himself. Was absent since 1929.

Breslau Closes at MGM

Lou Breslau is off the MGM payroll, having turned in a treatment with Mike Simmons on "Cabby," a Beery-Cooper production which Harry Rapf supervises.

EXTRAS OUT OF LUCK

(Continued from Page 1)

taking place, but when asked what the Extra's Committee is doing about it they shrugged shoulders and gave the same answer:

"We cannot do anything until Mrs. Kinney gets back from Sacramento. But we surely will get to them."

Just when this committee will swing into action is the question that is uppermost in the minds of the extra players. Some members of the committee yesterday confirmed The Hollywood Reporter's story that producers are violating the Code by paying the bit players $25 for an entire "bit" with speaking lines, when the intent of the Code is to pay them $25 per day. But they declared that Mrs. Kinney must come back and the committee complete its business of organizing before anything is done. The committee has been in the process of organizing for the past three weeks, and has held two organization meetings.

Extras say they don't care about meetings. What they want is action.

"Mr. Rosenblatt told us that the Code Committee would handle our complaints," one extra said. "They have had a long time and have not shown us anything yet."

Extras want something done about use of "dummies" in place of extras. They want something done about alleged practice of evading the "request" list by means of signing relatives and friends to one day contracts as "actors" and then being used as "extras." Mrs. Kinney will be back next week, according to advices from other committee members.

Phil Rosen's Sisters Sue 'Ambassador'

Charging that they were ejected from the Ambassador Hotel as "objectionable people," Ethel and Effie Rosen, sisters of Phil Rosen, the motion picture director, yesterday filed suit for $2000 damages against the hotel, Ben Frank, the hotel manager, and Eddie Trantow, the house detective, who they say ejected them.

The alleged ejection took place, according to the girls, on January 6 last.

"We had been to the hotel for lunch," explain the girls. "After lunch we sat down in the lobby; in less than five minutes Trantow came along and told us to get out, that our conduct was objectionable, and that if we didn't get out immediately we would be ejected by force. We left, wondering what we had done, as we had been sitting there quietly after eating $3.90 worth of lunch in their dining room."

The suit was filed in municipal court. Attorney M. G. C. Harris is representing the girls.

Connolly Returns Tuesday

Walter Connolly returns to town Tuesday from a three weeks' vacation in the east. While away he attended the funeral of his mother in Cincinnati and took in the opening of "A Hat, a Coat, a Glove," in which his wife, Nedda Harrigan, appeared. Connolly will be starred in "Whom the Gods Destroy" as his next at Columbia.

Darmour Pic Delayed

Because Johnny Robinson, the colored youngster in the Mickey McGuire comedies, will not return from Texas until Tuesday, Larry Darmour has been forced to shove back the start of the sixth comedy for Columbia release until February 13. J. A. Duffy directs from a script by Joe Levering.

Bank Plans New Site

The Bank of America has rented the corner of the Prudential lot at Bronson and Melrose and will start construction immediately on a new bank building.

Five Bucks a Reel Set For Indie Producers Levy

The Independent Motion Picture Producers Association, at a meeting held in Nat Levine's offices Thursday night, voted a levy of $5 per reel of negative to defray expenses of the organization. At the same time I. E. Chadwick and J. Boyce-Smith of the Anglo-American Film Company were elected vice presidents. William Berke and Jack Nelson were added to the board of directors. Trem Carr, newly elected president, presided.

'U' Story Editor Sells One at Another Lot

Columbia yesterday purchased "I'll Fix It," an original story by Leonard Spigelgass, and will probably use it as an Elissa Landi and Edmund Lowe vehicle. Sam Jaffe is the associate producer. Spigelgass, who is story head at Universal, wrote the story before he took over his present position.

'The Party's Over' First For Rogell

Al Rogell's first assignment on his return to the Columbia lot is "The Party's Over." He has just finished making "No More Women" at Paramount.

"The Party's Over" is a story by Daniel Kusel, with the screen play by Sam Lauren.

Lederman on McCoy Pic

D. Ross Lederman has been signed by Columbia to direct the next Tim McCoy action picture which starts Monday. Lilian Bond has the feminine lead. This is the sixth of the series of eight Tim McCoy vehicles the studio produces this year.

High Hat Baseball

The Pirates, in training at Paso Robles, are in for a treat. Harry Ruby left yesterday for the ball team's winter quarters and is taking along a valet to help him keep his baseball suits spick and span during the time he practices up with them.

UP-TO-THE-MINUTE CASTING NEWS

Charles Middleton signed by Paramount for "Murder at the Vanities." Al Kingston handled the deal.

Phyllis Barry, Robert Adair and **Katharine Williams** set for "Dover Road," Radio.

Lowden Adams added to Columbia's "Whirlpool."

Harold Waldridge signed through Al Kingston for "Manhattan Love Song," Monogram.

Irene Franklin and **Jackie Searl** added to the cast of "Strictly Dynamite," Radio.

Clarence Muse set through MacQuarrie in "One Man's Woman," at Warners.

Ronnie Crosby into "Sawdust," at Warners, through O'Reilly and Mann.

Richard Tucker for "Show Off," MGM, set by O'Reilly and Mann.

Henry O'Neill, Hobart Cavanaugh, Arthur Vinton, George Cooper and **Clarence Muse** to "One Man's Woman" at Warners.

The three **Brownie Sisters,** colored trio, to Monogram's "Loud Speaker."

Leslie Howard's Future Finally Worked Out

Leslie Howard's calendar for the year is mapped out for him. Upon completion of "Human Bondage" at Radio, he returns to Warners to take up his long term ticket, going into "British Agent," "Anthony Adverse" and "Tale of Two Cities."

All other outside deals for the player are cold, according to M. C. Levee, his manager.

Change Acad. Dinner Date

The Academy's annual awards banquet, which had been scheduled this year for March 15, has been postponed to March 16. Norman Manning, of the Fox studios, was added to the awards committee, with his special duty the handling of the details of the banquet.

Johnston in Hays Post

At the meeting of the studio publicity directors' committee at the Hays office yesterday, John LeRoy Johnston was elected chairman to succeed Arch Reeve, who has held the post for the past three years.

Mono. Buys McGuire Yarn

Monogram has purchased a William Anthony McGuire original, "Money Means Nothing," and has assigned Frances Hyland to write the screen play under the supervision of Ben Verschleiser.

Harold Hopper Back

Harold Hopper, producer of Mayfair pictures, returned Thursday by plane from New York. He was accompanied by Larry Darmour on the return trip.

Lesser Signs Searl

Sol Lesser yesterday signed Jackie Searl for the role of Horace Clay, the second lead in "Peck's Bad Boy." Eddie Cline directs and Jackie Cooper has the lead.

REVIEWING THE FAN MAGS

NEW MOVIE
106 pages and cover
COVER DISPLAY.....Lilian Harvey (Fox)

Publicity Space (Approximate)

MGM	**930 sq. inches**
Paramount	**480 sq. inches**
United Artists	**480 sq. inches**
Warners	**205 sq. inches**
Radio	**55 sq. inches**
Fox	**20 sq. inches**

Three swell stories head the March issue of New Movie. They are "The First Soviet Star—Anna Sten," by Edwin C. Hill; "I Call Dad 'Pete,'" by Douglas Fairbanks Jr., and a very amusing yarn on Kay Francis by Elsie Janis called "Class with a Capital Kay."

The other stories in the mag are worth reading, too, but the three mentioned above are the best.

Wallace Beery's life story starts in this issue. It is by Eric L. Ergenbright. And Joan Crawford gives an extremely frank interview to Nanette Kutner on "My Mistakes."

Dorothy Manners has "The Love Story of Gary Cooper"; Ramon Romero writes of "Hollywood's Roaring 40's"; "Once an Acrobat," by Harry B. Blair, is about Cary Grant, and Henry Willson writes about "Hollywood's Younger Set." Grace Kingsley has her usual "Play Time in Movieland" department.

PICTURE PARADE
62 pages and cover
COVER DISPLAY....Garbo and Gilbert (MGM)

Publicity Space (Approximate)

MGM	**600 sq. inches**
Fox	**332 sq. inches**
Paramount	**284 sq. inches**
United Artists	**229 sq. inches**
Warners	**191 sq. inches**
Radio	**120 sq. inches**
Universal	**53 sq. inches**
Columbia	**38 sq. inches**
Charles Chaplin	**25 sq. inches**
Monogram	**18 sq. inches**

Picture Parade is not fundamentally a fan magazine. It comes in a class all its own. What it is, is a darn swell literary finger pointing at the parade of current pictures.

The magazine carries nothing in the way of reading matter but reviews, and they are crisp, caustic and clever. They call a picture a picture and a lemon a lemon, and no matter what the review is about it is fine, entertaining, amusing reading.

The magazine also features good, live stills, with captions that, at times, border on the brilliant.

Picture Parade will be published ten times a year, and nobody who has not been chosen as a "subscriber" can buy it. It is not on sale anywhere. The idea is that the advertisers are the "sponsors" of the magazine, choosing its readers in order to guarantee a selected, concentrated circulation in desirable zones in the large cities.

Gordon's Next Opens Soon

New York.—Max Gordon, producer of the season's big hits, will stage his next play, "The Shining Hour," at the Booth next Tuesday. Keith Booth is the author.

WEEK'S BUSINESS ON B'WAY HITTING BOTH EXTREMES

New York.—Picture business was spotty on the week just closing in New York. In view of the weather, "Nana" looks great with a net of $103,900 at the Music Hall, but against this the Paramount will only show $42,500 on "All of Me." The big Capitol is taking something of a licking when it only checks up $26,000 on "You Can't Buy Everything." Pictures that are hitting average, but nothing to boast about, are "Hi Nellie," with $22,000 at the Strand, and "I've Got Your Number" at the Roxy doing $28,000.

"Devil Tiger" doing $11,500 at the Rialto in its first three days is really a surprise for this house, and against that you can take "Frontier Marshal," hitting below indie figures with only $5,000 at the Mayfair. "Fashions of 1934" in the second week of its run got $5,000 at the Hollywood.

Para. Shifts Slate To Help Columbia

Paramount has shifted its production schedule on the Bing Crosby picture "We're Not Dressing" in order that Carole Lombard may finish on February 18 to swing over to Columbia the following day on "Twentieth Century" opposite John Barrymore.

The "We're Not Dressing" company leaves for Catalina Island tomorrow for location work.

Pascal Moves into 'U' On 'Human Side' Script

Ernest Pascal has been signed by Universal on a one-picture deal to write the screen play of "Human Side," which Eddie Buzzell will direct under the supervision of Eph Asher.

Gertrude Purcell was on this script, but asked to be released from her contract because her ideas for the story did not coincide with Asher's.

Ben Stoloff Back Ready To Start Work for Foy

Ben Stoloff arrived back in Hollywood yesterday, after a month in New York.

The Foy studio comes to life again with two pictures slated to go into work immediately. First will be "Murder in the Theater." William Jacobs will write the screen play.

Hopton Closes Two Pic Deal at Warners

Russell Hopton has been signed by Warners on a two-picture deal. The player goes into a featured spot in the James Cagney-Joan Blondell picture "Without Honor," after which he goes into the Pat O'Brien picture "One Man's Woman."

Hancock Goes Straight

Abandoning motion pictures, Peter Hancock has turned photographer, opening a shop at Hollywood and Vine. He was an actor-producer before his commercial venture.

Tradeviews

(Continued from Page 1)

Washington to report to President Roosevelt.

And ye gods, and little fishes—based on what we have seen with our own eyes—we hate to think about what a fellow named Rosenblatt is reporting to another fellow named General Johnson, who in turn, as we understand it, reports to a plain, ordinary American citizen named Franklin D. Roosevelt.

Gleckler and Barrat Switch Posts at WB

Robert Gleckler arrives in Hollywood today to begin his term contract at Warners. He was slated to play the heavy in "Return of the Terror" as his initial assignment, but the studio made a switch and assigned him to replace Robert Barrat in "One Man's Woman" instead. Barrat goes into Gleckler's spot in "Return of the Terror," with Mary Astor and Lyle Talbot in the top spots.

Mono. Assigns Two

Monogram has assigned two stories to producers for future shooting. Ben Verschleiser handles "Money Means Nothing," which has been scripted by Frances Hyland. Paul Malvern has been assigned to handle "Border Patrol," an airplane story by Stuart Anthony, who is also writing the script.

Fox Puts One Over In Danish Market

Copenhagen.—Fox has slipped into the market here with "Cavalcade" in the midst of the war over sound patent rights and the explanation is that the company transferred the sound track to a non-conflicting sound track in America especially for the Danish market.

Dispute is between the American sound outfits, Western Electric and RCA and the domestic patentees and concerns, principally features in connection with noiseless recording.

Warners Working Out Deal on Seymour-Presnell

Warners and James Seymour are in a huddle over a new deal for the supervisor.

Although the contract with Seymour does not expire for several months, company is working out a new ticket which is to keep him on the payroll on a long termer in place of the single year called for in his present ducat. Warners are doing the same with Robert Presnell, as reported several days ago here.

'U' Continues Own Setup In Belgian Market

Brussels.—Charles N. Weill, years ago with Universal in Albany, N. Y., is the new manager in Brussels, succeeding Ferdinand Bourland. The appointment kills rumors that Universal might abandon the Belgian office and sell product outright for this territory.

"Performances that count"

—*is the consensus of opinion*

IAN KEITH C. AUBREY SMITH

CORA SUE COLLINS

in

"Queen Christina"

Grauman's Chinese Theatre

ENTIRE STAGE PRODUCTION DIRECTED

by

MAX SHECK

MANAGEMENT

SMALL-LANDAU CO.

The BOOK WORLD

Week's Publications Not So Hot To The Reviewer

After carefully weighing this week's talked-about books, one must necessarily come to the conclusion that better ones are coming than those that are currently engaging the reading public.

Note these impending publications: "Go Into Your Dance," by Bradford Ropes, author of "42nd Street" and "Stage Mother"; "Mad Hatter's Village," by Mary Cavendish Gore, one of the extraordinary books of the year; "Treeless Eden," by Francine Findley; "Smirt: An Urbane Nightmare," by James Branch Cabell; "Valour," by Warwick Deeping; "Nine Etched From Life," by Emil Ludwig, and an autobiography of that great American doctor, Bailey K. Ashford, called "Soldier in Science."

Lady Eleanor Smith also has a new novel coming out called "Seven Trees," and Irvin S. Cobb will blossom forth with "Murder Day by Day."

One of the news items of the week is the $2,500 International Prize Travel Book Contest conducted by Robert M. McBride and Company, the Magazine TRAVEL, and George G. Harrap and Company of London. The contest is open to all explorers, archaeologists, naturalists, anthropologists, journalists, big-game hunters, deep-sea sailors, scientists, "and all others who have traveled and have something unusual to say about life on any part of the globe." Better not send in any technical works aimed at the special student. They aren't eligible. From 50,000 words to 200,000 words is the required length. Contest closes November 30, 1934. Send entries to PRIZE TRAVEL BOOK COMPETITION, Robert McBride and Company, 4 West 16th Street, New York.

Now, for the current books:

"The Epic of Captain Scott"
Author.....Martin Lindsay
Publisher ..... Putnam's

The story of Robert Falcon Scott's tremendous drive through that icy hell to the South Pole in 1911 is told with dramatic caution by Martin Lindsay.

This book, of only 165 pages, is absolutely stirring and it stands as a very definite and sincere tribute to the men who lost their lives while proving, as Scott said in the note found on his frozen body, "that Englishmen can endure hardships, help one another, and meet death with as great a fortitude as ever in the past."

"The State Versus Elinor Norton"
Author.....Mary Roberts Rinehart
Publisher.....Farrar and Rinehart

Mrs. Rinehart, who is to the literary world what Rachel Crothers is to the stage, has written a new serious romantic novel with just an overtone of mystery.

When the story opens, Elinor Norton is being brought to trial in Montana for the murder of Blair Leighton, her English lover. Carroll Warner, a lawyer who has always been in love with Elinor, tells us the story. Mrs. Rinehart is, as usual, the intelligent and deft story teller, and this book is tricky, exciting and vivid.

"The Innocent Wife"
Author ..... Colette
Publisher.....Farrar and Rinehart

Colette, whose pen is deadlier than any male's, has written another devastating character study of a stupid, average wife.

Poor Annie! She gets a raw deal at the stiletto of Colette's wit. Annie's tragedy is the loss of her faith in her husband, Alain, and Colette's genius lies in the sophisticated havoc in which she involves Annie through the insinuations of Annie's catty friends.

This is an intense, brittle and devastating story.

"Roman Round-About"
Author.....Amelia Posse-Brazdova
Publisher ..... Dutton

This Swedish woman, whose literary charm and printed wit were evident in her other book, "Sardinian Side Show," has written now the story of her life in the Czech colony in Rome during the war.

She tells how her household was under suspicion; how she watched the German airplanes fly over Rome; how her children came, and how the American Red Cross helped them when all were stricken by influenza.

This is a human, whole-hearted, warm document.

"The Manuscript Murder"
Author.....George Limnelius
Publisher.....Doubleday, Doran

A new idea in murder mysteries . . . the solution is written by a mystery story writer, who is a friend of Sir Horton, the murdered man, and the person who commits the crime, Major Swayne, even before the murder is committed.

The characterizations are good and the whole thing well worth reading.

"Excursion to Lilliput"
Author .....Lewis Gibbs
Publisher ..... Appleton

Hanging upon the thinnest of threads is this book directly in contrast with the above. It is the story of one day in the life of an English boy. The whole thing rests upon the "borrowing" of a gold pencil belonging to his father, and never in all the years to come will the boy suffer such suspense as he felt during that one day at school when he was unable to find the pencil.

The story is delicate, but absorbing.

"The Young Manhood of Studs Lonigan"
Author.....James T. Farrell
Publisher ..... Vanguard

Profane, cruel, lewd, this book is the saga of a Chicago boy who, an offspring of the slums, became alley-minded in his own distressing fashion.

Dreaming of the time when he would be a great hero, he expresses himself in the meanwhile by participating in vicious cruelties, small crimes and backyard sex.

Disgusting, pathological . . . but convincing.

"Moscow, 1911-1933"
Author.....Allan Monkhouse
Publisher.....Little, Brown and Co.

One of the most important books that has yet appeared on Russia is this account of Monkhouse's sojourn in that country, during which time he worked in an advisory engineering capacity aimed at the industrial upbuilding of Russia after the war.

The book contains a vivid account of his experiences and the brilliant comments of a man trained to observation.

"Josephine, Wife of Napoleon"
Author.....E. A. Rheinhardt
Publisher.....Alfred A. Knopf

The glamorous figure of Josephine, beloved of Napoleon, becomes a little tarnished in this book, and all her romantic traditions are blown to smithereens. Every legendary romanticism that the world has clung to about Josephine is brilliantly punctured by Mr. Rheinhardt.

She loved parties and Paris and refused to join Napoleon in Italy, saying she was pregnant. When that plea lost its power, having cried "Wolf, wolf!" too often, she finally went, but was accompanied by a young officer named Hippolyte Charles, who helped her while away her time.

She bought houses that took all of Napoleon's money to pay for; she had her own private zoo, her artificial lake, her hothouses, her dairy for making her own Swiss cheese. She bought jewels that she lost, and dresses that she never wore. And Napoleon paid and paid.

Contrary to romantic tradition, Josephine died of septic angina, rather than of a broken heart.

"The Spider in the Cup"
Author .....Joseph Shearing
Publisher—
Harrison Smith and Robert Haas

You might think that an old castle, a degenerate heir and a poisoned rosebush will make a mystery a rather tawdry, average affair. But Mr. Shearing, because he concentrates on the psychological tragedy of Lavinia Pierrepont, rather than relying on his old and frayed props, has written a book as horribly moving as any you will ever want to read.

The author preaches the weight of known heredity over environment. The thing is creepy and haunting.

"Silent World"
Author .....Florence Riddell
Publisher.....J. B. Lippincott Co.

The complete loneliness of the deaf is the subject of Miss Riddell's psychological narrative.

Christopher Frankland, deafened by an explosion when he was three, grew up to fall in love with a girl who had attended his school. Her name was Dawn, and she had been deaf since birth. They were married and for a while were completely happy together in their own silent world; then Christopher regained his hearing through another shock, and Dawn found that she could not share his new life. Another woman comes between them, and in handling this situation Miss Riddell does a grand piece of work.

"The Native's Return"
Author.....Louis Adamic
Publisher ..... Harpers

Louis Adamic had a remarkable and fascinating experience. And so he wrote about it, and the book is new, warm and human.

Mr. Adamic, who came to this country at the age of 14 from Slovenia, which is now part of Jugo-Slavia, and who gained success in the literary world, winning the Guggenheim fellowship, went back to visit his family and his country, taking his American wife with him. He had been away for nineteen years. He had forgotten the language, the customs. Everything was strange to him.

He saw the house where he was born, 600 years old now; he saw his people absolutely uninfluenced by modern civilized complexities; he saw

(Continued on Page 7, Col. 3)

BOOKS RELEASED IN SPRING

Foremost Publishers Announce Lists For Next Three Months

E. P. Dutton & Company

New Fiction

A Gay Family.....By Ethel Boileu
Tiger Island.....By Gouverneur Morris
Fools Rush In.....By Anne Green
Hostile Valley..By Ben Ames Williams
Wonder Cruise.....By Ursula Bloom
The Hawk and the Tree.....
By Patrick Carleton
This Our Heritage....By Diana Patrick
The Young People....By J. D. Beresford
Triumph.....By Frederick Niven
Ship Without Sails (Dante in Exile)
By Barbara Barclay Carter
Everywoman.....By Gilbert Frankau
Old Lady Esteroy.....
By Edith Everett Taylor
The Song of the Sirens and Other Stories.....By Edward Lucas White
The Fighting Danites.....
By Dane Coolidge
Red Square..By Samuel Andrew Wood
Morning Comes Early.....
By Kathleen Coyle

New Mysteries:

Murder Off Key....By Kathleen Sproul
The Mystery of the Fiddling Cracksman .....By Harry Stephen Keeler
Settled Out of Court.....
By Ronald A. Knox
Death in Darkness.....By Charles Barry
Murder Mansion.....By J. H. Wallis

General Books:

Horsemanship As It Is Today.....
By Sarah Bowes-Lyon
The Modern World: A Pageant of Today.....By H. C. Knapp-Fisher
Roman Roundabout .....By Amalie Posse-Brazdova
Twice Seven.....By H. C. Bainbridge
Queen Victoria and Her Ministers....
By Sir John A. R. Marriott
More or Less About Myself.....
By Margot Oxford, Countess of Oxford and Asquith
Three Essays on America.....
By Van Wyck Brooks
Cleopatra .....By Gaston Delayen
A Conquest of Tibet....By Sven Hedin
Old Rowley: A Private Life of Charles II.....By Dennis Wheatley
Adventures in America.....
By John Gibbons
After the Great Companions.....
By Charles J. Finger
Family Ghosts and Ghostly Phenomena .....By Elliott O'Donnel
The Story of the Sforzas.....
By L. Collison Morley
The Paris Front: An Unpublished Diary, 1914-1918..By Michel Corday
Theatre Street....By Tamara Karsavina
The Letters of Lord Byron.....
By George Gordon, 6th Lord Byron
Raphael: And the Modern Use of the Classical Tradition .....
By Sir Charles Holmes, K.V.V.O., D.Litt., R.W.S.
Costume and Fashion, Vol. VI (the 19th Cent.) .....
By Herbert Norris and Oswald Curtis
As Shadows Lengthen .....
By R. W. Mackenna, M.A., M.D.
Artist Among the Bankers .....
By Will Dyson
The Royal Line of France.....
By E. Thornton Cook
England for Everyman By H. A. Piehler
The Courage of Ignorance.....
By William Lyon Phelps
Golf Made Easy.....By J. Forrest, M.B.
Keeping Campers Fit.....
By Elena Erving Williams
On High Hills.....By Geoffrey Young
The Romance of Wine.....
By H. Warner Allen
The Rochejaquelein Memoirs.....
Edited by Cecil Biggane
Creevey's Life and Times (1768-1838) .....By John Gode
The Werewolf..By Montague Summers
The Way of the World.....
By William Congreve
Edited by Dr. W. P. Barrett
The While Devil.....By John Webster
Edited by Dr. G. B. Harrison
The Malcontent.....By John Marston
Edited by G. B. Harrison
Adventures in the Stratosphere.....
By Prof. Auguste Piccard
The Inevitable Cross.....
By W. E. Orchard, D.D.
The Gate of Remembrance.....
By Frederick Bligh Bond
The Bundle of Life.....
By Jane Revere Burke
The Path of Prayer.....
By Dhan Gopal Mukerji

Everyman's Library:

Germinal.....By Emile Zola
The Captain's Daughter and Other Tales.....By Alexander Pushkin
Selected Plays by Webster and Ford
Selected by Dr. G. B. Harrison

Viking Press

Fiction:

A Nest of Simple Folk.....
By Sean O'Faolain
David .....By Naomi Royde-Smith
Wedding Song.....By David Burnham
Jack Robinson.....By George Beaton
Frost in May.....By Antonia White
The Oppermanns .....
By Lion Feuchtwanger
Kaleidoscope .....By Stefan Zweig
Duel.....By Ronald Fangen

History and Sociology:

Woman in Soviet Russia.....
By Fannina Halle

Memoirs:

They All Sang (From Tony Pastor to Rudy Vallee)..By Edw. B. Marks

Biography:

Samuel Johnson....By Hugh Kingsmill
Ben Jonson.....By John Palmer

Current Affairs:

Duranty Reports Russia.....
By Walter Duranty

Personal Narrative:

On the Shore.....By Albert Halper
I Went to Pit College.....
By Lauren Gilfillan

Foreign Lands:

Sweden .....By Agnes Rothery

Belles-Letters:

While Rome Burns.....
By Alexander Woollcott
A World of Men and Women.....
By D. H. Lawrence

Social Science:

Last Essays.....By Thorstein Veblen

Animals:

Lions Wild and Friendly.....
By Eric F. V. Wells

Little, Brown & Company

Fiction:

Bredon and Sons.....By Neil Bell
The Murder of Suzy Pommier.....
By Emmanuel Bove
Big Flight.....
By Francis and Katherine Drake
Men Against The Sea.....
By Charles Nordhoff and James Norman Hall.
Bombay Mail .....
By Lawrence G. Blochman
The Gallows of Chance.....
By E. Phillips Oppenheim
The One Sane Man.....
By Francis Beeding
Too Many Boats .....
By Charles L. Clifford
Mostly Canallers .....
By Walter D. Edmonds
Mountain Girl Comes Home.....
By Genevieve Fox
Rain on the Mountain.....
By Green Peyton
Winds of Chance....By Jeffery Farnol
Copy for Mother.....
By Jeannette Phillips Gibbs
But Not the End..By Frederick Nebel
Breakfast in Bed..By Sylvia Thompson
Journey to the End of the Night....
By Louis-Ferdinand Celine
The Secret Agent....By Sydney Horler
Stag Line.....
By Graeme and Sarah Dorimer
The Peacemaker.....By C. S. Forester
Challenge of the North.....
By William Byron Mowery
This Green Thicket World.....
By Howell Vines
Thank You, Jeeves! .....
By P. G. Wodehouse
The Man Without Nerves.....
By E. Phillips Oppenheim
The Ginger Griffin.....By Ann Bridge
Road Show.....By Eric Hatch
The Flying U Strikes..By B. M. Bower

Non-Fiction:

Moscow, 1911-1933 .....
By Allan Monkhouse
Windows on Henry Street.....
By Lillian D. Wald
If You Want To Get Ahead.....
By Ray W. Sherman

Loring and Mussey

Starlight, a Romance.....
By Anne Stanton Drew
Murder Stalks the Wakely Family
By August W. Derleth
The Killing of the Golden Goose....
By R. Jere Black
The Ravenelle Riddle..By E. Best Black
Waiting .....By Bonnie Busch

Book Reviews

(Continued from Page 6)

how happy they were and how they laughed all the time, and the laughter was contagious. It absolutely dominates the first part of the book.

The second part is more or less of a travelogue, fascinating but lacking the laughter. His country, under King Alexander, is apparently in a bad way.

Gossip of Authors

In the future, all English and American editions of the works of George Bernard Shaw will be issued simultaneously. Next will be his three latest plays, "Village Wooing," "On the Rocks" and "Too True to Be Good," all three to be published in one volume by Dodd, Mead and Company.

John Dos Passos is finishing "In All Countries," which comes out on March 29. He is now in Washington.

The March Red Book features Joseph Louis Vance's last book, called, appropriately enough, "The Last Prowl." However, when Lippincott releases it, it will be under the original title, "The Street of Strange Faces.'

The New Republic offers a prize of $25 for the best poem on this subject: "The Reichstag Fire Trial." No restrictions as to form or length, but poems will receive happier attention if they are less than forty lines. Address 421 West 21st street. Contest closes April 15.

Another lecturer about to storm our shores is Jeffery Farnol, who has planned a tour from Omaha to New York.

Florence Riddell, who wrote "The Silent World," reviewed this week, writes every word in long hand and revises her books at least five times before allowing her publisher to see them. She writes all night long and sleeps all day.

The Stanford University Press has just published the "Autobiography of John Keats," by Earle Vonard Weller, who has put the book into the form of first person narrative.

There are two new magazines started in England patterned after "Story." They are "Lovat Dickson's Magazine," edited by P. Gilchrist Thompson, and "New Stories," edited in Oxford by Edward J. O'Brien and five English authors.

Did you ever stop to realize that James Joyce never got a cent for the thousands of bootleg copies of his novel, "Ulysses," that were sold in this country before the ban was lifted?

Marie Belloc Lowndes says that people find it hard to believe that beautiful women can be killers. Which is why most of the murderers in her stories are women. Her next, "Another Man's Wife," will be brought out in April by Longmans.

"Anthony Adverse" still heads the best seller list, with "The Thin Man," "The Mother," "Men Against the Sea," "Work of Art," "Skin and Bones," "The Cadaver of Gideon Wyck" and "Sea Level" keeping it company.

Important Books on the Cinema

Arnheim, Rudolf. FILM. With a preface by Paul Rotha. $6.00
Hunter, William. SCRUTINY OF CINEMA $2.00
Pudovkin, V. I.
FILM TECHNIQUE $1.50
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THE Hollywood REPORTER

Vol. XIX. No. 27. Price 5c — TODAY'S FILM NEWS TODAY — Monday, February 12, 1934

DU PONTS SEEK CONTROL

TRADE VIEWS by W. R. WILKERSON

•LADIES and gentlemen of this motion picture industry, today's sermon will concern itself with Mr. George Raft.

And the object of using Raft for today's chat is to remind you or acquaint you with the advance this ARTIST has made in pictures during the past two years of his employment at Paramount and elsewhere, and to comment on the reasons for that advancement.

Raft, as you all know, had his only "show schooling" dancing in the floor shows or the backrooms of New York speakeasies and cafes, graduating from that into a "greater" profession, in which he was brought to Hollywood in the caravan of the late Texas Guinan.

Georgie knew the limitations of that "greater" profession, and once he got a look at the studios, felt the heat of the studio lamps and heard the grind of the camera, decided that he was going into pictures for better or worse. This decision gave him more than two years of idleness until he was selected by Rowland Brown for a bit in a Fox picture and later an important role in the Howard Hughes "Scarface," which brought him to the notice of Paramount.

•

Paramount gave him one of those "nickel" contracts right at the height of the gangster craze and "Raftie" went to the top of actors in their creation of the tough boys of gangdom. Most of the mob in Hollywood, including this writer, were of the opinion that once audiences grew tired of pictures of that type George would be washed up, because he could not act. In that we were all wrong, and for the reason that we did not know Raft.

There has never been a person with a greater ambition than that of George Raft, and being of a gambling nature he has and will continue to stake his all on that ambition. The result is that Raft stands today as one of the best ACTORS on the screen, and given the opportunity in good stories will eventually become one of the greatest stars in this business. He has a tremendous following now, but nothing to what he will have, because he

(Continued on Page 2)

RKO Head-Anthony Split on NBC Views

The present visit of M. H. Aylesworth to Hollywood is more in the interest of the local NBC situation than it is for Radio Pictures.

Aylesworth and Earle Anthony, the present holder of the NBC franchise here, have been at sword's points for many months. Anthony doesn't like the way NBC has treated him and Aylesworth is impatient regarding the squawks of Anthony.

Most of the trouble has been occasioned by the broadcasting of "Holly-

(Continued on Page 3)

Wallace and Erpi Talking Big Deal

New York.—Richard Wallace, Hollywood director, and Electrical Research Products are talking a big deal, that when completed will provide for Wallace producing a series of features here at the Astoria studio with Erpi's financing.

Should this deal go through, it is understood that arrangements will be made with Paramount for release of the picture.

Aubrey Smith Injured

C. Aubrey Smith had his right hand severely lacerated by a pet German police dog which he owned. Dog went beserk Friday night when the actor returned home from the "Queen Christina" preview and found the animal with her leg painfully trapped in an iron gate.

Now Have Working Control in Loew-Fox; Aiming Toward Warner-Para. For Big Merger

New York.—The Du Ponts—the real monumentally wealthy Du Ponts, not merely the section of the family interests represented in Du Pont raw stock—are aiming towards control of the motion picture industry. Already they have a big share of it in their pocket—what with working control of Loews and Fox, a tie-in with the old Pathe company, and heavy entrenchments in the stock of Warner and Paramount.

There has been a war of the giants in motion picture stocks for some weeks past. Financial circles have been

(Continued on Page 8)

Plays Die Like Flies On N. Y.'s Rialto

New York.—The undertaker was busy among the Broadway plays Saturday night, even with some that had received what might be called "fairly good"-reactions from the New York critics.

Closings for the night included, in addition to Katharine Hepburn's "The Lake," already recorded, "Mackerel Skies," "The Joyous Season," "Come of Age," and "A Hat, a Coat and a Glove." All have been reviewed in The Reporter.

Whale on Way Here

London.—James Whale left Saturday for Hollywood and Universal.

Alimony Headache Chases Laurel Away

Hal Roach has the biggest headache in town today with Stan Laurel definitely making plans to leave this country the end of this month, due to alimony trouble, and splitting the comedy team of Laurel and Hardy which has been a big box office winner for the producer for some time. Laurel has offers to make personal appearances in London and other European cities which he plans to accept.

Roach, it is reported, will try to build up a new comedy team with Babe Hardy and Patsy Kelly.

Bogue Sinks $100,000 On 'Queer People'

New York.—It is going to cost Galen Bogue $100,000 to find if "Queer People," the inside story of the movies, belongs on the stage. He is shooting that amount on a cast of forty people, very expensive stage settings and novel equipment for scene changing.

Eileen Percy Gets Raise

Eileen Percy has been granted an increase in alimony by Superior Court from her husband, Ulrich Bush, MGM unit manager. At the same time a motion by Bush for the custody of their child was denied.

Dave Garber Steps Off

David Garber married Ruth Robinson in an elopement to Tia Juana Saturday. Garber is director for the Charles R. Rogers unit at Paramount and for many years previous a Pathe and Universal veteran.

Bill Howard Returning

New York—William K. Howard left for the Coast yesterday. Director spent a little less than a week here.

RADIO HEADS TRYING TO GET PRESENT PROGRAM SET

J. R. McDonough and B. B. Kahane, assisted from a listening vantage point by M. H. Aylesworth, are trying to get the remainder of this year's program of pictures set, before even thinking about the revamping of the studio, and the new policies that are to be instituted.

Radio has between 14 and 16 pictures to make before late spring and there is too little material in any branch of the production outfit to meet that demand right at this time. Accordingly McDonough and Kahane are trying to hold everything off until that group is set and giving little or no attention to the sixty or more

(Continued on Page 2)

William Settles Para's Worries About Caesar

Protracted search by Paramount for a player to take the Julius Caesar role in "Cleopatra," the C. B. DeMille production, saw the curtain Saturday when the company pushed through a deal with Warners for the loan of Warren William.

Laemmle Delays Return

New York—Carl Laemmle, Sr., and the party consisting of Joe Weil and Jack Ross, have postponed their departure for the Coast until Wednesday.

MAX SCHECK — Directed the entire stage production for "Queen Christina"—Grauman's Chinese — MANAGEMENT SMALL-LANDAU CO.

THE Hollywood REPORTER

W R WILKERSON Editor and Publisher
ROBERT E WELSH ... Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957
New York Office Abraham Bernstein, Mgr., 229 W 42nd St., Wisconsin 7-7193; Chicago, 6 N Michigan Ave.; London, 41-A Carlisle Mansions Paris, 122 Blvd. Murat Berlin, 83-84 Mauerstrasse; Buenos Aires San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte Ciel

Published every day with the exception of Sundays and Holidays Subscription rates, including postage, per year in the United States and Canada $10. Foreign, $15 Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3 1879.

THE LOW DOWN

Latest person to "go Hollywood," as they laughingly call it, is George White. And from all reports the "Scandals" picture has GOT to be good to keep up with the wonder-producer's own opinion of himself. Accustomed to "making" stars, Mr. White refused to have Lilian Harvey as the star in his picture and chose to give Alice Faye the leading role. Which is fine, because it started a lot of arguments as to whether that sort of thing could be done in pictures as it's done on the stage. In fact, it was such a good note that a magazine writer was assigned to interview Mr. White on the subject and write an article about it. So the writer called Mr. White for an appointment and was told that he was very busy and would call her back. About five days later she finally called him back, because she had to have the article finished by the end of the week, and by that time Mr. White had made up his mind that he didn't want anyone to write his publicity for him—he'd do it himself some time, because he does everything else himself, from writing and directing to casting about.

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Practically everyone in Hollywood showed up for the Garbo opening EXCEPT Garbo and Gilbert. That Torres-Ames foursome were there together and Lupe and Johnny decided to appear in public again together and there were Eleanor Holm and Art Jarrett and Jean Harlow in an "out fit" and Ann Harding with a stranger in town and Alice Brady and Salka Viertel and Dorothea Wieck (who would only allow one picture to be taken), and Randy Scott taking good care of Kitty Gillian, the Fox importation he met on the boat coming back, and Mae Clarke minus Sidney Blackmer and plus Leo Morrison.

•

It's just as well that Cary Grant and Virginia Cherrill are coming back together, because sending cables to each other almost proved tragic. On his way to London Cary cabled Virginia from the boat, "Distracted and bored," and poor Virginia was in a dither when she received it, because by the time it finally reached her it read, "Attraction on board."

New York REVIEWS

"HI, NELLIE"

Warner Bros. prod.; director, Mervyn LeRoy; writers, Roy Chansler, Aben Frankel, Sidney Sutherland.

Strand Theatre

World-Telegram: A rollicking and exciting frolic, "Hi, Nellie," is one of the best of all the film sagas about that apparently everlasting romantic, the newspaper man. It pictures him accurately enough, catches his talk and knows the twists of character which make him forever think of a story first and himself later. A lusty spoof as well as an exciting melodrama, it is a rare combination—one that is conducive to fast and diverting amusement. Mervyn LeRoy has done a fine piece of direction for this.

Herald-Tribune: So much expertness of treatment has gone into the playing and production of the film that it seems a great pity that the result is merely a routine sort of melodrama. Mr. Muni handles his part with attractive credibility. The supporting cast is likewise helpful.

Post: The picture has a certain vigor and dash, but its underworld stuff is overdrawn and outmoded. Nor does Paul Muni make an impressive figure comically, dramatically or journalistically. Glenda Farrell, Ned Sparks, Berton Churchill and others appear in the supporting cast.

Sun: The Warners, those masters of melodrama, have turned out another of their rapid-fire, high-pressure newspaper yarns and registered another sure hit. It is a comedy, a hilarious galloping comedy with its background one of those crazy, unreal, delightful newspaper offices that Hollywood still hopes may exist somewhere.

American: The picture is a pretty mixture of comedy and melodrama, with one supplementing the other in fast, actionful sequences building suspensefully, excitingly to a slam-bang climax. The story provides the star with opportunity for further exhibition of his talent as a creator and portrayer of character, and in a role which offers substance in which to sink his histrionic teeth, Muni gives one of the best exhibitions.

News: "Hi, Nellie" will be a treat for Paul Muni fans, as it gives him a chance to display his versatility as an actor. The film starts out with a certain lightness, but takes quite a serious turn as it moves along. Mervyn LeRoy has directed a film that is slow getting started, but when it does pick up speed it holds your interest to the fadeout.

Col. Wants Chinese For Capra Picture

Columbia is trying to get Sid Grauman to put the Clark Gable-Claudette Colbert picture, "It Happened One Night," into the Chinese theatre following the run of the Garbo picture "Queen Christina."

The RKO Hillstreet theatre, which has bought the Columbia product for a first run in Los Angeles and has booked the picture, is a bit peeved at this idea and will likely put up a big squawk if Columbia succeeds in putting the picture into the Chinese.

Start on 'Deacon' Script

Clarence Marks and Earl Snell have been assigned by Universal to write the screen play of "Alias the Deacon," which will be directed by Kurt Neuman and supervised by Edmund Grainger. Negotiations are still on for Guy Kibbee for the top spot.

Tradeviews

(Continued from Page 1)

WANTS TO BE ON TOP and will be on top.

Raft is a very serious person, spends a lot of his time in study; reads anything and everything that will advance his ambition, seeks the company and conversation of individuals that will further his work and does more work during a 24-hour period than any other person in this industry, because he wants to succeed and HE WILL SUCCEED even far beyond his present success.

Wurtzel to Handle Second Rogers Pic

Sol Wurtzel has scheduled a second Will Rogers production for his unit at Fox and will place it into work following "Merry Andrew," star's first.

Producer has set John Ford to direct the as yet untitled picture and has signed Dudley Nichols to write it. Nichols handed in his screen play on "Grand Canary" to Jesse Lasky Saturday, moving back to the Western avenue plant today.

Mono. in Trouble on Lead for 'Jane Eyre'

Monogram is finding it tough to get a leading woman for "Jane Eyre" and is reported ready to shelve the production unless a satisfactory player is obtained this week.

Deal to get Heather Angel from Fox went flat Saturday.

MacRae Seeks Comic Strip

Henry MacRae, in charge of Universal serial productions, is negotiating with Hal Forrest for the rights to his comic strip, "Tailspin Tommy." MacRae hopes to base his next story on the characters of the strip which is syndicated throughout the country.

Air Plugs for 'Lost Patrol'

Radio has set a series of ether plugs for "Lost Patrol" this week, first two being an interview with Victor McLaglen by Eleanor Barnes and an hour of sound track from the picture via KNX, both Thursday night.

The Invisible Man

On the strength of his performance in the one minute sequence in which he appears hidden in a telephone booth in the Warner production "Hi Nellie," Paramount has signed Sidney Skolsky to appear in "Murder at the Vanities." This time Sklosky will hide in a vanity case.

London Business Hits High Mark

London.—Business in the first run theatres here went way over the top last week. The neighborhoods and the provinces also reported record gatherings.

The newcomers of the week in the big houses are "Fugitive Lovers" at the Empire, "Catherine the Great" at the Leicester Square, "Miss Fane's Baby is Stolen" at the Plaza.

The holdovers are "Little Women," doing a record business, "Invisible Man" and "Duck Soup."

'U' vs. Firestone Tonight

None other than the champion Firestone five have been selected by Universal's basketball outfit, under the direction of Jack Pierce, for tonight's opponent. The game will be played at the Hollywood Athletic Club. Gloria Stuart, George O'Brien, Andy Devine are among the rooters.

RKO Busy on Program

(Continued from Page 1)

applications that have been phoned, wired or written in for production berths at that plant.

Of all the stories going around the town about this or that producer moving his desk over to Radio, the moves of William LeBaron and Charles R. Rogers seem most definite inasmuch as it is known that Radio wants Le Baron and his Paramount contract is up in May. The same goes with Rogers, who has around six pictures to complete with Paramount before he can make a move.

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CAMERA UNION ON WARPATH OVER 'DISLOYAL' MEMBERS

Plenty of Expulsions Said To Be Planned

A number of Hollywood cameramen who played an active role in breaking the late cameramen's strike will find themselves expelled from the local IATSE organization in the near future, according to authentic information that has leaked out during the past few days.

Not only will they be expelled from Local 659, but their names will be broadcast to every labor organization in the country that is a part of the American Federation of Labor, with the statement that these men were "Judases" in the ranks of organized labor when the test time came.

The expulsions, as a matter of fact, have already started. According to cameramen on the inside of IATSE affairs, one first cameraman has already been dropped. While his name would not be given out at present, it was learned that he was one of the organizers of the local union.

"Why, he even wrote a great part of the by-laws for our organization," explained one cameraman. "He was one of our first officers, and in appreciation of his great work in the forming of the union he was made a life member of the union by unanimous vote of the entire membership and was presented with a gold badge of membership which cost the union about $90.

"Every man has a right to his personal opinion, but the union men feel that when a man has played such an important role in the forming and development of an organization as this man did, he should not desert his fellows the second day of trouble as he did in the late strike. We learned that he not only deserted us, but went to work, not making pictures, but on the telephone attempting to get other union men to quit the fight. That was too much.

"When our reorganization is completed there will be a number of surprises, for there will be other men who will find themselves on the outside looking in. We have had a quiet investigation of their activities under way for a long time. We will be sure of our facts before we act. And we are sure of some who eventually will be sorry for what they did."

Go Strong for Personals On 'Lost Patrol' Debut

Reginald Denny and Boris Karloff left for San Francisco to make personal appearances at the Golden Gate theatre today and tomorrow in conjunction with Radio's "Lost Patrol," in which they appear. Wallace Ford and Victor McLaglen made an appearance there on the opening day last week.

Rest for John Lodge

John David Lodge, having received his okey from Paramount to leave, left last night with his wife for New York by boat. He will return to Hollywood the end of March.

Pardon, Mr. Mayo

The Hollywood Reporter:

Your statement as to my walking out on "The Key" at Warners is untrue. I have been confined to my bed for the past three days with ptomaine poisoning.

Will you kindly correct the statement?

ARCHIE MAYO.

Sullavan's Next To Be 'Little Man' Pic

While no official statement was forthcoming from Universal officials, those in the know at the Universal City lot, say that the studio has decided definitely to start Margaret Sullavan in "Little Man, What Now," as her next picture, with Frank Borzage at the megaphone.

As reported in Saturday's Hollywood Reporter, they are dropping the "Elizabeth and Mary" picture, which was to have been a costume affair, and her second Universal production.

Kelly Out, 'U' Puts Pryor In 'I'll Tell the World'

Negotiations with Twentieth Century for the loan of Paul Kelly going cold, Universal today pushes Roger Pryor into the role for which the player was wanted in "I'll Tell The World."

Story gets under way today with Lee Tracy and Gloria Stuart in top brackets under Edward Sedgwick's direction. Lincoln Quarberg wrote the story.

'Left Bank' for Sherman

Universal has offered Lowell Sherman the direction of the Elmer Rice play, "Left Bank," and is waiting on his decision before proceeding with the production. Rice is slated to return to Hollywood late in March to write the screen play.

Cordonas Tagged by WB

The noted aerial troupe known as "The Flying Cordonas" were signed Saturday by Warners for the Joe E. Brown production, "Sawdust." Troupe previously made a short for Pete Smith and are famed for their dare-deviltry on the trapeze.

Date 'Palooka' in N. Y.

New York.—Tentative dating has Eddie Small's production of "Palooka" following "Moulin Rouge" into the Rivoli. The Small picture got a great response from exhibitors over the country after the trade showings February 6.

Carroll Chaperoned

The beautiful Madeleine Carroll, British cinema star on a loan here to Fox, is being chaperoned around the town by her husband, Philip Astley, who by the way, is one of the richest men in England.

Norma Too 'Bossy,' So British Pic Off

London.—The British picture, "Somehow Good," that was to be made by British International and co-starring Norma Talmadge and Thomas Meighan, is cold, with Talmadge on her way back to America and Meighan looking around for another assignment.

B.I.P. and Norma could not get together on the story changes that Miss Talmadge wanted, and too, they would not give in to the demands the feminine star insisted on, for the right to an okay on everything.

Warners Close Loan Deal For Para's Charlie Ruggles

Warners got a commitment Saturday from Paramount for the loan of Charles Ruggles for the starring assignment in "Friends of Mr. Sweeny," which Sam Bischoff supervises. It is in exchange for Warren William, who goes into "Cleopatra" for DeMille.

'Nell Gwyn' Starts Soon

London—Just to add to the cycle of costume spectacles being produced in all countries, British and Dominions announce that they will very soon put into production "Nell Gwyn," with Anna Neagle playing Nell. Cedric Hardwicke will appear opposite. Herbert Wilcox will direct.

Nat Ferber on MGM Yarn

MGM Saturday signed Nat J. Ferber to write the script of "Stalling Thru Life," which will have Franchot Tone in the lead. This is the first scenario writing job for Ferber, who is a well known Hearst feature writer. Jerry Horwin handled the deal.

Select 'Op. 13' Song

Team of Burton Lane and Harold Adamson have sold the song, "Hell Bent for Heaven" to MGM for use in the Marion Davies vehicle, "Operator 13." Chorus of 30 negro voices will sing it.

Berke Moves to Pathe Lot

William Berke moves today to the RKO-Pathe lot from the General Service Studios. Berke, who is finishing a short now, will start soon on the first of a series of six features.

Rave Over Late Disney

New York—It must be good—Walt Disney's latest "Silly Symphony"—because United Artists home office has decided on a special intensive advertising campaign on this shiort.

Bob North Assigned

Columbia has assigned Robert North to supervise the Carole Lombard picture which the studio is preparing. Roland Pertwee, English writer, scripts.

Baby Girl at Jowetts'

Doris Anderson presented her husband, Anthony Jowett, with a baby girl at the Good Samaritan Hospital last Thursday night.

YESTERDAY IN New York

The cocktail bars around town still stacking them up and in. The latest to hit the town and one that is visited at least once a day by the "who's who" is The Ritz. Of course, it is at the Ritz. . . . The atmosphere at the Chatham is changed weekly through the drawings of Soglow and his Little King. There are a new set each week so the mob can have a new laugh. . . . Why has Hollywood missed this cocktail craze or have none of those otherwise enterprising liquor merchants on the coast thought of that idea?

Moss Hart is leaving for Palm Springs Wednesday with George S. Kaufman to complete a play. And poor Moss was so buried in grief due to the absence of Clifton Webb from "As Thousands Cheer" (in bed with the flu) that he had to throw a big farewell party for the ladies of the ensemble of that show, at which he gathered most of his (more or less) literary friends. . . . And the Clifton Webb angle and his sickness is a bit funny, for "Cliffie" is also giving a party Tuesday night—a Flu Party.

•

Tallulah Bankhead has just turned down $4,000 a week for ten weeks of personal appearances. . . . Ken MacKenna going places with "Liz" Dupont. . . . A. C. Blumenthal headed for Hollywood with Gloria Vanderbilt and Lady Furness (those two Morgan gals). This is funnier than even you may think. . . . Clark and Rea Gable spent the week-end with Helen Hayes and Charles MacArthur at their Nyack estate.

All the Hollywood contingent sojourning in New York about frozen stiff what with the thermometer resting at 14 below zero. . . . Harpo Marx wants to break his silence. An agent is making the rounds of the advertising agencies trying to place Harpo on the air with his harp and a line of talk.

•

The Mayfair party Saturday night was quite gay even though most of the regulars have quit these Arctic regions for the warm breezes of Palm Beach. Among the others spotted at the Ritz affair were the Ricardo Cortezes, who are heading west Monday; Mary Brian, Jacqueline Logan, who has changed so much it is difficult to recognize her; Weldon Hepburn, the Clark Gables along with Richard Watts, who is trailing around with Beth Leary these nights; Bryan Foys (nee Thelma Chrysler), Harry Evans, Ben Finney and Ernest Truex, who had his thirtieth opening on Broadway with "Sing and Whistle" the same night.

NBC-Anthony Split

(Continued from Page 1)

wood on the Air" from the Radio studio instead of from the studios of KFI. Anthony figured he should be given that break and Aylesworth thought otherwise.

The result of this squabble may end in NBC buying back the local franchise. Failing in that solution Anthony may take his troubles to court.

RADIO PICTURES

"SING and LIKE IT"

DIRECTED BY

WILLIAM A. SEITER

"One of the Best Comedy Hits of the year."
—Hollywood Reporter

Radio Pictures

HOWARD J. GREENE

ASSOCIATE PRODUCER

"SING and LIKE IT"

—

PERT KELTON

as RUBY in

"SING and LIKE IT"

"One of the Best Comedy Hits of the year."
—Hollywood Reporter.

Radio Pictures

"SING and LIKE IT"

SCREEN PLAY and DIALOGUE by

In Collaboration with
LAIRD DOYLE

MARION DIX

"SING and LIKE IT"

SCREEN PLAY and DIALOGUE by

In Collaboration with
MARION DIX

LAIRD DOYLE

"One of the Best Comedy Hits of the year."
—Hollywood Reporter.

AMERICAN DISTRIBS WAGING WAR ON AUSTRALIAN COMBINE

Gov't Steps In With Own Investigation

Sydney.

Last year's film war between distributors and the combine (Greater Theatres Corporation) has broken out again with a vengeance. This time the rift has become bigger than ever involving widespread ramifications throughout the entire trade. Sydney papers have been playing it up as front page news over several days. The trouble looms so large that it looks as if the Government will be called in to settle the squabble. Even so both sides are hardly likely to get satisfaction.

The dispute has arisen over the attempt of General Theatres Corporation (comprising Union Theatres Ltd., Hoyts Ltd., and Fox Film Corporation) to break the "blind booking" contract system demanded by the distributors. American film companies are endeavoring to beat the "combine" (who control over 200 theatres) by "muscling in" with theatres of their own for release of their own films. Paramount, to some extent, have already followed Fox in this direction. It is now announced that MGM will build their own theatre in Sydney. Universal is getting in on the ground floor also by planning, through D. Martin (a leading Universal executive) to refashion the Rialto by next Easter and at the same time is getting ready to build another theatre. Their reason for so doing is to provide Universal with an outlet for a number of Australian films they are releasing (including all of Efftee studios, Melbourne) as they cannot come to terms with G.T.C.

Universal product during the latter part of 1933 has been almost entirely crowded out of G.T.C.'s Sydney theatres at any rate. MGM, Paramount and Warners couldn't come to terms with G.T.C. for release of their 1934 product and have been selling direct to independent exhibitors.

Chas. Monro (managing director of G.T.C.), is quoted as saying that this new policy of these three American film exchanges would be likely to send his company and other Australian exhibitors into bankruptcy. One group of distributors are said to have demanded of G.T.C. an increase in the percentage of gross receipts as film hire from 20 to 50 per cent. "Submission to such a proposal would not leave sufficient for any theatre's normal running costs," said Mr. Munro. "Any measure of success the distributors might achieve is destined to have a detrimental effect on staffs, orchestras, advertising and operating costs all over Australia. It would most certainly bring in its wake an increase in admission charges." G.T.C. are going over the head of Universal and negotiating direct with Efftee for release of their films throughout the circuit.

"G.T.C.," said Mr. Munro, "is prepared to purchase any picture or group of pictures of a reasonable standard, whether American, British or Australian. We are certainly not going to be intimidated into paying exorbitant film rentals or stand idly by and allow any combine of distributors to ruin Australian enterprise at the behest of New York movie magnates."

MGM intend building their own chain of theatres, Sydney, Melbourne and Brisbane. It is estimated that their Sydney theatre will cost between 150,000 and 200,000 pounds, and will seat over 2000.

D. N. Martin, manager of Liberty theatres, is much concerned over the fact that certain interests are believed to have approached the State Government endeavoring to persuade them to refuse the licensing of any further movie houses for a period of years. With G.T.C.'s recent acquisition of King's Cross and Majestic every city theatre of importance here is directly under their control. Five million pounds represents the amount invested by the public in C.T.C.

The three film exchanges concerned —MGM, Paramount, Warners—refuse to supply pools or agencies not responsible for the theatres in which the films are screened. C.T.C. have been in the habit of purchasing on behalf of independent exhibitors.

Fullers Theatres have, as was the case last year, diplomatically sidestepped the wrangle so far as possible up-to-date, declaring they are not involved.

And the final result was the appointment by the Government of an investigator, F. W. Marks, a Sydney accountant, who is now taking testimony from all concerned.

LEON S. STONE.

Buzz a Benedict

Buzz Berkeley stepped over the gangplank Saturday to the cheers of a host of friends and an equally strong echo from the friends of Merna Kennedy, the bride. And from now on, when they're shooting one of those big Warner numbers, Buzz will have to go to the phone and explain to the missus: "I'm being held at the studio."

'Les Miserables' Made Again and Still Too Long

Paris.—"Les Miserables," made in pictures two or three times, is again to be shown on the screen by Pathe Natan. But as shot it takes five hours to screen, and present plans are that it may be exhibited as three separate shows in subsequent weeks.

Universal some years ago bought a 13-reel French production of "Les Miserables" and went through considerable agony before releasing it in about eight reels. At one time Carl Laemmle announced plans to release it as two episodes, playing houses on subsequent dates.

Osso Firm Bankrupt

Paris.—The Osso firm, third in importance as a French producing and distributing outfit, has gone into bankruptcy. Company has been fighting hard to stave off the action, but bad business by theatre affiliates helped push it over the brink.

Americans Must Make Pics in Spain

Madrid—Spain will join the procession started by England and followed by Italy. The government will set a film provision this spring which will require that each importer of films produce at least one picture in Spain at a minimum cost of $50,000 for every five films imported.

Spain is trying to profit by the experience of England, where quota pictures were made on a footage basis and made so cheaply they hurt domestic production instead of helping it. That is why the $50,000 minimum for Spain.

The news of the quota comes at a bad time for American distributors because the Spanish market for some unexplainable reason just began to show signs of real life in the past six months.

Mono. Takes Next Step In Full National Set-up

New York.—The last step in the plan to get truly national representation for Mongram pictures was announced Saturday with the statement that the exchanges in Los Angeles, San Francisco, Pittsburgh, Seattle, Denver, Portland, Salt Lake City and Detroit will henceforth he designated as Monogram exchanges in their respective quarters.

These territories have, until this move, still carried the individual name of the state right exchange holding the Monogram franchise.

Columbia On Own In South America Territory

New York.—Columbia is branching out for itself in the South American territory, ending the agreement by which United Artists has handled distribution on the product.

Clarence C. Margon is in charge of S. A. sales for Columbia, with Emilie Acoste opening a Brazil exchange.

'Yellow Jacket' Bow Set

New York.—"Yellow Jacket," the new play by Sidney Howard about Dr. Walter Reed's famous work on yellow fever, will have premiere at Martin Beck Theatre March 1. Howard sails for Europe two days after opening.

Indie Gets Circuit Break

New York.—"Mad Age," being distributed by Ideal Pictures Corporation, has been booked by 42 Loew theatres in New York, 43 Warner houses in New Jersey and 80 Warner houses in Pennsylvania.

West Captures Paris

Paris.—Mae West has taken Paris like the revolutionists took the Bastile. "I'm No Angel" is packing them in at Gaumont-Elysee, with long lines being turned away daily.

Pierson on Gov't Job

New York.—Wayne Pierson, formerly well known picture exploitation man, is now "Supervisor of the Census" for the New York district.

Para. Extends Deal On Gillstrom Shorts

Arvid Gillstrom's comedies for Paramount during the past year have hit so well that in one case, Leon Errol, an original one-picture deal has been extended to three pictures to be squeezed in on this year's release schedule, and in the case of Harry Langdon approval has been given to make the final picture of his list an expensive semi-musical.

Gillstrom started his Paramount deal a little over a year ago with six Harry Langdons and three Bing Crosbys to make. Two of the Crosbys have been made, but the third will probably never see shooting because of the sudden rise to popularity of Bing as a feature star. But it has all combined to put Gillstrom in a choice spot as a shorts producer.

'Catherine' Has Its Big London Opening

London.—One of the most distinguished audiences ever to assemble for an opening of a picture here, attended the premier of London Films' "Catherine the Great" at the Leicester Square Friday night.

Royalty was represented by the Prince of Wales and Prince George. There were any number of Lords and Ladies, Counts, Dukes and Barons.

Douglas Fairbanks Jr. made a personal appearance for this occasion.

The picture was well received.

Jewish Actors Pick Guests

New York.—George M. Cohan and Sam Harris will be the guests of honor at the dinner of the Jewish Actors Guild on April 8. Eddie Cantor is president of the Guild.

Original for Wynne Gibson

Lawrence G. Blochman, Universal scenarist, and Leonard Spigelgass, story editor on the same lot, are writing an original yarn in which Wynne Gibson will be starred.

Burgess at Warners

Dorothy Burgess has been signed by Warners for a featured role in the Joe E. Brown picture "Sawdust." Donald Dillaway has also been set for a featured role.

Universal Borrows Roth

Universal has borrowed Murray Roth from Warners on a one picture deal and has assigned him to the Eddie Grainger unit.

Coslow with Small-Landau

Sam Coslow has signed a managerial contract with the Small-Landau company, which will handle the music writer's business matters in the future.

Publicist in Disguise

It now turns out that "Alden Nash," author of the play that is clicking at the Hollytown Playhouse, is none other than Alvin Ascher, former publicity man for RKO. As Radio has already bought the play it's not a bad beginning for a youngster.

Reviewing the FAN MAGS

SHADOPLAY
82 pages and cover
COVER DISPLAY.....Mae West
(Paramount)

Publicity Space (Approximate)

MGM	814 sq. inches
Fox	588 sq. inches
Paramount	476 sq. inches
Warners	294 sq. inches
Universal	256 sq. inches
Radio	230 sq. inches
Columbia	200 sq. inches
United Artists	126 sq. inches

Susan Hempstead writes the funniest and grandest yarn on Sally Rand yet seen in a fan magazine. It appears in the February issue of Shadoplay and is called "Sally, Wave Those Fans!"

Roger Bayer has an interesting story,. "Five Stars Hollywood Can't Lick," all about Katharine Hepburn, Will Rogers, Paul Muni, Mae West and Charles Laughton, and Julius Irwin gives some curious angles on pet phobias in "They're Afraid of the Answers."

Other stories are "Together Again" (Janet Gaynor and Charles Farrell), by Kirke Bascom; "A Pair of Jeans" (Jean Parker and Jean Muir), by William Fleming; "Mala of the Movies," by Charles Banton, and "Two Men Who Knew Lincoln" (Chic Sale and Joseph Hazelton), by Roy James.

A fictionization of "Fugitive Lovers," by Virginia Maxwell, is good reading.

MOVIES
51 pages and cover
COVER DISPLAY.....Jean Parker
(MGM)

Publicity Space (Approximate)

MGM	238 sq. inches
Warners	218 sq. inches
Fox	156 sq. inches
United Artists	114 sq. inches
Monogram	105 sq. inches
Radio	70 sq. inches
Paramount	40 sq. inches
Universal	35 sq. inches

Movies for February hardly comes under the head of fan magazines. It is cheap, inexcusably uninteresting and almost a total loss. The almost is warranted by Walter W. Hubbard's production series on animated cartoons.

"Who Said 'High Hat'?" is by Julia Gwin and is about Robert Montgomery; "The Rolling Stone That Gathered Moss," by Mary A. Roberts, tells of John Stone; "The Road to Ruin" is fictionized after all these years by Ruth Schwerin, and "Marriage on Approval," announced in one place as Part One and in another as Part Two, is by Priscilla Wayne.

The department, "Baloonacy," fails to be amusing; "Pretty Polly," by Dr. Abduh Wretlaw, is a yarn on Polly Walters; and "Hollywood Hips," by Mary Dees, contains some reducing tips.

So what? It's all pretty bad.

ATTENTION
ALL SCREEN ACTORS

A meeting of all screen actors, under the auspices of the Screen Actors' Guild, will be held to elect the nominees of actors for actor representatives on

(a) THE AGENTS' COMMITTEE

(b) THE COMMITTEE OF FIVE PRODUCERS AND FIVE ACTORS ON WORKING CONDITIONS OF ACTORS.

PLACE: The Hollywood Women's Club, 7078 Hollywood Boulevard.

TIME: Sunday, February 18, 1934, at 8 P. M.

THIS ELECTION IS BEING HELD WITH THE KNOWLEDGE AND APPROVAL OF SOL A. ROSENBLATT, NRA ADMINISTRATOR FOR THE MOTION PICTURE CODE.

The following are the qualifications for attendance and voting: Any screen actor having screen credit on a picture released in the United States within the eighten (18) months immediately preceding the election may attend and vote.

Voting may be in person or by written proxy, providing the person to whom the proxy is given is present in person and that the proxy is duly signed by the person giving the proxy.

Any organization may present a ticket. In addition thereto nominations may be made from the floor.

The election will be supervised by a Credentials Committee consisting of the following:

Lucile Gleason
Boris Karloff
Bradley Page
Jean Hersholt
Edwin Maxwell
Minna Gombell

IF YOU ARE QUALIFIED TO VOTE, APPLY AT THE GUILD OFFICE, 211 HOLLYWOOD CENTER BUILDING, 1655 NORTH CHEROKEE, HOLLYWOOD, AND A CREDENTIALS CARD WILL BE ISSUED YOU.

(Signed) SCREEN ACTORS' GUILD

RKO Steals Jump in Local 'Flesh' War

Stealing a march on the remaining first-run picture houses in the Los Angeles sector tied up without stage shows owing to union difficulties, the RKO-Hillstreet puts on a stage show starting Friday through an association with the NBC radio hour, "Hollywood on the Air."

Theatre will have the unit four times daily although broadcasting only once on opening night. Stage unit will be built around guest stars, the Radio contract list cooperating with personals. First group to consent to appear includes Wheeler and Woolsey, Dorothy Lee, Mitzi Green, Jimmy Durante and Irene Dunn.

Starting Date Set For Universal 'Black Cat'

Universal has set February 24 as the starting date on "The Black Cat," which is a screen adaptation of Edgar Allen Poe's story, with Boris Karloff in the starring role. Edward Ullman directs.

When this picture hits the stages Universal expects to have seven pictures in production, which is the peak since last October.

Nun. Johnson Vacations

Nunnally Johnson left Saturday for New York on the first leg of a six week vacation from Twentieth Century. He will spend a week there, then go to Florida for five weeks with his folks. Johnson has completed his script of "Bulldog Drummond Strikes Back" for the studio.

MGM To Repeat on Bears

MGM has engaged the Chicago Bears football team, with Red Grange, to make another football short under the direction of Ray McCarey, who also made the first. There is a possibility that the studio may stretch these shorts into a series of six.

Termer for Milland

Raymond Milland, English juvenile actor, was signed by Paramount Saturday on a term contract on the strength of his performances in "Bolero" and "We're Not Dressing." The Bernard and Meiklejohn agency made the deal.

Sidney-Murray Start

Columbia puts Charlie Murray and George Sidney short, "Banker Buckaroo" into production tomorrow with Jules White directing and Zion Myers supervising. Johnny Gray has scripted from the original by Jack Cluett, Johnny Gray and Arthur Ripley.

Buy 2 Songs for Mills Bros.

Radio purchased two songs Saturday for delivery by the Mills Brothers in "Strictly Dynamite." One is "Swing It Sister," by Lane and Adamson, the other, "Money in My Clothes," by Fain and Kahal.

Kaaren Picks an Agent

Susanne Kaaren has signed a long term managerial contract with the Bernard and Meiklejohn agency. The actress is now under contract to Fox.

Joe 'Mank' With Vidor

Joseph Mankiewicz has been signed by King Vidor to write the script on "Our Daily Bread," which Vidor will produce independently at the General Service studios with a Radio release set. Picture is scheduled to start in the next two weeks.

DuPonts Seek Control

(Continud from Page 1)

trying to tag the buyer of the more than 150,000 shares of Loew stock that changed hands in a forty-eight hour period.

Many thought it was Electrical Research Products, adding to their already heavy Loew investment; others were of the opinion it was British Gaumont interests.

Both were wrong. It was the Du Ponts—who in the week's change of stock ownership finished with most of the Loew shares previously held by Erpi, those of Chase, and many thousands of additional shares bought on the open market.

It is stated that the idea back of the men guiding the Du Pont millions is to form two big producing, distribution and exhibition organizations, each to stand on its own feet in a competitive sense, but with concentration of physical work and expenditures that will work miracles in efficiency and money-saving.

Dangers of Federal opposition to the moves are said to have been removed by picture people themselves who talked so freely to everybody connected with the NRA in recent meetings that the Administration leans favorably towards many aspects of the Du Pont plan. In addition the wealthy Du Ponts have always managed to divide their support so well between the Republican and Democratic parties that there is always someone in a position to get favorable hearing from the party in power.

New Yorkers watching the stock moves make it clear that this is not a step on the part of the Du Pont interests solely connected with raw stock. This group's actions are complicated by the fact that the Pathe Company, since the Joe Kennedy regime, has owned forty-nine per cent of Du Pont-Pathe stock. Efforts have been made unsuccessfully over the past year to buy this forty-nine per cent back. So now the raw stock end of Du Pont is in the position of making money for an almost inactive Pathe company every time it moves.

Another footnote to the story is the statement by insiders that the Chase Bank, now Rockefeller controlled, has been glad to unload its Loew stock at 34, in order to concentrate the Rockefeller picture interests in Radio, instead of having eggs in all the picture baskets.

It was thought for a while that Erpi was in the market on a buying rampage to protect the heavy debts owed by picture companies, but it now appears that Erpi would be just as happy to have Du Pont interests take over the obligations—and those big fellows know how to work together to leave everybody happy.

% MR. SAMUEL MARX,
CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XIX. No. 28. Price 5c. TODAY'S FILM NEWS TODAY Tuesday, February 13, 1934

RENEW FIGHT ON ALIENS

TRADE VIEWS by W. R. WILKERSON

•THERE seems to be a lot of bad feeling brought on by the mistake the Academy made in not listing Radio's "Little Women" in their pamphlet of pictures eligible for the Academy award. This should not be. It was a mistake out and out and should be credited as such.

Certainly for a picture of the importance of "Little Women," it did not require a printed line in the Academy pamphlet, or a whole pamphlet, to recall to the minds of the creators here in Hollywood that such a picture was made and made during the past year, and as such, is eligible for the award.

But people will take the wrong slant on things and those same people feel that there was a little skullduggery in that omission and they are mad. So what?

•

Junior Laemmle should be given a pat on the back for defying whatever there was to be defied and returning Lee Tracy to pictures. First, because Tracy is a really great artist, and second, because there was a feeling around town that a ban had been placed on Lee for something that was supposed to have happened in Mexico.

That Laemmle kid has a lot of guts. We found that out at the time everyone was talking against making "All Quiet on the Western Front." He told the whole mob to jump in a lake, went ahead, caused the picture to be produced and it made film history.

•

It is a great disappointment to hear that the Garbo picture is not going over in several sections of the country. The failure of audiences to grab that attraction in the big numbers we feel it deserved, sort of twists things up a bit.

Garbo was never better; the production as a production is rich, fine, well made and extremely important and there's certainly good entertainment in the show. So what is it? Must we go back to that old wheeze, "Audiences will not go for costume pictures"?

What's your answer?

MGM Booming

New York.—Net profits for MGM are skyrocketing. For the eleven week period ending November 23 last they were $1,164,507, this comparing with $93,911 for the same period last year.

Erpi Holding Tight To Its Loew Stock

New York.—An interesting angle in the reports that the DuPonts are behind the sensational heavy buying of Loew stock in recent weeks became known today when it was learned that Erpi has not sold any of its 135,000 shares and has even gone further and let it be known to MGM higher-ups that it has no intention of letting any of the stock go.

The home office is buzzing with the mystery of who is buying the stock, since the turnover has been so tremendous that only the biggest operators in the country would have the dough to swing the amounts.

'Operator 13' Runs Into Story Jam

Production on the Marion Davies-Gary Cooper co-starring picture, "Operator 13," which Raoul Walsh is directing, was stopped yesterday at MGM because of story difficulties and shooting will be resumed after the script has been rewritten.

Lucien Hubbard will assume the production reins when shooting is re-

(Continued on Page 2)

Sullavan Hurries Now

New York.—Margaret Sullavan changed her mind again and instead of waiting until Saturday to start for the coast and Universal she leaves by plane today.

Congress Clique Ready to Push Bill Limiting Entry of Foreign Actors—Equity Backing Move

Washington.—More trouble in the offing for Hollywood's foreign actors and actresses, and for producers with plans for further importations. Representative Samuel Dickstein let it be known yesterday that he has gathered around him powerful support to his bill setting tight limits on the entry of foreign players and will push the fight to the finish.

The bill, originally up in March, 1932, would place actors and actresses under the contract labor provisions of the immigration laws, which prohibit

(Continued on Page 3)

MacDonald Set For MGM 'Merry Widow'

After plenty of arguments and bickerings one way or another, MGM has set Jeanette MacDonald as the widow in "The Merry Widow" opposite Maurice Chevalier.

The French star fought to the last ditch to keep Jeanette out, but had to bow to the logic of the situation as was outlined by both Irving Thalberg and Ernst Lubitsch.

New Long Termer for Green at Warner Lot

Warners yesterday handed Al Green a new long term contract, the director having been with the studio for seven years. Green just recently completed "Fur Coats" and before that he directed "As the Earth Turns." Director has been handling various branches of studio work for the past 22 years.

Rembusch Case Excites Industry

New York.—This $2,000,000 suit instituted by Frank Rembusch against all the major producers and coming up for trial next week, has most of the industry on edge and certainly New York plenty excited.

There have been other such suits, many of them were thrown out of court, others were heard; but in the end the producers and distributors have come out on top. But the present case seems to hold plenty of menace because the Hays office has engaged Max D. Steuer to represent them and that means they are worried.

Both Laemmles Start For West Thursday

New York.—Carl Laemmle Sr. and Jr. will leave here Thursday for Hollywood. On their arrival the Universal plant will assume a production blast that has been unknown for that [illegible] in three or fours years.

Feist in Town

Felix Feist, sales chief for MGM, arrived in town Saturday, after a trip starting January 2 that has swung him completely around the country's key cities. Feist is here to confer with Nicholas Schenck, who arrives Saturday, coming by way of the Panama Canal.

Lewis Remains at Radio

Frank O'Heron yesterday issued an official denial that David Lewis was leaving the Radio executive fold. Lewis has three pictures in work, "Stingaree," "Crime Doctor" and "Dover Road."

May Robson Returns

May Robson is due in Hollywood Sunday, returning to MGM from a successful personal appearance tour.

BALLOTS FOR REPORTER AWARDS MAILED TODAY

Today marked the beginning of the first all-embracing recognition of outstanding achievement in the creative field of the motion picture industry.

By tonight booklets containing the names of all the feature-length motion pictures made in 1933, together with ballots, will have been mailed to every member of the local industry. These ballots are for the purpose of

(Continued on Page 11)

'Rouge' Sets Fast Pace

New York.—"Moulin Rouge" held its fast pace Saturday and Sunday, chalking up $12,500 at the Rivoli, a great figure for this capacity house.

Reports from Albany, where the picture opened Sunday, are that the house was sold out completely all through the day.

RALPH SPENCE DIALOGUE FOR LEE TRACY IN "I'll Tell The World", "U"

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher
ROBERT E. WELSH.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957
New York Office: Abraham Bernstein Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15 Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

RAMBLING REPORTER

Gloria Swanson and Michael Farmer are kinda wobbly these days. . . . The Bruce Cabots hadda cocktail party over the week-end for Johnny Weissmuller, and much to everyone's chagrin they forgot to fill the pool. . . . The Charlie Butterworths are having a shotgun farewell party for Nunnally Johnson. If Johnson doesn't leave town by Wednesday he has to pay for the party, this making the tenth farewell he's been given.

•

They aren't even wearing G strings, they tell us, in the chorus numbers of Earl Carroll's "Vanities." . . . Myrna Loy's mysterious disappearance turns out to be just a three weeks' vacation in Honolulu that she was entitled to all the time. . . . Miriam Hopkins has bought for herself and Michael the Elisabeth Marbury house in Sutton Place, New York. . . . Albertina Rasch gave a party the other evening at which Maurice Chevalier was one of the guests, but he disappeared. When found, Chevalier was tucked away in a small room quietly listening to a concert of Chevalier recordings.

•

Dick Wallace and Tommy Mitchell are talking seriously about producing plays and making their own pictures out of them in New York. . . . Jack Kirkland in town for a week or so to inspect a gold mine he and Mel Baker own jerntly, he says. . . . Wina Winfred, Danish beauty who was signed by Twentieth Century, is going places with John McCormick.

•

They tell us that the Garbo-Mamoulian affair is now just good publicity for Mamoulian. . . . Joan Crawford has been housebound for three weeks changing the place from Spanish to early American. . . . Dorothy Lee back in town. . . . Bob Woolsey was stuck up in Cheyenne for three days; believe it or not, he was waiting for a plane. . . . They do say that Buzz Berkeley got so annoyed at the loud talk and wisecracks that went on during the wedding ceremony that he interrupted the proceedings to turn around and say, "Shut up you——" and the minister's face turned bright pink. . . . Nothing serious in the way of a marriage can take place between Maureen O'Sullivan and John Farrow until he's met her mother and father and they give their verdict.

New York REVIEWS

"MOULIN ROUGE"

Twentieth Century prod.; director, Sidney Lanfield; writers, Nunnally Johnston, Henry Lehrman.

Rivoli Theatre

Mirror: Sparkling, dressy, tuneful and smart, this is a really adult musical comedy. Sidney Lanfield directed deftly. Darryl Zanuck produced extravagantly. And a great cast plays with spirit, humor and charm.

American: Fast and funny in the manner of a French farce and with its frail plot structure handsomely ornamented with song and dance and lavish investiture, this new Constance Bennett picture provides good film fun for all those addicted to this type of entertainment. Sidney Lanfield has kept his show together with skillful direction and never allows it to slow up. The dialogue is always amusing.

News: The usual backstage type of picture. But for that, and the routine presentation of its several ensemble numbers, the picture has more distinction and more quiet comedy of the sort that makes you chuckle and smile to yourself, than any musical that's come to Broadway in a long time.

Times: The story is of the back-stage variety, but its ample supply of good fun makes it a bright entertainment. Mr. Lanfield has done well in not permitting any too lengthy interruptions by spectacles in the story.

Herald-Tribune: The story is by no means anything deserving of cheers. If, however, you will drift along with the plot and enjoy the amiable dialogue and sly comedy of Helen Westley, Constance Bennett and Tone, "Moulin Rouge" will emerge as a likeable motion picture.

Telegraph: This is Miss Bennett's best picture, no matter how many doubts you might cast upon the story and its implausibilities.

Post: There is nothing in the plot or production of "Moulin Rouge" to distinguish it from any of the elaborate backstage spectacles which have been crowding the screen for the past season or two. There is little attempt to make the story logical. Miss Bennett plays her superficial roles with technical skill and her song numbers are effectively delivered.

World-Telegram: Shambling, feeble and bogus, with only an occasional entertainment for the eye, ear and funny bone. A loquacious, studied and dreary film.

Sun: Without offering anything particularly original, except the sight of Constance Bennett in a black wig, "Moulin Rouge" is a tuneful light-hearted bit of musical entertainment.

'Catherine,' 'Bolero' Head New Bway Pix

New York.—"Catherine the Great" opening at the Astor Wednesday heads the new pictures of the week on Broadway, but there is also considerable interest in Paramount's "Bolero" coming to the Paramount on Friday.

Other new arrivals include "Mandalay" at the Strand, Wednesday; "Carolina" at the Music Hall, Thursday; "Cat and the Fiddle," at the Capitol; "Long Lost Father" at the Roxy, Friday.

Films holding over are "Moulin Rouge" at the Rivoli, "Devil Tiger," Rialto, and "Big Shakedown," Mayfair.

Boston Opera Folds

New York.—After a lot of spectacular troubles in which Hope Hampton and Jules Brulatour were involved, the Boston Opera Company has folded up. It is understood that Brulatour had invested considerable money in the organization.

Halliday in 'Terror'

John Halliday has been signed by Warners for the male lead in "Return of the Terror," which will be directed by Howard Bretherton.

LaRue Back at Para.

Recently released from a term deal, Jack LaRue makes a return trip to Paramount as a free-lancer. He has been signed by B. P. Schulberg for a featured role in "Little Miss Marker." Dave Todd negotiated.

'Mona' Retitled

Warners have renamed "Mona Lisa." It is now "Self Portrait." Robert Florey directs from the original screen play by Carl Erickson.

Something New—! Reps Sue Each Other

Selznick and Joyce, represented by Attorney Ralph Blum, yesterday filed suit and attachment papers against J. G. Mayer, Ltd., for a share in commissions paid on the deal by which Thelma Todd made a British picture last fall.

Amount asked is $732, half of the commission paid on the deal. Claim is that Selznick and Joyce promoted the deal for Miss Todd on an agreement with her agent, Mayer, to share commissions.

Bolm on 'Firebrand' Steps

Adolph Bolm, stage director of the San Francisco Civic Opera, has been signed by Darryl Zanuck to direct the dance numbers for the Fredric March-Constance Bennett picture "The Firebrand," which Gregory LaCava is directing. The Bernard and Meiklejohn office handed the deal.

Kangaroos Win Trophy

Niven Busch's Kangaroos won the Joe E. Brown trophy in the Warner Brothers polo elimination contest.

'Op. 13' Hits Story Jam

(Continued from Page 1)

sumed, Wanger switching over to concentrate on four stories he has in the works, one for Crawford, one for MacDonald, and two others with leads not set.

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HEARINGS ON EXTRAS' KICKS WILL BE OPEN TO THE PRESS

Open Door Policy To Show Fair Play

If some members of the Code Committee for Extras have their way, this committee will function completely in the open, with all committee hearings of complaints open to the press.

"We think this is the only fair method," said one member of the committee. "If the companies want to commit violations it is not our fault, and we feel that the public has the right to know just who does what. And, if the press is allowed to be present no one will be able to point a finger at our committee and say we have been favoring either producer or complainant. This matter will be taken up at the first meeting of the committee, now that Mrs. Kinney has returned.

"As a matter of fact, it is the belief of some of us that public hearings will do much to cut down violations, for many producers would try to slip things over if they thought no one but the committee would know about it. With the public getting all, they will probably think twice before taking a chance."

Mrs. Mabel Kinney, chairman of the special Code Committee for Extras, who has been in Sacramento for the past week, returned yesterday.

Action on complaints that have been piling up is expected to start shortly. Committee will move into new offices this week. Place not yet settled. For past two weeks the committee headquarters have been in one office in the Professional building.

Murphy May Do Picture for Radio

Radio is talking a one-picture deal with Dudley Murphy. The director is currently at MGM, where he is to direct "The Green Hat" for Irving Thalberg, but the latter has consented to his making an outside deal provided the picture can be completed before "Green Hat" is ready for shooting.

Warners Close Deal For Edna Best in 'Key'

Warners have concluded negotiations with Edna Best and the player will fill the role announced for Kay Francis in "The Key." Picture went into production yesterday, with William Powell in the top spot and Michael Curtiz directing.

Walt Walker Goes East

Walter Walker left yesterday for a two weeks' trip to New York to settle an estate left to him by his brother, who was Chancellor of New Jersey for twenty years. Walker last appeared in "You Can't Buy Everything" for MGM and "Disillusion" for Fox.

Bert Marx with Berg

Bert Marx, formerly with Bren & Orsatti, has joined the Phil Berg agency, where he takes charge of the story department.

Uncle Carl Talks

New York.—"Fifty Years in America" is the subject for Carl Laemmle's talk over station WEAF, the NBC home station, from here tomorrow night. It will be on station KECA in Los Angeles at 4 in the afternoon.

Warner Denies Kay Francis Quit 'Key'

Discussion over Warner Brothers' "The Key" reached the point yesterday where J. L. Warner issued a personal statement denying that Kay Francis had withdrawn from the cast and declaring that the action was taken by the company because of desire to place her in two exclusive starring vehicles immediately.

"Firebird," from a Gilbert Miller play by Lajos Zilahi, and the picture on Madame DuBarry written by Edward Chodorov are the two selected.

"There has been no friction between the studio and Miss Francis," J. L. added to the announcement.

Brown and Cahn Off To Direct for British

Two American directors and a writer head for England by the end of the week to take up their deals with A. and B. Pictures there. Eddie Cahn will direct "Mystery of the Black Shirt" and Rowland Brown leaves to handle "Java Head." Harry Behm goes along to script the latter.

Moe Sackin Here Sat.

Moe Sackin, after eighteen months in Paris handling synchronization in a studio of his own, returns to Hollywood Saturday on the Pennsylvania, by way of the Canal. He plans Spanish synchronization work while retaining his interest in his French studio.

John Boyle Bereaved

John Boyle, prominent cinematographer, only recently returned from New York, suffered the loss of his sister, Corinne Boyle, Sunday afternoon.

Funeral services will be held today at 2 p.m. at the Hollywood Funeral Chapels.

Waggner on 'M.H.' Script

George Waggner checked in at the M. H. Hoffman offices in Culver City yesterday to start work on the script of "Mad Honeymoon."

Renew Fight on Aliens

(Continued from Page 1)

the entry of workers who have been placed under contract abroad.

Before resurrecting the bill, Dickstein worked quietly with his fellow Congressmen, set himself there, and then put it up to Actors' Equity to get the present reaction of its members. To date close to two hundred members of Equity have signed a petition to Dickstein assuring him of their support if the bill is revived.

Unions Deny Talk Of Charter Repeal

Branding as "false and malicious" a rumor that the charters of the cameramen's and the other four IATSE unions' charters were to be recalled soon by the national body, union officials yesterday set at rest the minds of many local union men.

Starting Sunday the report spread that President Elliott of the IATSE had sent wires to the president of the cameramen's union and the other locals informing them that their charters would be picked up shortly. A vigorous checkup was staged yesterday, and last night union officials declared the report "was just an unfounded, vicious falsehood, spread for the purpose of injuring the local representatives of the American Federation of Labor and the International Alliance."

Gene Austin Set for Screen Bow at MGM

Gene Austin and his boys, Coco and Candy, will make their screen debut in the Joan Crawford picture "Sadie McKee" for MGM.

Clarence Brown put the picture into work yesterday, still without the crooner for whom the studio has been searching.

'Mike' Boylan Back to His Own Typewriter

Malcolm Stuart Boylan, who has been pinch-hitting as scenario editor at Fox for the past month, was granted a release from the job to go back to writing and has been assigned to the writing staff at that studio under Julian Johnston.

Dressler Ready for Work

Marie Dressler is reported in good health and production on her next picture, in which Polly Moran gets co-star billing, "Coming Round the Mountain," will get under way in a week under the direction of Robert Z. Leonard.

Acad. Busy With Meets

Directors and actors of the Academy will meet this week to select nominees for possible appointment on the various code committees. Writers and technicians have made their selections.

DeLeon-Walker Assigned

Walter DeLeon and H. M. Walker have been assigned to do the screen play on the W. C. Fields picture, "Grease Paint," which William Le Baron will produce for Paramount.

Lauren Scripts Lombard

S. K. Lauren has been handed the Dwight Taylor original "Orchids and Onions" for scripting. Story was purchased last week by Columbia for Carole Lombard.

Col. Tries Oil Theme

Stuart Anthony has been signed by Columbia to write the screen play for an original story with an oil field background. Action unit produces.

YESTERDAY IN New York

By BARBARA BARONDESS

Douglass Montgomery almost got into one of those unpleasant messes. First Universal told him that he could do the play "Gentle Woman" that he is so anxious to do, on account of they postponed "Little Man, What Now," but after rehearsing a week they wired him that he must be in Hollywood by the 12th, so he flew yesterday. Alexander Kirkland will probably play the part he is leaving in "Men in White."

•

The play Judith Anderson is in, "Come of Age," closed Saturday and everybody with any taste or imagination left is heartbroken. She gave the most gorgeous performance I have ever seen. It was worth while coming all the way here just for that. Universal is negotiating with her for the part of Elizabeth, and wouldn't she make a swell one! . . . May Robson didn't mind the five shows a day at the Capitol, but the stairs were killing her. . . . Rouben Mamoulian at "Sailor Beware" with Mr. and Mrs. Sam Goldwyn, looking very self-conscious. They won't let the poor guy alone about this Garbo business, and if it keeps up he'll probably have to change his name. . . . Dorothy Lee was offered a part in the London production of "She Loves Me Not." If she can, she'll do it. . . . Claudia Morgan has let her hair grow back to its natural shade.

•

A certain young millionaire got himself into a mess of trouble with the colored valet of a well-known musical comedy star, but everything has been fixed up with a little "hush money." The colored valet cashes a $250 check every week and the young millionaire with a dash—is traveling around the world with his cousin. . . . Clifton Webb is supposed to be home with a cold, but I hear it's a suspicious-looking black eye (did he make a mistake?) . . . Lois Moran is recuperating, from her first flop in five years, in Florida. She says her little adopted sister is so talented that she will probably have to retire on account of the competition.

•

Now that Clark Gable has "made good" and come back, all the ones that wouldn't give him a break when he needed one are sitting around and saying, "I gave him his first chance"; "I knew he had it in him." . . . Anna Q. Nillson got a terrific ovation the other night at the New Yorker, which proves that they don't forget. . . . Kenyon Nicholson and Charlie Robinson, who wrote "Sailor Beware," are a strange combination. It's the bawdiest show in town; Nicholson is an ex-college professor and Robinson is the same Charlie Robinson that was under contract to MGM and started playing the lead opposite Joan Crawford in the "Modern Age," but they took him out after a week's shooting and now he's a good playwright.

•

Ask Loretta Young to tell you the funny story she told Junior Laemmle.

(Continued on Page 4)

'BROOMSTICKS, AMEN' FINE; 'SUCH PLEASURES' BORESOME

Dutch 'Hex' Story Offers Bet for Pix

"BROOMSTICKS, AMEN!"

Thomas Kilpatrick presents "Broomsticks, Amen!", a play by Elmer Greensfelder, staged by Arthur J. Beckhard, setting designed by Tom Adrian Cracraft at the Little Theatre. With Byron McGrath, Helen Huberth, Jane Seymour, Jean Adair, William F. Schoeller, Victor Kilian, Margaret Mullen, K. Elmo Lowe; Jules Epailly, George Carleton.

New York.—Staged with meticulous care and beautifully mounted, written with understanding and capably performed, "Broomsticks, Amen!" which deals with the "hexing" problem and the "powwow professors" of the Pennsylvania-Dutch country, furnishes a quaint and gladsome and wholly absorbing evening in the theatre.

"Professor" Emil Hofnagel, as stubborn as he is ignorant, and as honest as he is simple, had made "powwow" for many a long year in the "willage" of Pennhimmel. He charges no fee; believes implicitly in his mission; and is looked upon as infallible by the whole countryside where illness of man, woman, child, or beast is concerned. He performs most of his miracles, as only a "seventh son" can perform them, with a bit of red string and "sanctious" words. Doctors are anathema to him.

One can well imagine then what happens when his daughter, Crista, who has returned home from college, introduces a penniless young doctor, Vincent Lambert, into this atmosphere, with the announcement that she is going to marry Vincent because there is a baby on the way. But while Emil can forgive his daughter for having a "too soon" baby, he swears he will never forgive her for bringing a "verdampte hospital doctor" into the family.

One year passes; and the birth of the grandchild has softened Emil's feelings toward his son-in-law. Yet the household is charged with foreboding now, because the baby has taken sick. Vincent is treating it. It is during Vincent's absence that Emil, convinced that the baby is "hexed," bewitched, determines to discover who the bewitcher is. And the surest way of finding this out is to lay a broomstick across the doorway. The person who picks it up will be the "hex." It is Vincent, returning with diphtheria serum, who innocently picks up the broomstick and is accused of being the baleful influence and warned to keep away from his own baby's bedside.

When Vincent scornfully disregards that warning, Emil shoots him down, wounding him in the shoulder. Thereupon, with Crista rushing the unconscious Vincent to a hospital, Emil proceeds with his "powwow," despite the pleadings of his wife, Minna, who is torn between faith in her husband's magic and a growing belief in her son-in-law's science. Emil's blind son shows more determined opposition. He tries to block his father's entry into the baby's room. But all to no avail For Emil, like one possessed, fells his blind son, and continues his incantations to save the baby.

Three days later the baby, whose life might have been saved by the diphtheria serum, is dead. And when the bereaved family return from the cemetery there is waiting a detective from the State Attorney's office, which has been investigating the whole "hexing" situation. Emil has been betrayed by one of his own fraternity, a mercenary "professor" named Adolph Gansdilliger. Though all try to save him, even Christa and Vincent, Emil, stubborn and true to the last to his strange beliefs, is taken away to face charges for having brought about the death of the grandchild whom he loved so dearly.

The subsidiary characters, to say nothing of the Pennsylvania-Dutch

(Continued on Page 11)

Wells Likes His Own

London.—H. G. Wells minces no words in expressing the fact that he is really pleased with Universal's production of his story "The Invisible Man," which is something of a shock to authors here.

Fine Cast Though In Dot Parker Play

"AFTER SUCH PLEASURES"

A. L. Jones presents Dorothy Parker's comedy vignettes, "After Such Pleasures," adapted and staged by Edward G. Gardner. With Shirley Booth, Don Shelton, Enid Markey, Ackland Powell, Mary Farrell, Kathleen Chase, Lea Penman, Blossom MacDonald.

New York.—La Parker's soiree of superbly malicious fragments failed to entertain us as much as we would have liked to be entertained by them To be perfectly frank, we were even faintly bored long before the evening was over by "After Such Pleasures." Which is too bad, because this unquestionably gifted writer has more, much more, to give than she has yet permitted herself. Or has she? How that gal can observe the frailties of those she despises and report her hatreds in dialogue! It's the narrow limitations, the monotony of your slant, Dorothy, that got us down. To liberally paraphrase the sentiment of the actress in one of your etchings, we quite agreed that too much acidity, without the compensating balm of the milk of magnesia of human kindenss, is bad for the system. Very bad. And so we cannot refrain from returning the compliment you handed Miss Hepburn apropos of her performance in "The Lake." The gamut of your emotions also seems to progress no farther than from A to B, or maybe only from A to A Flat.

In a "Young Lady From Paris" Dorothy eviscerates most brilliantly one of those dames who after three weeks in "Paree" return with a lousy French accent and a distaste for everything American but the blandishments of bootleg gin. In "Dusk Before Fireworks" Dorothy uses her scalpel on the possessive female in love with the promiscuous male. Then came "Here We Are," where Dorothy's victims are a not over-bright honeymoon couple painfully unprepared for the facts of life. In "Black and White" Dorothy annihilates a lady who is just too condescending for words where the color line is concerned. In "The Waltz" Dorothy amusingly externalizes the agony of a girl who is being trampled to death by her dancing partner. With "You Were Perfectly Fine" Dorothy vents her vemon on a designing wench who had taken advantage of the amorous propensities of a drunken gent in a taxicab. In "Glory in the Daytime" Dorothy provided us with the one poignant moment of the evening. She actually seemed to experience a pang of pity for the brandy-soaked actress whose life had been just one goddam mess. And, lastly, in "The Mantle of Whistler" Miss Parker proved that the gentle art of making enemies is apt to be as rampant amongst the hoi polloi as it is amongst the habitues of the Algonquin.

As for the casting of these so-called comedy vignettes (they are really minor tragedies), there can be nothing but praise. A perfect troupe. Not a few of them should find themselves before a test camera soon, even if there is nothing much else in "After Such Pleasures" for Hollywood—excepting, possibly, the title and Dorothy Parker herself. Maybe that's more than enough.

Unions Win Brush Over Still Man

The cameramen's union yesterday won a brush with an independent producer who, according to union officials, was attempting to use a still cameraman who not only was not a member of Local 659, but was not a member of any organization.

Some time ago the five IATSE locals signed a contract with a group of independents whereby these producers agreed to use none but union men. Yesterday when it was reported to the union that a picture being made at the Alexander studios under the direction of Burton King was violating the contract, union officials immediately "requested" that a union still man be used. This was done at once.

Freund To Direct U's 'Bachelor Wife'

After two directors, Eddie Buzzell and Lloyd Corrigan, had passed up "Bachelor Wife" at Universal, Karl Freund was assigned to handle the direction of this picture in which Edward Everett Horton and Genevieve Tobin are featured. Paul Cavanagh was set yesterday for a leading role. Shooting starts Thursday.

The Bennie Zeidman production, "I Give My Love," which Freund was preparing as his next assignment, has been laid aside until later.

Lugosi Returns for 'U's' 'Black Cat'

Bela Lugosi yesterday decided to give up his personal appearances in the east and accept Universal's offer for a featured spot in "The Black Cat," which Edgar Ullmer directs with Boris Karloff in the lead. Peter Ruric is scripting the Edgar Allan Poe story. Lugosi arrives out here February 21. Al Kingston set the deal.

Jean Carmen to Legit

Jean Carmen has been added to the cast of "Let's Be Civilized," a new play by Humphrey Pearson, to be produced by the Pasadena Community Players. This will be Miss Carmen's first fling at the legitimate.

David Manners Back

David Manners arrived in Hollywood last night after a quick jaunt abroad for a British picture.

New York

(Continued from Page 3)

. . . There's a swell looking society gal in town who could give Dietrich a run for her money in looks, if she'd lose some poundage and was discovered. Her name is Whitney Bourne. . . . Kenneth MacKenna is swell as a scotsman in "By Your Leave." It's too bad he wasted all that time in Hollywood, being a husband; he is such a swell actor.

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The Producers

The Cast

The Photographers

and all who helped

in the making

of the picture

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A PARAMOUNT PICTURE

In Appreciation

To Wesley Ruggles

and to all others
who contributed
to the making of

"BOLERO"

GEORGE RAFT

WILLIAM FRAWLEY

as

MIKE

in

"BOLERO"

GLORIA SHEA

as

LUCY

in

"BOLERO"

RAYMOND MILLAND

as

LORD CORAY

in

"BOLERO"

Management
BERNARD and MEIKLEJOHN Incorporated
GEORGE McCALL Agency

SCREEN PLAY

"BOLERO"

by

HORACE JACKSON

A PARAMOUNT PICTURE

A PARAMOUNT PICTURE

A PARAMOUNT PICTURE

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Scorers

ANDREA SETARO

MAURICE LAWRENCE

Composition, Compilation and Orchestration

RALPH RAINGER, JOHN LIEPOLD, HERMAN HAND

RUDOLPH KOPP, BERNARD KAUN, HARRY REVEL

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Last Week	29 Features
Year Ago	38 Features
Two Years Ago	27 Features

Columbia

"WHIRLPOOL"

Cast: Jack Holt, Lila Lee, Allen Jenkins, Rita LaRoy, Ward Bond, Jean Arthur.
Director .....Roy William Neill
Original .....Howard Emmett Rogers
Screen Play.....Ethel Hill
Photography .....Benjamin Kline
Associate Producer.....Robert North

Fox

"ALL MEN ARE ENEMIES"

Cast: Hugh Williams, Helen Twelvetrees, Mona Maris, Rafael Ottiano, Halliwell Hobbes, Herbert Mundin.
Director .....George Fitzmaurice
Story .....Richard Aldington
Screen Play.....Samuel Hoffenstein
Dialogue .....Lenore Coffee
Photography .....John Seitz
Producer .....Al Rockett

"MURDER IN TRINIDAD"

Cast: Nigel Bruce, Heather Angel, Victor Jory, Roger Imhof, Douglas Walton.
Director .....Louis King
Story .....John Vandercook
Screen Play.....Seton I. Miller
Photography.....Barney McGill
Producer.....Sol M. Wurtzel

"GOLD RUSH"

Cast: Claire Trevor, John Boles, Harry Green, Monroe Owsley, Ruth Gillette, Roger Imhof.
Director .....George Marshall
Screen Play.....Lester Cole and Henry Johnson
Photography .....Joseph Valentine
Producer .....Sol Wurtzel

Harold Lloyd Company

(General Service Studio)

"THE CATSPAW"

Cast: Harold Lloyd, Una Merkel, Nat Pendleton, George Barbier, Grant Mitchell, Alan Dinehart, Warren Hymer, James Dolan, Frank Sheridan.
Director .....Sam Taylor
Original Story—Clarence Budington Kelland
Photography .....Walter Lundin
Producer .....Harold Lloyd

MGM

"TARZAN AND HIS MATE"

Cast: Johnny Weissmuller, Maureen O'Sullivan, Neil Hamilton, Doris Lloyd, Frank Reicher, Paul Cavanagh, William Stack, Desmond Roberts, Yola D'Avril, Forrester Harvey.
Director .....Cedric Gibbons
Adaptation .....Leon Gordon
Screen Play.....J. K. McGuinness
Photography .....Clyde DeVinna and Sid Wagner
Producer .....Bernard Hyman

"RIP TIDE"

Cast: Norma Shearer, Robert Montgomery, Herbert Marshall, Lilyan Tashman, Ralph Forbes, Mrs. Patrick Campbell, Arthur Jarrett, Earl Oxford, Halliwell Hobbes, Samuel May, Helen Jerome Eddy, Peter Hobbes, George K. Arthur, T. Roy Barnes, E. E. Clive, Skeets Gallagher, Florine McKinney, Paul Porcasi.
Director .....Edmund Goulding
Story and Screen Pay.....Edmund Goulding
Photography .....Ray June
Producer .....Irving Thalberg

"SEQUOIA"

Cast: Jean Parker, David Landau, Olin Howland, Willie Fung, Russell Hardie.
Directors .....Chester Franklin and Nick Grinde
Novel .....Joseph Vance Hoyt
Adaptation: C. Gardner Sullivan, Frank R. Adams, Anne Cunningham.
Photography .....Clyde DeVinna and Chet Lyons
Producer .....John Considine

"THE SHOW-OFF"

Cast: Spencer Tracy, Madge Evans, Lois Wilson, Ala Edwards, Henry Wadsworth, Claude Gillingwater, Sterling Holloway.
Director .....Charles F. Reisner
Original .....George Kelly
Screen Play.....Herman Mankiewicz
Photography .....James Wong Howe
Producer .....Lucien Hubbard

"OPERATOR 13"

Cast: Marion Davies, Gary Cooper, Stuart Erwin, Samuel Hinds, Douglas Dumbrille, Henry B. Walthall.
Director .....Raoul Walsh
Original.....Robert W. Chambers
Screen Play.....Harvey Thew
Photography .....George Folsey
Producer .....Water Wanger

"HOLLYWOOD PARTY"

Cast: Jimmy Durante, Lupe Velez, Jack Pearl, Laurel and Hardy, Polly Moran, Charles Butterworth, George Givot, Richard Carle, Edwin Maxwell, Tom Kennedy, Ted Healy and Stooges, Eddie Quillan, June Clyde, Frances Williams, MGM Baby Stars.
Director .....Alan Dwan
Music.....Rodgers and Hart, Brown and Freed
Photography .....Hal Rosson
Producer .....Harry Rapf

"SADIE McKEE"

Cast: Joan Crawford, Esther Ralston, Jean Dixon, Franchot Tone.
Director .....Clarence Brown
Original .....Vina Delmar
Screen Play.....John Meehan
Photography .....Oliver Marsh
Producer .....Laurence Weingarten

Paramount

"MELODY IN SPRING"

Cast: Lanny Ross, Charlie Ruggles, Mary Boland, George Meeker, Wilfred Hari, Wade Boteler, Helen Lynd, Ann Sothern, Herman Bing, Thomas Jackson, Norma Mitchell, Jane, June and Joan Gale, William J. Irving, Harry Schultz, Martha Baumattre, Hans Joby.
Director .....Norman McLeod
Story .....Frank Leon Smith
Screen Play.....Benn W. Levy
Continuity .....Jane Storm
Lyrics .....Harlan Thompson
Music .....Lewis E. Gensler
Photography .....Henry Sharp
Producer .....Douglas MacLean

"WE'RE NOT DRESSING"

Cast: Bing Crosby, Ethel Merman, Carole Lombard, George Burns, Gracie Allen, Raymond Milland, Jay Henry, Leon Errol, Dick Dickinson.
Director .....Norman Taurog
Original .....Walter Hall Smith
Adaptation..Stephen Morehouse Avery
Music by.....Harry Revel
Lyrics .....Mack Gordon
Photography .....Charles Lang

"THE TRUMPET BLOWS"

Cast: George Raft, Adolphe Menjou, Frances Drake, Katharine DeMille, Sidney Toler, Douglas Wood, Nydia Westman, Lillian Elliott, Edward Ellis, Gertrude Norman, Aleth Speed Hanson, Howard Brooks, Joyce Compton, Hooper Atchley, Francis McDonald, Charles Stevens.
Director .....Stephen Roberts
Original.....Porter Emerson Browne
Adaptation .....Wallace Smith
Music .....Ralph Rainger
Lyrics .....Leo Robin
Photography .....Harry Fischbeck

"COME ON MARINES"

Cast: Richard Arlen, Ida Lupino, Toby Wing, Roscoe Karns, Lona Andre, Grace Bradley, Virginia Hammond, Gwenllian Gill, Clara Lou Sheridan, Fuzzy Knight.
Director .....Henry Hathaway
Original .....Philip Wylie
Screen Play.....Byron Morgan and Joel Sayre
Music .....Ralph Rainger
Lyrics .....Leo Robin
Photography .....Ben Reynolds
Producer .....Al Lewis

"YOU'RE TELLING ME"

Cast: W. C. Fields, Joan Marsh, Larry "Buster" Crabbe, Adrienne Ames, Louise Carter, Kathleen Howard, James B. "Pop" Kenton, Robert McKenzie, Jerry Stewart, George Irving, Alfred Delcambre, Tammany Young, Frederic Sullivan, William Rubyns, George MacQuarrie, John M. Sullivan.
Director .....Erle Kenton
Screen Play.....Walter DeLeon and Paul Jones
Dialogue .....J. P. McEvoy
Music .....Arthur Johnston
Lyrics .....Sam Coslow
Photography .....Al Gilks

"MURDER AT THE VANITIES"

Cast: Carl Brisson, Victor McLaglen, Jack Oakie, Kitty Carlisle, Paul Gerrits, Toby Wing, Dorothy Strickney, Jessie Ralph, Charles B. Middleton, Gertrude Michael, Gail Patrick, Otto Hoffman, Charles McAvoy, Donald Meek, Beryl Wallace, Colin Tapley, Barbara Fritchie, Lona Andre.
Director .....Mitchell Leisen
Original .....Earl Carroll and Rufus King
Screen Play .....Carey Wilson
Dialogue .....Sam Hellman and Joseph Gollomb
Music .....Arthur Johnston
Lyrics .....Sam Coslow
Photography .....Leo Tover

RKO-Radio

"FINISHING SCHOOL"

Cast: Ginger Rogers, Frances Dee, Bruce Cabot, Billie Burke, Dawn O'Day, Beulah Bondi, Sarah Haydon, Marjory Lytell, Adalyn Doyle, Mary Jordan, Rose Coghlan.
Directors .....Wanda Tuchock and George Nicholls, Jr.
Story .....Louis Weitzenkorn
Screen Play .....Wanda Tuchock and Laird Doyle
Photography .....Roy Hunt
Associate Producer .....Kenneth Macgowan

"THE CRIME DOCTOR"

Cast: Otto Kruger, Nils Asther, Karen Morley, Judith Wood, William Frawley, J. Farrell MacDonald, Irving Pichel, Pat O'Malley, Burton MacLean, Willie Fung, Mary Forbes, Samuel Hinds, Fred Kelsey, Ethel Wales.
Director ..... John Robertson
Story .....Israel Zangwill
Screen Play.....Jane Murfin
Photography ..... Lucien Andriot
Associate Producer ..... David Lewis

"STRICTLY DYNAMITE"

Cast: Jimmy Durante, Lupe Velez, Norman Foster, Marian Nixon, William Gargan, Eugene Pallette, Four Mills Brothers.
Director .....Elliott Nugent
Original.....Robert T. Colwell and Robert A. Simon
Screen lay.....Maurine Watkins and Ralph Spence
Photography .....Eddie Cronjager
Associate Producer.....H. N. Swanson

"STINGAREE"

Cast: Richard Dix, Irene Dunne, Mary Boland, Conway Tearle, Snub Pollard, George Barraud, Andy Devine, Una O'Connor.
Director .....William Wellman
Original .....E. W. Hornung
Screen Play.....Becky Gardiner
Associate Producer.....David Lewis

"DOVER ROAD"

Cast: Clive Brook, Diana Wynyard, Billie Burke, Alan Mowbray.
Director .....J. Walter Ruben
Original .....A. A. Milne
Screen Play.....H. W. Hanemann
Associate Producer.....David Lewis

Twentieth Century

"THE FIREBRAND"

Cast: Constance Bennett, Fredric March, Frank Morgan, Fay Wray, Vince Barnett, Louis Calhern, Jessie Ralph, Jay Eaton, John Rutherford, Irene Ware.
Director .....Gregory La Cava
Based on Stage Play by.....
Edwin Justus Mayer
Adaptation .....Bess Meredyth
Photography .....Charles Rosher
Associate Producers.....William Goetz
and Raymond Griffith

Universal

"LET'S BE RITZY"

Cast: Lew Ayres, Patricia Ellis, Frank McHugh, Nydia Westman, Addison Richards, Berton Churchill, Robert McWade, Adrian Morris, Betty Lawford Isabel Jewell.
Director .....Edward Ludwig
Play by.....William Anthony McGuire
Screen Play.....Earl Snell
and Harry Sauber
Photography .....Charles Stumar
Associate Producer....Henry Henigson

"GLAMOUR"

Cast: Constance Cummings, Paul Lukas, Phillip Reed, Joseph Cawthorn, Doris Lloyd.
Director .....William Wyler
Novel by .....Edna Ferber
Screen Play .....Doris Anderson
Continuity .....Gladys Unger
and Doris Anderson
Photography .....George Robinson
Producer .....B. F. Zeidman

"VANISHING SHADOW"

(Serial)

Cast: Onslow Stevens, Ada Ince, Walter Miller, Bill Desmond, Richard Cramer.
Director .....Lewis Friedlander
Story: Ella O'Neill, Het Manheim and Basil Dickey.
Photography .....Richard Freyer
Producer .....Harry MacRea

"I'LL TELL THE WORLD"

Cast: Lee Tracy, Gloria Stuart, Roger Pryor, Herman Bing.
Director .....Edward Sedgwick
Original .....Lincoln Quarberg
Screen Play.....Dale Van Every
and Frank Wead
Photography .....Norbert Brodine
Associate Producer.....Dale Van Every

Warners-First National

"WITHOUT HONOR"

Cast: James Cagney, Joan Blondell, Victor Jory, Sarah Padden, Ralfe Harolde, Harold Huber, John Qualen, Russell Hopton, Frank Craven, Bradley Page, James Eagle, George Chandler.
Director .....Lloyd Bacon
Original Story.....Robert Lord
Screen Play.....Tom Buckingham and
Niven Busch
Photography .....George Barnes
Supervisor .....Robert Lord

"FOG OVER SAN FRANCISCO"

Cast: Bette Davis, Lyle Talbot, Margaret Lindsay, Henry O'Neill, Robert Barrat, Hugh Herbert, Douglas Dumbrille, Gordon Westcott, Donald Woods, Irving Pichel, Arthur Byron, Alan Hale, George E. Stone, Harold Minjir, Douglas Cosgrove, Charles Wilson, William Damarest.
Director .....Wilhelm Dieterle
Story .....George Dye
Screen Play.....Robert N. Lee
and Eugene Solow
Photography .....Tony Gaudio
Supervisor .....Henry Blanke

"ONE MAN WOMAN"

Cast: Pat O'Brien, Glenda Farrell, Claire Dodd, Russell Hopton, Henry O'Neill, Hobart Cavanaugh, Robert Gleckler, Arthur Vinton, Paul Harvey, George Cooper, Tom Costello, Pudgie White.
Director .....Alan Crosland
Based on Original Story by
Gene Towne and Graham Baker
Screen Play.....F. Hugh Herbert
and Erwin Gelsey
Adaptation .....David Boehm
Photography .....William Rees
Supervisor .....Robert Presnell

"SAWDUST"

Cast: Joe E. Brown, Patricia Ellis, Dorothy Burgess, Donald Dilloway, Charles Wilson.
Director .....Ray Enright
Based on Story by
Bert Kalmar and Harry Ruby
Revisions by.....Tom Buckingham
Photography .....Sid Hickox
Supervisor .....James Seymour

"THE KEY"

Cast: William Powell, Colin Clive, Robert Barrat, J. M. Kerrigan, Hobart Cavanaugh, Maxine Doyle, Arthur Treacher, Joan Wheeler, Henry O'Neill, Philip Regan.
Director .....Michael Curtiz
Based on the Play by
Robert Gore-Browne, J. L. Hardy
Screen Play.....Laird Doyle
Photography .....Ernest Haller
Supervisor .....Robert Presnell

Independent Productions

Tower Pictures

(Mack Sennett Studio)

"MARRYING WIDOWS"

Cast: Minna Gombell, Judith Allen, Johnny Mack Brown, Lucien Littlefield, Bert Roach, Sarah Padden, Arthur Hoyt, Virginia Sale, George Grandee, Otto Hoffman, Sid Saylor.
Director .....Sam Newfield
Original Screen Play..Adele Buffington
Photography .....Harry Forbes
Producers .....Leslie Simmonds
and Sig Neufeld

Eastern Productions

All Star Productions

(United Artists Release)

(Biograph Studios)

"FRANKIE AND JOHNNY"

Cast: Helen Morgan, Lilyan Tashman, Chester Morris, William Harrigan, Florence Reed, Walter Kingsford.
Director .....Chester Erskin
Screen Play.....Moss Hart
Photography .....Joe Ruttenberg

Acad. Sets Rules For Shorts Prize

The Academy yesterday invited more than twenty producers of short subjects to have their product represented for consideration in the Academy's annual award of merit competition.

According to the rules accompanying the invitations, all short subjects shown publicly between August 1, 1932, and December 31, 1933, will be eligible. One award will be made in each of the following classifications: cartoons, comedies and novelties. All pictures entered must be available for showing by February 22, when a special committee of fifteen Academy members will reduce the entries to three in each classification. The winners will be then selected by another special committee of actors, technicians, directors, writers and producers who have had short subject experience.

Sari Fedok Presents Pic

Sari Fedok, famous Hungarian star and wife of the playwright, Ferenc Molnar, will present a Hungarian picture at the Carthay Circle Saturday night for her compatriots. English titles are inserted. The original portrayer of "The Merry Widow" is here to finish a novel she is writing, after which she will go to New York to produce a play already completed.

Montgomery in 'Bachelor'

Robert Montgomery has been set for the lead opposite Ann Harding in "Biography of a Bachelor," based on S. N. Behrman's play "Biography," which will be produced by the Irving Thalberg unit at MGM.

No director has been assigned to this picture yet.

'Broomsticks' Fine

(Continued from Page 4)

dialect itself, are made to order for comedy relief—and there is plenty of it. There are Frieda Sulzbach, a distressingly shy "vidow," and Otto Strumpkopf, an equally shy farmhand, to whom she is "dewoted," and whom she finally lands with the aid of the "Professor." Then there is Rika Uffelman, who has also set her cap for Otto, only to make up her mind to be content with the fat and less attractive Adolph Gansdilliger.

Jane Seymour, as Frieda, and Victor Killian, as Otto, handle their parts flawlessly. Margaret Mullen, as Rika, is almost as good. Byron McGrath gives a sensitive portrayal of the blind Herman. Helen Huberth, as Crista, and K. Elmo Lowe, as the young doctor, perform their roles with a beautiful, tremulous understanding. And William F. Schoeller, as "Professor" Hofnagel, and Jean Adair, as his wife, simply succeeded in making one forget they were enacting a play.

This review would not be complete without a special salute to Arthur Backhard's masterly direction, as well as to Tom Adrian Cracraft for the charming setting he has provided.

Elmer Greensfelder has written a tender and refreshing folkplay. It is certain to be grabbed up for pictures. So make your offers quickly, gentlemen.

Reporter Ballots Out

(Continued from Page 1)

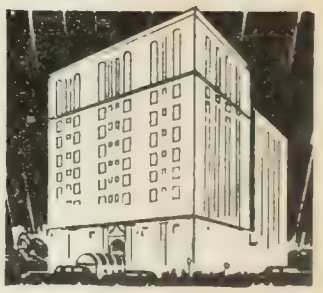
having ALL the members of the industry select what THE ENTIRE PEOPLE OF THE INDUSTRY think are the outstanding examples of direction, acting, writing, photography and technical work of the past year.

The Hollywood Reporter will present awards to the winners in this representative voting which it is privileged to conduct. Everyone is urged to mark and return his ballot as soon as it is convenient. When the ballots are in, a representative committee of men and women of the industry will count the votes and make the announcement of the winners.

This method of recognizing unusual achievement by the industry as a whole, rather than by small groups, has been universally acclaimed by men and women in every branch of the production field.

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A PARAMOUNT PICTURE

A PARAMOUNT PICTURE

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A PARAMOUNT PICTURE

RALPH RAINGER

COMPOSER

OF

"RAFTERO"

Written for and named after
George Raft in his latest
starring vehicle

"BOLERO"

All other original
music written by
RALPH RAINGER

The composition
"Bolero" written by
MAURICE RAVEL

METRO-GOLDWYN-MAYER STUDIOS,
% MR. SAMUEL MARX,
CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XIX, No. 29. Price 5c. TODAY'S FILM NEWS TODAY Wednesday, February 14, 1934

LABOR SHOWDOWN DUE

TRADEVIEWS by ROBERT WELSH

•WE wonder if many in the picture business got an uncomfortable moment out of reading President Roosevelt's drastic action in connection with the airmail contracts.

We did.

Of course, we said immediately, there is no connection between the Government's right to take arbitrary action on its own contracts and the position of the motion picture industry which has never taken a cent from the Government and never expects to.

But then we got to reminiscing.

•

Way in the background, there were "White House feelers" in all that talk about salary control.

Not so far in the background, there were "White House feelers" in the planted stories that stockholders in picture companies should be given some consideration—and nepotism, bonuses, etc., investigated.

There were block booking "feelers," and censorship "feelers."

Any old Washington newspaperman knows what "White House feelers" are. They are straws tossed up into the air to show which way the wind of popular opinion blows.

But nothing happened. Not because the wind wasn't blowing. But because Baby LeRoy was rushed to the defense of the picture business. And Jackie Cooper.

That strange animal the American public just couldn't help laughing at the mention of Baby LeRoy and Jackie Cooper and salary control.

So did we laugh. Too soon.

•

An expedient was tried. No admission was made that any original plans were wrong—they were just "suspended" while we underwent investigation.

We were investigated.

In ten days.

Jules Verne couldn't do it.

But it has been done. And a lot of picture people who should have known better spent their time telling the investigator what was wrong with "THE OTHER FELLOW."

Soon, mark muh wor-rds, we'll see another "White House feeler." Based on that investigation.

The "feeler" may come back cold. It may come back hot. And if it be the latter, it's going to be just too bad.

Better give Baby LeRoy a new diaper.

Anti-Trust Suit Starts

The Rembusch anti-trust suit against the majors, exciting all the execs, started in New York yesterday. Full story on Page 4.

Nick Schenck Fights So Loew Has 'Nana'

New York.—After ads had appeared announcing that "Nana" would move from the Music Hall to the RKO Center for a two weeks' stay, the deal is now off, and the picture goes direct to the Loew houses in the metropolitan area.

Nick Schenck, though on the water on his way to Hollywood by the Canal route, put up a typical Nick Schenck battle against the delay in turning the picture loose on top of its Music Hall success. And he won.

South Seas Yarn Lederer's Next

Francis Lederer's second starring vehicle for Radio will have a South Seas background. The studio has been searching for a suitable vehicle for the star, and unable to find one, has assigned Jane Murfin to write an original story laid in the South Seas.

Harlow's Next Likely To Be Coe's 'Repeal' Yarn

Understood that Jean Harlow's first picture on her return will be "Repeal," from the Saturday Evening Post story by Charles Francis Coe.

Jack Conway will direct under John Considine's supervision. Sam and Bella Spewack are writing the screen play.

Cooper Leaves Thursday

Merian C. Cooper leaves Los Angeles Thursday on the first lap on his planned round-the-world trip.

President's Order Indicates Stalling Period Over—Local Body's Status Still Mystery

Washington.—Complaints drifting back from Hollywood have been duplicated in so many industries that the NRA yesterday made public an executive order "from the President of the United States" which indicates that the teeth of the NRA are now going to grind.

The kicks, not alone from the picture industry but from many major activities, have been that various committees set up have been dominated by big influences and clever enough to avoid direct opposition to the NRA by stalling on various technical pretexts.

(Continued on Page 11)

Fox Will Produce 'Corsican Brothers'

With every other studio well under way with costume pictures Fox has decided to start preparation on one and has selected the Alexander Dumas novel "The Corsican Brothers" as the vehicle to be used. This picture was made as a silent by Universal in 1919.

Ray Griffith Abroad For Eight Wk. Vacation

Ray Griffith leaves tomorrow for an eight weeks' vacation trip to London, accompanied by Mrs. Griffith. He will spend a week in New York, before leaving for London, to look at plays and potential story material for Twentieth Century.

U.A. Talks to Fitzpatrick

New York.—United Artists have options on two series of shorts to be produced by Fitzpatrick, who has been releasing through MGM for over five years.

Boleslavsky Takes Over 'Operator 13'

Rumor yesterday was that Richard Boleslavsky will take over the directorial reins on "Operator 13" when the MGM-Cosmopolitan production is started after time out for story revisions.

Raoul Walsh is understood to have asked to be relieved because of feeling that the difference of opinion on the yarn's dialogue were such that it would be mutually beneficial to himself and the producer to let a new director make a fresh start.

Radio Buys N.Y. Mystery For John Barrymore Pic

Radio yesterday purchased the play, "A Hat, A Coat, A Glove," which folded in New York last Saturday after a weeks run, and will use it as a John Barrymore vehicle. Kenneth Macgowan produces. Play was written in German by Wilhelm Speyer and adapted to the American stage by William Drake. Grosby Gage handled the New York production.

Fawcett Editor Here

Jack Smalley, managing editor of the Fawcett publications, and his wife arrived in town yesterday by plane from Minneapolis and plan to return Friday. Smalley is here to confer with Roscoe Fawcett, owner of the publications.

Monte Brice to Fox

New York.—Rumors that the Rowland-Brice split might be patched up seem to be off with the announcement yesterday that Monte Brice had been signed as a director by Fox. He left immediately for the coast.

Technicolor Figure Dies

New York.—William Travers Jerome, prominent legal light, and one of the original big backers of Technicolor, died here yesterday at the age of seventy-five.

GOLDWYN SALARY FIGURES START HOLLYW'D BUZZING

When the Saturday Evening Post circulated through town yesterday, Samuel Goldwyn's ideas regarding the weekly salaries paid the picture stars started a lot of buzzing.

He lists the following fifteen leading stars and their weekly salaries: Greta Garbo, $9000, Will Rogers and Maurice Chevalier at $7000 each, Constance Bennett, $7000; John Barrymore, $6500; Norma Shearer, Richard Barthelmess and Ann Harding, $6000 each; Wallace Beery, $5000; William Powell, $4500; Joan Crawford, $4000; Janet Gaynor, $3750; Edward G. Robinson, $3000: James Cagney, $2800; and Clark Gable, $2500.

THE WRITERS' NUMBER — "TELLS THE WORLD"

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher
ROBERT E. WELSH.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957
New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

THE LOW DOWN

Nobody in the world would have even guessed what two stars are having an affaire de couer at the moment if it hadn't been for the tact-ical error of the "lady" star's maid. The lady in question is really one of our better known stars given to bringing much sunshine and light into the homes of millions, and the other night a young married couple who are good friends of hers were driving home when their car ran out of gas. The couple looked up and discovered they were stuck right in front of the star's house, so they decided to drop in and telephone for help. So they rang the door-bell, and at three o'clock in the morning, mind you, the maid sticks her head out of the window and says, "Is that you, Mr.————?" giving out with the name of the popular young juvenile who was thought to have forgotten his keys. P.S.—He's married, too.

•

Bess Meredyth gave out with a large buffet supper the other evening and in the middle of the proceedings it was discovered that the whole thing was really a birthday party for Bess. Salka Viertel was telling the crowd how she had originally learned to speak English from her negro cook and how she astonished everyone by speaking with a southern accent. Ad Schulberg, Mrs. Ray Griffith, Louise Fazenda, Eugene Pallette and the Mrs. Pallette, W. C. Fields, Virginia Zanuck, the Sidney Lanfields, Bill Powell, Lou Schreiber all offered Bess congratulations.

•

Invitations are out for visiting royalty again and Connie Bennett has sent word to the right people that a buffet supper will be given for Lady Furness, Mrs. Reginald Vanderbilt and A. C. Blumenthal on Satiddy night. White ties, IF you please.

•

Maurice Chevalier takes exception to the story printed here that he had finally broken down and given his consent to having Jeanette MacDonald play the feminine lead in "The Merry Widow." His story that he had never at any time objected to Miss MacDonald is confirmed by both Irving Thalberg and Ernst Lubitsch.

New York REVIEWS

"THE GHOUL"

British-Gaumont prod.; writer, Roland Pertwee.

Rialto Theatre

Sun: "The Ghoul" is a sad venture for the formidable Mr. Karloff. Universal, which manages to make its audiences faint with terror over its "Frankensteins" and "Draculas," might have been able to send them happily into hysterics with this. The English version hasn't a thrill in a carload.

Mirror: Karloff's career as the great shiver-inducer recently carried him to England, where he pursued his spooky exploits for the benefit of British-Gaumont. His film is neither so exciting nor so terrifying as those he has made in Hollywood. It is just a fair melodrama, satisfactory but unsensational. Mr. Karloff's monstrous reputation as a ghoul will put it across.

American: The production just hasn't the hair-raising qualities that have distinguished Karloff's former quite successful efforts to scare us so delightfully.

Journal: The picture was made in England and boasts some unusually effective photography and settings. It also contains a good idea in the way of hair-raising shockers. But, after a gruesome opening, the story becomes so involved that one—this one, at any rate—somehow forgets to be terrified while trying to figure what it's all about.

World-Telegram: Instead of curdling the assembled blood corpuscles and sending the customers home limp with terror it leaves them both amused and amazed at the woefully inexpert manner in which a good idea has been bungled. For this new Rialto entrant has a good idea, some gruesome moments and Karloff himself. Missing, however, is that ingredient—the spice, so to speak—which would make this mixture an hour of macabre delight.

Herald-Tribune: "The Ghoul" is a picture Mr. Karloff traveled to London to make, and that is a long way to go to make just another picture. It is a spooky piece and while it works hard to produce the proper ghostly atmosphere, it misses first class suspense.

Times: Karloff the Uncanny, Hollywood's great authority on the art of spine-chilling, has had the misfortune in his new picture to fall among amateurs at the game. "The Ghoul" has nothing like the hearty terror that the uninhibited script writers in Hollywood piled into "Frankenstein" and "The Mummy."

Report Sting Is Removed From Stage 'Queer People'

New York.—General understanding here is that the stage production of "Queer People" has had much of the sting removed that made Hollywood squirm in the book.

Galen Bogue yesterday announced postponement of the opening until Thursday night to allow time for improvements in the staging.

U's 'Vanishing Shadow' Serial Under the Wire

Universal's serial, "Vanishing Shadow," was completed yesterday under the direction of Louis Friedlander.

Onslow Stevens, Ada Ince and Louis Friedlander were hosts last night at a dinner given to the crew on the picture.

Mike Newman to North

Mike Newman of the local Columbia exchange left yesterday for three weeks in Seattle to handle the exploitation on "It Happened One Night." Picture opens at the Roxy there February 22.

Here's a Title

"Lovelife of a Sailor" was set yesterday as the title for the Chester Morris picture which Ben F. Zeidman is supervising for Universal. Dore Schary and Lew Foster have been teamed to write the screen play.

Dot Lee Is Ill

Dorothy Lee is in bed curing a throat infection so that she can hop off for Denver to make a personal appearance with "Hips Hips Hooray" there. Picture opens Friday.

Terriss Here On Tour

Tom Terriss, veteran director, has completed a coast-to-coast lecture tour and will speak in and around Los Angeles this week. He appeared at the Breakfast Club this morning. The Terriss lectures are along the line of his "Vagabond Adventure" series.

While in Paris Terriss recently directed a picture for Eclair Films.

Jean's Novel Interests

Hearing of the novel "Today is Tonight," which Jean Harlow is writing, a national weekly is sending a man out here to negotiate with her for serialization of the story. Piece is said to be written without a "ghost" entirely by Miss Harlow.

Hunt Handles 'Thin Man'

Hunt Stromberg has been appointed by MGM to take the production reins on "Thin Man," the Dashiell Hammett story which will co-star William Powell and Myrna Loy. W. S. Van Dyke directs.

HOLLYWOOD
vs.
NEW YORK
re: CAPEHARTS
Hollywood: leading
WM. HANSEN
GR-1964

GTE's New Deal Delayed by Judge

Wilmington.—The reorganization plan for General Theatre Equipment, the organization that brought Harley Clarke to the picture business and Fox, was indefinitely postponed yesterday when Chancellor J. O. Wolcott disqualified himself, explaining his wife owned Chase Bank. Chase interests and Clarke are fighting over the reorganization plan to be adopted.

Chief Justice D. J. Layton will sit at the hearing as soon as he recovers from a present illness.

Ten More Return to Acad. Technician Fold

Technicians Branch of the Academy continues to set the pace in the revived Academy. Another ten members of the branch have returned. This makes a total of twenty who resigned during the breakup last autumn who have come back into the fold. Membership of the Technicians Branch now officially is 180.

Metzger Back to Sales

Lou Metzger is dropping theatre operations for an interest in the distribution field. He returns here next week from Mexico City and will then move off to Europe to handle the foreign release of Foy Production's "Elysia."

Sheldon for 'Lovers'

E. Lloyd Sheldon has been handed the production reins on Paramount's "Lovers In Quarantine."

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'CAT AND FIDDLE' FAILS TO MATCH STAGE HIT

But Fine Production And Cast Register

"THE CAT AND THE FIDDLE"
(MGM)

Direction .....William K. Howard
Story by.....Jerome Kern and Otto Harbach
Adaptation..Bella and Samuel Spewack
Photography .....Hal Rosson
Cast: Jeanette MacDonald, Ramon Novarro, Frank Morgan, Charles Butterworth, Jean Hersholt, Vivienne Segal, Frank Conroy and Henry Armetta.

MGM has a nice little hit in "The Cat and the Fiddle." Unfortunately, it is not a nice BIG hit.

The fault lies obviously in the adaptation. The only thing left of the original operetta which took the country by storm when it was presented on the stage is the music. Otherwise the screen child is absolutely no relation to its footlight parent.

As it is on celluloid, "The Cat and the Fiddle" is a little above average backstage story with music. Of course the music is superior to the usual music that accompanies this particular type of story; the sets are superb; the direction is outstandingly effective, and the photography is stunning. But the fact remains that practically everything that made "The Cat and the Fiddle" the utterly charming and delightful thing it was on the stage is missing in the screen version.

However that may be, the MGM picture is a pretty good bet because of the singing of Jeanette MacDonald and Ramon Novarro, and the elaborate production.

Novarro and Miss MacDonald play composers who meet and fall in love with each other in Brussels. But it is she who finds financial success with her music. They move to a luxurious apartment in Paris, where Novarro feels like one of her guests. The situation is further aggravated by Frank Morgan, who, in love with Miss MacDonald, persuades Novarro that he is standing in the way of her further success. He leaves her and attempts to produce his operetta. The night before the opening he is left without a backer, an orchestra, or a leading lady. So, of course, Miss MacDonald, who is now engaged to Morgan, steps in at the last moment—and his operetta is a sucess. To make everything jake he also wins her back.

"The Cat and the Fiddle" has one definite triumph of which it can boast. It gives Miss MacDonald a perfect opportunity to display the full beauty and excellence of her voice. Novarro's voice failed to register as well as hers, but it is pleasing.

Novarro's acting in this film is more pleasing than his voice. He makes the young, impetuous, romantic composer very likable. Miss MacDonald is, as usual, and in every way, utterly charming.

William K. Howard's direction is suave and interesting, and the photography by Hal Rosson is completely beautiful. Bella and Samuel Spewack made the adaptation, and Jerome Kern and Otto Harbach are the original authors.

60 for Warners

New York.—Warners are first of the majors to announce their line-up for next year with the statement that they will definitely make sixty pictures.

Jean Arthur For Columbia Lead

It was reported late last night that Columbia had signed Jean Arthur for the leading role in "Most Precious Thing in Life," which will be directed by Lambert Hillyer under the supervision of Robert North.

The picture has been held up for the past four weeks due to the studio's inability to secure an adequate lead for this yarn.

Circus Troupers Land On Warner Payroll

With the "Sawdust" troupe on location at the Al G. Barnes circus winter quarters in El Monte, Warners yesterday signed "Poodles" Hanneford, famous clown, Ernest Clarke and Gordon Evans for featured spots. Evans is a three and a half year old boy who plays the role of Joe E. Brown as a child. The troupe will remain in El Monte for three weeks. Ray Enright directs.

'Language' Author Here

Rose Franken, who wrote "Another Language," arrived with her three children in Hollywood yesterday and is planning on establishing her permanent residence here. The Edington and Vincent office have signed her to a managerial contract.

Selznick Takes Simmons

David Selznick has borrowed Michael L. Simmons from the Harry Rapf unit to write an original story scheduled to star John Barrymore under the MGM banner.

Beahans Make Up

Charlie Beahan and Sidney Fox went away for a quiet week-end to talk it all over and are now back in town with everything patched up and the dove of peace right at home.

'Dodsworth' on Feb. 24

New York.—The long awaited opening of "Dodsworth" has again been postponed, this time to February 24.

Charles Butterworth contributes his usual comedy; Frank Morgan is well cast as Daudet, the impresario; Jean Hersholt has a swell role as the old music master, Vivienne Segal reveals a very fine voice in a small role, and Henry Armetta is amusing as a taxi driver.

This picture will undoubtedly be popular in all towns and cities where the stage version was not shown. But in the metropolitan centers not even Miss MacDonald's singing will save it from being a little disappointing. However, the original music is all there, and that's something.

West Coast Theatre Value Is $13,063,000

First appraisal of the approximate value of the Fox West Coast Theatres properties was set at $13,063,000 yesterday by appraisers before Referee McNab. The appraisal is still in progress with slight changes necessary.

The figure reached is of particular importance to the trustees, Charles P. Skouras, Charles C. Irwin and William H. Moore Jr. and their attorneys, who ask $152,000 for their services to the chain, and on Referee McNab's refusal declared their willingness to await an appraisal of the property.

McNab, on hearing the appraisers' report, intimated that he would likely reach a decision today on the applications of the trustees and their attorneys for allowances.

Dearholt Doing Salvage Job in Central America

Ashton Dearholt, one-time production manager for First National, has been signed by Van Beuren to salvage the Joan Lowell expedition into Central America. Miss Lowell has just returned to New York.

A letter from Dearholt in the interior says he has obtained 100,000 feet of adventure film and expects to clear out of the jungle early next month.

Wynyard's First on Return Is 'Soviet'

Diana Wynyard's first trick for MGM upon returning from her Radio loan-out is slated to be a star spot in "Soviet," for the Irving Thalberg unit.

Star had her option picked up last week and continues with MGM for another year with a tilt in salary. Two other assignments being worked up for her are "Declasse" and "Vanessa."

No Work for Mary

Universal wanted Mary Duncan for the feminine lead in "Bachelor Wife," which Karl Freund will direct and Mary Duncan wants to play the role, but her husband, Laddie Sanford, does not want her to return to the screen so the deal is off.

Mayer Entertains M.P.

Louis B. Mayer entertains nobility tomorrow when he will have Lord Marley, M.P., as his luncheon guest at the MGM studio.

Para. Tests 'Death' Word In A Title

Making an issue of the old film theory that the word "death" in a title is anathema at the box office as regards the women, Paramount took "Death Takes a Holiday" up to northern California, made a test and exploded the age-old bugaboo.

Picture which Mitchell Leisen directed under E. Lloyd Sheldon's supervision was opened first in Fresno under the title "Strange Holiday." Only average business was reported. Company then cracked it in Sacramento under the "Death Takes a Holiday" tag, business report nearly tripling that of the Fresno booking.

Company is restoring the stage play title with the heretofore obnoxious word and will release the picture nationally under its original tag.

'Manhattan Love Song' In The Works Today

With Robert Armstrong and Dixie Lee in the leads, Monogram puts "Manhattan Love Song" into production today. Leonard Fields directs. Balance of the cast to date consists of Franklyn Pangborn, Nydia Westman, Harold Walridge, Cecile Cunningham and Helen Flint. David Silverstein collaborated with the director on the script. Arch Buchanan handles the unit.

Renew Sanit. Drive

Phil Goldstone, chairman, has just issued a statement of the Los Angeles Free Tuberculosis Sanatorium drive which shows the workers must still raise $165,000 of their goal. The drive has been held up during competition from the Community Chest and holiday activities but will now be resumed.

Franklin Deal Not Set

New York.—Despite reports printed a week ago, nothing definite has happened to negotiations by which Harold B. Franklin might make his independent series of pictures on the Universal lot in association with that company.

Corinne Boyle Services

Christian Science services were conducted yesterday for Corinne Boyle at the Hollywood Cemetery Chapel. Miss Boyle, who died Monday, was a sister of John Boyle, past president of the A.S.C.

Thompson To Lasky

Keene Thompson has joined the Jesse Lasky unit at Fox under a long term writing contract.

EXTRAS MAY BURY AXE AND COMBINE ALL FORCES

First sign of a nibble at the proposal of Allan Garcia that the four individual groups of extra and bit players get together for strength came yesterday when Silver Harr of the Riding Actors Association went into a huddle with Garcia.

After it was over Garcia, who heads the Supporting and Extra Players Association, with offices in the Professional Building, was in high glee, for he said Harr told him a large number of his crowd favor consolidation. The plan advanced by Garcia last week was that the Supporting and Extra Players Association, the Hollywood Picture Players Association, the Riding Actors Association and the Junior Screen Guild bury the hatchet and get together in one big organization. Purpose is to cut down overhead expense and form an organization that will be able to really accomplish something in case of showdown.

REMBUSCH TRIAL STARTS WITH BOTH SIDES FENCING

Trust Suit Lists Big Legal Lights

New York.—The $2,000,000 Frank J. Rembusch suit against all of the major motion picture distributors got under way today with a brilliant array of counsel for both sides. Arthur Butler Graham, who handled the Quittner case, and Judge Charles Henderson of Indianapolis are among Rembusch counsel. Max Steuer heads the lawyers for the defense.

Rembusch counsel charges the major distributors obtained a monopoly in Indiana by ownership and control of first run theatres and conspired to withhold product from independent theatres by franchise agreements made with each other; that this caused diminution of product and forced the independent producers from the market by price fixing. Counsel also claims that because Rembusch refused to arbitrate several claims for unplayed product he was unable to get any product from that time on, and suffered constant losses and depreciation of his eighteen theatres.

It is further charged that creating of the zoning protection agreements by film boards of trade and forced arbitration with blind and block bookings all violated the anti-trust laws. It is asserted, too, that through credit committees of the trade boards the exhibitors were forced to supply distributors with every particular concerning their business and how it was run, and that distributors were able to fix playdates to their own advantage.

Steuer for the defendants made a quiet play for the sympathy of the jury and stated that he would show that any figures Rembusch will produce to show his losses are fictitiously manufactured, through the first witness called, Gabe Hess; pointed out that before the Hays organization was formed exhibitors were in a chaotic condition due to absence of a uniform or standard contract and the necessity for making a 25 per cent deposit for delivery of film when arranging contracts.

Through Hess he also pointed out that after the formation of the Hays group and 32 film boards of trade condition of the industry improved tremendously, and exhibitors were given the privilege of withholding cash deposits until arbitration boards had proven a breach of contract. Hess testified that 30,000 cases were satisfactorily settled in the past six years by unanimous decision.

It is expected the trial will continue for several weeks. Ivan Abramson is the next witness to be called.

Binyon on Fields Pic

Paramount has assigned Claude Binyon to work with J. P. McEvoy on the comedy sequences of the W. C. Fields picture, "You're Telling Me," which is now in production under the direction of Erle Kenton.

Farnol Hits the Road

New York.—Lynn Farnol leaves town today on an intense exploitation trip through the Middle West in connection with "Nana" openings.

Knockout!

Miami.—Max Baer may be a knockout with the gals in some sections, but down here he got nothing but a cold shoulder when he started to shower attentions upon June Knight.

"May be the next world's champion," said June, "but he's just a pain in the neck to me."

Acad. Names 14 for NRA Director List

The Executive Committee of the Directors Branch of the Academy met yesterday and nominated fourteen members to be voted upon for selection of six nominees for possible appointment to the various NRA code committees.

Those selected were: Lloyd Bacon, Clarence Brown, David Butler, Frank Capra, William K. Howard, Henry King, W. S. Van Dyke, John Cromwell, Cecil B. DeMille, Alfred E. Green, E. H. Griffith, Robert Z. Leonard, Frank Lloyd and King Vidor.

Selznick May Repeat With 'Steno' Discovery

In the testing of his secretary, Marcella Bannett, for a spot in the South Sea story he is preparing, David O. Selznick is attempting to repeat his actions of two years ago. At that time he spotted Dorothy Wilson, then a secretary at Radio, and made her a star overnight by giving her a featured spot in "The Age of Consent."

Oliver Sought for Big Project at Catalina

Wrigley interests are said to have approached Harry Oliver, art director for Harold Lloyd, with a proposition to handle and design project to change the town of Avalon on Catalina Island into the replica of an early California Mexican-Spanish town.

Agency Man Takes Office

R. H. Polenski, representative of the Ruthrauff and Ryan national advertising agency, has taken an office at the General Service Studio. He is here for the purpose of making a series of still pictures, using motion picture people for a national campaign on the Dodge motor car.

Rogers Signs Craven

Frank Craven has been signed by Charles R. Rogers for a featured role in his next picture to go into production at Paramount, "In Conference," to be directed by Harry Joe Brown. The William Morris office negotiated the deal.

O'Brien on Personals

George O'Brien breaks a rule against personal appearances tonight to attend a church benefit at Anaheim where his latest picture, "The Frontier Marshal," will be shown.

Finish 'Cosmetic' Script

Jane Hinton and Harlan Thompson finish their work on the script of "Cosmetic" at Paramount this week.

Chi Critics Strong For Sten and 'Nana'

Chicago.—Anna Sten and Samuel Goldwyn's picture "Nana" took this city by storm. Every film critic on the local dailies raved about both the picture and the star.

Rob Reel, American, says: "Anna Sten will send male film fans into ecstacies"; calls the picture "magnificent," and gives it a column and a half of space. Carol Frink, Herald-Examiner, says: "Anna Sten IS a sensational screen find. She is something new in movie sirens—at once sultry and naive, ageless and childlike."

Mae Tinee, Tribune, classes Miss Sten as "a perfect mistress of pantomime with a voice to charm the soul away." Clark Rodenbach, Daily News, in his rave about the picture and Miss Sten declares that her beauty is simply "breath taking."

Arline Judge Illness Delays Mono. Picture

Because Arline Judge, who was signed for the lead, is in Palm Springs recovering from a pneumonia attack, Monogram is looking for another feminine lead to fill her spot in "The Loudspeaker." The radio story, which was scheduled to start Friday, now will not get under way until next week. Joseph Santley is slated to direct and Ray Walker has the male lead.

McKinney Moves Into Revived 'Operator 13'

Florine McKinney has been assigned a featured role in the new edition of "Operator 13" at MGM.

Player is appearing in the play, "And Let Who Will Be Clever" at the Hollytown theatre.

New Play for 'Troopers'

Harriette France and N. V. Inloes will present "Sweeney Todd or the Demon Barber of Fleet Street" at the Troopers Club Theatre on February 23 for an indefinite run. The Montecito players are being brought down from Montecito for this production. Beer and pretzels will be served to the audience free of charge.

Cleveland Deal Hot

A deal is said to be in the air between MGM and Gene Cleveland, Broadway player new to Hollywood. She and her agents, Lichtig & Englander, were huddling this week with Ben Piazza.

Presnell Starts Pic

Robert Presnell put "One Man Woman" into work yesterday at Warners with Pat O'Brien and Glenda Farrell in the leads.

Wash. Exhib Here

Fred Mercy, pioneer Washington exhibitor, is in town looking over the studios.

Laird Doyle Rests

Laird Doyle, writer, goes to Palm Springs today for a two weeks vacation.

UP-TO-THE-MINUTE CASTING NEWS

John Sheehan into "Sawdust," Warners, through MacQuarrie.

Bob O'Dair added to the cast of "Dover Road," Radio.

Keith Kenneth signed for "Stingaree," Radio. Deal through the MacQuarrie office.

Bradley Page and **Vincent Sherman** into "Highway Patrol," Columbia.

Walter Armitage signed for "Stingaree," Radio, through Dave Todd.

J. Carrol Naish for "Return of the Terror," Warners. Set by Dave Todd.

Luis Alberni signed for two pictures through Max Shagrin. Player goes into "Strictly Dynamite," at Radio, and "Glamour," Universal.

Dorothy Burgess for an important role in "Sawdust," Warners.

Hugh Herbert assigned a featured role by Warners in "Dames."

Edward Arnold by MGM to "Sadie McKee."

Helen Flint by Monogram for "Manhattan Love Song." The Schulberg-Feldman and Gurney office made the deal.

Charles Williams for a role in "Sadie McKee" at MGM. The Bernard and Meiklejohn agency made the deal.

Samuel Hinds added to "Without Honor," Warners.

Dewey Robinson signed for "Banking Buckaroo," Columbia short, and "The Firebrand," 20th Century.

Robert Elliott added to Warners' "Fog Over San Francisco."

Clay Clement, Arthur Vinton and **Huntley Gordon** added to "One Man Woman," Warners.

Spencer Charters and **Lorin Baker** signed by Monogram for "The Loud Speaker." Deal handled by Mitchell Gertz of the Al Kingston agency.

Warners yesterday signed **George Chandler** for a role in "Fog Over San Francisco."

Herman Bing set for two by Menifee I. Johnstone, "I'll Tell the World," Universal, and "Manhattan Love Song," Monogram.

Marcell Corday signed by Fox for "The World Moves On." Deal handled by Menifee I. Johnstone.

Lawrence Grant signed for "Lady Mary's Lover," MGM.

Charles Dunbar, one-time vaudeville partner of Charles Reisner, signed for "Showoff," which Reisner is directing for MGM.

Earl Hodges, who has been appearing on the Hi Jinx hour over KFWB, signed by Warners for "Sawdust."

Hugh Enfield assigned a featured role in the Lee Tracy picture "I'll Tell the World."

Arthur Hohl by Twentieth Century for the Ronald Colman picture "Bulldog Drummond Strikes Back." The William Morris office set the player.

Irving Pichel has gone into the "Return of the Terror" at Warners after just finishing "Crime Doctor."

Yola D'Avril, Luis Alberni, Lita Chevret, Louise Beavers, Isabel Sheridan, Lyman Williams and **Grace Hale** added to cast of "Glamour," which William Wyler is directing for Universal.

Willard Robertson added to "Whirlpool," Columbia.

George Pat Collins by Warners for "One Man's Woman."

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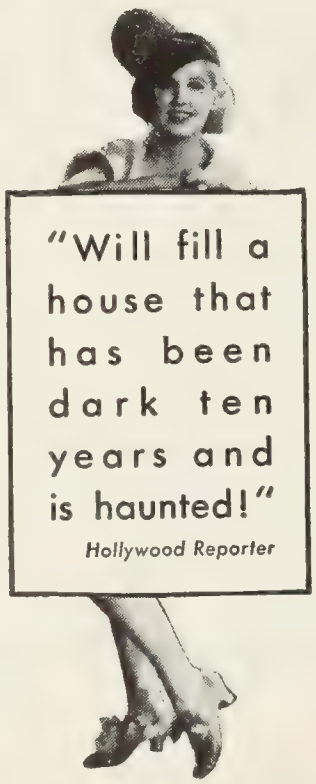
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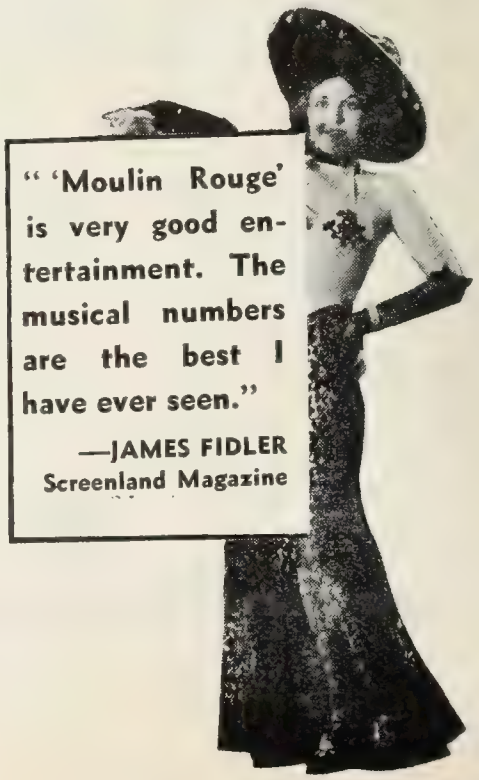
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THE BEAUTIFUL MOULIN ROUGE GIRLS

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Friday, Feb. 16

HELEN WESTLEY



as

Mrs. Norris

in

"MOULIN ROUGE"

Management
FERD SIMON
Palace Theatre Bldg.
New York City

"MOULIN ROUGE"

Photographed by



CHARLES ROSHER

REELING around LONDON

Lloyd Knechtel works harder than most Americans in town; you can credit him with that swell process stuff in "Sorrell and Son." . . . Mary MacCormick is currently warbling at the Palladium and will be followed by no less a celeb than Ethel Barrymore; yeah, Ethel in variety!

•

H. G. Wells took a slam at screen writers in Film Weekly, having just signed to write an original for Korda. And Mister Wells then proceeded to steal all the headlines about retiring to Bournemouth to write it; but he seems to be hanging around town as long as the papers print it! . . . Doug Fairbanks Jr. was no sooner back in town than he was dancing with Gertie Lawrence, so there!

•

Elizabeth Allen is kept well in the news here, for which, no doubt, she thanks Bill (Hubbie) O'Bryan. . . . 'Twould appear the thing to do now amongst the elite of our producers is fall for the stars of their own companies, several are engaged in this diverting pursuit! . . . Percy Cudlipp of the Standard still has a hankering after moom pics; we know! . . . Robert Stevenson, now listed as an associate producer at Gaumonts, is sitting in on the next Jack Hulbert production. . . . We have it on the inside that Joe Rock and the Wainwrights have got together on a movie deal. . . . John Cecil Graham taking a well earned vacation; this was probably necessary due to the way "Design for Living" and "Duck Soup" affected him—we've never heard such laughter—and at your own product, too, Mister Graham; good for you!! . . . Fred Astaire dancing with Society Shots after his woik at the Palace. . . . S'funny how uncommonly like Spencer Tracy Spencer Tracy looked in disguise in "The Mad Game." . . . That British scribbler at a certain Hollywood studio must be delighted that that English star is now out there; he was THAT crazy about her in London, but it was all rather one-sided, and the lovely one now has a husband, so what?

•

A vurry distinguished shareholder with Gaumont-British went up to Victor Saville and congratulated him on the direction of "Constant Nymph"—which Basil Dean megged! . . . Michael E. Balcon and his charming wife certainly like the Savoy grill these days; and the Balcons, the Sam Smiths and Arthur Dent were all at the "Mala the Magnificent" ("Eskimo" to you!) preview—and so was little Mrs. Jack Votion, who was that thrilled by Mala. . . . Dorothy Hyson took time out in a legit show to prove to movie makers that not only had she beauty but also acting ability. . . Cyril Gardner is one popular guy; despite the vast sea of aristocratic snooties who are toting the Midnite Follies Girls around town, it is our Cyril who is the girls' beeg moment! . . . Connerie (Film Critic) Chappell raved about the American cameramen's work at Gainsborough, quite forgetting that the pic in question was lit by one of their German importees!

•

The Ealing Studios have just built a grand camera crane, the first of its kind to hit British studios. . . Everyone is seeing Dreams Walking in this Burg. . . . Mark Ostrer, Sam Eckman and Sol G. Newman having a luncheon huddle. . . . Johnnie Green made a personal at the "Cover The Waterfront" screening here and played some of his own moosic. . . . Greta Nissen, boys and gals, is Park Laneing. . . . "Say?" said the suspicious guest when the indie outfit here threw a dance and requested all people to wear Evening Clothes, "they're not still shooting that Society pic out here are they???"

Merrill White will cut the Jack Buchanan pic, "Sons of Guns." . . . . . Maurice Elvey directs more box office pics than anyone in the town. . . Nerina Shute, movie scribbler is en route to Russia; it must have excited her because she mentioned in an early part in her column that she was going to talk about Diana Napier and left it at that, utilizing all space to talk about Betty Balfour's comeback. . . George Ayre, slick publicity hound, is back with Irving Asher's Warner-Brit outfit; and thousands cheer. . . Sydney Bernstein, without so much as bye-bye, jumped a boat for America and might hit Hollywood again. . . . Otto Ludwig is now an ace "Scissor King" at Gaumonts.

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BURBANK - - - CALIFORNIA

Aus. Battle Looms As War to Finish

Sydney.—The eyes of the film trade are focused on the daily sittings here of the New South Wales Governmental Film inquiry in which testimony is now being taken in what looms as a war to the finish between the American film distributors and the General Theatres Corporation.

Bernard Freeman, speaking for MGM, declared they want to build new theatres of their own because of the unsatisfactory conditions governing the general release of his company's films. Some suburban independents welcome the project of new theatre building apart from the G. T. C. control.

Stuart Doyle, of G. T. C., advocated appointment of permanent board to regulate industry here. He also brought out that erection of new theatres by foreign capital would spell ruin to his organization. Other executives of the G. T. C. declared the country has more theatres now than it can fill, and asserted that if American film companies are allowed to build theatres they will foist pictures upon the natives that are not wanted. Also G. T. C. men declared no foreign capital should be permitted to have any part in theatre building.

London Films Leases Whitehall Studio

London.—London Film Productions have taken over the former Whitehall studio from Consolidated Film Studios, Ltd. New lease is for a six months period. The studio has been sound-proofed and new insulated floors laid. Another stage is to be added, and plan is to try to put over idea of the co-operative plan among exhibitors whereby they produce pictures themselves.

Sound City Enterprising

London.—Norman Loudon, managing director at Sound City, has given chances to four new directors in the past year and all came through in fine shape. The quartet are W. P. Lipscomb, John Baxter, John Hunt and John Paddy Carstairs. Now he is giving another youngster a chance, Andrew Kimmins.

Irish Pictures Planned

Dublin.—Well-founded report here is that the Dutch Ediphone Company is coming here to establish itself as Irish Ediphone, with J. B. T. Thole as managing director. It is in line with efforts in the Irish Free State to establish its own picture producing industry.

'Bowery' Opens in Paris

Paris.—"The Bowery," Darryl Zanuck's Twentieth Century production, opened at the Lord Byron Theatre Saturday, and despite the unsettled conditions caused by the riots it is off to a good start. The critics received it with high praise.

Belfrage's Great Sendoff

London.—Cedric Belfrage, starting round the world for a vacation, was the recipient of one of the greatest gatherings of screen celebrities ever seen here at a farewell party. He is succeeded on the Sunday Express by Ernest Betts.

PARIS GOSSIP

You should hear Mosjoukine at the Martainitch . . . where vodka is vodka and where blinis are caviar . . . telling of his experiences in America making pictures for Papa Laemmle. . . . He doesn't like talkies and is in despair over Chaplin's announced decision to make one. . . . Feder is in from Nice and holding important conferences with the idea of building a French Hollywood at the Antibes. . . . The riots are hurting theatre business tremendously.

•

Mervyn LeRoy, with his bride, getting a break on publicity while here. . . . Curtis Melnitz at United Artists busy as a bee. . . . The Gaumont Palace is doing nicely with a music hall program. . . . It's a wonder the kids don't get indigestion with a full show of "Mickey Mouse" cartoons at the Lord Byron. . . . The kids laugh, the grown-ups become children again, and the cash is rolling in to United Artists.

•

The film crowd went in a big way for this year's Bal des Petits Lits Blanc, organized by Le Jour. . . . Six thousand tickets were sold for the charity affair almost before a publicity campaign was started. . . . The latest beauty contest on here is one to choose "the most beautiful car."

French Shelves Bulging

Paris.—Financial troubles that have hit French picture companies in the last year are illustrated by the statement made at the recent independent theatre owners meeting that there are unfinished French films in the value of fifty million marks.

New French Trade Sheet

Paris.—A new French trade paper has made its appearance, "La Synchro." It is the organ of the French Synchronization Actors Association, the group doing the dubbing of foreign films.

Dry Cleaning in London

London.—MGM pictures get the title change treatment over here, "Eskimo" becoming "Mala the Magnificent" and "Sons of the Desert" arriving as "Fraternally Yours."

New Para. Aussie Chief

Sydney.—John E. Kennebeck has been appointed managing director of Paramount Film Service, Ltd., of Australia, succeeding William J. Clark, who resigned.

Famous Tenor in Films

London.—Ricard Tauber, famous tenor, is due here in March for a film production of "The Life of Schubert," which Paul Stein will direct for B.I.P.

Add to Gaumont Staff

London.—Russell Metcalfe, New York playwright, and Ley Lipton have been added to Gaumont's writing staff.

Huston on 26-Wk. Ticket

London—Selznick-Joyce office here has placed John Huston a 26-week contract to write for British-Gaumont.

Labor Showdown

(Continued from Page 1)

Complaints coming to Rosenblatt on the Hollywood situation have centered on the assertion that the Studio Labor Board is dodging action on any question with the statement that they have not yet received authority from the Code Authority, which is now the real boss of the picture industry, and not Rosenblatt.

The President's order was issued on February 8. On the very same day Rosenblatt is reported to have wired union officials in Los Angeles, in response to their kicks about the stalling, "The Studio Labor Committee was appointed by the Code Authority with approval of the Administrator."

This telegram from Rosenblatt was sent in reply to a telegram from the unions asking whether or not the Labor Committee had authority to act. A significant feature of the telegram from Rosenblatt to the unions was the fact that it concluded with the words: "With kindest regards."

The President's order, made public today, decrees that all employers operating under an approved code must post the labor provisions of those codes conspicuously in their establishments so that employees, as well as other complainants, could be fully aware of the employers' labor requirements.

The Executive order calls attention to Section Ten A of the National Industrial Recovery Act, prescribing a fine not to exceed five hundred dollars or imprisonment not to exceed six months, or both, for each day's violation, or any violation of the code pursuant to the provision of the Executive order.

Hollywood.—Despite the statement above that Rosenblatt had told the unions that the local labor committees were authorized to function, it was impossible to get any action in town yesterday. Union officials just stated that they were still being stalled; labor committee officials cannot be reached by reporters.

An additional interesting element was added to the local situation yesterday by the statement from Judge Ben Lindsay, attorney for the IATSE during the late strike, that he has just been informed by State NRA Administrator George Creel that he had been selected to fill a "certain position of importance" in connection with the film code in Hollywood.

Judge Lindsay declared that while he planned to accept the job he could not say just what it was to be. He stated that the decision to create the position and place him in it had been made at the recent conference in Washington of the code administrators of the 48 states.

"Mr. Creel telephoned me from San Francisco," he said, "and asked me to take the job. He said he would be down here within a few days. He emphasized that it is important."

Aside from that the Judge would not indicate what it is. However, speculation was rife last night, and there were many guesses, due to the fact that the Judge was so active in the interests of labor during the strike, even going to Washington to represent the IATSE men.

REPORTER AWARDS GREETED WITH RUSH OF ENTHUSIASM

Mailing of Ballots Brings Quick Reply

With the completion last night of the mailing of ballots, voting in The Hollywood Reporter Awards of Merit competition is under way. And with the mailing of the ballots completed, praise of The Reporter's system of selection started rolling into the office.

The Reporter believed that a system of selection in which the ENTIRE personnel of the industry did the voting would be more representative than any system of selection by smaller groups, so ballots have been mailed to all the workers. They will vote for the most outstanding examples of direction, acting, writing, art direction, cinematography and sound recording.

Following is some of the comment of leading people of the industry regarding The Reporter awards:

"The Hollywood Reporter medal for artistic accomplishment is both timely and extremely interesting. I think it would be more fair to have theatremen, exchangemen, critics and producers vote on these awards than confine the voting to Hollywood alone.

"FRANK BORZAGE."

"An award of merit for any artistic attainment is a good thing. The Hollywood Reporter medals will be a prized token but more than that they will represent wide recognition of effort, talent and performance — the best applause any true artist can get. Success to the idea.

"LOWELL SHERMAN."

"I think the Hollywood Reporter cannot be too highly commended for making it possible for the great mass of workers of the industry to have a voice in saying who deserves the greatest distinction. It is a grand idea, and will be an award that will mean something to the winners.

"JAMES GLEASON."

"The Hollywood Reporter's plan for awarding medals of merit for outstanding achievement in the industry is one of the finest plans I have ever heard of. It is a much fairer method than to have the decision made by one small group. This will be a universal decision.

"RALPH MORGAN."

"Congratulations to the Hollywood Reporter on a grand idea. Recognition for artistic value in pictures will elevate our standards and gain for the worth while pictures, actors and directors the credit they deserve. It is sad but true that the industry has complimented its artistic success too little.

"B. F. ZEIDMAN."

Lenore Kingston Tagged

Lenore Kingston has been assigned to a managerial contract by the Bernard and Meiklejohn agency. Miss Kingston, who is under contract to Universal, will have a featured spot in "Little Man, What Now?" as her next.

Lederer Back to MGM

Charles Lederer returns to the MGM writing staff, joining the Irving Thalberg unit. Writer is waiting for an assignment.

Bright Future

The Warner publicity department describes George Evans, the Highland Park youngster selected to play Joe E. Brown as a child in "Sawdust," like this: "Joe E. Brown can get four billiard balls in his mouth. George Evans, at the age of three and a half, can hide two in his oral cavity."

Two Bricker Yarns Get Live Studio Interest

George Bricker has just completed an original newspaper yarn that has several studio heads a-flutter. It is called "Ink Gets in the Blood."

Another of Bricker's originals, "School Teacher," is now in the hands of Warner Brothers, who are considering it as a yarn for Aline MacMahon. Lichtig & Englander are agenting Bricker.

M. H. Hoffman Builds Cast for 'The Quitter'

M. H. Hoffman has signed Phillips Holmes, Jack LaRue and Leila Hyams for the leading roles in his next Liberty production, "The Quitter," which Fred Newmyer directs.

Also in the cast are Hedda Hopper, Christian Rub, Garry Owen and Carl Miller, latter three set through the MacQuarrie office.

A Boy at Payettes'

Washington.—John J. Payette, zone manager in the Washington territory for Warners Theatres, is passing out the cigars. Mrs. Payette presented him with a nine-pound boy last Thursday. Mrs. Payette is the daughter of Harry M. Crandall, former Washington theatre magnate.

80 in 'Legal Murder'

New York.—"Legal Murder," the much discussed play about the Scottsboro murder case, and the defense of a group of negroes, opens Thursday at the President Theatre. The play has a cast of eighty.

Keaton Starts Today

Buster Keaton starts his first week before a camera since leaving MGM today in the initial two-reeler on his deal with Educational. Comedian has been busy on personal appearances arranged by Leo Morrison.

Leon Waycoff Returns

Having finished his role opposite Constance Binnie in "Among Those Sailing," Leon Waycoff has returned to town. Play ran in Philadelphia for several months.

Gombell in 'Dynamite'

Radio yesterday signed Minna Gombell for a featured role in "Strictly Dynamite," which Elliott Nugent directs. Lupe Velez and Jimmy Durante have the top spots.

Starling to Radio

Lynn Starling was set at Radio yesterday by Edington and Vincent to write dialogue for the screen play of "Down to Their Last Yacht." Lou Brock pilots.

La Sullavan Still Mystery to the 'U'

Universal officials declared yesterday that while New York may say Margaret Sullavan boarded a plane, her plans and whereabouts are still a mystery to the studio.

Production of "Little Man, What Now?" originally scheduled to start Monday, is now understood to be likely to slip back another week anyway to round out story problems. Douglass Montgomery will be in the lead opposite Sullavan, and Frank Borzage directs.

Actor Guild Makes Election Statement

The Special Committee of the Screen Actors Guild meets tonight to name tellers and other necessary officials for the election of NRA committee candidates on Sunday evening.

Officials of the Guild are anxious to let players know that while efforts have been made to notify all screen players with credits of Sunday's election, any oversight may have been only due to lack of a proper address, and all properly credited players are invited.

Lloyd Honored By Shrine

Harold Lloyd was yesterday inducted into the office of Second Ceremonial Master of Al Malaikah Temple.

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THE Hollywood REPORTER

Vol. XIX, No. 30. Price 5c. TODAY'S FILM NEWS TODAY Thursday, February 15, 1934

PRES. BANS SON'S PLUM

TRADE VIEWS by W. R. WILKERSON

•IS the Warner production system right or wrong? Is the rush and bustle of making pictures that have been given the same rush and bustle in their preparation the right way to make pictures? Is it the best procedure to take a director who finishes a picture one day and start him shooting another the day after?

We have been asking ourselves this question for the past two years, have been comparing the product of Warners with that of other studios, picture for picture, and although we don't believe Warners have the right idea, nor are some of the others wrong in taking plenty of time for preparation and shooting, we must confess that Warners have done as well and maybe a little better than the majority with their short schedules and working their directors and writers 365 days a year.

•

Warners make sixty pictures a year. They have eight directors under contract and, occasionally, run in an outsider for a job; but those eight directors account for 95 per cent of that program, giving each man from seven to ten pictures a year to shoulder, necessitating no "between picture" layoffs with or without pay.

Compare the number of pictures that Warners are making with that of any other studio and you will find they beat the next competitor in quantity by at least eight, most of them by fifteen or twenty. And by the same comparison you will find that most other studios have more directors, twice as many writers, and the results of those efforts are about the same, maybe a little better, maybe a little worse, but with no comparison in cost per picture.

From that comparison you will feel that Warners are ABSOLUTELY correct in their production ideas, that their hustle and bustle, their short shooting schedules and their working the daylights out of producers, writers, directors and casts (saving the company plenty of money) is the thing to do—IF you abide by those comparisons. We don't.

•

The failure of other studios, namely MGM, Paramount and others, in their efforts to make better pictures, throughout a year's program, than Warners, because they have longer

(Continued on Page 7)

Warner Stands Pat

New York.—Adolph Zukor's interviews that Para may go to profit sharing to settle salary squabbles brought a statement today from Harry Warner that his company would stand pat on its present salary methods.

Pathe Puts $150,000 Into Majestic Pics

New York.—One of the first moves of Pathe in its new financing plans is said to be the placing of $150,000 at the disposal of the Majestic Pictures organization to complete that distributor's schedule for the coming year.

Statement made here is that this cash, with additional credit balances, is expected to swing at least four pictures for Majestic.

Resume 'Operator 13' with New Script, New Director

MGM will resume shooting on "Operator 13," the Marion Davies-Gary Cooper co-starring vehicle, next Monday under the direction of Richard Boleslavsky.

Harvey Thew and Zelda Sears are writing the new treatment and the picture will go back into work with a brand new script.

'Nana' Holds Up

New York.—"Nana" finished its second week at the Music Hall hitting a bit above the $86,000 mark, very healthy money for a second week at any house, and added to the $103,000 for the first week starting the picture off with a bang locally.

Nat Saland Here

Nat Saland, veteran Eastern Laboratory man, now running his own plant, Mercury Laboratories, of New York, is in town at the Hollywood Plaza. Understood to have a number of release print deals on.

Washington Says That $1000 A Week Offer For Roosevelt's Son Stepped On By President

Washington.—There is a report going the rounds here that in its in-between the lines implications can mean a lot to Hollywood. Briefly the story is that Elliott Roosevelt's recent flying trip to the Capitol concerned the reports that the President's son was to take a thousand-a-week job in the movies and that the net result of the trip was an "order" from daddy to do no such thing.

The reports then go on to say that the President didn't object to his son taking any job in the movies for

(Continued on Page 3)

Play Prices Slump In N. Y. Market

New York.—The play market must be in for a slump, judging from three recent prices paid by Radio for stage vehicles. The price tags read: "A Hat, a Coat, a Glove," $17,500; "Wednesday's Child," about $25,000, and less than $10,000 for "False Dreams Farewell."

These prices compare with $90,000 and $40,000 prices early in the season for plays like "Ah, Wilderness" and "Double Door," neither of which is near the screen yet.

Lesser-Krellberg Split

Sol Lesser, after handling the "Tarzan" serial through Sherman Krellberg financing, is understood to have found other means of swinging his deal for the coming "Peck's Bad Boy."

Burt Kelly to N. Y.

New York.—Burt Kelly is on a flying visit here for huddle with William Saal on plans which will seal the two producers on a national production deal.

Lloyd Returns To Fox For Two Pics

Frank Lloyd and Fox have penned their signatures to the two-picture contract which has been cooking for several weeks. The director returns to the company to pilot the next Janet Gaynor-Charles Farrell picture, which Winfield Sheehan produces.

Ticket, negotiated through the Small-Landau office, gives Lloyd the right to make an outside picture. Negotiations are on with another studio to produce his story "Mutiny on the Bounty."

Hecht on Rewrite Job For MGM's 'Viva Villa'

New York.—Ben Hecht is busy on the rewriting of new sequences to be photographed at Metro-Goldwyn-Mayer for their production of "Viva Villa."

Each sequence is being airmailed to the studio, and Wallace Beery, here vacationing, has been told to be ready for an air flight on an hour's notice, to be on the set for these added scenes.

Trains Loaded with Film Folk Whom You Know

New York.—Clear up the bright spots, some of the nice folks are coming back to Hollywood. The list of those en route includes Mr. and Mrs. Ricardo Cortez (Chrissie Lee), Ruth Donnelly, George F. Kaufman, that famous team of Moss and Hart, and Sigfried Rumann, who will play in the Fox picture, "The World Moves On."

Peeved Norma Returns

New York. — Norma Talmadge, peeved about the story she was handed in England, arrives here today on the Paris. Virginia Cherrill and Cary Grant, bridal couple, are also aboard.

Grainger Vacations

New York.—James R. Grainger, sales manager of Universal, left New York yesterday on a rest cruise in the West Indies.

RADIO SEALS COOPER AND BERMAN WHILE LOT WAITS

The conferences that have been staged on the Radio lot between the heads of RKO and Radio Pictures were brought to a close last night with complete understandings between the top officials and Merian C. Cooper and Pandro Berman, the two ace producers for the organization.

The understanding with Cooper is that he is to take his round-the-world trip and get all the rest and recreation that he has been fighting for. On his return he can do one of three things, step back in the top spot at the studio; divide the production activities with Pandro Berman, with both of them having separate units under their wings, or confine his activities to the production of the

(Continued on Page 7)

JOHN CROMWELL NOW DIRECTING FOR RADIO 'OF HUMAN BONDAGE'

THE Hollywood REPORTER

W. R. WILKERSON .. Editor and Publisher
ROBERT E. WELSH.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte Ciel

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15 Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

RAMBLING REPORTER

Ivan Lebedeff and Wera Engels are on their way back to Hollywood and that romance is hotter than ever. . . . Lebedeff's big business deal in the East was a huge success, but it's still a secret from most of the world. . . . Nancy Carroll and Bolton Mallory, after another fight that was a honey, have definitely split and are living apart. . . . Ruth Selwyn dashed off to Europe alone, but Edgar is having gay moments in New York just the same.

•

If Joan Bennett's baby arrives on time she can take her pick of parts from a number of pictures and grab herself the lead in "Pursuit of Happiness," which is one of the plums of the year. . . . Clark Gable, Edmund Lowe and Lionel Barrymore all doing personal appearances around New York and packing them in. . . . Gregory Ratoff will be off to England any minute now to make a sansa-tion-al picture for British Gaumont in London and he'll have to be there by March 19. . . . The Dick Barthelmesses, Kay Francis and Ronnie Colman are spending the next few days up at Lydia Macy's ranch. . . . Willing to bet that the Randolph Scott-Vivien Gaye match will never light.

•

Ricardo Cortez decided to turn theatrical producer while in New York and is about to back a play called "Shoestrings," which is now being whipped into shape for Broadway. . . . After all the fuss and bother and excitement, it now looks as though Zoe Akins won't have any royalty for a house-guest after all. . . . Princess Marie, who was supposed to come out here and stay with Zoe, can't seem to agree with B. P. Schulberg on how much a technical director is worth for "Thirty Day Princess" and it looks as if that deal is off.

•

Katharine Hepburn just bought her contract from Jed Harris with her own money to get out of touring with "The Lake" because Radio refused to get her out of it and there's a strong possibility that La Hepburn may not finish her contract with Radio if Radio is foolish enough to let her slip through their fingers over the matter of a few thousand dollars in raise that the gal deserves.

New York REVIEWS

"THIS SIDE OF HEAVEN"

MGM prod.; director, Wm. K. Howard; writers, Zelda Sears, Eve Greene, Edgar Allan Woolf, Florence Ryerson, Marjorie B. Paradis

Capitol Theatre

Times: A sincere and affecting piece of work, one of the best vehicles in which the popular Lionel Barrymore has appeared. As refreshing as "Little Women." It is blessed with the proper restraint and the suspense keeps one on the qui vive. Each character is developed in a believable fashion and none of the players is asked to cater to what might be considered the box-office angle.

News: Although the picture moves a little slowly at first it is always interesting. Its comedy and tragedy are so blended as to draw both laughter and tears in the right places.

World-Telegram: Although its cast contains such excellent players as Lionel Barrymore and Fay Bainter, "This Side of Heaven" is not very good and does nothing to dispel the lethargy that has seized the recent cinema arrivals on Broadway.

Journal: Absorbing entertainment, excellently acted and directed. It is smartly cast. Each role is so expertly filled that the story emerges as a thoroughly believable and convincing document. Provided with an intensely human story, William K. Howard has skillfully woven the details into a quietly fascinating pattern.

American: Players and director have endowed the piece with a sympathtic quality that makes it good entertainment for the whole family of moviegoers. As is expected in a William K. Howard production, he has embroidered his film with those niceties of workmanship which make all the difference between a good picture and just another one.

Mirror: Pleasing, wholesome film which describes a typical Lionel Barrymore hero. Splendidly acted by Barrymore and a fine supporting cast, directed with William K. Howard's usual imaginative touches, the picture has a simple, powerful appeal.

Post: One can put up with threadbare stories if they are honestly conceived and written, but there is no possible excuse for a picture so flabby and false as the one which Mr. Barrymore is forced to carry on his shoulders.

Sun: Its manner of telling is episodic and hurried, diffusing its interest among a half dozen characters rather than concentrating upon one or two. Mr. Barrymore, Miss Bainter and Miss Merkel carry their roles competently enough. The story swings along when they are present. It is the minor characters who in this film are not minor characters at all, who let the picture down.

Jas. Whale Brings Script With Him

New York.—James Whale, arriving on the Europa today, brings with him a complete script on "A Trip To Mars," by R. C. Sherriff, which he will direct for Universal.

Other picture and theatrical arrivals on the same liner included Peggie Wood, Hattie Carnegie and Sam Woods.

New Metro Ticket for Director Rowland Brown

MGM handed Rowland Brown a new three months' ticket yesterday and at the same time gave him a leave of absence for a similar period so that he might go to England to direct "Java Head" for A. and B. Pictures. Brown will probably direct "Stealing Through Life" at MGM when he returns.

Connie Cummings Abroad

Constance Cummings and Benn W. Levy leave for London upon the completion of the star's role in Universal's "Glamour" in two weeks. Couple go via Orient, spending the summer at the writer's London home.

Cormack Scripts 'Woman'

Bartlett Cormack was yesterday assigned to the screen job on "One Woman" at Paramount, the story being planned for Miriam Hopkins' next picture.

Atwill on the Air

Lionel Atwill goes on the air at KHJ on the evening of February 22, over a coast to coast Columbia network of 85 stations. He will plug the Academy and its annual awards competition, along with other things. Appearance is in the nature of an interview with local column chatterer asking the questions.

Universal Signs Two

Renee Gadd, English player, gets her first American role in Universal's "Bachelor Wife," signing the deal yesterday. Paul Cavanagh has also been handed a featured spot.

Bobby Crawford Coming

Bobby Crawford, head of the De Sylva, Brown and Henderson publishing company, arrives here from New York Saturday.

HOLLYWOOD
vs.
NEW YORK
re: CAPEHARTS
Hollywood: leading
WM. HANSEN
GR-1964

Arthur Ticket At Col. Long Termer

Jean Arthur was signed by Columbia to a five-year contract yesterday. She will do four pictures a year.

As told in yesterday's Reporter, her first picture will be "The Most Precious Thing in Life," which will start about March 1. Her Columbia contract came as a result of her work in "Whirlpool," which she is now making. The contract gives her the right to make pictures at other studios providing Columbia okays her parts. Ralph Farnum set the deal.

Nick Grinde To Meg For Magna Pictures 3-Reelers

Nick Grinde has been signed by Magna Pictures in New York to direct three two-reelers with an option for three more. He will direct two shorts starring Bert Lahr and one starring Harry Richman. The Bernard and Meiklejohn agency made the deal.

Grinde will leave for New York tonight by train.

'Stolen Sweets' Starts

"Stolen Sweets," a Jack R. Batcheller production for Chesterfield, goes into production today at Universal. Sally Blane and Polly Ann Young have the feminine featured roles, and Charles Starrett has male lead. Richard Thorpe directs. Goodee Montgomery, of the old team of Montgomery and Stone, also is in the cast.

Dunn-Eilers Reunited

Fox reunites the Jimmy Dunn-Sally Eilers team in "Always Honest," which Sol Wurtzel has scheduled. E. E. Paramore is on the screen play.

Universal Seeks Sloane

Universal is negotiating for Paul Sloane to direct Gloria Stuart and Lew Ayres in the Beckins Thorpe novel "The Two O'Gradys."

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'HAROLD' WITH MUSIC WEAK; FOX'S 'DAVID HARUM' A 'DUD'

Good Yarn Ruined To Plant LeRoy

"HAROLD TEEN"
(Warners)

Direction .....Murray Roth
Screen Play.....Paul Gerard Smith and Al Cohn
Music .....Irving Kahal and Sammy Fain
Photography .....Arthur Todd
Cast: Hal LeRoy, Rochelle Hudson, Patricia Ellis, Guy Kibbee, Hugh Herbert, Hobart Cavanaugh, Chic Chandler, Eddie Tamblyn, Douglas Dumbrille, Clara Blandick, Mayo Methot, Richard Carle and Charles Wilson.

There was a swell juvenile comedy for the screen in Carl Ed's comic strip of "Harold Teen." This was demonstrated when it was originally made by First National with Arthur Lake in the title role, having emerged as a memorable farce of high school days. Much to everyone's surprise, the current version by Warners is a BACKSTAGE MUSICAL COMEDY. This version will get by as a program attraction. But no more.

The original treatment of the story based upon these nationally known cartoon characters has been discarded in its entirety—which would have been all right had the present adapters substituted anything half as good. They didn't and story difficulties constantly hamper director and cast. Murray Roth, directing, accomplished a workmanlike job with what he had to work with. But that wasn't much.

Obviously, the whole aim of the production is to introduce Hal LeRoy, now playing Harold, as an extraordinary dancer. He is one of the fastest men on his feet the screen has ever seen and his specialty at the close of the picture will bring down any house anywhere. The trouble is they have tried to get a feature picture out of a single dance.

For story there is a phoney menace to the love affair of Harold and Lillums offered by a banker and his daughter. The audience never knows how menacing this menace will become, nor for that matter does the menace seem to know. All that it leads up to is an amateur show put on by the high school lads and lassies in which the hit is of course furnished by Harold, who learned dancing by mail. Audiences unacquainted with Hal LeRoy's stage reputation will be astonished by how well he learned.

LeRoy makes an excellent appearance as Harold and handles his dialogue well. He is a bit out of character in the opening reels, being played too heavily as a dolt. That, too, is story fault.

Rochelle Hudson is a perfect Lillums, revealing an unexpectedly good singing voice. Patricia Ellis registers briefly as the vamp and Douglas Dumbrille does well by her banker father. Hobart Cavanaugh as Pops, the Sugar Bowl proprietor; Guy Kibbee and Clara Blandick, Lillums' parents, stand out. Hugh Herbert has no chance and whoever assigned Chick Chandler a part as a high-schooler deserves an A in imagination. He must have been a very backward student to have taken so long to graduate.

Your plug is, of course, the draw of the comic strip. But don't promise too much. It is mild entertainment at best.

Secret Service

Joe Connor, famous government sleuth, is in Hollywood working under cover in one of the studios. He is said to be working as a mechanic and getting lowdown on code violations which might cause a sensation later when his reports are acted on in Washington. Studio officials are checking frantically to locate him. Thus far they draw a blank.

Two Start Monday At 20th Century

Twentieth Century busts into activity on Monday with the starting of two pictures. Actual shooting will start on "Bulldog Drummond," the Ronald Colman feature, while rehearsals will get under way on the next George Arliss feature, "The Head of the Family."

Studio workers are doing a rave over what they have seen of the first George Arliss, "The House of Rothschild."

Writers Guild Pulls Five From Academy

The Screen Writers Guild was enthused last night over the fact that five of the members of the Academy and Guild who had been named by the Academy for possible appointments to code positions resigned their Academy honors.

The writers who have withdrawn from the Academy slate are Harlan Thompson, Samson Raphaelson, Kubec Glasmon, Bess Meredyth and Houston Branch. They constitute five of the thirteen Guild members who were on the Academy list of nineteen.

'Bordeaux' in N. Y. Repeats London Hit

New York.—"Richard of Bordeaux" opened here tonight with Dennis King in the lead and was a smash hit, repeating the big success the play had on its opening night in London, where it is still running after seven months of play.

Fox Makes a Buy

New York.—Planned for a Janet Gaynor vehicle, Fox yesterday bought a novel by Sigrid Boo, titled "Servant's Entrance." Simon and Shuster published. Not quite clear whether Fox bought the author's name or the story.

Academy Dines Press

The Academy will stage a luncheon for the press next Wednesday, February 21. Affair will be at Al Levy's Tavern. Trade, dailies, news syndicates and fan magazine writers will be invited.

Rogers and Title Only Highlights

"DAVID HARUM"
Fox

Direction .....James Cruze
Author.....Edward Noyes Westcott
Adaptor .....Walter Woods
Photography .....Hal Mohr
Cast: Will Rogers, Louise Dresser, Evelyn Venable, Stepin Fetchit, Charles Middleton, Sarah Padden, Kent Taylor, Noah Beery and Roger Imhof.

Everyone knows what a Will Rogers picture is, and "David Harum" is almost too much of the same old thing. It is just too homely and wholesome and quaint, and it is also frightfully slow.

It is so slow, in fact, that the few really good comedy sequences stand out almost hilariously. The picture lags badly in the beginning, then breaks into a gentle trot, balks a few times, and ends in a pretty good run.

There is practically no story. It is, rather, a series of episodes . . . horse trading, helping poor widows with mortgages, and straightening out a tottering love affair. Will Rogers, of course, fits perfectly the character of David Harum.

The several horse trades between Rogers and Charles Middleton are classics. Their endless whittling, which starts out nonchalantly and gets more furious as the deal grows hotter; their beating around the bush, and their gleeful, turn-about gyping of each other is all very amusing. The horse race at the end, with the balky trotter who won't budge unless his driver sings "Ta-ra-ra-boom-de-ay," is hilarious.

Evelyn Venable is charming as Rogers' young friend who needs his help to win the bank clerk, Kent Taylor. Louise Dresser is perfectly cast as Rogers' sister, and Stepin Fetchit is a distinct hit in his role. Charles Middleton is swell as the trading deacon, Sarah Padden is beautifully outstanding in a small role; Kent Taylor is rather stiff, and Noah Beery and Roger Imhof are seen briefly.

Walter Woods has kept the essentials in his adaptation of the Edward Noyes Westcott book; James Cruze directed well, especially the horse trading and the race sequences; and Hal Mohr photographed.

The picture has good, authentic atmosphere, and the exciting finish is in its favor. Rogers fans will be pleased but unexcited by it.

Lowe Up for 'U' Lead

Report has it that Edmund Lowe will be the man chosen by Universal to play opposite eight (count 'em) women in "Frailty," which Ed Marin will direct for Universal. Picture is from the play, "The Women in His Life."

Phillips Holmes Back

Phillips Holmes arrived in town yesterday. Starts work immediately in the M. H. Hoffman production "No Ransom."

Buck Jones Set for Ken Maynard Spot

Those on the inside say that Buck Jones will probably be Universal's western star when Ken Maynard finishes his present picture, "Doomed To Die."

This picture, his eighth on present contract, is also the last on this contract. It is reported that Maynard isn't very anxious to renew with Universal, and it is rumored that Universal isn't so hot to have him. Already studio is said to be dickering with Buck Jones to slip in and furnish the westerns for the "U" program.

Two Studios Seeking Deal on Joel McCrea

Joel McCrea is being sought by two studios on a one-picture loanout deal from Radio. Warners want him for the lead opposite Kay Francis in her next picture "The Firebird," and Charles Rogers wants him for the top spot in "Canal Boy," opposite Dorothy Wilson.

The studio plans to loan him out for one of these pictures, but has not yet decided on which one.

Miss MacDonald East

Jeanette MacDonald left by train last night for a two weeks' trip to New York. She will make several radio broadcasts over CBS and return in time to play the feminine lead in "The Merry Widow." Miss MacDonald was accompanied by her manager, Robert Ritchie, who leaves from New York for two months in Europe.

Lasky Wants Kruger

Jesse L. Lasky yesterday placed a bid with MGM for the loan of Otto Kruger for a top spot in "Forgotten Lips," formerly titled "Springtime for Henry," at Fox.

Academy Meet Off

Academy affairs under new lease of life are going along so nicely at present that the special "steering committee" will pass up its regular weekly meeting slated for tomorrow.

Baum Yarn for Wynne

"I Give You My Love," a Vicki Baum story, will probably be the starring vehicle Universal will use for Wynne Gibson.

Pres. Bans Son's Plum

(Continued from Page 1)

which he might be fitted, at a salary he was worth, but he objected strenuously to Elliott at this time, with all the talk of movie salary control, and protection of stockholders, being tagged with a thousand a week ticket.

Bluntly, it is put that the President's thoughts were: "You know you are not worth a thousand a week in a picture job now. If there is any opening out there for you that is legitimate, take it, at a salary that is legitimate."

The importance to Hollywood in the story is the fact that it isn't going to help the industry's cause any in arguing against salary control to have a specific case of four-figure offers so close to the President's own knowledge and acquaintance of the value of services.

RELEASE

Production No. 1
of eight **B. P. SCHULBERG** Pictures
for Paramount in 1933 - 34 –
the first since "THREE - CORNERED MOO

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BUILT FOR BOX OFFICE RETURNS
NOT FOR CRITICAL PRAISE –
BUT GETTING BOTH !

HOLLYWOOD REPORTER

GOOD DAME will take its place alongside some of the best contributions B. P. Schulberg has made to the business in his long career.

It does Sylvia Sidney proud . . . in a role calculated to enrich her standing as one of the first ladies of the screen. Sharing equally with her in a particularly difficult assignment, Fredric March comes off neatly . . .

The picture is genuine, and with a wealth of exciting color . . .

Leon Shamroy's photography is a lesson in that art.

D TODAY

and

FREDRIC
MARCH

IN

D DAME"

T PICTURE Directed by MARION GERING

VARIETY

Sylvia Sidney and Fredric March are co-starred for happy results in GOOD DAME, a breezy, fresh, well-sustained comedy which can be labeled sock entertainment for any theatre . . . freshly treated, and spiced with lines and business which keeps up a constant tattoo of solid laughs. Add to this intelligent, zestful direction of Marion Gering, and a fine balance between action, drive and comic variety and the b. o. should register no complaints . . .

Different type role becomes March very well, and Miss Sidney has seldom been more effective than in the combination of wistful, resentful and fantastic comedy love making which this part permits her.



SYLVIA SIDNEY

as

"LILY TAYLOR"

in

"GOOD DAME"

Tradeviews
(Continued from Page 1)

schedules, give people rests between pictures, have more time for preparation, does not make the Warner ideas the correct method for turning out pictures, but rather shows up the production staff of the other plants who spend more money and should make the Warner gang look like a quickie outfit when comparing the quality of their respective output.

But, right or wrong, somebody in Warners deserves plenty of applause for keeping an organization working the way that crowd does. We believe Zanuck started it, put the fire into the pack, gave them ambitions and enthusiasms that no other production crowd had in this town, and since Zanuck's departure Hal Wallis has kept that fire flaming.

•

And it demands a lot of fire for some of the things that are asked. We heard of a director who came home late one night recently, just having completed a picture that day, and found a script with a note attached to it, informing him that he had to be on the set the following morning at nine, to start another picture. He had never seen the script before, knew nothing about the story, had no idea of who had been cast for the picture; but put in his appearance. Walking on the set he found two or three hundred people. He did not know who was who or what they were there for, but recognizing a face here and there asked them "What part are you playing?" Shooting started promptly and the picture will, no doubt, be finished on schedule and as good as most of them coming out today.

In what other studio could you hand a script to a man who had just finished work on another picture that day and have him start work on the new one within six hours from the time he got the story?

Does this prove anything?

Mark Sullivan Also Sees Supreme Court

New York.—An important angle on possible code developments came in a speech today by Mark Sullivan, famous political writer, before Williams University yesterday.

Sullivan declared: "I doubt whether the Supreme Court will uphold the validity of the NRA codes, as drawn up by thirty or forty men in various industries who are not ELECTED representatives of the American people."

Want Gary Cooper for 'Pursuit of Happiness'

Arthur Hornblow is trying to get Gary Cooper for the starring role in "Pursuit of Happiness," his first production under the Paramount banner.

Cooper has not yet signed the three picture deal that has been discussed at Paramount for some time, but is expected to place his signature on a contract before long.

20th Buys 'Half Angel'

New York.—Twentieth Century has bought screen rights to the novel "Half Angel" by Fanny Heaslip Lea.

Forty for 'U's' List In 1934-35 Season

New York.—Universal is stepping it up for next season. That's the first result of the enthusiastic conferences just held here by the Laemmles, the Cochranes and J. R. Grainger. This year's program of thirty-six pictures is to be boosted to forty.

A radical step in the making up of the selections for the forty pictures will be meetings this week-end in four important district zones at which suggestions on types of pictures and personalities will be asked from the sales force.

Sullavan Mystery Just Good Gag

New York.—And now the big city is convinced that all the mystery about the goings and comings of Margaret Sulllavan is just a publicity stunt.

The reason for the decision is the information that Universal gave the gal a leave of absence last Christmas and just asked her to keep in readiness for a call. She finally got the "official" call yesterday and will now fly to the Coast Sunday. Next picture is "Little Man, What Now?"

Actors Name Tellers

The Special Committee of the Screeen Actors Guild last night named the following as a committee on proxies and as tellers for Sunday's elections: James Dunn, Lucile Gleason, Jean Hersholt, Boris Karloff, Bradley Page, Thelma Todd, Arthur Vinton.

Radio Seals Cooper
Continued from Page 1)

company's "specials," with Berman heading the producers for the remainder of this year's program.

In other words, the whole matter is still up to Cooper and will remain so until he comes back, with the organization, as it is now constructed, carrying on with the production of the remainder of this year's program, about 14 pictures.

Berman's deal, which will be signed today, is contingent for its complete definition of his activities, on Cooper's return and what he decides to do. However in either case, "Pan" sticks on and will get the prize pickings for the remainder of this production year.

Kahane and McDonough will start today with an attempted complete analysis of the rest of the production organization and sifting out the applications of outsiders who have put in bids for production berths at that spot.

It is expected that McDonough will issue a statement today that will take care of the anxiety that has been running high on the lot since his arrival and that of Aylesworth.

It is understood that Aylesworth will leave tonight. Word was passed along that he did that last night, but a phone call to the Ambassador brought the information that he had not checked out, but was not in his room at the time of going to press.

Lesser to Frisco

Sol Lesser left by plane yesterday for San Francisco and returns today.

"GOOD DAME"

ORIGINAL STORY

by

WILLIAM R. LIPMAN

and

SCREEN PLAY

In Collaboration

I wish to thank my staff and crew for their co-operation during the filming of "Good Dame"

MARION GERING

DIRECTOR

"GOOD DAME"

% MR. SAMUEL MARX,
CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XIX, No. 31. Price 5c. TODAY'S FILM NEWS TODAY Friday, February 16, 1934

ROOSEVELT DENIES OFFER

TRADE VIEWS by W. R. WILKERSON

●THE other night, after the preview of Frank Capra's latest picture for Columbia, "It Happened One Night," a group of producers working in other studios, happened to gather around the table at one of Hollywood's night spots and discussed the merits of that certain-to-be-a-hit picture. All of them agreed that Frank Capra is about the best director in the motion picture business.

Long after the argument had died down, the head of one of the largest studios in town, broke the silence with "I'd give $1,000,000 for the contracts of Frank Capra, Bob Riskin and Sam Briskin" and there was a simultaneous reply from most of those present which read, "For a few dollars more you could have the whole Columbia outfit."

All of which may or may not be true, but the fact remains that Capra, Riskin and Briskin are three very able workers and well worth the $1,000,000 offer and more.

•

Just where Bob Riskin started and finished with his work on that story and how much Capra had to do with the actual writing or the inspiration for it, will never be known. Capra will tell you that he had nothing to do with the writing other than to agree or disagree with any part of its treatment. Riskin will say that "without Frank, it could not have been." So, as far as story is concerned, we have to credit them both.

BUT—

That story in hands other than Frank Capra's would have been as nothing, even worse, probably than MGM's "Fugitive Lovers" or Universal's "Cross Country Cruise," both subjects around the same idea. But with Capra dictating all the movements, telling the artists how to read their lines and how to react with such readings, it became one of the most interesting and fascinating pictures we have seen in many days and one certain to do BIG BUSINESS wherever it is played.

•

We have never seen a picture with such easy movement, such utter relaxation in telling and one that was so easily believed. There were times when you would say, "Here's the spot where they are going to flop and that flop is going to ruin the picture, for they can't go on and on twisting an

(Continued on Page 6)

Schenck Arrival Will Start MGM Production Gab

Nicholas M. Schenck's arrival at San Diego today is the signal for the departure of L. B. Mayer, Ed Mannix and other MGM execs for Caliente, where a series of production conferences with Schenck will start to decide all policies for the next twelve months.

There have been rumors for some weeks that the lot will undergo many changes. This has been denied and the Schenck visit it is said will only concern itself with the laying out of the program for the second half of the year.

Para. Plans Remake on 'Witching Hour' Play

Paramount is planning to remake the famous stage success "The Witching Hour" and Henry Hathaway is slated to direct it after he finishes "Come On, Marines."

The play was made as a silent picture in 1921 by Paramount.

Towne and Baker To See Joe Cook in Chi

Gene Towne and Graham Baker left last night for Chicago to see and talk to Joe Cook, who is there doing a show.

The writers have been commissioned to write an original that is to be used for Cook in a Fox production.

Don Stewart Here

Donald Ogden Stewart got into town yesterday by plane and immediately reported to Irving Thalberg at MGM for work on "The Barretts of Wimpole Street."

Janet Beecher Returning

New York.—Janet Beecher leaves for the Coast today by train.

Elliott Claims Not Interested In Pictures And No Offers Have Been Made For $1000 Or $30

"I have never been made an offer directly or indirectly to become affiliated with the motion picture industry."

This from Elliott Roosevelt, denying in full, story rumored on this page yesterday.

Mr. Roosevelt continued with "I have taken up aviation as my life's work and have no interest whatever in becoming a part of the motion picture industry. This more for the reason that I do not know anything about the picture business other than as a casual observer and certainly not sufficient to command a salary better than $30 a week. There has never been an offer presented to me for $1,000 a week or even the $30 a week that I feel I could earn in the business.

"When I first came out here, your paper and others ran several stories

(Continued on Page 7)

Nancy Carroll Set For 2 With Lasky

Jesse L. Lasky yesterday concluded a deal, through the Schulberg-Feldman and Gurney office, with Nancy Carroll to return to pictures, after a year's absence, to make two pictures for him under the Fox banner.

She will have the top spot in "Redheads on Parade," which was adapted to the screen by Joseph Mankiewicz and Barry Trivers, and also a vehicle titled "Forbidden Lips."

Frank Tuttle has been set for the two pictures.

Tucker on Guild Board

Richard Tucker has been elected to the Board of Governors of the Screen Actors' Guild.

Radio Home Office Won't Come Here

The story in a local daily circulating early last evening that RKO planned removal of home offices to Hollywood met with quick denial by officials of the company, who explained the new set-up as outlined by M. H. Aylesworth prior to his departure for New York.

J. R. McDonough, until now general manager of RKO, and vice chairman of

(Continued on Page 3)

Para. Wants Winchell; Walter Wants Dough

New York.—Paramount is hot to get Walter Winchell for a role in its coming production of "The Great Magoo," from the play by Gene Fowler and Charles MacArthur.

And Walter is willing—but he is holding out for very, very heavy dough. So it's a standoff just now.

'Red Square' Off, 'Milly' Seeks Columbia Release

"Red Square," Columbia's long-planned Russian picture, is now definitely off, and the decision is followed by Lewis Milestone trying to get his release from Harry Cohn. Negotiations are on, with Selznick and Joyce acting for the director, who has returned to that fold after an interlude with Phil Berg.

Laemmles Delay Return

New York.—The Laemmles have extended their stay here for another week and will not head west until Wednesday or Thursday. Departure was postponed so that Carl Laemmle Jr. could wind up some story negotiations.

Fineman Talks to Col.

Bernie Fineman, who returned from New York after dropping his plans to go into independent production, is talking a deal with Columbia to join its production staff as an associate producer.

UNIVERSAL TO DELIVER ALL PICTURES ON CURRENT LIST

Announcement in New York yesterday by Carl Laemmle Jr. that Universal will complete its current schedule for delivery in full presages a burst of activity on the Universal lot that will probably set new records for that plant.

There are seventeen more pictures to be delivered, and with only four in work now, it means a big drive to clean up the thirteen before next season's requirements come up.

The four now in various stages of work are: "Countess of Monte Cristo," "Glamour," "Let's Be Dizzy" and "I'll Tell the World," the latter with Gloria Stuart, Lee Tracy and Roger Pryor in the cast.

The other thirteen which the studio

(Continued on Page 2)

BRADLEY KING SCREEN PLAY FOR "WHIRLPOOL" IN PRODUCTION AT COLUMBIA MANAGEMENT SMALL-LANDAU CO.

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher
ROBERT E. WELSH.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957
New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

THE LOW DOWN

Boyoboy, was that a cocktail party that was given for the visiting Lady Furness and her twin sister, Gloria Vanderbilt. No house was big enough to hold that, so a tent was put up in the back yard to take care of the overflow. Ann Alvarado came in with the Barney Glazers, but Jack Warner took her home. Not only that, but the welcome he got when he came in considerably warmed up the party and now that they've finally appeared socially together, hostesses need no longer worry. Mrs. Jack Warner was NOT among those present, but the list of guests included Corinne Griffith, Virginia Zanuck, Gloria Swanson, Loretta Young, Jesse Lasky, Winnie Sheehan, Harry Cohn, Catherine Menjou, Bebe and Ben Lyon, May Sunday, Francis Lederer (alone), the Zeppo Marxes and Dolores Del Rio looking too beautiful in a cool print and wide brimmed hat. And either A. C. Blumenthal wasn't there or couldn't be seen in the crowd.

•

There's about to be much ado made over the fact that the big insurance company out here has refused to make out a policy for a large square diamond ring and a mink coat that was recently given a Warner stock company player by her sweetheart husband. P. S. He's her sweetheart but he's someone else's husband and the insurance company doesn't like the risk.

•

And that director who thinks his life is sooo private may learn here that his wife will probably not be coming back from New York and the present reason for it happens to be one of the ten thousand most beautiful chorus girls in the world found only in Hollywood musicals.

•

Jane Shattuck is about to give up her career in pictures to become the wife of Jack Kirkland. She got the ring yesterday and the wedding will take place in a couple of weeks or so. Incidentally, Jack Kirkland's play, "Tobacco Road," is within THAT much of getting the Pulitzer prize this year.

WARNERS' 'HEAT LIGHTNING' ENJOYABLE ENTERTAINMENT

LeRoy Direction and Dialogue Good

"HEAT LIGHTNING"
(Warners)

Director .....Mervyn LeRoy
Story .....Leon Abrams and George Abbott
Screen Play.....Brown Holmes and Warren Duff
Photography .....Sid Hickox
Cast: Aline MacMahon, Ann Dvorak, Lyle Talbot, Glenda Farrell, Allen Jenkins, Preston Foster, Theodore Newton, Hobart Cavanaugh, Maidel Turner, Ruth Donnelly, William Robertson.

"Heat Lightning" unfolded at a first preview as an original, entertaining program picture. Starting with a story that was no wow, they stepped up a few pegs by adding dialogue that is exceptionally good, and finished with Mervyn LeRoy directing a poignant, simple thing with a style that is artfully artless.

What charm the picture has may be given to its simplicity, the absence of a "studio" feeling about it. It balances tragic moments well done, with the expert comedy that might be expected from Glenda Farrell, Ruth Donnelly and Frank McHugh.

The story tells of Aline MacMahon, who runs a combination auto camp, gasoline station and lunch room in the heart of the desert. Her kid sister, played by Ann Dvorak, becomes tired of the dull existence and longs to taste life.

Preston Foster and Lyle Talbot, bank robbers trying to get across the border into Mexico, happen by. Foster is a former sweetheart of Ann's. Glenda Farrell and Ruth Donnelly enter the plot as two wealthy and silly divorcees from Reno who are forced to stay overnight when the car develops engine trouble.

Foster decides to relieve the ladies of their jewelry, on the same night that Ann sneaks out for a rendezvous with Theodore Newton. She returns at dawn in time to see Foster emerging from her sister's room, and the result is a tragic scene between Aline and Ann, well played, and well handled. Later, Foster and Talbot, opening the safe, are discovered by MacMahon, who shoots Foster down.

The tragic drabness of the atmosphere and story needed the sprightly comedy of Glenda Farrell and caustically amusing Ruth Donnelly, with McHugh aiding and abetting them as chauffeur, maid, personal servant and comptroller.

Aline MacMahon gives conviction to a part that was made for her, with Ann Dvorak a capable foil. Preston Foster and Lyle Talbot turn in neat jobs.

The photography of Sid Hickox is one of the film's chief virtues.

All in all, while it won't start any raves, it's an evening of pleasing entertainment, offering a new atmosphere and background to audiences weary of seeing the same sets. And a yucca plant to Mervyn LeRoy for not bringing in a single, solitary dance in any shape or form.

Ripley Please Note

Gene Markey and Katherine Scola, within a period of three weeks, suggested an idea to Hal Wallis and wrote the original story and screen play of "Happy Family" which starts Monday under the direction of Al Green. The start of the picture is within the three week mark.

Local Judges to Aid At Actors' Election

The Screen Actors Guild will have two Superior Court judges on hand Sunday night to help in deciding any points of procedure that come up in connection with the election of candidates for code committees and to certify to the validity of the result.

The two members of the bench are Superior Court Judge Isaac Pacht and Superior Court Judge Minor Moore.

Universal to Deliver

(Continued from Page 1)

will make are: "Little Man What Now" with Margaret Sullavan and Douglass Montgomery in the cast and Frank Borzage directing; "Uncertain Lady," Genevieve Tobin and Edward Everett Horton in the cast, and Karl Freund directing; "The Black Cat," in which Boris Karloff and Bela Lugosi will be cast with Edgar Ulmer directing; "I Give My Love," with Wynne Gibson; "Affairs of a Gentleman," in which Paul Lukas will be directed by Ed Marin; "The Humbug," with Nils Asther, directed by Max Marcin, who is the author; an untitled Edmund Lowe production; "Practical Joker," with Chester Morris and directed by Edward Laemmle; "Alias the Deacon," directed by Kurt Neumann; "Imitation of Life," directed by John Stahl; "Love Life of a Sailor," to be directed by Eddie Buzzell; "One Glamorous Night," by Ward Morehouse.

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FWC Trustees Get $86,589 for the Job

A total of $86,589.70 in fees for trustees and attorneys of the bankrupt Fox West Coast Theatres Corporation was granted yesterday by Referee in Bankruptcy Samuel W. McNabb. Of this sum the three trustees get $14,529.90 each, and the remaining $43,000 goes to the attorneys in the case.

The trustees are Charles P. Skouras, Charles C. Irwin and W. H. Moore Jr. They had asked for a $2500 weekly drawing account, but this was denied them. They also asked for a total of $125,000 to go to themselves and attorneys for putting the corporation on its feet.

Agents Settle Fight

Ralph Blum is filing a dismissal notice on the Selznick and Joyce suit against J. G. Mayer, Ltd., in which the former agency asked $732 in commissions for the Thelma Todd deal with B.I.P. Mayer, represented by Harry Sokolov, settled out of court for $350.

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BURBANK - - - CALIFORNIA

'REGISTERED NURSE' GETS BY: 'MADE HER BED' HOKE MELLER

Cast and Direction Lift Loose Yarn

"REGISTERED NURSE"
Warners-First National

Direction .....Robert Florey
Screen Play: Lillie Hayward and Peter Milne.
Play by: Wilton Lackaye and Florence Johns.
Dialogue Direction: Arthur Greville Collins.
Photography .....Sid Hickox
Supervision .....Sam Bischoff
Cast: Bebe Daniels, Lyle Talbot, John Halliday, Irene Franklin, Sidney Toler, Gordon Westcott, Minna Gombell, Beulah Bondi, Vince Barnett, Phillip Reed, Mayo Methot, Renee Whitney, Virginia Sale, Ronnie Crosby, Ed Gargan, Gordon Elliott, George Humbert.

"Registered Nurse" checked in a good response at preview, in spite of the fact that nurses and doctors will be inclined to giggle rather than gasp over certain hospital scenes.

Tale starts with Bebe Daniels getting ready to divorce a drunken husband and go back to nursing. A motor accident sends him to an insane asylum. Three years later practically the whole hospital is in love with Bebe. She makes it seem reasonable. She is tender with children, tough with a tempestuous gangster, firm with his moll, and reserved with the medical staff.

She grabs a few months of illicit romance with a young doctor. It seems that she cannot get a divorce because her husband is insane. Even if that law holds good in every state in the Union, there still is Mexico. But some women just aren't quick thinkers.

When her husband turns up she is required to decide between the dangerous operation which may save his mind or cause his death, and his return to the asylum. There the gangster reveals his heart of gold. Under the guise of aimless gossip, he suggests a jump out of the window, which the husband obligingly does, when they leave him all, all alone, as is the habit in hospitals with violent mental cases.

Gordon Westcott does one of the finest, most reserved and convincing pieces of work seen in a long time as the husband. A word dragged just a trifle here, a tiny blank pause there, a slight tension in gestures indicate the lack of balance. It's good work.

John Halliday turns in a brilliantly smooth performance as the restrained head of the hospital. Lyle Talbot is engaging as the young doctor who is the nurse's choice. Sidney Toler contributes some wild fun as the big shot who takes his gang with him to the hospital when he starts a rough house. And one of the funniest scenes of muddled meanings in a long time is the conversation between Irene Franklin, as a battered and belligerent madame, and Beulah Bondi, cool, sedate and concerned as the head nurse.

Minna Gombell turns in an excellent job as the nurse whose policeman sweetheart, played by Ed Gargan, is killed. Mayo Methot makes a smallish part seem important. Virginia Sale contributes solid comedy as a probationer. A little boy makes one scene charming. If he can keep it up, he is another Dickie Moore.

A scene of purely hoke laughs should not be overlooked. It is the violent mixing of two wrestlers who are glad to be in a hospital by the time they have decided which one is to win their next match.

Cutting muffed several scenes which lose tension through abrupt transitions, but all together, Robert Florey's direction has done well by a none too closely knit tale.

Sedgwick of Age

Director Ed Sedgwick will celebrate his twenty-first anniversary in the picture business this week. His first job was as an actor in the Lubin one-reeler "The Battle of Getty's Goat." He is now directing "I'll Tell the World" at Universal.

'Three Wks.' Up for Swanson First MGM

After many weeks of discussion, Gloria Swanson placed her signature on a long term contract at MGM. Irving Thalberg is seriously considering the Elinor Glyn novel "Three Weeks" as the first starring vehicle for Miss Swanson.

The Glyn novel was made as a silent film by MGM about twelve years ago with Conrad Nagel and Eileen Pringle in the top spots.

'Anthony Adverse' May Be in 2 Parts

New York.—The report here is that Warners have come pretty close to a definite decision to make "Anthony Adverse" in two parts of ten reels each, with a single version in twelve reels.

RKO Office Not Moving

(Continued from Page 1)

the RKO-Radio Pictures unit, will hereafter, as president of the latter, spend approximately eight months of the year in Hollywood.

B. B. Kahane, as president of RKO Studios, will function as operating head of the production plant.

Merian C. Cooper will retain the title of vice president in charge of production, but will actually be free to gratify his desire to make pictures abroad or at the studio as he cares to, through the elevation of Pan Berman to an executive producer's title, Berman remaining at the studio all the time.

Ned Depinet, newly elected president of the RKO Distributing Corporation, will also spend more time at the studio than in the past, conveying the field force's ideas on pictures.

Cooper leaves for Honolulu for a rest soon, and on his return will reach a decision about his first special production.

Eilers, Armstrong, Arlen Rate Bows

"SHE MADE HER BED"
(Rogers-Paramount)

Direction .....Ralph Murphy
Story by.....James M. Cain
Adaptation .....Casey Robinson and Frank R. Adams
Photography .....Milton Krasner
Cast: Sally Eilers, Richard Arlen, Robert Armstrong, Grace Bradley, Rosco Ates, Charlie Grapewin and Richard Arlen Jr.

Paramount has a vivid (and unpleasant) melodrama in "She Made Her Bed," nee "The Baby in the Icebox."

Directed and acted less capably, the picture would have been merely unpleasant. As it is, it holds your reluctant interest to the bitter end, in spite of the fact that it needs cutting badly in the beginning.

Based on a good old reliable formula, the story is colored by a unique setting—the Pomona Fair—the main locale being the auto camp near by.

Robert Armstrong and his wife, Sally Eilers, run the auto camp. He is a strutting, vain, impossible fellow, whose policy is to be as frequently unfaithful to his wife as possible, and to show off at every opportunity by cracking his whip over his poor, little, intimidated bob cats which he keeps in a cage to draw the crowd.

In spite of the fact that his wife knows all about his many and varied shortcomings, she refuses to run away with Richard Arlen, who plays the lovable Doc, who travels around peddling snake oil for what ails you and hits Pomona once a year to race his trotter.

However, Armstrong promotes himself in his own estimation and that of the ladies by getting a real and savage tiger—and he becomes so impossible that Miss Eilers finally consents to go away with Arlen. But she learns that she is going to have a baby, and she stays, hoping that the child will bring her husband closer to her.

The ending of the picture is as exciting as anyone can stand. The tiger gets loose and makes for the baby while Armstrong is out playing around. This part of the picture, extremely well directed, and completely breathtaking, is nevertheless pretty cheaply sensational. However, it is the film's big moment—and it certainly needs it.

Armstrong gives a brutal, strong performance, and Richard Arlen turns in a beautiful characterization of the Doc. Sally Eilers has a terribly difficult role and she gives it everything she has. She is entirely convincing. Rosco Ates and Charlie Grapewin are both swell in comedy roles, Grace Bradley is completely seductive as the reason for Armstrong's main stray, and Richard Arlen Jr. and the tiger are outstanding.

Ralph Murphy directed well; Casey Robinson and Frank R. Adams made the adaptation of James M. Cain's story, and Milton Krasner bent a clever camera upon the picture.

Your audience will like the characterizations here; they will take the story with a grain of salt, and they will all go home to a bad night's sleep. The tiger business is pretty bloodcurdling.

You've got pretty good names on this one, and a marrow-freezing ending to a more or less routine story. The sophisticates won't like it. But the easily impressed will.

YESTERDAY IN New York

The picture business may soon have another socially prominent New Yorker working behind its gates. "Liz" Du Pont, local sassiety gal, has packed her bags and jumped a Hollywood train hoping to crash the movies with a part in Lewis Milestone's Russian picture that he is to make for Columbia. "Liz" has been to Hollywood before but never with a picture ambition.

•

Clifton Webb entertained a bunch of his friends the other evening with ever so much charm and now that the festivities are over it is furnishing Broadway with plenty of gossip. Among others that were there was Ina Claire, who is taking "Biography" to London; the Clark Gables looking quite happy in that atmosphere; Louis Bromfield; Elsa Maxwell, fresh from Palm Beach; William Rhinelander Stewart; Evelyn Laye, Dwight Wiman, Cobina Wright, Max Gordon, who is so excited about Walter Huston and everything connected with his production of "Dodsworth" that he's predicting a super-sensational success for it.

•

Roland Young left the Webb party for a few minutes to walk down to his own house for a nip of brandy and when people start walking places for something you know you are in New York. . . . Helen Hayes gets snickers, by telling those stories of how "uncivilized Hollywood really is" and she means it.

•

Colleen Moore is still forsaking the movies to bounce around town with her hubby, Al Scott. Colleen, Al and Joe Schnitzer have been doing the late spots together. . . . Wally Beery will land in Hollywood any minute with about seventeen different surprises for his wife. . . . Monte Brice held a requiem at "21" before hopping the train for Hollywood and a directing contract. . . . The play that Moss Hart and George S. Kauffman will write in Palm Springs, and they are really going there to write after Moss sold George the idea to forget about England for the job, will be of a serious nature and quite a departure from the scrivening they have been identified with in the past.

•

In case you are interested the Phil Holmes-Florence Rice romance is not even warm any more and Broadway is talking about the Harry Ruby divorce. . . . Lionel Barrymore doing a personal at the Capitol in connection with the MGM picture "You Can't Buy Everything," attracted $22,000 worth of customers last Saturday and Sunday. . . . Clark Gable follows him in next week after having done a sensational opening day at Baltimore.

AN OPEN LETTER

Baby LeRoy, Esquire

Sir:

Going about panning me is going to do you no good Supposing I should go about the countryside telling people you were a **MILK-SOT.** I've seen you carried off the set many times.

Please realize I was in show business before you were born. . . . You're all wet.

With renewed assurance of my greatest esteem.

W. C. FIELDS

◆

CREATORS INTERESTED IN REPORTER AWARD PLAN

Messages commending The Hollywood Reporter Award of Merit competition, in which the entire production personnel of the industry selects the outstanding achievements of the year, continue to come from men and women in all branches of the industry.

The Reporter has already mailed booklets containing the names of the pictures released in 1933 which are eligible for the awards. Ballots accompanied the booklets, with full explanation as to voting procedure. When these have been returned, a special committee selected from the industry will count the ballots and make the awards. The Reporter will present gold medals to the winners.

Here are a few of the comments that arrived yesterday:

"I think The Hollywood Reporter plan for determining the most outstanding creative achievement in the industry is a marvelous one. When the industry votes as a whole it really means a lot to the winner.

"CHARLES BEAHAN,
"Columbia Producer."

"Three cheers for The Hollywood Reporter's Award of Merit plan. At last we have a system whereby we can tell what the industry as a whole thinks of our work.

"DOUGLASS MONTGOMERY."

"At last, a practical method of selecting outstanding motion picture achievement that is really representative has been hit upon, and I want to congratulate The Hollywood Reporter on its awards plan.

"KARL FREUND,
"Universal Director."

"Let me add my praise to that of countless others who feel that The Hollywood Reporter has evolved the only all-embracing system for giving credit for creative work in the industry. Your idea is a grand one.

"WILLIAM GOETZ,
"Asso. Producer at 20th Century."

"I am a firm believer in Democracy. Therefore, I certainly feel that The Hollywood Reporter's plan for selecting outstanding achievements by vote of ALL the people in the industry is one to be commended. That is the democratic and fair way of determining who merits awards.

"SYDNEY FOX."

"I congratulate The Hollywood Reporter upon its method of selecting those to be honored for outstanding achievement in the creative field of motion pictures. If ALL our fellow workers vote we certainly will, for once, get the real opinion of the picture industry.

"ALICE WHITE."

Hurlbut on Termer

William Hurlbut was placed under long term contract by Universal yesterday following a group of consecutive picture-to-picture deals. Writer is the second scrivener on the lot to hold an extended ticket, L. G. Blochman hold the other. The Small-Landau office negotiated the Hurlbut contract.

Caldwell Play Set

Anne Caldwell has completed her new play, "Manhattan Marriage," and Harry Wurtzel has set it for a New York production. It will hit the boards next fall.

Is It New?

We are told that Roy Del Ruth heard it on the set yesterday. First Goil: "Didja hear that Abe Kabinski is keeping a budget?" Second Goil: "And a wife, too?"

Probe Majors Chain Methods of Buying

New York.—Details of the acquisition of theatre circuits by the majors and the methods of arranging long term franchise agreements for product occupied the time of the hearings in the Rembusch anti-trust suit yesterday.

Ed Grainger of Fox, Willard MacKay of Universal, Leon Netter of Paramount and Harold Bareford were the witnesses.

Look To England For 'Jane Eyre' Lead

Trem Carr, Monogram head, cabled Norton Ritchie, foreign representative for the company who is in London, to test as many English players as are available for the feminine lead in "Jane Eyre." Carr figures the picture will rate bigger returns from the United Kingdom with such a player in the lead. Studio had planned to use Heather Angel but she is busy at Fox.

Paramount Sued Over 'September Morn' Buy

George R. Bentel filed court action against Paramount yesterday on a complaint that the producing company had failed to carry through on the purchase of his story "September Morn."

Company is claimed to have dropped the purchase deal after a Hays office objection to the "implied nudity" of the famous painting inspiring the story. Sam Wolf is handling the action.

Universal Plays Firestone

With Dick Linthicombie, U.C.L.A. All-American last year, in the line-up for the studio, Universal Pictures basketball team meets the Firestone aggregation at the Hollywood Athletic Club tonight. This is the second game of the series. If Universal wins tonight another game will be played to determine the superior five.

'Happy Family' Starts

Warners will put "The Happy Family" into production Monday with Aline MacMahon and Joan Lowell in the leads and Al Green directing. Guy Kibbee, Allen Jenkins, Frankie Darro, Hugh Herbert and Joan Wheeler have already been cast for featured roles.

Rambeau Returns in May

Marjorie Rambeau, now in Florida for a rest, is due back in Hollywood in May, at which time she will reenter the free lance field, having washed up on her four-picture deal with Edward Small.

UNIVERSAL STEPS OUT!

Here's what the next few months will bring exhibitors as UNIVERSAL rounds out the balance of its 36 features for 1933 - 1934—

"COUNTESS of MONTE CRISTO"
With FAY WRAY and PAUL LUKAS
Directed by KARL FREUND — A STANLEY BERGERMAN PRODUCTION

LEW AYRES in "LET'S BE RITZY"
With Patricia Ellis, Frank McHugh, Isabel Jewell
Directed by EDWARD LUDWIG

"GLAMOUR" By EDNA FERBER
With CONSTANCE CUMMINGS and PAUL LUKAS
Directed by WILLIAM WYLER — a B. F. ZEIDMAN PRODUCTION

"I'LL TELL THE WORLD"
Starring LEE TRACY, With GLORIA STUART, ROGER PRYOR
Directed by ED SEDGWICK

"UNCERTAIN LADY"
With GENEVIEVE TOBIN and EDWARD EVERETT HORTON
Directed by KARL FREUND

"THE BLACK CAT"
With KARLOFF and BELA LUGOSI
Directed by EDGAR ULMER

"I GIVE MY LOVE" By VICKI BAUM
With WYNNE GIBSON
Directed by KARL FREUND — a B. F. ZEIDMAN PRODUCTION

"AFFAIRS of a GENTLEMAN"
With PAUL LUKAS
Directed by EDWIN L. MARIN

"THE HUMBUG" By MAX MARCIN
With NILS ASTHER
Directed by MAX MARCIN

"ALIAS THE DEACON"
Directed by KURT NEUMANN

Chester Morris in "The PRACTICAL JOKER"
A STANLEY BERGERMAN PRODUCTION

An EDMUND LOWE Starring Vehicle
"LOVE LIFE of a SAILOR"
With CHESTER MORRIS and SLIM SUMMERVILLE
a B. F. ZEIDMAN PRODUCTION

"The HUMAN SIDE"
Directed by EDWARD BUZZELL

"ONE GLAMOROUS NIGHT"

AND

A FRANK BORZAGE Production
"LITTLE MAN, WHAT NOW?"
With MARGARET SULLAVAN - DOUGLASS MONTGOMERY
Screenplay by WILLIAM ANTHONY McGUIRE

Presented by CARL LAEMMLE

A JOHN M. STAHL Production
"IMITATION of LIFE"
By FANNIE HURST

Produced by CARL LAEMMLE, Jr.

Up-to-the-Minute Casting News

Harry C. Bradley, Ethel Sykes, Eddie Sturges and **Lafe McKee** in "Highway Patrol," Briskin-Columbia.

John Sheehan into "Whirlpool," Columbia.

Ethel Griffies set by Beyer-MacArthur for "Stolen Sweets," Chesterfield, and "Sadie McKee," MGM.

Charles Grapewin through Beyer-MacArthur for "Loudspeaker," Monogram.

Paul Stanton into "Catspaw," Harold Lloyd-Fox.

Arthur Hohl set by the William Morris office for "Bulldog Drummond Strikes Back," Twentieth Century.

Florence Roberts into "Finishing School," Radio.

Thomas Jackson gets the role of Walter Winchell in Warners' "One Man Woman." Ticket set by Harry Spingler of the Small-Landau office.

Etienne Girardot set by Harry Spingler of Small-Landau for "Bulldog Drummond Strikes Back," Twentieth Century.

Edward McWade, Dorothy Granger, Georges LaPlant and **Andre Cheron** have been added to the cast of "I'll Tell the World," Universal.

Earl Hodges, the "Medicine Show Man" on the KFWB Hi-Jinx radio program, has been signed by Warners for the barker in "Sawdust."

Russell Simpson signed by Fox for "The World Moves On." Agented by the John Lancaster office.

Universal is testing **Oscar Apfel** for a featured assignment in the Frank Borzage production, "Little Man What Now?"

Universal yesterday signed **Jobyna Howland, Dorothy Peterson, George Meeker, Herbert Corthell** and **Frank Lyman** for "Uncertain Lady."

Frank McHugh to "The Return of the Terror." Warners also added **Harry Seymour, Harry Hickman, Frank Conroy** and **Renee Whitney** to the cast.

Gay Seabrook by Universal for "Uncertain Lady." The Bernard, Meiklejohn and McCall agency made the deal.

Dudley Digges by Fox for "World Moves On," which John Ford will direct. The Selznick-Joyce office made the deal.

Donald Meek by Twentieth Century for "Head of the Family." The William Morris office made the deal.

Phyllis Barry added to the cast of the Clive Brook picture "Dover Road" at Radio.

George Irving set by Menifee I. Johnstone in Monogram's "Manhattan Love Song."

James Burke added to "Sisters Under the Skin," Columbia. Deal handled by Bill Charney of the Harry Wurtzel office.

Glenn Boles set through the Beyer-MacArthur office for "The Firebrand," Twentieth Century.

Ann Darcy has been signed by MGM for an important role in the Joan Crawford picture, "Sadie McKee," which Clarence Brown is directing.

Hugh Enfeld has been added to cast of Universal's "I'll Tell the World."

Robert McWade signed by M. H. Hoffman for "The Quitter" on a ticket negotiated by Herbert G. Weber.

George E. Stone, Renee Whitney and **Irving Pichel** for "Return of the Terror," Warners.

Richard Carle has been signed for a role in "Odd Thursday," Fox. The John Lancaster office set the player.

'Naughty Marietta' Slated for M'Donald

MGM will produce the Victor Herbert operetta "Naughty Marietta" with Jeanette MacDonald in the starring role. Hunt Stromberg will produce the picture and has assigned Howard Emmett Rogers to write the screen play.

Miss MacDonald will make "Merry Widow" and "Duchess of Delmonico's" before she will do the Victor Herbert operetta.

Warner Oland Signed by 20th Cent. for 'Bulldog'

Returning from a seven week trip to Mexico, Warner Oland signed a contract with Twentieth Century yesterday for the role of the heavy in "Bulldog Drummond Strikes Back." Deal set by Jack Gardner, gives Oland the third top spot next to Ronald Colman and Loretta Young.

Sol Wurtzel's negotiations with the player for other Charlie Chan pictures at Fox flopped when both parties failed to agree on salary.

Academy Selects Tellers

Twenty-two tellers were named yesterday by the Academy to count the ballots in the Academy awards competition.

Those named were: Lawrence Alcholtz, Gerald Best, John L. Cass, L. D. Grignon, Kenneth Lambert, J. P. Livadary, Thomas Moulton and Ralph Townsend, of the sound recording section; Edward Cronjager, A. L. Gilks, Charles Glouner, Emil Oster, Ernest Palmer, Charles Rosher and Hal Rosson, of the cinematographers; James Basevi, Richard Day, C. D. Hall, Bernard Herzbrun, John Hughes, William Moll and Sidney Ullman, of the art directors.

Casey Robinson Optioned

Charles R. Rogers has exercised the option on Casey Robinson's contract, and has handed the writer-director a new long term deal with a tilt in salary. Robinson's last job was "She Made Her Bed," which he adapted and directed.

Cotton Warburton Up For MGM Grid Lead

David Selznick is seriously considering "Cotton" Warburton, All-American quarterback of U.S.C., for the leading role in "The Gravy Game," the football yarn by Harry Stuhldreher which appeared in the Saturday Eveing Post recently.

Oliver H. P. Garrett has been assigned to write the screen play and production is scheduled to start in about four weeks. No director has been set.

'Eskimo' Clicks At Paris Opening

Paris.—The opening of the Metro-Goldwyn-Mayer production "Eskimo" brought plenty of raves from the press and the public and the picture is doing a land-office business.

Mayer Entertains Lordship

Lord Dudley Marley, the anti-Nazi who has been lecturing throughout the country on "One Year of Hitler," was the guest at a luncheon given by Louis B. Mayer at MGM yesterday.

He lectured on this subject last night at the Trinity Auditorium in Los Angeles.

Fox Wants Ginger Rogers

Fox yesterday started the machinery moving on a loan-out deal for Ginger Rogers from Radio, latter awaiting a script on the assignment selected before deciding one way or the other.

Tradeviews
(Continued from Page 1)

audience; it must go "movie" now, and right at that spot your enthusiasm would mount higher for the simple reason, the very thing you thought would be done, had to be done, WAS NOT DONE. The charm of the picture, the fine entertainment, was brought about by writing that continually tricked you, making it impossible for you to get ahead of the story, as is not the case with 99¾ per cent of all pictures.

If we had a studio we would COMPEL everyone in our employ to see "It Happened One Night." We would stage a lecture after the showing, point out how easily it could have been ruined and why it was not ruined. That picture is an object lesson, a full manual, on the making of motion pictures as they should be made. It is a masterpiece of writing, excellently acted by artists who have never been so good, magnificently directed and all that it takes to make a good picture.

Congratulations to Capra and all who had any part in its making.

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HER OWN RIVAL FOR ONE MAN'S LOVE
Constance
BENNETT
as the girl from the
MOULIN ROUGE
with
FRANCHOT TONE
CONT 10 45 A.M. • 25c TILL 1 P.M. • FREE PARKING Across Street
TO 1 P.M. 35c TILL 6 • 40c EVES

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NO COVER CHARGE

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Beauty on the Auction Block...at a $50,000
COMING OUT PARTY
FRANCES DEE
GENE RAYMOND
ALISON SKIPWORTH
HARRY GREEN
JESSE L. LASKY • FOX PICTURE
Added CHARLIE CHASE in "CRACKED ICE MAN"
NOVELTY "CITY OF WAX"
LOEWS STATE 7th & BDWY

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Broadcast from STAGE • At 8:45
VIA STATION K-H-J • TONIGHT
PARAMOUNT 6TH & HILL VA-2041
About a dame who fought to save her reputation...and almost succeeded!
SYLVIA SIDNEY
FREDRIC MARCH
in
'GOOD DAME'
with JACK LaRUE
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STAGE
FANCHON & MARCO present
ANSON WEEKS
AND HIS HOTEL MARK HOPKINS ORCHESTRA and ENTERTAINERS
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Roosevelt Denies Offer

(Continued from Page 1)

that I was to take up motion pictures as my business. That was far from the truth. I became connected with the Gilpin Airlines immediately after my arrival and was appointed aviation editor of the Hearst papers.

"My trip to Washington recently had to do with the aviation industry. Never at any time during that trip, before or since, has my father or myself discussed any offer that had been made from a picture company, mainly for the reason that none has been made and especially because I have been and hope to continue to be identified with aviation.

"I am at present representing a group of manufacturers in their foreign and domestic sales in so far as such representation does not conflict with the United States Government in aviation."

Goldsmith Leads Set

Wallace Ford and June Clyde were signed yesterday by Ken Goldsmith for the top brackets in "I Hate Women," a Mary McCarthy screen play which Aubrey Scotto pilots.

Bradley Page, Fuzzy Knight, Barbara Rogers and Guinn Williams take supporting spots on tickets going through the Small-Landau office. Starts February 21.

LOCAL NRA HEAD KICKS TO 'ROSY' ON CODE DELAYS

First official steps to start the various NRA committees functioning in the film industry were taken this week.

These steps consisted of a lengthy report to Deputy Administrator Sol A. Rosenblatt from Charles W. Cunningham, Los Angeles County NRA Administrator. Cunningham in his report complained of the delays on the part of two of the committees—the Studio Labor Committee, headed by Al Berres, and the Extras Committee, headed by Mrs. Mabel Kinney.

As told in the Hollywood Reporter some days ago, Mr. Cunningham informed Rosenblatt that complaints have been piling up before these committees, but thus far they have failed to act on any of them.

Berres yesterday continued his custom of having no comment to make to the press. But Mrs. Kinney declared that the blame is in the lap of the Government because of the red tape that must be unraveled in order to get quarters and stationery. Yesterday her committee headquarters were moved to the Guaranty Building. She had been using an office loaned by the Academy in the Professional Building.

Mrs. Kinney declared that she expected everything would be ironed out by Monday, and that the committee will then swing into action on the numerous complaints of the extra people.

No one can even guess when the labor committee will get going. Organizations that have filed complaints say that they get nothing but the stall, with no indication of action.

Buchman Signs 1-Year Ticket at Columbia

Sidney Buchman has been signed by Columbia to a one-year writing ticket which becomes effective after he finishes a one-picture assignment for Radio. Buchman is now at Columbia writing the screen play of "Whom the Gods Destroy" and will swing over to Radio on completion of that assignment for one picture, after which he will return to Columbia. The Schulberg-Feldman and Gurney office made the deal.

Montgomery Returns

Douglass Montgomery returned yesterday from New York. He starts work next week at Universal in the Margaret Sullavan picture "Little Man, What Now?"

Title Mitchell-Durant

First of the Mitchell and Durant pictures at Fox is scheduled under the title "On the High Seas." Joel Sayre is on the script.

A. T. and T. Sued Over Sound Parts

New York.—Claiming that exhibitors are forced to pay extortionate and arbitrary prices for sound parts, a local company, Theatre Electrical Service, has filed suit for $3,000,000 against the A. T. and T.

Henry D. Behr, formerly connected with the sound research department of Paramount, is prominent in the suing company. The complaint alleges "restraint of trade in the manufacture and distribution of talking picture equipment."

Lesser Remakes Harold Bell Wright Novel

Sol Lesser will remake the Harold Bell Wright story "When a Man's a Man," which he made and released as a silent through First National in 1924. Edward Francis Cline, who will direct "Peck's Bad Boy" for Lesser, directed the silent version of "When a Man's a Man." Picture will not get under way until June or later.

Keene Thompson to Rest

Keene Thompson, having finished the screen play on "Springtime for Henry," with Frank Tuttle for Jesse L. Lasky at Fox, leaves Saturday for Palm Springs to write the screen play of "Grand Canary" with Humphrey Pearson, Lasky's next picture to hit the stages for Fox.

ATTENTION

ALL SCREEN ACTORS

IT IS IMPORTANT THAT YOU VOTE IN THE NRA ELECTION TO ELECT NOMINEES OF ACTORS FOR ACTOR REPRESENTATIVES ON

(a) **The Agents' Committee.**

(b) **The Committee of Five Producers and Five Actors on the working conditions of actors.**

Meeting Held Under Auspices of Screen Actors' Guild

PLACE	TIME
HOLLYWOOD WOMEN'S CLUB 7078 HOLLYWOOD BLVD.	SUNDAY, FEB. 18, at 8 P.M.

THIS ELECTION IS BEING HELD WITH THE KNOWLEDGE AND APPROVAL OF SOL. A. ROSENBLATT, NRA ADMINISTRATOR FOR THE MOTION PICTURE CODE.

Any screen actor eligible to vote who has received screen credit on a picture released in the U. S. within the eighteen (18) months immediately preceding the election.

Voting may be in person or by written proxy.

If you are eligible to vote and have not received credentials card apply at the Guild office, 1655 N. Cherokee, Hollywood Center Bldg., and receive same. Cards will also be issued at the Hollywood Women's Club from 12 to 6 on the day of the election. For further information, telephone GLadstone 3101.

(Signed) SCREEN ACTORS' GUILD

Auction De Luxe

EXQUISITE FURNISHINGS

at the home of

Mr. and Mrs. Edwin H. Knopf

Entire contents of

Motion Picture Director's Residence

to be disposed of

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MONDAY, FEB. 19th, 10.30 A. M. and 7.30 P. M.

TUESDAY AND WEDNESDAY, FEB. 20th and 21st, 7.30 P. M.

and every evening thereafter until contents are disposed of.

148 So. Bristol, Brentwood Heights

Short route San Vicente to Bristol, or Beverly to Bristol

AUCTIONEER'S NOTE

To the buying public of Los Angeles, I take pleasure in presenting not the contents of a house, but rather, that rare opportunity, "the possessions of a home." A home in which the cities and villages of far places have been called to bring together in unison the beauty of an old world and the modernity of a new in a harmony of comfortable livability.

Chickering Ampico grand piano, tubular chime clock with eight tubes, Westminster and Whittington chimes, antique and modern furniture, paintings, etchings, Oriental rugs and carpets, hangings and brocades, art objects, sterling silverware, chinaware, glassware, linens, library, etc.

Complete Leica Photographic Equipment

and dark room accessories, projection machine and cameras will be sold Monday at 4 P. M.

SALE REGARDLESS OF WEATHER

Home open for early preview Monday, 9 A. M.

Lewis S. Hart Auctioneer



BUT ALL THE SCOTCH THAT IS OFFERED FOR SALE AT

VENDOME

is the best Scotch that money will buy, far superior to most others that are being offered today.

We know.

We were in England and Scotland when those shippers were hurrying their bottling to take care of the early repeal rush on this side. We heard them talk, we tasted those exports and we bought SCOTCH, not for export, but for delivery in London. Those purchases were consigned to us in London and shipped by our office there direct to our store here. They are NOT EXPORT SPIRITS, but real, aged in the wood, whiskies. And by age we mean anywhere from 5 to 20 years.

Sample others, then take a drink of our selections. You be the judge.

MAY WE SUGGEST

	By the Case	By the Bottle
ST. JAMES, from Berry Bros. of London	$60.00	$5.50
CUTTY SARK, from Berry Bros. of London	55.00	5.00
FINE OLD IRISH of Bellows	65.00	5.50
10-YEAR-OLD LIQUEUR of Bellows	65.00	5.50
20-YEAR-OLD LIQUEUR of Bellows	85.00	7.50
JUSTERINI AND BROOKS of Great Age	58.50	5.00
SAUNDERS Old Highland	58.50	5.00
TEACHERS Highland Cream	52.50	4.75
GILBEY'S SPEY ROYAL 9 years old	60.00	5.25
HOLT'S Mountain Cream	48.00	4.25

WE HAVE OTHERS BUT RECOMMEND THESE

6666 SUNSET BLVD.

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WE DELIVER

% MR.SANUEL MARX,
CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XIX, No. 32. Price 5c — TODAY'S FILM NEWS TODAY — Saturday, February 17, 1934

LINDSEY PROMISES SPEED

TRADEVIEWS by W.R.WILKERSON

•WHY not a Hollywood theatre?

Why not a show-window here for the purpose of permitting producers to examine stories and players?

We have asked that question, up and down the line, for the past year or more and have yet to find a person, of any importance, who could pick a flaw in the idea. And all were most enthusiastic about it.

But still there is no theatre of any importance. True one or two are trying to do it with a store show and with makeshift organizations and with no one of any great importance contributing plays or talent.

•

Metro-Goldwyn-Mayer got all hot and bothered about the idea a year ago, in fact had Edgar Selwyn running around in circles getting things together. But it never came off. But MGM grabbed the full importance of the idea. They saw in such a procedure a great avenue for future screen plays and felt the importance of seeing their stars, near stars and doubtful players in various roles that may be transferred to the screen. This in addition to the fact that it would keep both feet of their players here in Hollywood instead of having one on the Chief at all times with that hope of going to New York to do a play.

•

Someone with the ABILITY, some cash and a little guts could net a nice tidy fortune for himself through the creation of a Hollywod theatre. One of the larger agencies should back it because of the possibilities of selling the play and the people. But if not that, some individual. The thing is a cinch to be a success from every angle. BUT it must be done by a person who KNOWS HIS BUSINESS, has taste and plenty of production inspiration.

Where is there such a man? Hollywood will welcome him, maybe not with the idea in talk, but certainly after it is put in practice.

Go over the lists of authors whose brains are available for such an idea. Go over the lists of possible casts for good plays, then take every studio in Hollywood and watch their mad scramble for the plays AND the casts.

It's a swell idea and should be done.

Small Signs Colbert At $65,000 For a Pix

Eddie Small of Reliance Pictures closed a deal with Claudette Colbert yesterday for a single picture for the price of $65,000. The story has not been decided as yet, nor the time for the start, but it is understood that Small will have to fit in his production to conform with the availability of Miss Colbert.

Small has also signed Harry Lachman on a one-picture contract to direct. Lachman has two pictures to go on his old Fox contract and the Small effort will either be after the production of the above two or in between them.

Reliance has contracted for four pictures to be released through United Artists next year, which does not include "Count of Monte Cristo," it being on last year's deal.

'Rosy' Promises to Talk To New York Indies

New York.—Sol Rosenblatt, who has been in New York in connection with code matters on the taxicab strike, agreed yesterday on his departure for Washington that on his next trip here he would give the Independent Theatre Owners a hearing on their request to set definite wage scales for indie houses.

New Col. Comptroller

N. M. Stephenson becomes comptroller at Columbia Monday, replacing Arthur Murphy, who resigned from the post. Stephenson has been connected with studios in a similar capacity for fifteen years, last with the Pathe organization until 1929. He has been in the east for the past four years.

Franklin Megs Shearer

Sidney Franklin has been assigned to direct the next Norma Shearer vehicle at MGM, "Barretts of Wimpole Street." Donald Ogden Stewart is scripting.

Arrival Of George Creel Here Monday Signal For Action On Flood Of NRA Code Complaints

Judge Ben Lindsey received his appointment as "Labor Compliance Officer to investigate all motion picture code complaints," yesterday; George Creel, California NRA head, arrives here for a huddle with Lindsey Monday;—and both promise speedy action on the complaints of unions, extras and other groups that they have been on a Code merry-go-round since the departure of Sol Rosenblatt for Washington.

Judge Lindsey, speaking to a Reporter representative, said:

"You may say for me," said Judge Lindsey, "that I shall move as rapidly

(Continued on Page 4)

Consol. Laboratory Pays Preferred Div.

New York.—Forecast by the recent rise of its stock on the market, Consolidated yesterday announced a fifty cent dividend on its preferred and doles out paymnt April 2 on holdings recorded as of March 9.

Laboratory organization sliced a melon for the first time in two years, having failed to pay dividends since April, 1932.

Burroughs in Crash

Crashing a new airplane which he just purchased, Edgar Rice Burroughs came out of the accident at Clover Field late yesterday with only a few scratches. Burroughs was taking his first solo flight in the new machine.

Test for Miss Pinchot

Rosamond Pinchot, daughter of the Governor of Pennsylvania, was tested by MGM yesterday for a term contract.

Picture Bets In B'way Openings

New York.—Of the five plays that opened on Broadway during the past week three are without any picture angle that will make good productions, one has a fair chance and there is another that is a cinch.

Of the three that are flop ideas, "Queer People" is the standout, followed closely by "Sing and Whistle" and "Legal Murder." "Richard of Bordeaux" looks okay if given a good production with expert treatment and "The Shining Hour" seems to have everything that producers may want to make a good picture.

Woollcott Signed for 12 One Reelers in East

New York.—Alexander Woollcott, who has built a national following with his radio talks, is under contract with West Coast Service Studios here to do a series of one reelers which Lynn Shores is producing.

The first one, already completed, is titled "Mr. W's Little Game." Release not yet set.

Irene Dunne Ill

William Wellman will be forced to shoot around Irene Dunne until next Wednesday because she contracted an infection on her face which will keep her out of the cast of "Stingaree" until that time. Picture started Monday with Richard Dix in the male lead.

Vitaphone to Close

New York.—Vitaphone's Brooklyn studio will close for five weeks starting March 28, according to Sam Sax. Current short program will be completed, and Sax leaves for European trip.

Goldwyn Tags Anderson

Sam Goldwyn yesterday closed a deal for Maxwell Anderson to do the adaptation on "Resurrection," which will be Anna Sten's second picture under his banner.

ABRAMSON BOOMERANGS ON MAJORS IN TRUST SUIT

New York.—It looks like the majors' settlement of Ivan Abramson's anti-trust suit out of court may prove a boomerang, for yesterday Abramson was on the stand as a star witness for Frank Rembusch in the latter's action.

His testimony aimed to show how he was frozen out and why and how

(Continued on Page 2)

'U' Dickers for Kenyon

Universal wants Doris Kenyon for the lead in "Human Side," which will be directed by Eddie Buzzell. She is now winding up a concert tour in the east.

Corinne Griffith was up for this role previously, but the deal has apparently fallen through.

OUT SOON—And On Every Exec's Desk—WRITERS' NUMBER

THE Hollywood REPORTER

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Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957
New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15 Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

RAMBLING REPORTER

The Vendome is going to open its brand new cocktail room next Thursday and will offer a daily cocktail dansant starting at 4.30, with Lou Kosloff doing the music. . . . Jetta Goudal seen lunching with John Zanft Does that mean, maybe, that Jetta has decided to return to the screen and Zanft will do the business? . . . Claudette Colbert is recovering from a secret sinus operation. . . . Moss Hart and Robert Sherwood won't write that Marx Brothers play after all, which practically puts it in the laps of S. J. Perelman and Arthur Sheekman. . . . The Edwin Knopfs are occupying the Jaffe Malibu house from now on. . . . Georgie Raft says he's found his BAD Dream Girl.

•

Margie King is out'n the hospital and getting along. . . . Francis Lederer is really an ardent pacifist and gives time and money to further the cause—which may or may not explain Lederer. . . . Ten sequences have already been cut out of the great George White opus "Scandals"—no wonder they can't seem to put the thing together. . . . The more you hear about the Harry Ruby divorce, the more sensational the details become. . . . Myrna Loy is in Honolulu, but a certain producer misses her much more than Ramon Novarro ever could. . . . Ruth Collier was in the very midst of all that Paris shootin' that took place recently.

•

Cary Grant and Virginia Cherrill stop in New York long enough to see a coupla plays under orders from Paramount—one of them is "Pursuit of Happiness." . . . That was a great game of golf that Zeppo Marx paired with Leo Diegel played against Jimmy Oviatt and John Monk Saunders. . . . They played thirteen holes in complete darkness with four caddies and chauffeurs lighting up the course with matches for them. The match collapsed at eight-fifteen that night.

•

S. K. Lauren just got a report from your favorite censors on what would have to be eliminated from "The Party's Over" and the prize paragraph reads: "Page 81: As indicated above, we recommend modifying this reference to the D.A.R. Also, on same page, we suggest omitting this action of Theodore feeling Mildred UNDER THE CODE."

New York REVIEWS

"MADAME SPY"

Universal prod.; director, Karl Freund; writers, William Hurlburt, Johanna Brandt, Joseph Than, Max Kimmich

Roxy Theatre

Mirror: Karl Freund, long famed as an ace cameraman, directed this conventional spy melodrama. His imaginative treatment and a splendid cast compensate for the conventional pattern of the plot and make the film pleasantly exciting and amusing.

American: It is pretty much blue-print as to story but there is plenty of action and dramatic episode. It is satisfactory entertainment.

World-Telegram: Although it is capitally acted by a cast of players who are more than kind to it, "Madame Spy" is only routine entertainment, the better for some exciting moments toward the end. The cast is good—the production tasteful.

News: The plot is artificial and follows the conventional lines of most of the plots that have to do with spies. But in spite of its superficialities it contains plenty of suspense and excitement and its principal roles are acted with sufficient competence by Miss Wray, Mr. Asther, John Miljan and Edward Arnold to hold the interest of the audience throughout its showing.

Herald-Tribune: It may be the script which keeps the photoplay from unwinding fluently; but certain faults are also attributable to the principals, who fail to achieve subtlety in the performance. Certainly it is not a dull picture; rather it is an experimental one; without so banal a plot, Mr. Freund might have really done something with it.

Times: Mr. Freund reveals his fine hand in the magnificent scenes. It is a romantic melodrama which, notwithstanding that it is scarcely credible succeeds in tickling one's fancy. If there be a weak spot Mr. Freund atones for it by his direction and his remarkable eye for camera angles. The star of the picture is really its director who long ago made the camera talk without the aid of the microphone.

Journal: An entertaining melodrama. Smoothly directed by Karl Freund and nicely acted by an attractive cast. While the story follows a conventional formula, it's been shrewdly handled and you'll find it diverting.

Sun: "Madame Spy" is a typical spy picture, neatly contrived, credibly acted and directed and photographed with a keen eye to pictorial value as might be expected from a film directed by that most excellent ex-cameraman, Karl Freund. Movie stuff that it is, it is never dull.

"SEARCH FOR BEAUTY"

Paramount prod.; director, Erle C. Kenton; writers, David Boehm, Maurine Watkins, Frank Butler, Claude Binyon, Schuyler Grey, Paul Milton.

Paramount Theatre

Mirror: Those of us not blessed with beauty contest winners in the family or the neighborhood may find "Search for Beauty" a little dull.

Sun: Seven authors, no less, are accredited with work on this; but, it emerges as though the thirty contest winners had whipped it up between them. It has a musical comedy plot, but, until the last reel, no musical comedy and a rather annoying emphasis upon the silly plot. Most of the picture is just handsome photography of handsome, uninteresting faces and bodies.

Journal: There's a lot of wise-cracking in the piece and plenty of bathing suit display. It's diverting program fare, with Larry Buster Crabbe and Ida Lupino in the Olympic champion roles.

Times: The story, composed under a compulsion similar to that which prompted the production of the film, is excellent from the standpoint of a writing job fulfilled under difficulties and depressing from any other point of view.

World-Telegram: Unimaginatively directed and loosely written, this "Search For Beauty" has little in it to recommend as grown-up entertainment. However, the film is enlivened somewhat by the presence in its cast of those two sterling comics, Robert Armstrong and James Gleason, and the beauty of its young leading lady, Ida Lupino, does much to help matters along.

News: A neat little comedy. If you're in a critical mood, you'll find loose ends to pick at in "Search for Beauty," but if you're in search for light entertainment, this introduction of the magazine racket will interest you.

Herald-Tribune: On the whole, an unhappily feeble sort of narrative.

Post: This idea might have been entertainingly developed, but unfortunately there is heavy humor in the writing and a shaky hand in the direction, with the result that it falls off into a murky grope for comedy. Even the usually amusing James Gleason is swamped by the obvious and tired dialogue. The search for beauty idea seems unnecessary when the producers had Ida Lupino to start with. She is an alluring and personable actress, a contest winner in her own right. She deserves to have a picture that makes sense

Panther Woman at 20th

Roy Del Ruth has selected Katherine Burke, former Paramount panther woman, for one of the featured roles in the Ronald Colman picture "Bulldog Drummond Strikes Back" for Twentieth Century.

Actors Pick Code Nominees Sunday

All preparations have been completed for the election meeting for all actors, to be held tomorrow night at the Hollywood Woman's Club under the auspices of the Screen Actors' Guild. The election is to select actor nominee representatives on the NRA Agents' Committee and the Five-and-Five Committee. Meeting will start at 8 o'clock, with Richard Tucker in the chair.

Every actor who has received screen credit within the past eighteen months has the right to vote. To insure them of their privilege, representatives of the Guild will give credentials at the Hollywood Woman's Club between 12 noon and 6 p.m. Sunday. The Guild offices will be open all of this afternoon for applicants. If any are unable to get credentials before the meeting it will be possible to get them at the door.

Hugh Enfield Slightly Injured in Auto Crash

Hugh Enfield, now playing in the Lee Tracy picture "I'll Tell the World" at Universal, received a badly wrenched neck and back yesterday in a motor collision at Hollywood Boulevard and Cherokee.

He stopped his car at a traffic signal and another machine plowed into his car from the rear. Examination at the emergency hospital showed no broken bones. But he will be off the picture several days.

'Lost Patrol' Rings Bell

The RKO Hillstreet cracked all attendance records for the past six months with one exception on the world premiere of "Lost Patrol" yesterday, ringing the cash register to the tune of $1800. Another Radio picture, "Flying Down to Rio," which played during the holiday week, holds top money by a very slight margin.

Jolson and Gable at Ball

New York.—Al Jolson, Clark Gable, Rudy Vallee and his band will be among the list of talent at the Independent Theatre Owners' Ball at the Waldorf-Astoria February 21.

'U' Scoops French Riots

New York—Universal beat the field with shots of the Paris riots and held a special trade showing of the film yesterday.

Abramson Boomerangs

(Continued from Page 1)

his business was damaged. Coming from a man with whom the big fellows settled rather than go to court, it creates a peculiar situation. But canny Max Steuer will cross-examine Abramson on Monday and then for the real fireworks.

J. D. Williams, organizer of First National, was another important witness of the day, being called by the defense to tell of the formation of that company and its entry into production as a means of showing that distributors were not monopolistic when they entered exhibition.

Felix Jenkins, now of Fox, testified on how the control of First National passed to Warners.

BORZAGE'S 'GREATER GLORY' FINE PICTURE OF BOY LIFE

Breakston, Script, Director the Tops

"NO GREATER GLORY"
(Columbia)

Director .....Frank Borzage
Story by.....Ferenc Molnar
Screen play by.....Jo Swerling
Photography by.....Joe August
Cast: George Breakston, Jimmie Butler, Frankie Darro, Jackie Searl, Donald Haines, Lois Wilson, Ralph Morgan.

With a little cutting, Columbia's "No Greater Glory" has distinct possibilities. Frank Borzage took two gangs of kids, a great many sandbags, and a pathetic but heroic youngster, George Breakston, mixed them together and turned out a picture that will give reviewers a chance to use a few of the better adjectives.

Individual credits are lost sight of when the picture is well along because one is more and more interested in the plot, which reaches a climactic fight between the Paul Street gang and the Redshirts. Though one can't forget Captain Nemecfec and General Boca; Jimmie Butler has a fetching smile and a gallant manner, and it is up to George Breakston, as Nemecfec, to provide the heroism, the staunch courage and the kindliness that should make an audience slightly weepy—and all over juvenile adventures in back lot warfare.

But it is back lot warfare of a high type, with the young soldiers trained to a curt precision of action and manner that would be funny if it did not suggest the tragedy of actual war.

Jo Swerling, who made the screen adaptation of Ferenc Molnar's story, apparently set about to show how the allegiance of boys to their leaders is akin to the patriotism that makes men fight for their countries. He succeeded in showing that the emotional fervor of youthful combat is pitched as high as the fervor of real warfare and he demonstrated clearly that all fighting has its tragic implications and its heartbreaks.

The opening scene, the traditional World War battlefield effect was soon compared to the fights between gangs of boys. The Paul Street gang attempts to rescue a stolen flag from the Redshirts. After almost too many adventures the flag is finally recovered by Nemecfec, whose daring wins the love and honor of his friends and of enemies. Nemecfec is ducked once too often by the enemy, and just as he is about to become a captain he falls deathly ill.

The fight in which the heroic youngster gives his life because he cannot be kept in bed is a thrilling one in which the rival gang is cleverly trapped. The ending was dramatically suggestive of the irony of war.

Lois Wilson and Ralph Morgan play the adult roles capably in a story that naturally subordinates adults to the boy theme. Breakston, as mentioned, is the heart of the picture, and the one who will start the weeps. Jackie Searl, Jimmie Butler, Frankie Darrow, deserve mention among a host of youngsters upholding a misguided cause of youth.

MGM Censorship

Howard Dietz called Harry Rapf on the phone to ask if it was all right to have Jimmy Durante read the line (in "Hollywood Party") "I am the Lord of Manure."

When Rapf heard it he replied: "Certainly not, Howard, you can't use LORD."

Capra's Next Yarn Of the Racetracks

Frank Capra's next picture for Columbia will be the Mark Hellinger racetrack yarn titled "Strictly Confidential." Capra and Robert Riskin, who is writing the screen play, are at Palm Springs working on the story.

Capra will make this picture before going over to MGM, on a loanout deal, to direct "Soviet" with Wallace Beery and Clark Gable.

Happy Days for Interior Decorators at Goldwyn's

During the producer's New York trip Samuel Goldwyn's offices at United Artists are getting a refurbishing which spells the expenditure of severals thousands of dollars.

Entire top floor of the executive building is being remodeled with an eye towards swank. Players' dressing rooms are getting a going-over which will turn them into luxurious suites.

Lasky Adds to Cast

Jesse L. Lasky yesterday set Herbert Mundin and Heather Angel for principal roles in the Benn W. Levy play, "Springtime for Henry," which Frank Tuttle directs when it starts the end of next week. Studio is still looking for a title, having discarded "Forgotten Lips," which was used for a few days.

Lasky is negotiating with Clive Brook and Otto Kruger for the male lead.

Name Acad. Committee

The Academy yesterday named the following committee to take charge of decorations and acoustical treatment of the banquet room for the awards banquet March 16: Van Nest Polglase, chairman; Carroll Clark, Park French, Lloyd Goldsmith, Al Herman, Charles Kirk and William Mueller.

'U' Tests Erin Moore

Erin O'Brien-Moore was tested by Universal for one of the leading roles in "Black Cat," the Edgar Allan Poe story, which will feature Boris Karloff and Bela Lugosi for Universal. Edgar Ullmer will direct.

Balderston on 'Mansions'

John Balderston has been assigned to the adaptation of "Green Mansions," which Radio plans for one of its biggest specials next season.

The exhibitor can expect something unusual and different. If other titles can be mentioned without in any way intending comparisons, it might be called a "Skippy" edition of "All Quiet."

WB After Nancy Carroll for One Pic

Warners are negotiating with Nancy Carroll for the feminine lead opposite Charlie Ruggles in "Friends of Mrs. Sweeney" which Sam Bischoff is producing.

If Miss Carroll agrees to the role, she will make this picture before starting her two picture deal with Jesse L. Lasky.

RKO 'Blarney Smith' Out, 'American Harem' Set In

Radio has set aside "Blarney Smith" as a vehicle for William Gargan and Ginger Rogers, and will feature the two players in an original idea by Victor and Edward Halperin titled "Great American Harem," which Lou Brock will produce.

"Blarney Smith" was shelved because there have been four or five other pictures on the market recently with a similar theme.

Levine Starts 'Jungle'

Nat Levine puts his first serial of 1934, "The Lost Jungle," into production at the Mack Sennett studio next Thursday, shooting only animal material until Clyde Beatty arrives here February 28. Mascot will then sign players and proceed with the human elements of the production.

Mono. Signs New Yorker

Lou Ostrow is bringing Danny Toland, New York stage actor, out under a term contract to Monogram. Ostrow tested Toland in New York and figures him a good picture bet. Ostrow last year imported Ray Walker, who since has stepped into a Paramount spot.

New Yarn for Harlow

MGM is negotiating with James M. Cain for his new novel, "The Postman Always Rings Twice," with the idea of using it for a Jean Harlow vehicle. David Selznick will produce if Cain accepts the studio's terms.

Rogers Borrows Foster

Norman Foster has been borrowed by Charles R. Rogers from Fox for the lead in "In Conference," with Helen Mack, Zasu Pitts, John Halliday and Grace Bradley in the cast. Harry Joe Brown will direct.

Ahern Team Returns

Will and Gladys Ahern return to Hollywood Monday after a nine week vaudeville tour. Team winds up this week at Detroit.

Jed Harris Buys for Fall

New York.—Jed Harris is getting ready for fall, one of his first purchases being a new untitled play by Roy Hargrave.

Carrillo Buys Ranch

Leo Carrillo is going bucolic. He has just purchased a hundred-acre rancho at Los Tunos.

YESTERDAY IN New York

By JERRY WALD

Abe Lyman, who has been making music at the New Yorker hostelry for the past trio of months, has quit there and gone Bermuda-ing for a vacation. . . . According to those who claim they're in the know, Eddie Dowling turned down that Federal Radio Commission job 'cause the salary wasn't big enough! . . . Clark Gable will headline the Capitol Theatre next week, and is Major Bowes happy. . . . Victor Young snared that music job on the Frankie and Johnnie opus, which Chet Erskine will direct. . . . The Chester Hale ladies of the "toe and heel" will do their stuff on the dance routines on this picture.

•

Mort Downey, while on his present road-tour, shelved twenty pounds, which is the reason for the smile on his face these days. . . . Because he demanded two grand to "do things" on that yeast program—Ric Cortez and the Fleischmann didn't get together. They were offering one grand. . . . Eddie Cantor has been walking around with enough bandages on his face to wrap a mummy—the result of a bad boil.

•

Don't miss that more-than-funny news-reel which shows Fanny Brice interviewing the gigolos at the Casino de Paris with the last gigolo being no other than Willie Howard. . . Al Jolson finally got around to doing the graceful thing at the Cheese Club luncheon the other mid-day. . . . "If Walter Winchell was in this room now," said Jolson, "I'd walk over, offer my hand and say 'Let's forget it.'" . . . And at the same luncheon, Rudy Vallee, who took a terrific razzing from the press lads, got up and in a very gracious speech thanked them for their cooperation, sympathy and kindness. . . . Art Arthur calls Fay Webb "Jane Dough No. 1."

•

Joe (United Artists) Moskowitz went a-sailing down thar to Bermuda to get himself one of those mid-Winter tans. . . . Lots of talk about Charlie Rogers planning to buy "Apron Strings" as a vehicle for Jack Haley. . . . "Apron Strings" was a dramatic show which ran a few months around here two seasons ago. Rogers, we hear, is planning to produce it as a musical. . . . The U. A. press bunch were all excited about the opening of "Catherine The Great." . . . They're making all sorts of tie-ups with radio broadcasting, etc. . . . The wises claim that one of the bigger Hollywood producers is trying to make a double feature with Kate Smith. . . . Gerry Lee, whose uncle, Mark Sandrich, directs some swell musicals for my money, is getting set to air her voice with one of the local band boys here in town.

'Earth Turns' for Maine

"As the Earth Turns" will have its world premiere the middle of March in Bangor, Maine, near the locale of the story. Studio hopes to test the application to pictures of the political slogan: "As goes Maine so goes the nation." Feature gets its general release April 14.

Para's New Scheme Strikes Bad Snag

New York.—Any hope that Paramount's great real estate empire might be salvaged by use of funds from Paramount Pictures Distributing Corporation were blasted this week at a hearing before Referee in Bankruptcy Davis.

At the hearing the Commercial National Bank, a creditor, opposed any Paramount Publix bankruptcy policy of rebuilding real estate holdings by purchasing claims against its bankrupt subsidiaries. The Paramount trustees wanted permission to use the distributing corporation funds to acquire bonds outstanding against the Tennessee Enterprises, a bankrupt subsidiary. Although approved by Davis and a majority of creditors, it was made plain that no more such approvals would be given.

Helen Lowell Tries One Pic Before Star Vehicle

Helen Lowell, character actress whom Warners brought out from the New York stage, has been assigned an important role in "Happy Family." This assignment is the step before her first starring vehicle for Warners, which will be "The Old Doll's House" by Damon Runyon. Al Green is directing "Happy Family," in which Aline MacMahon is starred.

Schnozzle Long Distances

An audience attending a preview of Edward Small's "Palooka" at the Keith theatre in Boston tonight will listen in on Jimmy Durante as he speaks to a critic there over the long distance wires. Durante will converse with the critic from the United Artists lot at eight o'clock here and the theatre will cut its loudspeakers in on the exploitation stunt.

Bridge to Aid Relief

What the sponsors call "the first annual motion picture bridge tournament" will be held Monday evening in the Fiesta Room of the Ambassador Hotel for the benefit of the Motion Picture Relief Fund. Local merchants have contributed so well that there will be prizes for every table. Tickets may be obtained from Bebe Daniels.

Sam White at Col.

Columbia has signed Sam White, brother of Jules White, director, to collaborate with Jack Cluett on the script of the next Charlie Murray and George Sidney comedy which starts next week. Jules White directs and Zion Myers produces.

Tone Too Busy

Radio's bid yesterday for Franchot Tone from MGM went flat when the latter begged out of a loan-out deal on the player, having him lined up for assignments which will keep him busy for several months. Radio wanted him for "Alien Corn."

Clover Club Renovates

Clover Club closes down shortly for a week, during which it will be remodeled. Blossom Seeley and Benny Fields have been signed through Walter Kane as featured performers when it reopens.

FLOOD OF PRAISE FOR REPORTER AWARD IDEA

The flood continues—the flood of letters from stars, executives, directors and technical experts of the industry, congratulating the Hollywood Reporter on its new system for giving awards for outstanding creative achievement in the industry.

Judging from the letters, the industry as a whole has long felt the need for a democratic method of giving credit to those who earn it. The Reporter system of having everybody vote instead of just a group seems to have filled that need. Here are a few of the comments that came yesterday:

"I wish to congratulate the Hollywood Reporter on its policy of prize awards, knowing full well how important it is for any artist to receive appreciation for his creative efforts from his fellow workers. The realization that his efforts are something more than a 'cry in the wilderness' is a great incentive to a creative worker.

"WILLY POGANY,
"Art Director, Warner Bros."

"Any plan that will serve to reward sincere effort is a good thing, and the Hollywood Reporter Medal for Merit is bound to produce incentive to better attainment.

"JOHN M. STAHL,
"Universal Director."

"The Hollywood Reporter plan to award a medal for excellence in moving picture art is a generous idea and should result in a great good to the industry as a whole.

"STANLEY BERGERMAN,
"Universal Asso. Producer."

"It is almost impossible to tell who the finest actors and directors are since pictures from different studios cater to so many different audiences, and success is considerably a matter of what circuit of theatres presents one's best performance. The Hollywood Reporter contest should bring out some interesting and undoubtedly some surprising facts which the industry should watch with eagerness.

"EDWARD BUZZELL,
"Universal Director."

Steele Off MGM Payroll As 'China Seas' Shelved

Irving Thalberg has called off all bets on "China Seas," slated as a vehicle for Clark Gable and Myrna Loy, relegating it to the shelf until the feeling prompts the MGM producer to go at it again.

As a consequence, Wilbur Daniel Steele, who had been engaged for the screen play, checks off the company's pay-roll and moves off to Palm Springs for a brief rest.

French Lad in Debut

Charles Bastin, 12-year-old French youngster who has played leads in a number of European produced pictures, gets his first American feature break in "The World Moves On" at Fox. He was set yesterday by the Sackin agency. Bastin arrived in New York from Paris three months ago and made three American shorts for Fox there before coming to the coast.

'Neni' Premiere Tonight

Hollywood's foreign colony will be out in full force tonight at the Carthay Circle theatre, where the Hungarian talking picture "Iza Neni," starring Sari Fedak, will be shown for the first time in America. The star will appear in person and give brief program of song. Picture only shows for one night.

Rogers After Barrymore

Charles Rogers was reported last night having borrowed Lionel Barrymore from MGM for a top spot with Carole Lombard in "In Conference," which Harry Joe Brown directs. Barrymore is making a personal appearance at the New York Capitol and due back for the start of the picture on February 26

Ellington Band Here Mon.

Duke Ellington and his band arrive here Monday to go into the Earl Carroll picture, "Murder at The Vanities" for Paramount

Meeker and Bevan Close Two in Day

George Meeker and Billy Bevan had a good day yesterday, both penning their names to two-picture contracts. Meeker goes to Universal for "Uncertain Lady" and "Little Man, What Now?" while Bevan does "Stingaree" at Radio and swings over to Twentieth Century for "Bulldog Drummond Strikes Back." The Beyer-MacArthur office negotiated the contracts.

Karns in '20th Century'

Columbia yesterday concluded negotiations with Paramount and borrowed Roscoe Karns for the role of the newspaper reporter in "Twentieth Century," which is scheduled to start February 22. Howard Hawks directs John Barrymore and Carole Lombard in the top spots.

Grayson and Freed Collab.

Charles Grayson and Arthur Freed are writing an original story, "Good Old Summer Time," which is slated to go into production at MGM under Walter Wanger. Freed, with Nacio Herb Brown, is also doing the music for it. Story is about summer camps.

DeMond Finishes One

Albert DeMond has just completed another assignment, the story and screen play on "No More Ransom," for M. H. Hoffman's Liberty Productions. Fred Newmyer directs the picture, with Phillips Holmes, Leila Hyams and Jack LaRue in the leads.

Shea and Kane Split

Gloria Shea obtained her release from the manager's contract with Walter Kane, of the Weber office, yesterday. Manager was slated at one time recently to marry the player whose business affairs he handled.

Tie-Up Visitor Leaves

A. R. Clapham, vice president and general manager of the Johnson and Johnson Company, the pharmaceutical concern, left town last night after a week in which he put over some star tie-ups.

Fair Warning

Eddie Buzzell is warning all his friends that his father is in town. Yep. You see, Eddie's dad, Jess N. Buzzell, is a high pressure insurance salesman. Eddie says he sold a policy to the conductor on the train that brought him here, so is tipping off his friends.

Lee Tracy Grabs $1250 For Shell Oil Broadcast

Lee Tracy has been signed by Shell Oil to make his first broadcast on the company's San Francisco hour, Shell nailing him when it extended itself by giving him top money, $1,250 for the single radio appearance.

Isabel Jewell will also go on the air with Tracy on the same program. Both tickets were sealed through Walter Kane of the Weber office.

Acad's Band Problem

Academy is having a difficult time trying to line up a "name" band for the annual awards banquet to be held March 16. Tried to get Ted FioRito, but musician tilted price too high for one evening's entertainment. Those close to the situation say Ted must have figured banquet would last a week.

Radio Player Clicks

Louis Mason, whom Radio took from broadcasting for the hill-billie role in "Spitfire," was signed yesterday by MGM for a similar characterization in "Coming Round the Mountain." Player made the character famous on the ether for three years.

Lindsey Promises Speed

(Continued from Page 1)

as possible to investigate every labor complaint that is filed. And I shall see to it that a speedy hearing is given every complainant. It is the job of everybody to see that there are no delays in settling these matters.

"If complaints are made, they should not be put on the shelf and left there to go stale. They should be handled as quickly as possible and a decision handed down. I shall attempt to keep everything going in as orderly and rapid a manner as possible."

Sound union has been burned for some time, for the matter of a wage scale hangs in the balance in the complaint they filed with the Studio Labor Committee before Rosenblatt left Hollywood. Harold V. Smith, business agent of the union, said that Rosenblatt assured him that if his organization could prove to the committee that there were certain existing contracts with independent producers, that the scale in those contracts would be the general scale for the major lots. Thus, as the independent scale is higher, the men want the matter settled so they can get more money.

A score of other complaints are shelved with the same committee.

Mrs. Mable Kinney, head of the Extra's Committee, after a week in Sacramento, said that her committee would start to function next week. Extras have been squawking loudly over inactivity and have been complaining of alleged NRA violations.

GORDON'S 'SHINING HOUR' MISSES ITS OPPORTUNITIES

But Offers Great Bet For Screen

"THE SHINING HOUR"

By Keith Winter; presented by Max Gordon at Booth Theatre; staged by Raymond Massey; setting by Aubrey Hammond. Cast: Adrienne Allen, Marjorie Fielding, Cyril Raymond, Derek Williams, Gladys Cooper and Raymond Massey.

New York.—This play started out with all the promise of a tense submerged drama and then broke through this frame and form and went completely hysterical in its treatment. Introducing for the first time to an American audience one of England's favorite stars, Gladys Cooper, and presenting again to his admirers, Raymond Massey, his very effective wife, Adrienne Allen, and an interesting juvenile named Derek Williams, Max Gordon's play attracted an audience who had come there with the purpose of reveling in a great play with a great cast.

Regarding the cast—Miss Cooper, who after years of success in the London playshops suddenly dared brave the judgment of an impartial New York audience, is to this observer a competent, beautifully equipped, effective actress. However, entirely lacking in that quality which Hollywood always denotes as "glamour." Miss Allen, absent from these shores since her performance in "Cynara," returns again to repeat a telling performance. As for the performance of her husband, played by Massey, all that can be said is that no actor could have done the part justice. He does very well.

The play concerns a middle-class English farmer family, consisting of three brothers, a sister and the wife of the second brother. Into this well-established, ordered environment, the rather phlegmatic, simple-minded oldest brother brings his worldly, highly sensitive, rather intellectually inclined newly-married wife. Possessed of all the qualities usually attributed to attractiveness, the intrusion of this outsider results in confusion involving all the members of the family. The central situation revolves around the discovery and recognition of the love that arises between the visiting bride and her highly sensitive neurotic brother-in-law.

As a third element to this triangle we have the simple, self-sacrificing, understanding wife of the second brother, who had married her husband knowing he does not love her and who, on recognizing the fact that an important love has come into his life, eliminates herself by the very easy device of suicide. The penultimate act in its vain search for dramatic effect is concerned with the attempt on the part of the lovers to eliminate the sombre devastating overpowering effect of this suicide on their relationships.

Here is a play that has enough elements in it never to be dull. On the other hand, and in spite of moments of real understanding, honesty and keen emotional observation, and despite the fact that it degenerates into a muddy pool of theatricalism, hysteria and obvious emotional effects the play seemed to please the first night's audience and the critics as well. Hysteria is no substitute for deep feeling and no amount of finished acting can cover up an artificial situation.

The interesting thing about the results of this play on unseasoned as well as tried and experienced critics is that the material which in itself is slightly maudlin and in its very nature completely theatrical, is made to appear really genuine and important as a result of sensitive, shrewd and highly realistic performances by a cast of actors who have power, ability and sincerity of approach. The author's play "The Rats of Norway" was much finer, tighter drawn and more definitely conceived than this loosely drawn and hysterical conception.

Strangely enough, the most obvious faults of this play will greatly enhance its picture value because all the theatrical devices used will tend to give the picture version of the play an effectiveness that a more honest treatment of the subject matter on the stage would not convey.

Tut! Tut!

Paul Lukas is a bit fussy about his working hours. The other evening as he was preparing to leave the set an executive approached him with a sheepish smile, saying:

"We'll have to work a little overtime tonight, Mr. Lukas. I hope you'll play ball with us, yes?"

"I'm an actor, not a ball player," said Lukas, as he walked off the set.

Martin Smith Heads Ohio Indie Exhibs

Columbus.—Martin G. Smith has been elected president of the Independent Theatre Owners of Ohio, representing about 300 theatres in the state.

Elmer Shard and Sam Lind were chosen vice presidents, M. B. Horwitz treasurer, and P. J. Wood secretary and business manager.

Still Add to Harold Lloyd's 'Catspaw' Cast

Grace Bradley was borrowed from Paramount yesterday by Harold Lloyd to play the second feminine lead in "Catspaw," which is now in production. Lloyd originally tried to get Miss Bradley, but she was not available at the time he made the bid. Noah Young has been added to the cast.

Sam Taylor has returned to resume direction of the picture after a few days' illness. Lloyd directed during his absence.

Dot Lee in Denver

Dorothy Lee opened yesterday at the Orpheum, Denver, for a week's personal appearances. Harry Santley of the William Morris office set the deal.

Warners Starting Week with Seven

When "Doctor Monica," the Kay Francis picture, and "Happy Family," the Aline MacMahon starring vehicle, go into work Monday morning, Warners will have seven pictures in production.

The other pictures in production are "Sawdust," the Joe E. Brown starring vehicle, "Return of the Terror," with Lyle Talbot, Mary Astor and John Halliday; "Without Honor," the James Cagney-Joan Blondell picture, and "The Key" with William Powell, Edna Best and Colin Clive.

Although Warners stated some time back that there would be no shutdown this year, the feeling around the lot with all these pictures shooting and more to go in very soon is that the studio will shut down the same time this year as it has done in previous years.

Montgomery Out, Duffy Seeks Young for MGM

Henry Duffy, unable to secure Robert Montgomery for the top spot in the stage production of "Men in White," which he will produce at El Capitan, is negotiating with MGM for Robert Young. Young has okayed the idea and Duffy is now awaiting MGM's approval.

Mary Brian has returned from New York, having seen the Broadway production of the play, and will likely sign for the feminine lead this week.

Warners-W. E. Suit Set

New York.—The anti-trust suit brought by Warners and General Talking Pictures against Western Electric and Erpi, will come up in Wilmington, Del., on April 2. Amount of damage will be determined at this trial, also question of permanent injunction.

Next Pasadena Play

"Snow in August" will open at the Pasadena Community Playhouse February 24. The play is by Claire Parrish and will be directed by William D. Russell, formerly director for the Dallas Community Players.

Rosita Moreno Returning

Rosita Moreno is en route from a vacation trip through Argentine, Uruguay and Chile. She arrives here March 5. Will go into a new Spanish musical at the Fox studios on the 15th.

U.A.'s Pictures Tops On Bway Last Week

New York.—The weather can't be used as an alibi this past week on Broadway, because real attractions in the motion picture houses pulled them in, while the others were only so-so.

"Nana" in its second week at the Music Hall did $93,000. "Moulin Rouge" did $37,700 first week at Rivoli, and second week looks like $28,000. "Madame Spy" took $22,500 at Roxy. The "Big Shakedown" was good at the Mayfair with $15,500. "Devil Tiger" at the Rialto did $22,000 first week and first three days of second has done $6,000, with $14,000 estimate for the week. "Search For Beauty" at Paramount pulled only $25,900, and "Hi Nellie" in second week at Strand took $11,250, while "This Is Heaven" at Capitol brought in $35,000. Looks like a $15,000 week for "Catherine the Great" for week ending Thursday at the Astor.

Decision Soon On $10,000,000 Para Suit

New York.—Decision will be given in about two weeks on the attempt of Attorney Zirn, acting for creditors, to set aside the transfer of assets of about ten million to the Film Productions by the old Paramount organization.

Both sides argued the case yesterday before the Appellate Division on points of law, with the final action being to give Attorney Zirn until Monday to file an additional brief of his appeal papers.

Jean Muir in 'Monica'

Jean Muir has been assigned an important role with Kay Francis in the latter's next picture, "Dr. Monica," which will get under way Monday under the direction of William Keighly for Warners. Joel McCrea is no longer under consideration for the male lead.

Col. Changes Title

Columbia has changed the title on "Storm at Midnight" to "Headed for Trouble." Picture was completed under C. C. Coleman's direction about a month ago with Tim McCoy and Billie Seward in the leads.

Eddy Gives Recital

New York.—Nelson Eddy, slated by MGM to appear soon in "Prisoner of Zenda," gives his first local song recital tomorrow at Town Hall. Program in German, Russian and English.

PATHE-CONSOL. LAB. WAR OFF AND TRUCE DECLARED

New York.—Reported friction between the Pathe laboratory and Consolidated, which this week threatened far reaching reactions involving the Du Pont and Eastman raw stock companies, was learned to be without basis yesterday.

Pathe in its recently completed series of financing deals was said to have instructed its west coast producers to hand their work over to the Davidge plant for their dailies, Consolidated doing a burn until it disproved the report. Pathe is interested only in its release printing and is side-tracking any battles with its rival. Consolidated, however, has all its producers in whom it is financially interested do their work only at its own laboratories.

Du Pont and Eastman raw stock is used by both laboratories, but had Pathe passed the word around against Consolidated a laboratory and raw stock war threatened, with Consolidated a cinch to shut out Du Pont film in preference to Eastman.

The BOOKWORLD

Two New Contests For Novelists - Playwrights

There are two contests announced this week—one for novelists, and one for playwrights.

Dodd, Mead and Company of New York, and Cassell and Company Ltd., of London, are offering a prize of one thousand pounds for the best novel submitted in an international competition which closes September 1, 1934.

No manuscript previously submitted to a publisher will be considered. The winning author is guaranteed royalties at 15 per cent of the published price. There are, apparently, no restrictions as to the type of novel, and the contest is open to all authors.

The second contest is sponsored by Theatre Union, which is looking for unpublished one-act plays "that deal critically with present day society." Contest closes April 1. Address 104 Fifth Avenue, New York.

There are a great many books concerning Russia and Russians coming out these days. Witness: "My Russian Neighbors," by Alexander Wicksteed, an Englishman who has lived ten years in Russia; "Moscow, 1911-1933," by Allan Monkhouse; "From Broadway to Moscow," by Marjorie E. Smith; "The Evil Empress," by the Grand Duke Alexander; "The Crucifixion of Liberty," by Alexander Kerensky (formerly announced as "The Fight for Freedom"); "Russia Today: What Can We Learn from It?" by Sherwood Eddy; "Russia Challenges Religion," by George Mecklenburg, and "Russian Medieval Architecture," by D. R. Buxton.

Besides all these, Covici Friede is publishing on the 23d of this month what is probably the first systematic effort to outline Russian literature from the revolution up to the present day. The book will be titled "Soviet Literature," and will be edited and translated by George Heavey and Marc Slonin. The volume will contain fiction, verse, criticism, biographical data, notes and a glossary. Among the authors represented will be Zamyatin, Pilnyak, Kataev, Babel, Zoshtchenko, Fadeyev, Blok, Biely and Mayakovsky.

This week has seen a very wide assortment of books published, with several interesting ones to report:

"In The Face of the Sun"
Author .....Birdsall Briscoe
Publisher .....Edward J. Clode

A romantic saga of the Southwestern border that is rich in plot and writing—a western adventure story par excellence.

Mr. Briscoe writes of Gregorio Ruiz, a Mexican bandit general; of Don Luis Romero, whose ambition it is to create "The Republic of the Rio Grande"; of Bill Clay, a Texas Ranger, who disappears while trying to find where the large shipments of arms are being stored; of Captain Lewis Randon, a state ranger with fantastic courage who comes looking for Bill; and of Estrella Romero, the beautiful elusive senorita.

This is a grand yarn, with plenty of dash and color and gallantry.

"The Storm Blows Over"
Authors .....Judith Ravel and Lowell Brentano
Publishers .....Covici, Friede

Three Chinese students, two English spinsters, a German priest, four Americans—and Varvara Philipovna, the irresistible White Russian. All are passengers on a freighter sailing from Yokohama to Genoa.

No man could resist Varvara's charms, and thereon hangs the tale of her romantically busy voyage.

"Pease Porridge Hot"
Author .....Nalbro Bartley
Publisher .....Bobbs Merrill

There is not a single character in "Pease Porridge Hot" who deserves one little bit of sympathy or admiration or even consideration.

They are mean, stupid and selfish, and they do things all through the book in keeping with their characters. Ross Dunlevy jilts Collins Basset at the altar and runs off with her cousin Linda and the Basset fortune. Collins marries Jim Kincaid and takes her spite out on him. Then Ross comes back determined to marry Collins, in spite of the fact that she has meanwhile come to love Jim.

Oh, well—

"Farewell Victoria"
Author .....T. H. Howe
Publishers: Harrison Smith and Robert Haas

Here is an utterly simple, unaffected tale of Munday, a groom who was born in a feudal atmosphere and never questioned the superiority of his masters or his own placid stupidity.

Horses were his passion . . . until he married Ellen, who was "even more beautiful than a horse." He fought the Zulus; his wife left him; he entered the service of the Countess Sophie Jaresky who was seven feet three inches tall and who had no friends but her servants. He married the cook; talked to the Countess and cared for her horses. And he finally died at the age of eighty-three, still placid, still stupid and not a bit changed, spiritually or mentally.

A fine book.

"Sea Plane Solo"
Author .....Francis Chichester
Publisher .....Harcourt, Brace

Francis Chichester attempted a well-nigh impossible solo flight, and lived to write about it in a book that is so exciting that it will raise goose-pimples all over America. He flew in a rattly little plane from New Zealand to Australia, a distance of 1,450 miles, and his plane had a range of 950 miles.

Don't miss this one.

"The Unforgotten Prisoner"
Author .....R. C. Hutchinson
Publisher .....Farrar and Rinehart

Mr. Hutchinson has written a novel of degradation, of hatred, and of industrial chaos that is a frightfully strong indictment against war.

Written with a swinging, mounting power, the book is the outpouring of a man who hates war and what war does with all his heart. It is the story of the tragedy that overtakes a German girl and an English boy and their child.

Hutchinson writes, lavishly and beautifully, compressing within this one book enough material for four ordinary novels.

"Queen Elizabeth"
Author .....J. E. Neale
Publisher .....Harcourt, Brace

An absorbing biography is Professor Neale's quiet, authoritative word picture of the great English queen and her times.

Carefully avoiding all the usual romantic legends; almost completely ignoring the pros and cons on the subject of Mary Stuart, the author is interested only in giving a pure, simple history of Elizabeth, her virtues and her faults.

He succeeds admirably.

"The Hawk and the Tree"
Author .....Patrick Carleton
Publisher .....E. P. Dutton & Co.

Bill Harfott, a teacher in a boys' school, is a rebel against the English social pattern and the limitations imposed upon him because he is an "English gentleman."

So he decides one day that he is no gentleman, leaves the school and forthwith sets out to puncture what he calls "the spiritual thinness and timidity of our age." He becomes a potboy in a country bar; he cleans out the bear cages in a traveling circus; he poses for an artist, and helps a Jewish merchant to sell antiques.

Then, one night, he remembers his boxing days at Cambridge and trains to become a professional fighter. Wildly happy, he makes the mistake of writing a book, becoming engaged to a properly civilized young lady and almost loses himself again in "gentlemanhood." But he rescues himself in time and goes back to boxing . . . and the boys.

Patrick Carleton has been clever enough here not to go sentimental or poetical wearisome. He writes honestly and definitely, and the result is a book that will not irritate the reader as so many "searching for the soul" works do.

"Change Partners"
Author .....Peggy Shane
Publishers: Ray Long and Richard R. Smith

Here is a lively little story of two couples who swap marriage partners and get themselves into an amusing little mess. Peggy Shane writes lightly and cleverly and the thing is bright, easy reading.

"Willful and Premeditated"
Author .....Freeman Wills Croft
Publisher .....Dodd, Mead and Co.

Although the reader knows all along who committed the murder and how, the detective has no inkling of the solution. How he brings the murderer to trial, after uncovering evidence that is completely hidden, is the exciting part of the book. This is one of the best of the Inspector French yarns.

"The Case of the Lucky Legs"
Author .....Erle Stanley Gardner
Publisher ....William Morrow & Co.

Perry Mason, the criminal lawyer who does his own sleuthing and who suspects everyone, including his clients, solves his third mystery in this latest Erle Stanley Gardner book.

In this one, he has to clear himself and also a girl of murder charges, and he is handicapped by some racketeers and by the police.

Good and exciting, with swell dialogue.

"Slow Death at Geneva"
Author .....“Diplomat”
Publisher .....Coward McCann

Another "Diplomat" novel, in which the political world is taken for an amusing ride, and readers of good, thrilling mysteries are highly entertained.

This one has to do with some poison administered to Cadwallader, who is about to complete a coup at a world political conference, and Dennis Tyler, who takes it upon himself to find out why and by whom the poison was injected.

This is a truly baffling yarn and a hilarious farce.

Newsy Gossip About The Authors and Publishers

"Soldiers, What Next?"
Author .....Katherine Mayo
Publisher .....Houghton, Mifflin

Katherine Mayo turns her attention for a while from Mother India to the A.E.F. and the various stages by which she claims to trace the present degeneration of the Legion.

Writing almost hysterically, Miss Mayo, unfortunately, protests too much. The book fails to carry much weight.

"The Well of Days"
Author .....Ivan Bunin
Publisher.....Alfred A. Knopf

"My heart is grieving in secret joy that life is vast and empty like the steppe."

This is one of the thousand lovely, profoundly wise lines in Ivan Bunin's book that, it is thought, is the story of his youth in Russia.

However that may be, "The Well of Days" is an amazingly beautiful work, and at the same time a completely satisfying comment on Russia.

Read it by all means.

"More or Less About Myself"
Author .....Margot Asquith
Publisher .....Dutton

This is one of the important Dutton books of the year. Margot Asquith is completely self-revelatory here, and delightfully so.

She is frank, honest and outspoken in this sequel to her famous autobiography, and in her preface she wickedly points out all the faults of the book herself, and advises her readers to skip through it.

Which, of course, no one will.

"Shake Hands With the Devil"
Author .....Rearden Conner
Publisher .....Morrow

Here is a story as powerful as it is bloody. And if your stomach is not attuned to the gory, it will give you a bad time.

This is the Literary Guild book for February. And it has to do with Dublin and the Sinn Feiners and blood and massacre and civil war and executions and all the other atrocities that are the result of hate and courage, misunderstanding and patriotism.

It is a terribly moving book and utterly unlovely.

"Devil's Circus"
Author.....Dr. Louis Berg
Publishers .....William Godwin

This book serves three purposes: it is a biting social comment, it is a vivid character study, and it is a well-written, forceful novel.

It tells of Jerry who was licked from the start; who tried to break away from the gangsters' control; who tried to better himself and forget Welfare Island and the Bowery slums where he first learned to be bad.

But it was no use. And a street walker was the only one who wept when he went to the electric chair.

"A Modern Tragedy"
Author .....Phyllis Bentley
Publisher .....Macmillan

The depression evidently hit the Yorkshire wool district, as well as other parts of the world, according to Miss Bentley's new novel.

Even if a certain passion for uninteresting details, and a rather incredible plot make her book less fascinating than it might have been, Miss Bentley retrieves it whenever she touches the wool mills and the life there.

It is the story of Walter, son of a fine old wool man. Walter meets Leonard Tasker, one of the get-rich-quick men of the new era, and Walter is led into the shady bypaths of business

"The Foster Mother"
Author .....Martin Armstrong
Publisher....Harcourt Brace and Co.

More of a character study than the usual novel, "The Foster Mother" has as its heroine an oldish, frustrated woman whose colorless, drab life is suddenly interrupted by the necessity for bringing up the two children of her dead sister-in-law.

Wanting love more than anything in the world, Aunt Deborah is nevertheless incapable of inspiring it, with the result that she becomes insanely nagging and cruelly inhuman.

She is a terrible old woman, and the book is as far away as possible from anything resembling sweetness and light.

"Two O'Clock Courage"
Author.....Gelett Burgess
Publisher ..... Bobbs-Merrill

Amnesia is the peg upon which this mystery is hung, and while it is hardly an original peg it is, under the Burgess pen, an extremely effective one.

A man suddenly finds himself stumbling along a dark street, his memory completely gone and his clothes covered with blood.

How he learns of his identity and discovers the murderer who is responsible for the blood on his clothes is the story—and a darn good one.

"Glass"
Author .....Howard Stephenson
Publisher .....Claude Kendall

Howard Stephenson has a richly tragic pen, and his book, "Glass," is a masterpiece. It is the tale of George Rood, whose life and heart were bound up in his farm, whose mind worked slowly and quietly as the earth, and whose whole life was shattered when gas was discovered in his neighborhood.

With all his strength he fought against this menace to his peace; he, in his gentleness, hated the smell, the sudden wealth, the hideous black pipes, the noise of the drilling, the ugly derricks.

A well was brought in across the road the night his son was born, and the death of his wife Rood blames directly on this mechanical monster. And so his one ambition was to make his son a farmer and to keep him away from the world—and the wells.

The book is the story of the conflict between Rood and the gas; between Rood's desires and his son's desires. And it is beautifully written.

Phyllis Bottome, whose new book, "Private Worlds," will be published soon by Houghton Mifflin, is now in San Francisco after a voyage to Antwerp.

Carl Van Vechten is the proud owner of the set of dinner plates that are embellished with one of Gertrude Stein's profundities: "As a rose is a rose is a rose." In spite of it all, however, Van Vechten will write the introduction of Miss Stein's new play, "Four Saints in Three Acts."

Most of the publishers have put in bids for "The Life of Our Lord," by Charles Dickens, which is being handled by Curtis Brown, agents.

On Monday Alfred Knopf will publish Oswald Spengler's "The Hour of Decision," in which the author asks "what if one day class war and race war joined forces to make an end of the white world?"

Another by H. L. Mencken: "Treatise on Right and Wrong," to be published by Alfred A. Knopf soon.

Franklin D. Roosevelt will have a new book out in April, announces the John Day Company. It will be "On Our Way: The First Year."

Bobbs-Merrill will have a book on its spring list by Lyman Beecher Stowe, grandson of Harriet Beecher Stowe, called "Saints, Sinners and Beechers."

The French prize mystery for 1933 is "The Mysterious Madame S," by Simone d'Erigny. Lippincott is bringing it out here.

Fannie Hurst has a new novel which will be published on March 21 by Harper and Brothers, called "Anitra's Dance."

Liveright will publish soon a book called "Rediscovering America," written by Harold Stearns, who is returning to the United States after 13 years voluntary exile in Paris.

This should be an interesting one. Doubleday announces "Time Out for Adventure," a book written by two tired Chicago business men, Leonidas W. Remsey and J. Anthony Kelly, who left their offices one day and went traveling in Mexico.

Simon and Schuster rather frantically are crying to the world that they are anxious to find more novels for their lists.

The New Yorker Hotel started out to publish a small pamphlet of the hotel's wine list, but the thing turned into a real little booklet called "Let Us Be Gay." So the Waldorf-Astoria did likewise, and Kenilworth Press Inc is bringing out "One Hundred Famous Cocktails," by Oscar of the Waldorf.

David Ewen, author of "Wine, Women and Waltz," who is now on his way to Hollywood, has been signed by H. W. Wilson Company for a book called "Composers of Our Day."

For two and a half years Edward Corsi was Commissioner of Immigration and Naturalization at Ellis Island. He has now resigned and is writing a book, "In the Shadow of Liberty," to be published in May by Macmillan.

It is interesting to note that "All Quiet on the Western Front" is still selling strongly all over the world. Total sales are nearing 5,000,000. The book was published five years ago.

Europe is raving over "Voyage au Bout de la Nuit." (Journey to the End of the Night.) Little, Brown and Company will publish it here on April 16. The amusing thing about it is that Louis-Ferdinand Celine, the author, who lives in a suburb of Paris and won't be taken from his hiding, is more or less of a mystery. Reporters and photographers have been successful in their attempts to track him down. Three pictures of Celine have been published, and each one is of a different person.

Simon and Schuster are all het up about "Bloody Mary's," by Geoffrey Dennis, which will appear soon. It is "a revelatory novel of boyhood, which may rank with 'Stalky & Co.'"

The Literary Guild has chosen MacKinlay Kantor's novel of Gettysburg, "Long Remember," as its April book

A book that England is now enthusing about is "Harriet," a horror story having to do with a group of men and women who slowly starved a woman to death. Elizabeth Jenkins wrote it, and Doubleday, Doran has it on its Spring list.

Because Warden Lewis E. Lawes said that the New Masses and Labor Defender are not allowed at Sing Sing Prison, Quincy Howe, editor of Living Age; Herman Michelson, managing editor of the New Masses, and Sasha Small, editor of Labor Defender, are going to pay a call on the warden and ask him about it.

Mary Mitchell also won the Hodder and Stoughton prize of a thousand pounds for her book, "Warning to Wantons." However, after it was considered and reconsidered, it was finally rejected because "it was too gaily impetuous."

Stephen Leacock has apparently lost his literary grin. His latest books are a biography of Dickens and "Lincoln Frees the Slaves."

"Prince by Proxy" is the title of Roland Pertwee's new novel. Pertwee is now in Hollywood

Montague Summers, who is an authority on the werewolf, has written a long book on the subject of shape-shifting, which will be called "The Werewolf" and will be published in March by Duttons.

Used in 7 out of 8

American Pictures in

"1933's TEN BEST"

OF THE Ten Best Pictures of 1933 chosen in the *Film Daily's* poll, eight were American productions. Of those eight, seven were photographed on Eastman "Gray-Back." This is outstanding evidence of the acceptance enjoyed by Eastman Super-Sensitive Panchromatic Negative among cameramen and producers . . . and a signal tribute to the versatility and unfailingly high quality of the film itself. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN *Super-Sensitive Panchromatic Negative* (Gray-Backed)

METRO-GOLDWYN-MAYER STUDIOS,
% MR. SAMUEL MARX,
CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XIX, No. 33. Price 5c — TODAY'S FILM NEWS TODAY — Monday, February 19, 1934

BERMAN BOSS AT RADIO

TRADE VIEWS by W. R. WILKERSON

•A GROUP of charitable women, headed by Mrs. Louis B. Mayer, formed a children's camp several years ago at which they gathered children of the poor, children without parents, sick and undernourished children, youngsters who need fresh air, good food and little pleasures to put health into their little bodies.

During the years that El Nido Camp has been in existence it has brought health and happiness to hundreds of little tots.

Due to the thousand and one other charities that were brought on by the depression El Nido Camp has suffered, its contributors have diminished, its funds are depleted, and unless it receives help, almost instantly, it will have to close.

•

In an effort to raise some of the $7,500 that is required to keep the camp open for the next six months, The Vendome is going to stage "A Night in Monte Carlo" on Sunday evening, March 4. All the funds raised at this function will be turned over to this great cause.

By buying a ticket for $5 for this benefit, supper, dance, show and breakfast (and the admission includes all of that) AND COMING, you will not only get $1,000 worth of fun but will be helping the greatest cause that has ever been presented for your assistance.

And remember this. EVERY DIME that comes into the exchequer will be devoted to that charity; there are no organization expenses, no salaries to pay. Nothing, absolutely NOTHING will be deducted.

Tickets for the function may be bought at The Vendome, in your own studio, or from any of the ladies appointed by El Nido committee to sell them.

Here is your chance to GIVE THE KIDS A CHANCE, have yourself a great time, and at a very low cost.

Don't forget. The date is March 4; it's on Sunday. The place is The Vendome, 6666 Sunset Boulevard, and the occasion "A Night in Monte Carlo" for the sole benefit of El Nido Camp for children.

Loew's Holds Up

New York.—Operating profit for Loew's Inc. for the second quarter is about the same as the first, namely $2,732,607. Isidor Frey of the legal staff has been elected to the board, replacing Arthur W. Leake, now a Paramount trustee.

Chiseling Indies Due for Clean-up

Chiseling among the smaller quickie shooters is due for a grand blowup according to reports that under-cover men have been rounding up evidence of violations for many weeks past.

Chief practice complained of is to pay union men, particularly cameramen, union scale and then take a kickback. So many cameramen out of work are up against it and take anything. Leading indies are encouraging the investigation.

Referee Gives Break to Dilatory Para. Creditors

New York.—Owners of $1,682,000 in Paramount debentures who failed to file claims against the bankrupt estate during the six month period originally set were given a break Saturday by Referee Davis, when he refused an application of the trustees to expunge the claims.

Clover Club Not Closed

Reports that the Clover Club was closing down briefly for renovations were entirely without foundation. The club continues as usual, and has extended the engagement of Gene Austin and his boys due to the great hit they have made with the film colony.

Richard Wallace on Way

New York. — Richard Wallace leaves by train today on his return to Hollywood.

Will Handle Production With Cooper Only Acting In Advisory Capacity On Return From Trip

Pandro Berman is the production boss at the Radio studio and any and all production, with the exception of the group of specials that are to be made by Merian C. Cooper, if and when he returns, are to be dealt out from his desk. This decision has been given the okay by all parties concerned and is effective immediately.

The Berman appointment will take care of all the detail that has been untied at that lot since Cooper's departure. He will deal out all the assignments, will cooperate with all the

(Continued on Page 3)

Four New Plays on B'way This Week

New York.—Four legit openings for Broadway this week and they all look interesting. The list includes:

"They Shall Not Die," Theatre Guild, at the Royale Wednesday; "Ragged Army," Crosby Gaige at the Selwyn, Thursday; "When in Rome," Major and Smithfield, 49th St. Theatre, Thursday; "Dodsworth," Max Gordon, Saturday.

Schenck Here Today

Nicholas M. Schenck, of MGM, arrives in Hollywood today after a weekend stopover at Caliente and will immediately go into a huddle with studio executives on policies for the coming year's program. He expects to remain about two weeks.

Code Action Postponed

New York.—Decision on the injunction application of Allied States against the Code Authority's demand for unqualified assents has been postponed until March 1.

'Queen Christina' Hits Big in London

London.—"Queen Christina" opened at the Empire Friday and smashed the house record for that day of the week. Advance bookings are so heavy they indicate the picture will hold for three weeks instead of the one week customary in this big house.

"Little Women," "Duck Soup" and "Catherine the Great" continue to do big business and are holdovers. The newcomers are, in addition to "Christina," "All of Me," Plaza; "Sealed Lips," Capitol; "Gallant Lady," New Gallery.

Rumored Divorce Of Swanson-Farmer

Word was around Saturday that Gloria Swanson will soon file papers here for divorce from Michael Farmer, with the latter being served with the papers some place in Switzerland.

Laemmle Sr. and Foreign Chief Arrive at Studio

Carl Laemmle revised his schedule and pulled into town yesterday by train from New York. He was accompanied by Max Friedlander, Universal's Paris and Berlin manager, who will remain here a short time. Laemmle was in New York a little over two weeks.

Creel in Town Today

George Creel, state administrator for the NRA, comes into town today for conferences with Judge Ben Lindsey, labor compliance officer, and Charles Cunningham, administrator for Southern California.

$1,063 for Relief Fund

New York.—The will of Louise Closser Hale, filed for probate here Saturday, leaves $1,063 to the Motion Picture Relief Fund of Hollywood.

CODE AUTH. BACKS WATER ON FORCING EXHIBITORS

New York.—A reversal of the Code Authority's original declaration that only theatres which had signed "assents" to the Code would be allowed to operate under the Zoning and Clearance Boards is seen in the resolution passed today coincident with the naming of boards in forty-two cities.

The resolution empowers the

(Continued on Page 7)

Lasky Borrows Kruger

Jesse L. Lasky Saturday succeeded in borrowing Otto Kruger for the male lead in "Springtime for Henry," which Frank Tuttle will direct. Heather Angel and Nancy Carroll have the leads.

Gil Miller Back in N. Y.

New York.—Gilbert Miller has returned from his stay in London.

AUSTIN PARKER — Just Completed Warner's — "HONOR BRIGHT"

THE Hollywood REPORTER

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ROBERT E. WELSH.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957
New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15 Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

THE LOW DOWN

That was a beautiful greeting a certain actress got on her arrival in Hollywood this week. When she walked into her husband's house, she found there one of our better known stars of yesterday "entertaining" her actor-husband. And not only that, but the visiting star proceeded to tell the wife what was what and that the actor-husband really belonged to her (?) The two gals argued it out for hours with the husband getting nowhere but in the midst of the battle.

•

Adela Rogers St. Johns and Dick Hyland are about to go divorcing after some months of separation. Miss St. Johns has been seen practically everywhere and most of the time with Rudy Vallee during her stay in New York, but nobody can find out whether that's serious or not.

•

An art director over at a major studio was having a terrific argument with a director over the furnishings of a certain scene in a picture. The script called for a modern office setting and the director was holding out for the inclusion of the old-fashioned cuspidor. Finally, the art director, seeing that he was getting nowhere rapidly, decided to talk things over with the head of the studio and convince the director that way. So up he went to to see the head man and began his tale of woe. And in the middle of the recital, just as he was about to get to the point that cuspidors should not be included in modern offices, the head man turned around in his swivel chair and with an aim that would have done Al Smith proud, he expectorated into an old-fashioned cupidor!

•

Zoe Aikens gave out with a party that ranged all the way from hoop skirts to the gay nineties and had what is known as a pre-Raphaelite orchestra supplying the music. The party was more or less in honor of Rosamond Pinchot who looked perfectly divine as a Gibson girl. Anita Loos and Jobyna Howland showed up as the Cherry Sisters and with black eyes. Mrs. McAdoo, Irving Thalberg, (alone), the Dave Selznicks, Mary Duncan, (in red with jools and jools), and Laddie Sanford, Virginia Pine Lehman, the Richard Bennetts, Jetta Goudal, (exquisite in an 1880 costume) and Harold Grieve and more counts and princes than you'd ever want to shake a stick at danced around to the music of the harp-ies. And oyes, George Cukor just came as the most beautiful young creature in the place and was the center of attraction.

New York REVIEWS

"THE BIG SHAKEDOWN"

Warner Bros. prod.; director, John Francis Dillon; writers, Rian James, Niven Busch

Mayfair Theatre

Mirror: Attractive personalities and reliable performers arouse some interest in a mediocre melodrama.

American: Reminiscent of earlier productions, this one is helped to very moderate entertainment levels by Ricardo Cortez, who is always interesting in heavy roles, and a cast that deserves a better vehicle. Cortez is best of the players, but valiant work by Allen Jenkins, Glenda Farrell and others in the cast contribute to the merit of the film sufficiently to make it passable picture fare.

Journal: It's mild melodrama, with the actors superior to the story. Besides Cortez, who always does well in villainous roles, and Farrell, whose characterization doesn't create much sympathy for him, the cast includes Bette Davis, Glenda Farrell and Allen Jenkins.

Times: The particular virtue of the Mayfair's new picture is that it is specific and believable in its description of the felonious behavior involved in the racket. Thus it maintains a moderate sum of interest and excitement in the face of a routine assortment of gang-film impedimenta.

Sun: Mr. Cortez, his longing to be a leading man again denied, proves himself a pleasantly despicable heavy. This picture doesn't have much grip on reality, but its tempo is fast, its plot filled with action, and its cast, except the moony hero, competent and amusing. Author and director don't come off so well. The jobs were pretty second rate.

Herald-Tribune: Lively, speedy and replete with melodrama. If some of the doings seem a little dizzy, it may be because the ordinary citizen, even at this late date, does not understand the workings of the gangster mind. In any case Ricardo Cortez fairly bristles as the big shot. Charles Farrell is satisfactory and very boyish, while Bette Davis in a small part is helpful. Mr. Dillon has directed his story colorfully.

News: A new racket exposure, accurate casting and appropriate dialogue lift this cut-and-dried gangster film above mediocre entertainment. Cortez always makes the best of any part that is assigned to him and Glenda Farrell gets better and better in every performance.

"DEVIL TIGER"

Fox prod.; director, Clyde E. Elliott; writer, James O. Spearing

Rialto Theatre

American: Sensational is the word to describe this thrilling animal picture. There is a plot to the picture, and its story is capably told by a courageous cast. Every foot of the film is terrifically exciting, the thrills piling one upon the other in breath-taking fashion.

Mirror: It is a wild carnival of combat. The thrills and excitements are related and held together by a thread of conventional story. It is a lusty, wild, exciting film for the lustier fans. Men will relish it.

Times: There is an impressive beginning to the jungle jaunt taken by players who serve to add a dash of fiction to the fierce realism of the production.

World-Telegram: Since not much coherence is expected from an animal picture I feel that you should forget all about the story of "Devil Tiger" and enjoy its animal sequences which lift it to fair-to-middling entertainment of its kind.

Herald-Tribune: A realistic, well-photographed, and no doubt, informative chronicle of jungle adventure. If you are an enthusiast for these nature study melodramas "Devil Tiger" is definitely and heartily recommended to you.

News: A clear camera recording of exquisite natural scenery and amazing wild beast life in the Malaysian jungles is built around a forced romantic story that you will find somewhat tedious.

Journal: There's plenty of excitement in the piece. The romantic conflict involving the trio is merely incidental to the scenes contributed by the cameramen.

Post: There are some thrilling and tortuous battles, but there is a sameness which palls after a while. The picture is at its best when it turns to the weird and humorous. Another asset is Marion Burns, who is far too attractive to be risked on a jungle expedition.

Sun: "Devil Tiger" is for those who could sit all the way through "Bring 'Em Back Alive" without closing their eyes each time two wild beasts sprang at each other's throats

A Capehart
is not a gadget
does not go obsolete over night
it pays dividends
WM. HANSEN GR 1964

MacDonald Signs MGM Long Termer

Before Jeanette MacDonald hopped a train for New York she placed her signature on a new long term contract with MGM to take effect after she makes "Merry Widow" with Maurice Chevalier.

The star made a separate deal with the studio for the Chevalier picture. The first on her new contract will be "Naughty Marietta."

Para. Tests Peg Conklin For 'Happiness' Lead

Peggy Conklin, who had the role in the New York stage production, will be tested for the feminine lead in Paramount's "Pursuit of Happiness," Arthur Hornblow's first production for the studio. Because Gary Cooper is now working in "Operator 13" at MGM and will do "Honor Bright" for Paramount and "Barbary Coast" for Sam Goldwyn in quick succession, he will not be available for the male lead in "Pursuit of Happiness."

Hal Cooley on Own

Hallam Cooley strides out on his own as an agent after a six months schooling with the Weber office. Former actor has taken offices in the California Bank Building, Beverly Hills.

Juanita Browning, associated with him previously, joins him.

DeCicco to Small-Landau

Pat DeCicco has given up his own agency and joins the Small-Landau office as an associate today.

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'BLONDES AND BONDS' GOOD; 'MONTE CRISTO' STORY WEAK

Direction, Script And Cast Click

"BLONDES AND BONDS"
Warners

Direction .....Michael Curtiz
Story: Laird Doyle and Ray Nazarro
Screen Play by.....Bertram Milhauser
Photography .....Ira Morgan
Cast: James Cagney, Bette Davis, Alice White, Allen Jenkins, Alan Dinehart, Arthur Hohl, Phillip Reed, Hobart Cavanaugh, Mayo Methot, Ralfe Harolde, Philip Faversham, Nora Lane.

Warner pictures seem to run in pairs, or in shoals. First, a deluge of propaganda, then a flock of back stage successes, lately they turned to gambling stories followed by a run of unethical promoters and shyster lawyers.

"Blondes and Bonds" comes at the end of the last mentioned group, and despite the fact that it again presents a "stock company performance" of Warner people, it is snappy, fast moving and entertaining. One thing about that stock company, it at least assures smooth performances in every part, no matter what else the picture may provide.

But "Blondes and Bonds" presents a good story, neatly scripted and dialogued, capably directed, and easy to take on the whole.

It finds Jimmy Cagney a fast-thinking, high pressure promoter, with wrong haircuts and wrong clothes, who puts over one fast deal after another. He gives pretty Bette Davis the heebie jeebies until she leaves his employ to work for Alan Dinehart who is—aha—the slicker suavely disguised.

Cagney is in his element in the part, crashing through with dynamic force to one laugh after another. He gets into high gear in the chase that gave the picture its original title, "The Heir Chaser," when he is trying to locate Arthur Hohl, due to inherit two hundred thousand, and subsequently has to wriggle Arthur out of a murder charge, into a marriage with Mayo Methot, out of that, and so on and so on.

It is typical Cagney and his followers will eat it up. Bette Davis proved herself a grand little actress, with a new coiffure that is most attractive, Alice White is pleasant, with her usual vivacity and attractive figure. Her danger is to over-emphasize, but this should be a directorial problem.

Judging from the entire picture, over-emphasis was the goal of Michael Curtiz, but in view of the successful effect on the audience the sustained high key was probably what the story needed. Credits for the good story job mentioned above must be divided between Laird Doyle, Ray Nazarro, and the scripter, Bertram Milhauser.

Mayo Methot gets one of the best chances she has had in some time, and shows she deserves more. Allen Jenkins provides invaluable helps to laugh as a sidekick of Cagney's. Alan Dinehart and Arthur Hohl, villain and victim, deliver with their usual precision. Hobart Cavanaugh, Ralfe Harolde, Philip Faversham, Phillip Reed and Nora Lane are spotted to advantage.

Exhibitors have a typical Cagney to sell, and while we won't attempt any comparisons, they may do their Cagney selling without the slightest worry about Cagney buyers.

Anything May Happen

When Columbia puts the Mark Hellinger ractrack yarn, "Strictly Confidential," into production, Sidney Skolsky will play the role of a jockey in it. Skolsky is very anxious to play this role because he's never been on a horse and is looking forward to it.

Ask Foreclosure on Para B'klyn Houses

New York.—Allied Theatre Owners, the Paramount subsidiary originally formed to operate the theatres in Brooklyn and a few Southern spots, was defendant in a foreclosure action filed Saturday by Manufacturers Trust Company, as trustee on bond issues totaling $9,127,500.

The action is against the first mortgages on the Kings, Pitkin and Paramount theatres, in Brooklyn, Valencia in Jamaica, and a theatre in Birmingham, Ala.

RKO Heads To Hit N.Y. Board Meeting

All RKO and Radio Pictures executives here in Hollywood will leave the latter part of the week for the annual meeting of the board of directors to be held in New York.

Shift MGM Directors

Although Robert Z. Leonard has been preparing to direct the Marie Dressler-Polly Moran opus, "Coming Around the Mountain," Harry Rapf has penciled Charles Reisner's name on the chart to direct this one.

Leonard will likely do "Unhappily Married," which Clare Kummer is adapting as his next instead. Constance Bennett will be starred.

New Coward Show Fair

London.—Noel Coward and Yvonne Printemps opened Friday in Coward's new show "Conversation Piece." Critics rate it "a pleasing vehicle, with good dialogue and atmosphere, but not overmuch plot." Printemps draws personal raves.

German Censors Worry U.S.

Berlin.—New regulations by which it is sought to censor German pictures in the script form have American distributors worried here because it is not yet made clear whether the government will try to extend the rules to cover imported pictures.

Bob Young Up for 'McKee'

Robert Young is now being seriously considered for the leading role of the crooner in the Joan Crawford picture "Sadie McKee," which Clarence Brown is directing at MGM.

Freund and Kelly Rate Mentions

"COUNTESS OF MONTE CRISTO"
(Universal)

Director .....Karl Freund
Story by.....Walter Fliesch
Adaptation by.....Karen DeWolf and Gene Lewis
Photography .....Charles Stumar
Cast: Fay Wray, Paul Lukas, Patsy Kelly, Reginald Owen, Paul Page and Robert McWade.

"The Countess of Monte Cristo," Universal's continental crook comedy, has two factors that contribute to its success and many that contribute to its downfall. So the nays have it.

Karl Freund, the director, did his best to instill the continental flavor into a production that didn't warrant it, and into a cast that, with the excepion of Paul Lukas, had no mental or artistic connection with Vienna. His direction, always excellent, almost succeeded in overcoming the banalities of the story.

The other constructive factor, besides Freund, is Patsy Kelly, a comedienne whose style is essentially humorous and distinctive. The picture lived and had its being in every scene in which she appeared.

Fay Wray and Patsy Kelly play two extra girls who finally get a job in a picture the night that Miss Wray's fiance, Paul Page, jilts her. In the picture, Miss Wray plays the Countess of Monte Cristo and Miss Kelly is her maid. They drive up to the hotel in an expensive car and all the servants dash out to help them. That is the scene—but Miss Wray, desperate with unhappiness, just continues to drive the car, past the hotel, off the set, through the studio gates and in the early morning comes to a stop before a hotel in a winter resort. There the scene in the studio is reenacted, for everyone believes her the Countess of Monte Cristo and Miss Kelly her maid.

There are two crooks at the hotel, Reginald Owen, who tries to force Miss Wray to work with him, and Paul Lukas, who falls in love with her.

The characters are rather abruptly and unconvincingly drawn, the dialogue is dull and the story leans toward the incongruous. Karl Freund amost saves the day, and Miss Kelly saves her scenes, and they are many. But the cast as a whole seemed a trifle bewildered by the whole thing.

Paul Lukas did what he had to do suavely; Reginald Owen overplayed a bit; Paul Page was badly miscast as was Fay Wray. Robert McWade was good as the hotel manager. Karen DeWolf and Gene Lewis adapted Walter Fliesch's story, and Charles Stumar's photography outclasses the picture. It is really stunning.

This picture will not have a very wide appeal. With better casting and a smoother story it would have been swell, for it has everything else.

Writers' Playlets This Wk.

Writers' Club puts on its series of one-act playlets Wednesday and Thursday. Featured among the group is "Ignorance Is Bliss,"

Harlow, MGM in Bill and Coo Stage

MGM is doffing its cap to Jean Harlow in an effort to smooth out their recent squabble by doing everything to please her. At her request, company is shaping "Repeal," her next, as closely as possible to the type of production that "Red Dust" was.

Clark Gable will co-star with her and C. Henry Gordon and Nat Pendleton have been handed featured roles. Jack Conway pilots, with John Considine delegated the task of seeing the picture through.

Selznick-Joyce Revive Activity in Broadcasts

Renewed activity in ether attractions has caused the Selznick and Joyce office to revive its radio department under Allan Simpson.

Office is booking a group of the biggest names in the picture business and has spotted during the past months a list including The Marx Brothers, Miriam Hopkins, Helen Hayes, Katharine Hepburn, Edmund Lowe, Douglass Montgomery and Robert Benchley Simpson has dropped the picture angle to concentrate on the radio negotiations,

Seitz Ticket Renewed

George Seitz was handed a long term ticket by MGM Saturday. Director just completed "Louisiana" in fourteen days—a record for the studio. Previous to that Seitz directed "Women in His Life" on a fast schedule and short budget.

Austin Parker Planes East

Austin Parker, having finished the script on "Honor Bright," leaves tonight by plane for New York. Tay Garnett directs the picture and will start it by the end of the week.

Lang Megs for Col.

Columbia on Saturday signed Walter Lang to direct "The Party's Over" from the script by S. K. Lauren. No cast set as yet. Felix Young produces.

Miles Leaves Fox

Johnny Miles on Saturday resigned from the Fox publicity department. He was there over a year handling the Jesse L. Lasky unit exclusively.

Berman Boss at Radio

(Continued from Page 1)

unit producers and assist in rushing the remainder of the pictures that are to be made for this year's program, in addition to accounting for his own personally supervised group.

This set-up will not be disturbed even on Cooper's return due to the fact that his title of Vice President in charge of production includes the production of his own two or three specials in addition to his working in an advisory capacity with Berman on the making of the other pictures, should he feel that his health will permit those duties.

Berman is among the youngest of ace picture producers in the business and has spent his entire career on the Radio lot, starting at the time it was FBO and going through one regime after another.

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'RICHARD OF BORDEAUX' HEAVY COSTUME OFFERING

Picture Possibility Depends on Star

"RICHARD OF BORDEAUX"

Play by Gordon Daviot; produced by William Mollison at the Empire theatre; directed by Mr. Mollison. Cast: Dennis King, Margaret Vines, Hugh Buckler, Charles Bryant, A. G. Andrews, Alexander Frank, Lionel Hogarth, Montagu Love, Francis Lister, Reeves Smith, Elizabeth Cerf, Henry Mollison, John Buckler, Charles Romano, Andrew Cruickshank, Michael Pearman and Cyril Chadwick. Settings by P. Dodd Ackerman.

New York.—An elaborate, impressive spectacle concerning the struggles of Richard of Bordeaux during thirteen years of his reign. Mr. King plays the role of Richard with a deep understanding and dignity which mounts as the play goes on. The production is a beautiful one, but this is pretty heavy fare to appeal to the masses.

We see Richard, aged 19, an idealist, aching to end the senseless, continual warfare with France. In the Council Chamber his uncles are against him; they love war. There is continual wrangling. Robert de Vere, Earl of Oxford, his beloved friend, is the one who consoles him—for everything amuses Robert.

Anne of Bohemia, Richard's queen, is good and charming. Richard is fortunate in her and in his friends. But his uncle, the Duke of Gloucester, and the Earl of Arundel steadily undermine Richard's popularity with the Commons and the people. He dresses magnificently, he is extravagant, and these things are magnified until, in the end, Gloucester gets such influence that he impeaches the King's friends and makes Richard return to London in disgrace.

Robert de Vere raises an army, but it is ambushed; and Robert does not fight—it would be useless slaughter. The King reviles him passionately and tells Robert never to come near him again. Anne of Bohemia tells Richard that poor Robert's kind heart, his imagination, were too strong for him—he shirked useless slaughter. Robert goes abroad and dies. Richard never ceases to love and remember him. His one desire is to regain power—to have revenge on those who impeached his friends and hanged his tutor, Sir Simon Burley.

Richard regains power and we see his revenge. He sends Gloucester to his death in France. The Earl of Arundel is impeached in his turn. The Earl of Derby is exiled to Europe for six years.

But Queen Anne dies and now the young King drinks power too deeply. He has lost the guiding principle of his life. He goes too far and the Archbishop of Canterbury goes to Paris to summon Derby back to England; he shall have an army. Derby returns; his army defeats the King.

We see Richard at the end, in the Tower of London, signing "an ungenerous document" he tells them—"Unworthy to reign" is one sentence—a deed of abdication. Richard is to go north, to a lonely castle.

Richard's secretary, who has to leave him now, tells that he hears the Commons has already censured Derby, who is to be soon crowned King, for his extravagance! The cycle of events . . . "How Robert de Vere would have laughed!" says Richard.

Since we are in the midst of a historical and costume film vogue this play would be as good as any for a really good dramatic actor in pictures, such as Barrymore, Leslie Banks, etc., but it will bear considerable pruning, since simplicity is of prime necessity in a picture conversion.

Tough Luck

Chuck Reisner was two days under schedule on "The Showoff," with only a few pick-up shots to make, and Madge Evans had to go and walk into a door and bounce back with a purple optic. So now the picture will be technically over schedule before the orb is in shape for shooting.

'Legal Murder' Goes Strong on Preaching

"LEGAL MURDER"

Allen Productions presents "Legal Murder," a play by Dennis Donoghue, at the President theatre. Cast of fifty.

New York.—A mixed cast of white and Negro actors wandered through what purports to be the true story of the Scottsboro affair. Nothing that can possibly be said against "Legal Murder" as a play will do it any harm at the box office. As propaganda it is pathetic.

"Legal Murder" is Mr. Donoghue's (himself a Negro) contribution to a cause. It is hopelessly amateurish and hopelessly sincere.

"They Shall Not Die," by John Wexley, a Guild production which will be seen in New York shortly, is said to be the real "McCoy," however, as far as the Scottsboro case is concerned.

IATSE Reorganization Working Under Cover

Reorganization committee of eighty which is drawing up the plans for the new set-up of Local 659, IATSE, is said to be making rapid progress in their work.

Makeup of this committee has been veiled in deepest secrecy, and meeting places not announced.

Stephenson Signs Two

Warners and B. P. Schulberg signed tickets Saturday with Henry Stephenson. Player takes leading roles in "The Key" for the former and "Thirty Day Princess" for Paramount. Both set by Beyer-MacArthur.

Stephens East for Stage

Harvey Stephens is en route to New York for a spell on the stage. The New York Theatre Guild has engaged him for a play.

Radio Seals Deal for 'Wednesday's Child'

Radio closed a deal over the weekend for the purchase of the New York play, "Wednesday's Child," at the instigation of Pan Berman, who will transfer it to the screen.

Company also tagged Frank M. Thomas Jr., child who plays the leading role in the Broadway production. He will have an equally prominent spot in the screen version. Play is by Leopold Atlas, produced at the Longacre theatre by Potter and Haight, with the Shuberts having a paternal interest.

Last Call for Academy Award of Merit Votes

Today is the last day of voting in the Academy preliminary election for its annual Award of Merit competition.

Polls close tonight, and tomorrow the ballots will be counted and the nominees for the final election will be announced. There will be three nominees selected for each award. Final election will cut down to winners which will be announced at the annual Awards Banquet on March 16.

Fox Goes to Work on Heather Angel Future

Fox has laid out a schedule of assignments for Heather Angel which promises to keep her on the hop for the next few months.

Following "Springtime For Henry," she goes into "Grand Canary," also for Jesse L. Lasky, and then journeys back to the Sol Wurtzel unit for a top spot in "Charlie Chan's Courage."

Ruby Keeler East

Accompanied by her sister, Helen, Ruby Keeler left yesterday for New York where they will attend the opening of Warners' "Wonder Bar" with Al Jolson.

Player makes the trip in record time and is slated to board a returning train Thursday for the hop back home.

UP-TO-THE-MINUTE CASTING NEWS

Edward McWade for Universal's "I'll Tell the World," set by Hallam Cooley.

John Herron returns to pictures in a featured role in Chesterfield's "Romantic Journey." Hallam Cooley negotiated.

Mischa Auer set through Beyer-MacArthur for "Bulldog Drummond Strikes Back," Twentieth Century.

Lyn Browning, Lorena Layson, Bert Morehouse, Marion Schecter, of Warners' stock troupe, for spots in "One Man's Woman."

Sam Hardy placed by Rebecca and Silton for a featured assignment in "Thirty Day Princess."

Akim Tamiroff, Leo White, Mary McConnell and **Kay English** have been added to the cast of "Sadie McKee," the Joan Crawford picture which is being directed by Clarence Brown for MGM.

Billy Bevan signed by Radio for a featured spot in "Stingaree."

Desmond Roberts set for two by Leon Lance of the Hoffman-Schlager agency. First he goes into "The Key," Warners, then into "Of Human Bondage," Radio.

Maidel Turner and **Frankie Darro** set by Al Kingston in "Happy Family," Warners.

Jane Darwell signed for "Finishing School," Radio, and "The World Moves On," Fox. Deals handled by Walter Herzbrun.

Franklyn Pangborn and **Berton Churchill** added to the cast of "Strictly Dynamite," Radio. Churchill deal agented by Al Kingston.

Ruth Etting, Wedgewood Nowell and **Ernie Young** signed by Columbia for "Highway Patrol."

Ed Cecil, Lilian West, Jack Curtis, Frank O'Connor and **Max Borwyn** added to "Whirlpool," Columbia.

Frank Moran for "Show Off," at MGM.

Leo White into 'Sadie McKee," at MGM.

Joe Young, William Worthington, Lloyd Ingraham, Leo Willis, Billy Engle and **Al Thompson** for "Crowded Out," Educational.

ACTORS GUILD PICKS NAMES FOR NRA CODE COMMITTEES

At the shortest meeting in the history of the organization, the Screen Actors' Guild last night unanimously elected fourteen of its members as nominees for appointment by Sol A. Rosenblatt to two of the NRA Code Committees.

Chosen for the Agents Committee were Adolphe Menjou, Spencer Tracy and Berton Churchill. For the Committee of five producers and five actors on working conditions, the following were picked: Ann Harding, Ralph Morgan, James Cagney, Kenneth Thomson, Richard Tucker, Chester Morris, Robert Montgomery, Claude King, Mary Astor, Pat O'Brien and Paul Muni.

A slate of ten actors had been put up at the meeting on printed ballots, but Paul Muni was nominated from the floor. A motion was made to select the entire list of eleven. It was passed unanimously, as was a similar motion for the three nominees for the agents committee, so individual balloting was not necessary.

Only approximately 150 members were present,but more than 700 proxies had been given to Kenneth Thomson. They were read from the platform. Ann Harding opened the meeting, which was presided over by Richard Tucker.

The highlight of the meeting was the announcement by Ivan Simpson that DeWitt C. Jennings, Chairman of the Actors' Branch of the Academy, had been present and had voted for the Screen Actors' slate. It brought forth a round of applause, plus a sprinkling of laughter. Jennings was then discovered standing in the rear of the auditorium. The meeting was held at the Woman's Club of Hollywood.

Code Authority
(Continued from Page 1)

Boards to hear complaints from "any and all members of the industry."

Assents were so slow in coming, particularly in view of the pending Allied suit, that it was feared the Code machinery would never get under way if the original drastic pronouncement was not adhered to.

Los Angeles is included among the forty-two cities for which the Code Authority named Zoning and Grievance Boards Saturday. Ten cities still remain to be covered.

The Los Angeles committees follow:

Grievance: Jake Mitstein, of Metro, as representative of an affiliated national distributor; Howard Stubbins, Monogram, unaffiliated national distributor; Lou Halper, Warners, affiliated exhibitor; Ben Berenstein, Pasadena, unaffiliated exhibitors.

Clearance and Zoning: Carroll Peacock, Paramount, affiliated distributors; William C. Ritter, Columbia, unaffiliated distributor; Jack Sullivan, Fox West Coast, affiliated first run exhibitor; Russell Rogers, Los Angeles, unaffiliated first run exhibitors; Harry Hicks and George Hanes, subsequent run exhibitors.

Cities in which committees remain to be named are New York City, Philadelphia, Chicago, Boston, Atlanta, Albany, Cleveland, Milwaukee, San Francisco and Washington, D. C. The committee on appointments resumes meetings Monday on these cities.

'ANIMAL KINGDOM' GETS PLACE IN AWARDS LIST

After consulting impartial advisers it has been decided to include Radio's "Animal Kingdom" in the list of pictures open for consideration for Hollywood Reporter awards. The picture was omitted from the list originally issued because it was technically recorded as a 1932 release, but this was due to its having been selected for the gala opening of Radio's Music Hall. The general release did not come until 1933, the period covered by the Reporter's awards.

In considering awards for 1932 most organizations and publications conducting such contests ruled "Animal Kingdom" out because it had not yet seen general release. So the picture was in the position of losing out both ways because of its Radio City showing.

So add to your consideration: "Animal Kingdom." Directed by E. H. Griffith, with cast including Ann Harding, Leslie Howard, Myrna Loy, William Gargan, Neil Hamilton, Ilka Chase, Henry Stephenson, Leni Stengel, Don Dilloway.

Ballots already received by Hollywood Reporter disclose some interesting variations of opinion, and already indicate that a contest bringing in the opinions of ALL picture workers, regardless of organization affiliations or loyalties, will present many interesting angles.

Ten days remain before the closing of the polls, so if you want your opinion to count take that ballot off your desk today, fill it out, and send it along.

Jerry Storm Gets Break On Eastern Indie Pic

Jerome Storm, who was a big time director in the silent days, got a crack at directing a sound picture when he signed to go east to make a picture for an eastern independent concern.

Red Golden received the offer, which he could not accept at this time, and suggested Storm for the job, which was agreeable to the producer.

Fields Clicks on Air

Benny Fields has been renewed by Shell Oil on its radio hour, continuing for five more broadcasts. Walter Kane negotiated.

DeSylva Going East

After his Fox picture "Bottoms Up" is previewed next week, Buddy De Sylva is planning on taking a week's rest at Palm Springs and will then leave for New York, where he will start preparations for his stage musical show, which he plans on opening in August.

Harlow to Vacation

Jean Harlow and Hal Rosson will leave for a vacation in Canada before the blonde star starts her next picture, "Repeal," for MGM. The trip is being held up until Rosson finishes shooting his present picture.

Lynn Overman Now Discovered for Pics

Lynn Overman was in Hollywood for three months without getting one picture offer. The actor returned to New York and B. P. Schulberg signed him for one of the leading roles in "Little Miss Marker." Now Charles R. Rogers wants him to return immediately for the male lead in "In Conference." As both of these pictures are to be made at the same time the studio is trying to arrange a schedule where he can double in the two assignments.

Set 'Op. 13' Songs

Jack Chertok, head of the MGM musical department Saturday assigned Walter Donaldson and Gus Kahn to do the musical score and numbers for the Marion Davies-Gary Cooper vehicle, "Operator 13." Picture starts shooting again today with Richard Boleslavsky directing and Lucien Hubbard producing.

Tradeshow Two in N. Y.

New York.—Two trade showings are scheduled for the metropolitan area this week. "Looking For Trouble" will be previewed by Twentieth Century at the Astor, Tuesday; and Radio previews Hepburn in "Spitfire" Thursday.

La Sullavan Arrives

Margaret Sullavan returned to town yesterday by plane from New York. She starts work today in rehearsals for "Lttle Man, What Now?" opposite Douglass Montgomery, with Frank Borzage directing.

EDWARD LAEMMLE

DIRECTING FOR UNIVERSAL

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Screen Play by Charles Logue

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THE Hollywood REPORTER

Vol. XIX. No. 34. Price 5c. TODAY'S FILM NEWS TODAY Tuesday, February 20, 1934

MGM TO STAGE N.Y. PLAYS

TRADEVIEWS by ROBERT WELSH

•APPARENTLY the answer of the picture business to talk of salary control is to go on conducting the picture business as the picture business.

Producers were never willing to go as high for people whom they wanted. Stars, in particular, of course, where they mean box office value. But directors, too, where they mean box office insurance.

•

Consider Fredric March. He is the same capable actor today that he was for long years under a Paramount contract. But on the open market, with the article called "Fredric March" to sell to the highest bidder he is worth many times his Paramount figure to Darryl Zanuck.

Consider Claudette Colbert. She is understood to have already made deals that will net her $300,000 for the year. Topped by Eddie Small's $65,000 for one picture.

Gary Cooper will make as much on two coming pictures, "Operator 13" and "Barbary Coast," as he did in a whole year on contract. William Powell's $60,000 for one picture at MGM is an indication of the times.

Gregory LaCava, Roy Del Ruth and Frank Lloyd are understood to be over the "$50,000 per picture" mark on their new deals.

•

Is anybody paying these figures—and at a time when the first burst of salary control talk has just died down, and a second is likely to begin—just out of the kindness of his heart?

Decidedly not.

There's a simple explanation.

If you were starving you would probably be willing to pay all the coin in your pocket for a hamburger.

The business is starving for BOX-OFFICE DRAWS; individuals who are BOX-OFFICE INSURANCE.

And the man who can deliver either can name his price.

Exhibitors and the public, also starv- for good pictures, would be the first to encourage the steps being taken to get them if they understood the Hollywood side of the famine.

But we are going to add a postscript and say: They haven't got around to giving the writer his real share of the gravy yet.

Is the writer that pesky nuisance—THE FORGOTTEN MAN?

Queer Pee-puls

New York.—Galen Bugoe, producer of the stage play "Queer People," had advertisements in all the papers today accusing Hollywood of not being able to take it, and insinuating there were reasons behind the unanimous panning the show got from the critics.

Fox to Hold Songs Off Radio Hours

New York.—Fox will keep the principal numbers of White's "Scandals" and "Bottoms Up" off the radio until two weeks after each picture opens on Broadway. They feel too much popularity beforehand can kill the songs and hurt the picture.

The Warner system on their musicals has been to release one song in advance of the picture, and then feed the others out slowly, thus getting an advance plug without letting the public in on all the songs before the picture's release.

Radio Still Hot in B'way Play M[illegible]

New York.—Radio continues the hottest buyer of new play material among the picture companies. After closing for "A Hat, a Coat, a Glove" and "Wednesday's Child" that company yesterday acquired "By Your Leave," current on Broadway, for a price in the neighborhood of $20,000.

"No More Ladies" is still one of the hottest competitive subjects, with MGM reported on the inside track.

Harding Again at MGM

MGM has signed Ann Harding for the feminine lead in "Biography," which Irving Thalberg will produce for the studio. Sonya Levien is scripting from the S. N. Behrman original.

Elaborate Plans Under Way To Crash B'way Next Season; Edgar Selwyn To Hold Reins

New York.—On the heels of Edgar Selwyn's departure for Hollywood—he will be in your city tomorrow—Broadway got the biggest news of the season in the declaration that the MGM organization would again start backing New York play production and on a scale intended to give it a real place in the Rialto sun.

The statement is that Edgar Selwyn will be in charge of the working out of the plan. A reading department will be built up to search the world market for new material while

(Continued on Page 5)

30 Members Hold Bag on Acad. Award

Thirty members of the Academy, guaranteeing $50 each, have underwritten the Academy's annual awards of merit competition this year to the tune of $1500.

This was revealed yesterday by one of the Acads, and thus sets at rest the speculation as to just how the organization, which was admittedly low in financial resources, was able to suddenly launch forth on the awards campaign which most people thought would be passed by this year.

Harris Buys Another

New York—Jed Harris has purchased his second play for Fall production. It is "De Luxe," by Louis Bromfield and John Gearon.

Fox Gets Rinehart Yarn

New York.—Fox closed yesterday for "The State vs. Elinor Norton," by Mary Roberts Rinehart.

Harlow Into 'Del's'; MacDonald Tied Up

MGM will co-star Jean Harlow instead of Jeanette MacDonald with Clark Gable in "Duchess of Delmonico's" which Walter Wanger will produce and Harry Beaumont directs. Harvey Gates has been handed the story to make the feminine lead fit Harlow instead of MacDonald.

The switch was made because Jeanette MacDonald will not be available for some months with "Merry Widow" and "Naughty Marietta" scheduled to be her next two vehicles.

Mystery About 'Dames'

Buzz Berkeley returned from his honeymoon yesterday ready to start rehearsals on his first solo directorial effort, "Dames." But "Dames" won't start for some time. Ruby Keeler is on her way to New York for a rest and Manny Seff is at work on a new treatment of the yarn. Report also has it that Archie Mayo may direct, with Berkeley given another assignment.

Henry Blanke Renewed

Warners yesterday took up the option on Henry Blanke for another period. Supervisor has been with the organization for thirteen years. Blanke recently handled "Fashion Follies of 1934," "Convention City" and "Gambling Lady." "Dr. Monica" starts today under his wing.

Radio Big 4 East

Ben B. Kahane, Gordon E. Youngans, the receiver for Radio; J. R. McDonough and J. McCausland will leave here tomorrow for New York to go into a general huddle with the New York execs on the future policy of the company.

Al Kaufman Back to Work

Al Kaufman resumed his duties at Paramount yesterday after a four week trip to New York.

UNIVERSAL REOPENS LAB; ENDS CONSOLIDATED DEAL

Universal is getting out from under its one million dollar debt to Consolidated Films and has placed itself in a position strong enough to prompt the decision to reopen its own film processing plant, the Royal Laboratory. Universal has paid off $400,000, leaving Consolidated holding a first mortgage on the studio for $600,000.

Original loan stipulated the closing

(Continued on Page 2)

MGM Tests Heiress

Kitty O'Dare, who recently inherited a fortune of over a million, was given a screen test yesterday at the MGM studio.

Peggy Woods Here

New York.—Peggy Woods, stage star, is due in Hollywood today. No definite picture plans.

Austin Parker - Sylvia Thalberg SCREEN PLAY PARAMOUNT'S "Honor Bright"

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher

ROBERT E. WELSH.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957
New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

RAMBLING REPORTER

The son of a famous publisher is telling the world that he wants to marry Jeanne Howard—they had big moments when Jeanne was in New York. . . . The Laddie Sanfords entertained at a beeg party after that exciting polo match and the entire team showed up—even the injured ones. . . . Incidentally, Roach's horse started running away and leaped over two front rows, fortunately not hurting any of the innocent onlookers. . . . Gregory Ratoff leaves New York March 10 to do "Forbidden Territory" for British Gaumont.

•

David Manners, so glad to be back, gave a cocktail party at the Colony, and Lyle Talbot and Kay Francis had a great get together on doctor pictures. Lyle is now doing a part in an "original" story that's exactly like the last two he's done and Kay is about to be a doctor herself again. . . . Jack LaRue, squiring his sister and Adolphe Menjou, took an awful beating on what the well dressed man will wear when he showed up quite tieless and in careless tweeds.

•

Helen Vinson kept herself plenty busy on her plane trip east taking care of her sick mother, one sick puppy dog and Lou Holtz and that Holtz-Vinson romance is hotter than ever. . . . They're still making an awful fuss about an affair in New York that's absolutely cold out here because Garbo is back with her old friends. . . Adela Rogers St. Johns is acting as hostess at all Rudy Vallee's parties, is his contant companion and builder-upper around New York. . . . There's a colyumist in this town who's been separated from his wife for some time and who has just gotten his wife to consent to a divorce, the terms of which are that he sell a screen story his wife has written and give it the big ballyhoo. . . . Al Jolson is saying, according to the N. Y. Times "The Winchell incident was a mistake. Guess it was the chivalry of the South—South of Russia." . . . Finley Peter Dunne, Jr. is visiting his brother, Philip Dunne, MGM writer.

'BOTTOMS UP' LACKS CLASS BUT REGISTERS FAIRLY WELL

Cast and Comedy Pic's High Spots

"BOTTOMS UP"
(Fox)

Producer .....B. G. DeSylva
Director .....David Butler
Story and Screen Play: B. G. DeSylva, David Butler and Sid Silvers.
Photography .....Arthur Miller
Music and Lyrics: Berton Lane, Harold Adamson, Richard Whiting and Gus Kahn.
Cast: Spencer Tracy, Pat Patterson, John Boles, Herbert Mundin, Sid Silvers, Harry Green.

"Bottoms Up," previewed by Fox at the Grand Lake, in Oakland, Calif., last night, registers as a picture likely to go over fairly well because of its cast and comedy, and despite weaknesses due to a lack of continuity and some mediocre effects in chorus arrangements.

The large crowd at this theatre is reported somewhat critical on any occasion, and on the whole they seemed to like this one. Particularly did they go for Harry Green, playing the part of a producer, and drawing many laughs over his embarrassing predicaments and carrying sympathy with him that is topped when in the end he succeeds in picking a winner.

The picture's virtue is its comedy. The Oakland audience went for the characterizations and the jokes with equal enjoyment. As they also did, for that matter, for a love-making effusion on the part of John Boles and Pat Patterson on the rear seat of a sea-going craft.

The chief weakness of the picture is in the handling of the chorus. The transparent garb of the chorus in the opening scene, for example, held little interest. It lacked contrast in arrangement.

One of the scenes that failed to get over was the swing scene with a plentitude of panties displayed by the girls. It lacked motivation, for one thing, as well as that touch of the unusual artistic effect calculated to bring gasps.

John Boles and Pat Patterson, the romantic interest, are seen to advantage. Boles, particularly being in fine voice, and Patterson properly appealing. As the latter's pseudo father, Herbert Mundin has a fat part, and Spencer Tracy is his usual sure-fire self as "Smoothie." Thelma Todd contributes plenty to the enjoyment.

The "Bottoms Up" chorus arrangement towards the end, although lacking in continuity in relation to the main plot, provided sufficient entertainment to bring the audience to a spontaneous outburst of applause. The song numbers are many and tuneful, with no one in particular standing out in this reviewer's memory.

New Code Review Body Named by Gen. Johnson

Washington.—General Johnson today announced the appointment of a review advisory board designed to give small businesses a chance on their complaints that the codes are monopolistic. It will apply to the movie industry on such opposition as that presented by the Allied States exhibs.

I'se Regusted

Oscar, the Paramount bootblack, who acts in pictures on the side, was grumbling to himself the other day when one of the boys on the lot passed him and asked what the trouble was. Oscar replied: "'I'se been on this lot for 13 years and just found out they got me typed."

Extra Board Seeks Code Clarification

The Code Committee on Extras last night took its first steps toward the solution of the extra problems when it met at the committee headquarters in the Guaranty Building.

The entire evening was devoted to an attempt to clarify the classifications of the various extra groups so that, as was explained, they will be able to proceed more intelligently in taking up the complaints. There was much difference of opinion at the start, and for three and a half hours the fifteen members debated, sometimes excitedly.

The upshot was that their classification will be sent today to Rosenblatt in Washington for the approval of the authorities there. Chief of the suggestions sent was that all bit players speaking lines be paid at rate of $25 a day. In the present code the "per day" has been omitted. Decision was made as to what clothes the $15 group should have to own, and what types were supposed to be in $3, $5, $7.50 and $10 groups. It was decided to hold meetings each Monday night. The body won't get at complaints until after it hears from Washington on suggestions for classification.

Universal Reopens Lab

(Continued from Page 1)

of the Royal lab with a contract going to Consolidated for the company's release printing. Plan to re-open the company lab was seen as an indication that Universal had found other sources of financing, but this was vigorously denied last night by a top executive.

"Any report of outside financing," he said, "is absolutely untrue. Universal is doing what it can within itself to further its own interests and has the option of opening the laboratory if it wishes to.

"The machinery in the plant requires re-conditioning and this will take time. Running it only for dailies is too expensive, hence it will depend on when we choose to start doing our own release printing. No date is set for the re-opening."

The Consolidated contract expires in three weeks. Account is estimated worth $1,000,000 yearly, of which a profit amounting to $300,000 will be culled in the future by Universal itself.

In the days prior to the Consolidated deal Universal release printing was done at its own plant in Fort Lee. This plant was sold to Consolidated. It is now believed the local lab can handle the release output.

Hays, Zukor Today In Anti-Trust Suit

New York.—With Adolph Zukor and Will Hays scheduled for appearance on the stand today there are hopes that the Rembusch anti-trust suit will take on some of the color headline hunters love.

Yesterday found Ivan Abramson on the stand, a trifle hazy witness as to his experiences as an independent. He did make a point, however, by recalling that in 1921 Zukor told exhibitors at the Minneapolis MPTOA convention that he would not build or acquire any more theatres in opposition to indie owners.

Mark Larkin Quarters At General Service Plant

Mark Larkin has taken offices at the General Service Studios and will handle the studio accounts in addition to the individual producers that come on the lot and wish to make a deal with him for the picture.

Larkin will continue handling his other accounts along with this new set-up.

LOST

Liberal reward for return of platinum and diamond clip pin and brooch, two triangular diamonds, two bullet shaped diamonds, 44 baggette diamonds, 114 round diamonds lost evening of Feb. 7 in Beverly Hills, vicinity Angelo Dr. Notify Toplis & Harding, 604 Story Building, TRinity 5908

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'MYSTERY OF MR. X' GOOD; 'TRANSIENT LOVE' SMART

Well Produced Mystery Yarn

"MYSTERY OF MR. X"
(Metro-Goldwyn-Mayer)

Direction .....Edgar Selwyn
Story by.....Phillip MacDonald
Screen Play....Howard Emmett Rogers
Additional Dialogue..Monckton Hoffe
Photography .....Oliver Marsh
Cast: Robert Montgomery, Elizabeth Allen, Lewis Stone, Henry Stephenson, Forrester Harvey, Ralph Forbes, Ivan Simpson, Alec B. Francis, Charles Irwin, Leonard Mudie.

In spite of the fact that the story in "The Mystery of Mr. X" has a couple of holes in it large enough to push the Woolworth building through one side, audiences will like the picture, much after the fashion of those who paid to see the preview here last night. It has it on most other mystery stories of recent vintage in that it has been given an excellent production, a good cast and directed with taste, good spacing and fine judgment.

The story that was written by Phillip MacDonald, who also did the screen adaptation, could have been knitted a little tighter in so far as the mystery concerned Scotland Yard, for even that mighty detector of crime could not have cast its suspicions on Robert Montgomery with such slight reason. But even with that and maybe another situation or two, the yarn serves the purpose of better than the average entertainment and given the fine production and the excellent acting plus good direction, whatever there may be of the story faults can easily be forgotten.

The only mystery for the audience to dwell on during the running of the story is the reason for the murder of so many policemen by "Mr. X." The rest of the yarn puzzles only the police and concerns the activities of that arch criminal and the efforts of the Yard to find him. Interwoven in this activity is the theft of a very valuable diamond and the belief of the police that finding the thief of that stone means the finding of "Mr. X" and in order to prove that he is not the murderer, the thief sets out to capture "X" and does.

Robert Montgomery has the best part he has had in many a day and does exceptionally well with it. Elizabeth Allen furnishes the only feminine interest. Forrester Harvey gives a bang-up performance, and Lewis Stone, Henry Stephenson, Ivan Simpson and Ralph Forbes round out a swell cast.

Edgar Selwyn is credited with the direction which was a great credit to the picture.

This ought to be a cinch with movie audiences and in order to get the full benefits of its entertainment values, you should plug it for all its worth as a good opening will assure you good business for the rest of the engagement as it is a picture that will exploit itself after the first show.

'Palooka' in N.Y. Feb. 27

New York.—The Eddie Small Reliance picture "Palooka" goes into the Rivoli February 27.

Open Ribbing Season

Eph Asher is sporting two black eyes and a bruised nose. Injuries were received—well, Eph has a story and he's sticking to it.

Tay Garnett Moves To MGM for One

Tay Garnett moved his belongings over on the MGM lot yesterday from Paramount to direct the Clark Gable-Myrna Loy picture "China Seas," which will be produced by the Irving Thalberg unit.

Due to casting difficulties Paramount has postponed production on the Melville Baker-Jack Kirkland yarn "Honor Bright," which Garnett was to have directed at this time, and will make the picture when the director finishes his one picture job for MGM. Sylvia Thalberg and Austin Parker wrote the screen play.

Ed Ludwig Swings to Warners from 'U' Lot

Edward Ludwig, finishing last week with Universal the direction of "Let's Be Ritzy," has joined the Warner organization to pilot "Friends of Mr. Sweeny."

Sam Bischoff places the picture into work Wednesday. Company has opened negotiations with MGM for the loan of Una Merkle for the role opposite Charles Ruggles as an alternative to the Nancy Carroll deal.

Radio Buys Sea Yarn

Radio Saturday purchased "False Dreams Farewell," a play by Hugh Stange which ran in New York last season. Story is constructed around sixteen characters on a steamer, and studio's tentative plan is to sign old timers for the roles. Pandro Berman will produce.

Lugosi Arrives Today

Bela Lugosi gets in today by train from New York to start work in Edgar Allan Poe's "The Black Cat," which goes into production next Saturday. Boris Karloff has the top spot and Edgar Ulmer directs from a script by Peter Ruric.

Reed Gets Warner Ticket

Tom Reed was signed by Warners yesterday to a long term writing ticket. He is at present writing the screen play of "Dark Tower." The Schulberg-Feldman and Gurney office made the deal.

MGM Imports Tech. Man

Rene Hubbard, European technical adviser, has arrived in Hollywood to act as technical director for MGM on "Merry Widow," which Irving Thalberg is producing.

Collison at Columbia

Willson Collison has been signed by Columbia to script the Leonard Spigelgass original "I'll Fix It." Picture is planned for Elissa Landi and Edmund Lowe. Sam Jaffe produces.

All Concerned Help To Fine Result

"TRANSIENT LOVE"
(RKO-Radio)

Direction .....John Cromwell
Story by.....Anne Morrison Chapin
Adaptation by.....Jane Murfin
Photography by.....David Abel
Cast: Irene Dunne, Constance Cummings, Ralph Bellamy, Kay Johnson, Charles Starrett, Sidney Blackmer, Vivian Tobin and Louis Mason.

Smartness is the keynote of the RKO-Radio picture "Transient Love" (tentative title). The settings, story, acting, directing—all are smart, and the dialogue is as smart as a woman's gown—cut low in front and with something tricky in back.

The picture is sophisticated, charming and beautifully credible. It is a dramatic comedy, with the accent on both words, and it is a graceful thing, starting honestly and with both feet on the ground and gaining a swell momentum as it swings to a logical ending.

Irene Dunne and Ralph Bellamy, and Kay Johnson and Charles Starrett are two happily married young couples living in a swanky suburb outside of New York. But there is a ghost between Miss Dunne and Bellamy—the ghost of a fickle, beautiful, thoroughly hateful little charming tramp—Constance Cummings—whom Bellamy can never quite forget. As the picture opens the news is broken that she has gotten a divorce from her latest husband and is on her way back to New York to retrieve Bellamy.

The worst happens, and Miss Dunne decides on a divorce for herself. Fortunately, however, Sidney Blackmer appears on the scene and Bellamy's pride is shattered completely, making him a better husband to Miss Dunne than ever.

The story is slight, but tense. Jane Murfin's adaptation of the Anne Morrison Chapin story is a masterpiece of sophistication, cleverness and humor. And John Cromwell's direction is pitched to a high tempo and controlled by perfect intelligence. David Abel's photography is excellent.

Irene Dunne is happily cast as the wife. She wears her part like the proverbial glove. Kay Johnson, blessed by unusually fine, brilliant and hilarious lines, has never been better, and Constance Cummings is utterly convincing as the conscienceless flirt. Ralph Bellamy has a chance to show what he can do in this picture, and he does it well. Sidney Blackmer has an intriguing role, and Charles Starrett is less stiff and stilted than usual. Vivian Tobin and Louis Mason are amusing as another couple.

Some cutting will help the picture. The scene where Miss Cummings first sees Bellamy after her marital absence is too long and too repetitive. The audience will get the point with much less stressing. Also the scene where Bellamy hits her—not slaps her—but gives her a good punch in the eye is entirely out of keeping with his character. He may be dumb, but he is not the hard-boiled sock 'em and leave 'em person. Discreet but consistent cutting from then on until the end will help also.

This picture is a natural for women. They'll eat it up and send their friends running. The men will be amused, too, but not with as much detachment. You've got plenty of names, really superb direction and a fine, grand story.

Code Boards Take Away Hays Prop

New York.—There is much speculation here as to the effect on the Hays organization on the removal of its chief prop, the Film Boards of Trade, when the new zoning and clearance boards go into action.

Gabe Hess has been supervising the work of the boards. But their creation and development to the industry's strongest piece of business machinery was the work of Charles C. Pettijohn.

Russell Mack Ends Deal at MGM Lot

Russell Mack has terminated his one year contract with MGM and left the lot Saturday.

Mack has the option to return to direct "Tish," the Marie Dressler starring vehicle which he had been assigned to direct, when the writers complete the yarn. Irving Thalberg is producing.

Warners Seek Writer Who Knows His China

Warners is looking for a scenario man with a Chinese background to handle the script on the recently purchased best-seller, "Oil For the Lamps of China."

Company is scheduling it as a special production and is understood preparing to open the purse on it. Several associate producers are reading it with a view to supervising the picture.

Guttman To East On Play

Henry Guttman boards a plane tomorrow for New York, shelving his agency and liquor-distributing offices for a spell to put "Soviet Commissar" on Boardway. Lenore Ulric stars in Nina Wilcox Putnam's version of the Eugene Tschirikow play. Sam Zagon, attorney, accompanies the producer.

Doran with Group Theatre

New York.—D. A. Doran, former Fox story editor, now in Hollywood, is understood here to have a deal to become associated with the Group Theatre for several productions, one of which is "Gentlewoman." The play is in rehearsal now. No picture company is involved in the deal.

Warner Unit Returns

Warners' "Fog Over Frisco" company returned from location in San Francisco yesterday and hope to wind up the picture today with interiors at the local plant. Wilhelm Dieterle directs Bette Davis, Donald Woods and Lyle Talbot in top spots.

Horsley In Radio Role

John David Horsley has been signed for a role in "Finishing School," which is being co-directed by Wanda Tuchock and George Nicholls for Radio.

WIRES, MAIL CARRY LABOR SQUAWKS TO ROSENBLATT

Columbia and Fox Both on the Pan

Air mail and telegraph wires were burning up yesterday with squawks, yowls, protests and complaints about a film Code that isn't working. Chief complaint dealt with the Studio Labor Committee and the Committee of Extras.

One labor representative declared to The Reporter that Columbia at least has changed the names of its "grips" to "stand-bys" and has cut out the dollar-an-hour wage in this manner and are paying 75 cents an hour instead. As there are no stand-bys in the Code they think they are getting by, he declares.

"This same studio," he said, "has ignored the Code provision which sets the wage scale of laborers at 60 cents an hour, and is paying its laborers but 50 cents an hour."

"There seems little use of complaining any more to the studio labor committee," declared another labor organization man. "The committee holds fast to its position that it has not been properly appointed, even though Rosenblatt has wired us that they have been legally appointed. They just keep on stalling. So we are sending our complaints to Rosenblatt."

It was revealed that many of the complaints filed with the studio labor committee have been filed with Judge Lindsey. But he, while promising speedy action in his office, is tied until he gets his status properly ironed out. That will probably be when George Creel arrives. He was due yesterday but didn't show.

In the extra ranks bitterness loomed like a London fog yesterday as reports of code violations were bandied about with stories of methods of evading the code rules.

"Among other studios," said an "extra" spokesman yesterday, "Fox has evolved the method of putting extras on weekly contracts to avoid paying them the dress suit rates. This studio has just signed up ten young men presumably as stock company members. They were signed at $50 a week so that the studio would not have to pay them $15 a day for wearing dress clothes, as the Code directs.

"Other studios are hiring relatives and friends as extras by signing them to one day contracts as actors. Thus they get around the Code which says there shall be no special request list. Other extras are being made to work several days for the price of one. This is where they have lines to speak and are supposed to get $25 a day for it. But someone left out some words in the Code and they pay 'em only $25 for the entire bit."

"I can't figure," said another labor man, "whether Rosenblatt jumbled things here purposely or whether it is the fault of the studio labor committee that it is not functioning. He was so assuring when we talked with him. Declared all our troubles would be handled at once, but here we are. Just a bunch of suckers wondering what it is all about, while he is three thousand miles away. That's why I am sending this burn-up to Rosenblatt by air mail today."

Top This One

In Exhibitors' Herald, "What the Picture Did For Me" department, a Custer, South Dakota, exhib reports on "Emperor Jones": "Some liked it real well. I eliminated the seventh reel after the first showing and it made a better show without anyone noticing the change."

Singers Guild Asks Rating Under Code

Los Angeles singers added another headache to film code authorities yesterday when the Singers' Guild of Los Angeles filed a proposed amendment with the Extras Code Committee. The amendment would fix wage scales and working conditions for singers employed in motion picture work.

Outstanding in the demands of the singers are the establishment of a six hour day and a minimum wage scale of $25 per day for singers or singing actors working in pictures, and that they be placed in the same classification as principal or bit players.

They also ask that they be given vocal rest period of ten minutes in each hour worked. That overtime be at the rate of $4.25 per hour. That contract singers be paid a minimum weekly rate of $125 for a maximum week of 36 hours. They ask that all rehearsing and memorizing be done on studio time. They also ask that all singers be paid at the termination of each day's work, or an additional third check be paid them.

Officers of the Singers' Guild are Allan Watson, president; Tudor Williams, vice-president; Myrtle Aber, secretary; Myrle Regnier, treasurer, and R. D. Saunders, business agent.

Build Special Trailer For Col.'s Capra Pic

Satisfied that it has one of the top pictures of the year in the Frank Capra production, "It Happened One Night," Columbia is letting loose with both barrels in an exploitation campaign to get the most out of it.

Initial step is the special trailer compiled as advance ballyhoo, studio's production department having engaged a special cast of players and written a unique script of fourteen scenes for it, although National Screen handles distribution.

Warren William Mystery

Motor trouble was thought to have delayed Warren William's return to town yesterday from a yacht trip to Catalina. William left Friday, accompanied by a still man. He talked to his wife from the island late Sunday and said he would leave for home at once. He failed to show up yesterday.

Starr Joins Kingston

Irving Starr has returned to the agency business becoming associated with Al Kingston. Starr has been producing for the past three years having recently handled "Divorce Bed" for Phil Goldstone.

Extras Meet Thurs. To Talk Harmony

Closed meeting of the members of the Motion Picture Supporting and Extra Players will be held next Thursday night at eight o'clock in the Hollywood High School. Auditorium on Sunset side will be used.

Allan Garcia, president of the group, says meeting is to take up matter of combining the various "extra" groups into one.

"We can't seem to get any results or satisfaction as four organizations," said Garcia. "We are getting nothing but a run around from the Code Authorities and the producers, so it is time we did something for ourselves."

Ginger Rogers Up for Part With Farrell and Gaynor

Fox wants Ginger Rogers for one of the featured leads in the Janet Gaynor-Charles Farrell picture "Manhattan Love Song" with James Dunn. Title is to be changed.

Miss Rogers has been ill for the past few days and the studio is holding the part open until today when Miss Rogers will give her answer.

Benefit for Sanitarium

In order to raise funds for the Los Angeles Sanitarium and Ex-patients Home, a benefit program sponsored by Leon Lance will be staged Wednesday night at the Philharmonic Auditorium. Program will consist of Fisher Newman, Vienna tenor; Julia Rouche, Broadway prima donna; Kalia Levienne, cellist, and several others. Over 4,000 tickets have already been sold.

'U' Buys Doyle Original

Universal has purchased the Laird Doyle original story "Strange Roads," in which they plan to star Margaret Sullavan after she finishes "Little Man, What Now?" which Frank Borzage will direct.

The studio will make an attempt to borrow Robert Montgomery from MGM for the male lead in this vehicle.

Rapper on 'Sequoia'

Irving Rapper, New York stage director who was brought out here by MGM under a term contract, has been assigned to direct the dialogue on "Sequoia," which Chester Franklin is directing. John Considine Jr. is supervising.

Roach Needs a Fat Boy

Hal Roach has been forced to postpone production on the next "Our Gang" comedy because of the inability to find a fat boy and a colored youngster. Fat boy must be on the order of Joe Cobb of the original group, and the colored youngster must fill Farina's shoes.

Col. Adds to Pub. Staff

Columbia Saturday signed Bertha Jancke to assist Mary Bartol handling fashions for the publicity department. Miss Jancke formerly held a similar spot at Fox.

Frank Albertson Goes Into Arliss Picture

Frank Albertson has been set by Darryl Zanuck for the juvenile lead in the George Arliss picture "Head of the Family," which Sidney Lanfield will direct for Twentieth Century.

Anita Louise has the inside track for the feminine lead opposite Albertson and will likely sign for the part this week.

Lighton on 'Fleurette'

Louis Lighton has been set to supervise the production of Paramount's "Fleurette," which Norman Taurog is scheduled to direct.

W. C. Fields and Helen Mack are in the top brackets and the screen play is being rounded out by William Slavens McNutt and Grover Jones.

Para. Signs Lombardo

Guy Lombardo yesterday placed his signature on a contract at Paramount to play a featured role in the Burns and Allen comedy "Slightly Married," which is being adapted to the screen by Claude Binyon and J. P. McEvoy. Joe Morrison plays a featured role also.

Milton Cohen in Town

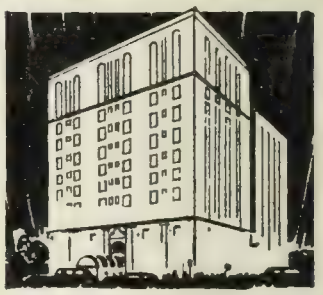
Milton Cohen, former publicity and exploitation manager for Ziegfeld and Roxy offices in the east, is in Hollywood with expectations of connecting with one of the major studios.

'Loud Speaker' Under Way

Lou Ostrow put "Loud Speaker" into production yesterday for Monogram. Joseph Santley is directing.

The cast is headed by Ray Walker and Jacqueline Wells.

HOLLYWOOD PLAZA



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$2.50 up, Single
$3.00 up, Double

Special weekly and monthly rates

The Plaza is near everything to see and do in Hollywood. Ideal for business or pleasure.

Every room has private dressing room, bath and shower. Beds "built for rest." Every modern convenience. Fine foods at reasonable prices. Convenient parking for your car.

Chas. Danziger, Mgr.
Eugene Stern, Pres.

The "Doorway of Hospitality"
Vine at Hollywood Blvd.
HOLLYWOOD

Bill Rowland Hangs Hat On Columbia Hatrack

William Rowland moved into offices at Columbia yesterday and will operate within the studio on his deal.

Official documents on the deal were signed late last week and give Columbia an option for a third production. "New York Town" will be Rowland's second picture, negotiations for the purchase of a property as the first now being consummated.

MGM To Stage Plays

(Continued from Page 1)

Selwyn builds the contacts with established playwrights.

An important feature of the play production set-up will call for an interchange of stars and directors with the West Coast studios, the picture company figuring a two-way value in the idea. It will give players at the studio the opportunity they crave to return to the feel of audiences and Broadway's atmosphere, and will also enable the picture producing execs to try material in connection with the star likely to play the part when it is screened.

It is understood that Selwyn will go into a huddle with Nicholas M. Schenck immediately on arriving in Hollywood, and report on the exhaustive investigation and preliminary plans he made on his recent extended visit to New York.

The MGM move has been forecast since the opening of the current season found Paramount having the inside track on such plays as "Double Door" through pre-production agreements.

First Award Tabulation Shows Interesting Results

Surprising results are being revealed in the ballots that are now flocking into The Reporter office in The Hollywood Reporter Awards of Merit competition.

To date Lasky's "The Power and the Glory" is leading as the outstanding original story. "Little Women" is in the van among adaptations, and "Cavalcade" is ahead of them all as the outstanding production. However, there are some others that are crowding them close and no one can tell what another day will do in standing.

Some pictures that have not received much publicity are drawing large votes, especially in the case of achievements on the part of art directors, cameramen and sound technicians. The final results will probably prove a revelation.

Yesterday saw a tremendous influx of votes. Only nine more days remain in which to get ballots in, so if you have tucked yours away in a corner of your desk, better get it marked and in the mails if you want your choice to count in the final reckoning.

Gold medals will be awarded the winners in acting, directing, writing (original and adaptation), art direction, cinematography and sound.

Marian Marsh Does One For 'U' Foreign Program

London.—Marian Marsh has signed to make one picture to be produced by Paul Kohner at Universal's European studios.

Miss Marsh will return to British International Pictures to make a third picture for them before returning to Hollywood.

Baltic Yarn Interests

Radio and MGM have each evinced interest in "The Baltic Maverick," an original by Baron Hubertus Ulrich. Yarn is said to have taken thirteen years to write. Lilian Desmond has made the English translation.

Name Acad. Dinner Com.

Walter Wanger, Frank Lloyd and Norman Taurog were named yesterday by the Academy as the committee in charge of arrangements for the annual awards banquet, set for March 16.

They will handle sale of tickets, program and the seating arrangements. Price of banquet is set at $5 a plate.

Gordon Back on Job

Leon Gordon, writer, returned to work at MGM yesterday after a week and a half absence caused by flu.

Metro is said to be seriously considering an unproduced play of his, "The Brain Breaker." Decision expected shortly.

'Lost Patrol' To Go 2d Wk. at Hillstreet

Business over the week-end on "The Lost Patrol" at the RKO Hillstreet hit figures that caused an early decision to hold it over for a second week at that house.

The picture has done about $6500 in three days, which is well above the average weekly take for the house. Friday's opening brought $1821, Saturday $2215 and Sunday $2482.

Cromwell Picture Starts

John Cromwell placed "Of Human Bondage" before the cameras at Radio yesterday under Pan Berman's supervision. Leslie Howard, Bette Davis, Reginald Denny, Alan Hale and Reginald Sheffield are in the cast. Lester Cohen wrote the screen play from the Maugham novel. Henry Gerrard is cameraman.

'Harem' Scripters Named

William Hanneman and Glen Tryon were teamed yesterday by Radio to write the screen play for the "Great American Harem" for William Seiter's direction. Ginger Rogers and William Gargan have the top spots under Lou Brock's supervision.

Leo Carroll Here

Leo Carroll, New York stage actor, arrived here from New York for a featured role in the Joan Crawford picture, "Sadie McKee."

James Whale Returning

New York.—James Whale left for the coast by train Sunday.

NOW AVAILABLE

DAVE GOULD

DANCE DIRECTOR

RKO **"FLYING DOWN TO RIO"** Finished in 3½ weeks, rehearsals and shooting
RKO **"MELODY CRUISE" (Ice Ballet)** Rehearsals and shooting, 5 days
RKO **WHEELER and WOOLSEY** Comedy Number in Office; Powder Puff Number
"HIPS HIPS HOORAY" Rehearsals and shooting, 3 days
FOX **"THREE ON A HONEYMOON"** Rehearsals and shooting, 7 days
MGM **"HOLLYWOOD PARTY"** "Feeling High" Number

N. Y. SHOWS STAGED

2nd LITTLE SHOW—Al Trahan-Marion Hariss
3rd LITTLE SHOW—Bea Lillie-Ernest Truex
FINE AND DANDY—Joe Cook
WELL! WELL! WELL!—Jack Pearl-Phil Baker
HELLO YOURSELF—Dorothy Lee-Waring's Pennsylvanians
GANGS ALL HERE—Ted Healy-Ruby Keeler
HEY! NONNY! NONNY!—Frank Morgan-Richy Craig
GRAND ST. FOLLIES—James Cagney-Dorothy Sands
ANGELA—Jeanette MacDonald
4 YEARS PARAMOUNT THEATRE, N. Y.
1 YEAR CAPITOL THEATRE, N. Y.

MANAGEMENT — EDINGTON & VINCENT

PICTURES NOW SHOOTING

PRODUCTION SPURTS WITH 41 IN WORK

BAROMETER

This Week	41 Features
Last Week	34 Features
Year Ago	34 Features
Two Years Ago	27 Features

Columbia

"WHIRLPOOL"

Cast: Jack Holt, Lila Lee, Allen Jenkins, Rita LaRoy, Ward Bond, Jean Arthur.
Director ..... Roy William Neill
Original ..... Howard Emmett Rogers
Screen Play ..... Ethel Hill
Photography ..... Benjamin Kline
Associate Producer ..... Robert North

"HIGHWAY PATROL"

Cast: Tim McCoy, Lilian Bond, Vincent Sherman, Bradley Page, Lafe McKee, Hal Price, Bob Stanley, Ernie Adams, Charles Sullivan, Harry C. Bradley, William Sullivan, Eddie Sturges, Ethel Sykes.
Director ..... D. Ross Lederman
Original Screen Play ..... Harold Shumate
Photography ..... Benjamin Kline
Producer ..... Irving Briskin

Fox

"MURDER IN TRINIDAD"

Cast: Nigel Bruce, Heather Angel, Victor Jory, Douglas Walton, Harvey Clark, Murray Kinnell, Pat Somerset, Claude King, Francis Ford, J. Carrol Naish, John Davidson.
Director ..... Louis King
Story ..... John Vandercook
Screen Play ..... Seton I. Miller
Photography ..... Barney McGill
Producer ..... Sol M. Wurtzel

"GOLD RUSH"

Cast: Claire Trevor, John Boles, Harry Green, Monroe Owsley, Ruth Gillette, Roger Imhof.
Director ..... George Marshall
Screen Play ..... Lester Cole and Henry Johnson
Photography ..... Joseph Valentine
Producer ..... Sol Wurtzel

"ODD THURSDAY"

Cast: Warner Baxter, Rochelle Hudson, Herbert Mundin, Rosemary Ames, Henrietta Crossman, Lily d'Stuart.
Director ..... James Flood
Story ..... Vera Caspary
Screen Play: Jane Storm, Oscar M. Sheridan and Lenore Coffee.
Photography ..... L. W. O'Connell
Producer ..... Al Rockett

"THE WORLD MOVES ON"

Cast: Franchot Tone, Madeleine Carroll, Louise Dresser.
Director ..... John Ford
Screen Play ..... Reginald Berkeley
Producer ..... Al Rockett

Harold Lloyd Company

(General Service Studio)

"THE CATSPAW"

Cast: Harold Lloyd, Una Merkel, Nat Pendleton, George Barbier, Grant Mitchell, Alan Dinehart, Warren Hymer, James Dolan, Frank Sheridan, Grace Bradley.
Director ..... Sam Taylor
Original Story— Clarence Budington Kelland
Photography ..... Walter Lundin
Producer ..... Harold Lloyd

MGM

"TARZAN AND HIS MATE"

Cast: Johnny Weissmuller, Maureen O'Sullivan, Neil Hamilton, Doris Lloyd, Frank Reicher, Paul Cavanagh, William Stack, Desmond Roberts, Yola D'Avril, Forrester Harvey.
Director ..... Cedric Gibbons
Adaptation ..... Leon Gordon
Screen Play ..... J. K. McGuinness
Photography ..... Clyde DeVinna and Sid Wagner
Producer ..... Bernard Hyman

"LADY MARY'S LOVER"

Cast: Norma Shearer, Robert Montgomery, Herbert Marshall, Lilyan Tashman, Ralph Forbes, Mrs. Patrick Campbell, Arthur Jarrett, Earl Oxford, Halliwell Hobbes, Samuel May, Helen Jerome Eddy, Peter Hobbes, George K. Arthur, T. Roy Barnes, E. E. Clive, Skeets Gallagher, Florine McKinney, Paul Porcasi.
Director ..... Edmund Goulding
Story and Screen Pay ..... Edmund Goulding
Photography ..... Ray June
Producer ..... Irving Thalberg

"SEQUOIA"

Cast: Jean Parker, David Landau, Olin Howland, Willie Fung, Russell Hardie.
Directors ..... Chester Franklin and Nick Grinde
Novel ..... Joseph Vance Hoyt
Adaptation: C. Gardner Sullivan, Frank R. Adams, Anne Cunningham.
Photography ..... Clyde DeVinna and Chet Lyons
Producer ..... John Considine

"THE SHOW-OFF"

Cast: Spencer Tracy, Madge Evans, Lois Wilson, Alan Edwards, Henry Wadsworth, Claude Gillingwater, Sterling Holloway, Clara Blandick, Grant Mitchell.
Director ..... Charles F. Reisner
Original ..... George Kelly
Screen Play ..... Herman Mankiewicz
Photography ..... James Wong Howe
Producer ..... Lucien Hubbard

"OPERATOR 13"

Cast: Marion Davies, Gary Cooper, Samuel Hinds, Douglas Dumbrille, Henry B. Walthall, Ned Sparks, Mae Clarke.
Director ..... Richard Boleslavsky
Original ..... Robert W. Chambers
Screen Play ..... Harvey Thew and Zelda Sears
Photography ..... George Folsey
Producer ..... Lucien Hubbard

"HOLLYWOOD PARTY"

Cast: Jimmy Durante, Lupe Velez, Jack Pearl, Laurel and Hardy, Polly Moran, Charles Butterworth, George Givot, Richard Carle, Edwin Maxwell, Tom Kennedy, Ted Healy and Stooges, Eddie Quillan, June Clyde, Frances Williams, MGM Baby Stars.
Director ..... Alan Dwan
Music ..... Rodgers and Hart, Brown and Freed
Photography ..... Hal Rosson
Producer ..... Harry Rapf

"SADIE McKEE"

Cast: Joan Crawford, Esther Ralston, Jean Dixon, Franchot Tone.
Director ..... Clarence Brown
Original ..... Vina Delmar
Screen Play ..... John Meehan
Photography ..... Oliver Marsh
Producer ..... Laurence Weingarten

Paramount

"WE'RE NOT DRESSING"

Cast: Bing Crosby, Ethel Merman, Carole Lombard, George Burns, Gracie Allen, Raymond Milland, Jay Henry, Leon Errol, Dick Dickinson.
Director ..... Norman Taurog
Original ..... Walter Hall Smith
Adaptation ..... Stephen Morehouse Avery
Music by ..... Harry Revel
Lyrics ..... Mack Gordon
Photography ..... Charles Lang

"THE TRUMPET BLOWS"

Cast: George Raft, Adolphe Menjou, Frances Drake, Katharine DeMille, Sidney Toler, Douglas Wood, Nydia Westman, Lillian Elliott, Edward Ellis, Gertrude Norman, Aleth Speed Hanson, Howard Brooks, Joyce Compton, Hooper Atchley, Francis McDonald, Charles Stevens.
Director ..... Stephen Roberts
Original ..... Porter Emerson Browne
Adaptation ..... Wallace Smith
Music ..... Ralph Rainger
Lyrics ..... Leo Robin
Photography ..... Harry Fischbeck

"COME ON MARINES"

Cast: Richard Arlen, Ida Lupino, Toby Wing, Roscoe Karns, Lona Andre, Grace Bradley, Virginia Hammond, Gwenllian Gill, Clara Lou Sheridan, Fuzzy Knight.
Director ..... Henry Hathaway
Original ..... Philip Wylie
Screen Play ..... Byron Morgan and Joel Sayre
Music ..... Ralph Rainger
Lyrics ..... Leo Robin
Photography ..... Ben Reynolds
Producer ..... Al Lewis

"YOU'RE TELLING ME"

Cast: W. C. Fields, Joan Marsh, Larry "Buster" Crabbe, Adrienne Ames, Louise Carter, Kathleen Howard, James B. "Pop" Kenton, Robert McKenzie, Jerry Stewart, George Irving, Alfred Delcambre, Tammany Young, Frederic Sullivan, William Rubyns, George MacQuarrie, John M. Sullivan.
Director ..... Erle Kenton
Screen Play ..... Walter DeLeon and Paul Jones
Dialogue ..... J. P. McEvoy
Music ..... Arthur Johnston
Lyrics ..... Sam Coslow
Photography ..... Al Gilks

"MURDER AT THE VANITIES"

Cast: Carl Brisson, Victor McLaglen, Jack Oakie, Kitty Carlisle, Paul Gerrits, Toby Wing, Dorothy Strickney, Jessie Ralph, Charles B. Middleton, Gertrude Michael, Gail Patrick, Otto Hoffman, Charles McAvoy, Donald Meek, Beryl Wallace, Colin Tapley, Barbara Fritchie, Lona Andre.
Director ..... Mitchell Leisen
Original ..... Earl Carroll and Rufus King
Screen Play ..... Carey Wilson and Joseph Gollomb
Additional Dialogue ..... Sam Hellman
Music ..... Arthur Johnston
Lyrics ..... Sam Coslow
Photography ..... Leo Tover

RKO-Radio

"FINISHING SCHOOL"

Cast: Ginger Rogers, Frances Dee, Bruce Cabot, Billie Burke, Dawn O'Day, Beulah Bondi, Sarah Haydon, Marjory Lytell, Adalyn Doyle, Mary Jordan, Rose Coghlan.
Directors ..... Wanda Tuchock and George Nicholls, Jr.
Story ..... David Hempstead
Screen Play ..... Wanda Tuchock and Laird Doyle
Photography ..... Roy Hunt
Associate Producer ..... Kenneth Macgowan

"STRICTLY DYNAMITE"

Cast: Jimmy Durante, Lupe Velez, Norman Foster, Marian Nixon, William Gargan, Eugene Pallette, Four Mills Brothers, Ruth Etting, Minna Gombell, Sterling Holloway, Stanley Fields, Berton Churchill.
Director ..... Elliott Nugent
Original ..... Robert T. Colwell and Robert A. Simon
Screen lay ..... Maurine Watkins and Ralph Spence
Photography ..... Eddie Cronjager
Associate Producer ..... H. N. Swanson

"STINGAREE"

Cast: Richard Dix, Irene Dunne, Mary Boland, Conway Tearle, Snub Pollard, George Barraud, Andy Devine, Una O'Connor, Henry Stephenson.
Director ..... William Wellman
Original ..... E. W. Hornung
Screen Play ..... Becky Gardiner
Photography ..... James Van Trees
Associate Producer ..... David Lewis

PICTURES Now SHOOTING

THIS WEEK AS COMPARED WITH 34 LAST WEEK

"DOVER ROAD"

Cast: Clive Brook, Diana Wynyard, Billie Burke, Alan Mowbray, Reginald Owen, Gilbert Emery, Phyllis Barry.
Director .....J. Walter Ruben
Original .....A. A. Milne
Screen Play.....H. W. Hanemann
Photography .....David Abel
Associate Producer.....David Lewis

"OF HUMAN BONDAGE"
(Rehearsing)

Cast: Leslie Howard, Bette Davis, Reginald Denny, Alan Hale, Reginald Sheffield.
Director .....John Cromwell
Original.....W. Somerset Maugham
Screen Play.....Lester Cohen
Photography .....Henry Girard
Associate Producer..Pandro S. Berman

Twentieth Century

"THE FIREBRAND"

Cast: Constance Bennett, Fredric March, Frank Morgan, Fay Wray, Vince Barnett, Louis Calhern, Jessie Ralph, Jay Eaton, John Rutherford, Irene Ware.
Director .....Gregory La Cava
Based on Stage Play by.....
Edwin Justus Mayer
Adaptation .....Bess Meredyth
Photography .....Charles Rosher
Associate Producers.....William Goetz
and Raymond Griffith

"HEAD OF THE FAMILY"
(Rehearsing)

Cast: George Arliss, Janet Beecher, Edna May Oliver, Ralph Morgan, Rafaela Ottiano.
Director .....Sidney Lanfield
Story .....Katherine Clugston
Screen Play: Leonard Praskins and Maude T. Howell.
Associate Producers: William Goetz and Raymond Griffith.

Universal

"GLAMOUR"

Cast: Constance Cummings, Paul Lukas, Phillip Reed, Joseph Cawthorn, Doris Lloyd.
Director .....William Wyler
Novel by .....Edna Ferber
Screen Play .....Doris Anderson
Continuity .....Gladys Unger
and Doris Anderson
Photography .....George Robinson
Producer .....B. F. Zeidman

"I'LL TELL THE WORLD"

Cast: Lee Tracy, Gloria Stuart, Roger Pryor, Herman Bing, Onslow Stevens, Arthur Stone, Edwin Mordant, Hugh Enfield, Dorothy Granger, Alec B. Francis.
Director .....Edward Sedgwick
Original: Lincoln Quarberg and Frank Wead.
Screen Play: Dale Van Every and Ralph Spence.
Photography .....Jerry Ash
Associate Producer.....Dale Van Every

"UNCERTAIN LADY"

Cast: Genevieve Tobin, Edward Everett Horton, Jobyna Howland, Dorothy Peterson, Frank Lyman, Herbert Corthell.
Director .....Karl Freund
Original Screen Play: George O'Neil and Harry Segall.
Photography .....Charles Stumar
Associate Producer.....Dale Van Every

Warners-First National

"WITHOUT HONOR"

Cast: James Cagney, Joan Blondell, Victor Jory, Sarah Padden, Ralfe Harolde, Harold Huber, John Qualen, Russell Hopton, Frank Craven, Bradley Page, James Eagle, George Chandler.
Director .....Lloyd Bacon
Original Story.....Robert Lord
Screen Play.....Tom Buckingham and
Niven Busch
Photography .....George Barnes
Supervisor .....Robert Lord

"FOG OVER FRISCO"

Cast: Bette Davis, Lyle Talbot, Margaret Lindsay, Henry O'Neill, Robert Barrat, Hugh Herbert, Douglas Dumbrille, Gordon Westcott, Donald Woods, Irving Pichel, Arthur Byron, Alan Hale, George E. Stone, Harold Minjir, Douglas Cosgrove, Charles Wilson, William Damarest.
Director .....Wilhelm Dieterle
Story .....George Dye
Screen Play.....Robert N. Lee
and Eugene Solow
Photography .....Tony Gaudio
Supervisor .....Henry Blanke

"ONE MAN WOMAN"

Cast: Pat O'Brien, Glenda Farrell, Claire Dodd, Russell Hopton, Henry O'Neill, Hobart Cavanaugh, Robert Gleckler, Arthur Vinton, Paul Harvey, George Cooper, Tom Costello, Pudgie White.
Director .....Alan Crosland
Based on Original Story by
Gene Towne and Graham Baker
Screen Play.....F. Hugh Herbert
and Erwin Gelsey
Adaptation .....David Boehm
Photography .....William Rees
Supervisor .....Robert Presnell

"SAWDUST"

Cast: Joe E. Brown, Patricia Ellis, Dorothy Burgess, Donald Dilloway, Charles Wilson, Poodles Hanneford, Ernest Clarke, Alfredo Cordona, Tom Dugan, William Demarest, Harry Wood, Earl Hodgins, John Sheehan, Ronie Crosby, Gordon Evans.
Director .....Ray Enright
Based on Story by
Bert Kalmar and Harry Ruby
Revisions by.....Tom Buckingham
Photography .....Sid Hickox
Supervisor .....James Seymour

"THE KEY"

Cast: William Powell, Edna Best, Colin Clive, Robert Barrat, J. M. Kerrigan, Hobart Cavanaugh, Maxine Doyle, Arthur Treacher, Joan Wheeler, Henry O'Neill, Philip Regan.
Director .....Michael Curtiz
Based on the Play by
Robert Gore-Browne, J. L. Hardy
Screen Play.....Laird Doyle
Music and Lyrics.....Allie Wrubel
and Mort Dixon
Photography .....Ernest Haller
Supervisor .....Robert Presnell

"THE HAPPY FAMILY"

Cast: Aline MacMahon, Guy Kibbee, Allen Jenkins, Hugh Herbert, Helen Lowell, Joan Wheeler, Frankie Darro.
Director .....Alfred E. Green
Original Screen Play..Gene Markey
and Kathryn Scola
Photography .....Arthur Edeson
Supervisor .....Robert Lord

"RETURN OF THE TERROR"

Cast: Mary Astor, Lyle Talbot, Robert Barrat, Frank McHugh, John Halliday, Irving Pichel, George E. Stone, J. Carrol Naish, Frank Reicher, Renee Whitney, Robert E. O'Connor, George Cooper, Etienne Girardot.
Director .....Howard Bretherton
Suggested by Story by—
Edgar Wallace
Screen Play.....Eugene Solow
and Peter Milne
Photography .....Arthur Todd
Supervisor .....Sam Bischoff

"DR. MONICA"

Cast: Kay Francis, Veree Teasdale, Jean Muir.
Director .....William Keighley
Based on Polish play by—
Marja Morozowicz Szczepkowska
Adaptation by.....Laura Walker
Screen Play.....Charles Kenyon
Photography .....Tony Gaudio
Supervisor .....Henry Blanke

Independent Productions

Chesterfield
(Universal)

"STOLEN SWEETS"

Cast: Sally Blane, Charles Starrett, Jameson Thomas, Jane Keckley, Phillips Smalley, Claude King, John Harron, Polly Ann Young, Aggie Herring, Goodee Montgomery, Maynard Holmes, Maude Turner Gordon, Ethel Griffies, Tom Ricketts.
Director .....Richard Thorpe
Original Screen Play.....Carl Brown
Photography .....M. A. Anderson
Producer.....George R. Batcheller

Liberty
(Pathe)

"NO RANSOM"

Cast: Phillips Holmes, Leila Hyams, Jack LaRue, Hedda Hopper, Robert McWade, Eddie Nugent, Christian Rub, Vince Barnett, Arthur Hoyt, Gerry Owen, Carl Miller, Mary Foy, Fritzi Ridgeway, Harry Holman.
Director .....Fred Newmeyer
Original .....Damon Runyon
Screen Play.....Albert DeMond
Photography.....Harry Neumann
Producer.....M. H. Hoffman

Monogram
(General Service)

"MANHATTAN LOVE SONG"

Cast: Robert Armstrong, Dixie Lee, Franklyn Pangborn, Nydia Westman, Helen Flint, Herman Bing, Cecile Cunningham, Harold Waldrige, George Irving, Emmett Vogan.
Director .....Leonard Fields
Story .....Cornell Woolrich
Screen Play.....Leonard Fields
and David Silverstein
Photography .....Robert Planck

"THE LOUDSPEAKER"

Cast: Ray Walker, Jacqueline Wells, Noel Francis, Charles Grapewin, Spencer Charters, Lorin Baker, Mary Carr, Wilbur Mack, Ruth Romaine, Larry Wheat, Leonard Carey, Billy Irvine, Billie Van Every.
Director .....Joseph Santley
Photography .....Gilbert Warrenton
Supervisor .....W. T. Lackey

Eastern Productions

All Star Productions
(United Artists Release)
(Biograph Studios)

"FRANKIE AND JOHNNY"

Cast: Helen Morgan, Lilyan Tashman, Chester Morris, William Harrigan, Florence Reed, Walter Kingsford.
Director .....Chester Erskin
Screen Play.....Moss Hart
Photography .....Joe Ruttenberg

VITAPHONE STUDIOS

UNTITLED

Cast: Bernice Claire.
Director .....Joe Henaberry
Photography .....Ray Foster
and Ed Dupar

UNTITLED

Cast: Bill Robinson.
Director .....Roy Mack
Photography .....Ray Foster
and Ed Dupar

WERNER RICHARD HEYMANN

Composer

("THE CONGRESS DANCES" etc. etc.)

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THE Hollywood REPORTER

Vol. XIX. No. 35. Price 5c. TODAY'S FILM NEWS TODAY Wednesday, February 21, 1934

PRES. TO SWING CLUB

TRADE VIEWS by W. R. WILKERSON

•THE boys were batting the ball around the other evening and talking about the picture business in general and good pictures in particular. The conclusion was that two or three really GREAT PICTURES would do wonders for this business and some sort of propaganda should be started in this town in an effort to stir up production imagination and actual production tending to the making of a great picture or two.

That's a pretty tough assignment.

It is our opinion that there has not been a really great picture since "All Quiet" and there's hardly a chance that there will be one for some time, as producers, the men heading the studios, give little encouragement to the men and women working under them that would inspire such efforts.

•

In the first place (with the possible exception of MGM) there is not a plant in the business which would take a chance on the making of a GREAT PICTURE, they would not care to risk that money, they would not give the time for the writing or the adaptation or sufficient time to shoot such a picture. And because of this writers are not writing in that direction, they are attempting to deliver what the producers want and it does not seem to be GREAT PICTURES.

•

But getting back to the first paragraph a GREAT PICTURE would do this business more good right at this time than anything that could happen —a picture that would send audiences out screaming their delight, a picture that would be discussed in the home, in the office, from the church pulpit; one that would be commented on by the press, editorially and otherwise. This business needs such a lift, but who's to do it? Who is going after that big picture? Who has the brains and the desire to make it?

Picture audiences, past and present, should be aroused by something important, something really big. The stay-at-homes should be brought back to the theatres and the only way to do it would be through an outstanding production, a GREAT PICTURE.

How about it?

Just Hollywood

New York.—When Hecht and MacArthur sold "Twentieth Century" to Columbia, Hecht wired Cohn and Hawks suggesting they sign William Frawley and Moffat Johnson for the film. The reply: "Who are they? Never heard of them." Now Hawks is wiring Hecht frantically for the address of Frawley since the player clicked in "Bolero."

Gary Cooper Signs Termer at Para.

Paramount signed Gary Cooper to a new long term contract yesterday.

The new termer calls for the exclusive services of Cooper after he does "Barbary Coast" for Sam Goldwyn. He has one more picture to make on his old contract. At present he is in MGM's "Operator 13." When he finishes work in that he returns to Paramount lot for one picture, then does the Goldwyn yarn, after which he starts his new contract with no more work for outside studios.

Shake-up in Para. Abroad Drops Two Key Execs

New York—Indications of a shake-up in the Paramount foreign organization are seen in the resignation of two key men long identified with the company, Ike Blumenthal, for fifteen years general manager for the continent, and Gare Schwartz, Paris lab head. Fred Lange, formerly in South America for Paramount as general manager, is replacing Blumenthal.

Russell Holman on Way

New York.—Russell Holman leaves for Hollywood Sunday for conferences with Emanuel Cohen and the Paramount production board.

Thirty Hour Week For Labor By Congress Action Forecast If Industries Hamstring Code

Washington.—Developments on Capitol Hill indicate that President Roosevelt is flexing his muscles preparatory to swinging a club that will put an end to the multitude of labor squabbles in all industries, particularly the squawks from Hollywood.

It was predicted today that the club swinging will take the form of Congressional enactment of legislation compelling a straight thirty hour week for all labor. The same legislation will carry provisions putting teeth into

(Continued on Page 3)

Wampas Pick 21 'Baby' Nominees

The Wampas met last night at the Writers Club and nominated 21 girls for election as Wampas "Baby Stars."

Ten of the names were made public, but the other eleven were sealed because they are contract players at studios that are believed to be opposed to putting the Baby Stars on the radio. Members figured it might embarrass the girls if their names were

(Continued on Page 2)

MGM May Back 4 For Group Theatre

New York.—First move in MGM plans for stage production next year may be a working agreement with the Group Theatre here for the production of four plays. It is understood that the film company will finance the plays and also arrange for an interchange of stars.

Para. Wins Fight To Hold N. Y. Theatres

New York—Paramount has won out in its fight to hold on to the Criterion and Loew's New York Roof properties. Adolph Zukor yesterday concluded a deal through which Seneca Holding Company, a Para subsidiary, gives a mortgage of $175,000 to retain the properties,

The mortgage will be used to pay off back taxes, etc., and continue operation of the houses. It is subordinate to the existing mortgages totaling $5,440,000, but it is a lien on Paramount's Astoria studio.

Hold Services Today for Mother of Mrs. Mayer

Funeral services for Mrs. Hyman Schenberg, mother of Mrs. Louis B. Mayer, who died late Monday night, will be held this morning from the Glasband and Groman funeral parlors, interment occurring at the Beth Israel cemetery. Services are private.

Mrs. Schenberg was 72 and died at the Glendale Sanitarium.

Erpi Exec Here Today

Whitford Drake, vice president of Erpi, arrives here from the East today for a series of conferences with George Pratt, also a vice president of Erpi on the west coat. He will remain in Hollywood for a week or ten days.

Mayo to Meg 'Dames'

Archie Mayo has definitely been set to direct the musical production "Dames" for Warners. Busby Berkeley will handle the direction of the musical numbers. The screen play is being written by Manny Seff.

'Wonder Bar' in Miami

Miami—The world premiere of "Wonder Bar" was held here last night, the affair being quite a social event. The New York opening is set for February 28.

THEATRES TAKE LICKING AS BLIZZARD BLANKETS EAST

New York.—Local movie palaces took the worst beating in their history yesterday as a result of the terrific blizzard that paralyzed traffic and held millions of Manhattan and suburban residents in their homes. They couldn't even get down town to go to work, much less attend a theatre. Result was that those houses that remained open didn't do enough to pay the light bill.

In New Haven all movie houses closed tight and didn't attempt to

(Continued on Page 2)

'Slim' Under Knife

Slim Summerville, who has been in the hospital for the past two weeks due to a rundown condition, will undergo a minor operation at the Methodist Hospital tomorrow. Dr. C. W. Cook will perform the operation.

Ray Griffith Sails

New York—Raymond Griffith sails for England for a brief vacation.

WILLIAM A. SEITER In Preparation "The Great American Harem"

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher

ROBERT E. WELSH.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957
New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

THE LOW DOWN

That bridge for the benefit of the Motion Picture Relief Fund at the Ambassador the other night turned out to be a huge success. Under the fine guiding hands of Bebe Daniels, Diana Fitzmaurice and Mrs. George Archainbaud over five hundred tickets were sold and more than three thousand dollars made to help the unfortunates of the movie colony. Dave Harris and Rosey Rosenberg tied for first place in the bridge contest but Rosenberg's luck held out longer because he won the order on Magnin's when the boys had to cut for first place. Orrin Kelly won the order on the Mabel Fisher LADIES' hat shop and Mae Sunday came out of it with an order for anything she'd like to have at the Maison Blanc. Sally Eilers and Harry Joe Brown, the Joe E. Browns, the John Boles, the Monte Blues, the George and Bill Hearsts, Dorothy Mackaill, Leila Hyams, the Skeets Gallaghers, Buster Collier and the Russell Macks among the movie contingent. And away off in the back room, Zeppo Marx, Phil Berg, Milton Bren and Fred Pelton forgot it was all just for charity and played a game that registered twenty-five cents a point.

•

They had just cut a feature picture and had invited the head of the studio to come into the projection room to see it since the director was in New York. The studio head was having a terrible time keeping up with the story and finally in one part came a scene in the jungle with the girl sitting on a log and one of the men turns to her and says, "That's right, little Miss Muffett, I'll get you out of this." And with that, the studio head jumped up and said, "That's enough. What kind of writing is this and what kind of a story? For five reels she is called Miss Jones and now all of a suddent she's Miss Moffat!" And when the head man' secretary came to she said, "Why, Mr. —, you know little Miss Muffett, that's an old nursery rhyme." Whereupon the master mind topped his original crack with,"And that's something else about this studio. There have been altogether too many allegories on the program!"

New York REVIEWS

"THE CAT AND THE FIDDLE"

MGM prod.; director, William K. Howard; writers, Jerome Kern, Otto Harbach, Bella and Samuel Spewack

Capitol Theatre

Sun: "The Cat and the Fiddle" with a practically perfect movie plot, emerges from the studio a vulgarized and routine musical comedy tale. Thanks to Mr. Kern and Miss MacDonald, and in spite of the adaptor, this film provides a gay and lilting hour.

Post: The new picture at the Capitol is not only an example of what a good musical should be but it illustrates how intelligent adaptation and direction plus a judiciously chosen cast can turn a mildly pleasant entertainment into something lively and absorbing.

Mirror: Skillfully directed, lavishly produced, cleverly acted, "The Cat and the Fiddle" is a truly charming picture. Romantic, tuneful and colorful, it makes a perfect vehicle for the two attractive singers who are co-starred in it.

News: William K. Howard has directed the production with skill and it has been beautifully mounted by the producers. Both Miss MacDonald and Novarro are happily cast in a musical romance in which their voices blend beautifully together.

World-Telegram: It is by far the most tuneful, charming and thoroughly entertaining operetta the screen has offered in years. Credit is due William K. Howard for his sensible, sensitive and imaginative direction which has restored this writer's faith in screen musicals. Also, Bella and Samuel Spewack for the manner in which they have adapted the operetta to the screen.

Herald-Tribune: A handsome and resourceful production, which has been made under William K. Howard's skillful direction. But I wish there had been more humor, a few additional Kern songs, and a bit less plot.

Times: A gay and tuneful picture, which comes to the screen of the Capitol with much of its original charm and spontaneity. The plot is inconsequential, but there is an intriguing and well balanced melange of melody, fun and romance.

Journal: One of the best musical productions that has as yet come out of Hollywood. Novarro, who adds a sense of humor to intelligence and personality, is perfectly cast in the leading role. Much credit goes to William K. Howard for the sparkling tempo he sustains in an outstanding job of direction.

American: Delightful, exhilarating entertainment. In all departments, it is as fine a film as any Hollywood season has had to offer. William K. Howard has contributed to the excellence of the piece by endowing it with dramatic form and interest by capturing the lilting quality of the original score, and establishing and maintaining a directorial rhythm that makes the entire achievement a sweet and not too lengthy song.

Fox-Beahan Bulletin

The Sidney Fox-Charles Beahan marital difficulties won't be disturbed any more by reconciliations. That is, unless Sidney withdraws her divorce suit which she filed yesterday. The final break-up came at a party staged to celebrate a reconciliation.

Wampas Pick Nominees

(Continued from Page 1)

made known. Also indicated that if the producers turn down the request of the Wampas and frown on the radio appearance they will not open the envelopes containing these players' names unless another method of presentation is decided upon.

The nominees announced were: Joan Gale, Dorothy Dix, Ann Sothern, Dixie Lee, Dorothy Drake, Mary Kornman, Luana Walters, Hazel Hayes, June Knight and Lois January.

It was brought out that the producers are not opposed to the naming of "baby stars," and that all but three studios are favorable to letting them go on the air. Stars will be named whether the air program goes on or not. Final decision as to attitude of producers and definite Wampas plans will not be known until next week's meeting of the organization.

$10 Per Negative Reel Tax Planned by Indie Group

New York.—Important meeting of the Executive Committee of the Federation of Motion Picture Industries is slated for Friday of this week.

Committee will discuss finance plans which call for a charge of $10 per reel negative, plus a small positive reel charge for independent producer members. This, with negative reelage charge on affiliated unit in California, is expected to bring approximately $50,000 into the federation coffers annually.

Settle Graves Suit

Lichtig and Englander settled their suit for $1,000 against Ralph Graves out of court yesterday. Trouble arose over commissions Graves failed to pay the agency for the sale of his story, "Born To Be Bad," to Twentieth Century for $10,000. Firm of Simon and Garbus represented Lichtig and Englander.

Realism Injures Stone

Over-enthusiasm as a lunatic doing an adagio dance in Warners' "Return of the Terror" caused George Stone to kick himself in the shins and cut a gash necessitating emergency hospital treatment. Several stitches were taken in the leg and the player returned to the set.

20th's 'Trouble' Hit At N. Y. Tradeshow

New York—"Looking for Trouble" previewed yesterday at the Astor Theatre went over with a bang. Both local critics and exhibitors were outspoken in raves.

Story, direction, and Tracy and Oakie as a team drew the principal comment. Plus the statement by one exhibitor, "If Zanuck keeps up this consistent pace there'll be no stopping him."

Ames Adoption in Court

Adrienne Ames will appear in juvenile court this morning before Judge Samuel Blake to approve the adoption of her 11-year-old daughter, Dorothy Jane, by Bruce Cabot. Miss Ames and Cabot were married last October.

Grant and Bride Due Sat.

Cary Grant and his bride, Virginia Cherrill, will arrive in Hollywood Saturday from their trip to Great Britain where they were married.

Theatres Take Licking

(Continued from Page 1)

open. Same was true with many houses in Hartford, Bridgeport and other Connecticut cities. In New Haven even the exchanges closed, with exception of United Artists. Traffic was stopped on the New Haven Railroad and roads were blocked, so film service between smaller towns was out. Houses in Boston also took it on the nose for a beating.

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RACE KEEN AMONG LEADERS FOR REPORTER PIC AWARDS

No Runaway Yet in Any Classification

A veritable flock of pictures moved up to the tape in a neck and neck race yesterday as the votes poured in for The Hollywood Reporter Awards of Merit competition.

"Henry the Eighth" stepped into the top group with "Little Women," "Cavalcade," "Only Yesterday," "Lady For a Day" and "Gabriel Over The White House" in the choice for outstanding production.

Writers' votes from every studio started flooding in, and "Lady For a Day," "Berkeley Square" and "Little Women" were up among the leaders for the most outstanding example of adaptation. But other pictures less prominent were running close, and surprises are probably due before the last of the votes are in.

"The Nuisance" forged to the front yesterday alongside "The Power and the Glory" among the original stories. And "This Day and Age" was knocking on the door for recognition.

"Bombshell" came into more than notice when the cameramen started voting, and is one of the leaders in the field of outstanding photographic achievement. "When Ladies Meet" is right beside it from the cinematographer's point of view.

Among the directors "Lady For a Day," "Henry the Eighth," "Berkeley Square" and "Little Women" were showing the way, with a number of other pictures close behind.

In the van for best example of art direction are "Design For Living," "King Kong," "Little Women" and "When Ladies Meet."

"Gold Diggers of 1933" was receiving a big vote from the sound men as containing the best example of sound recording. But "Only Yesterday" was also among the favored ones, as was the MGM "Bombshell."

Tremendous interest is being evinced by everyone in the industry in this competition, which is the first time that the industry itself has been given the chance to express its all-embracing choice on awards of merit. Executives, players, directors, writers, cameramen, sound men, art directors, all are sending in their votes.

If you have mislaid your copy of the Award Bulletin, phone The Reporter office and another will be sent you. This also applies to ANY worker in the industry who may not have received a copy in the original mailing.

20th Borrows 'Alice'

Charlotte Henry, Paramount's contest winner for "Alice in Wonderland," was signed yesterday on a loanout deal by Twentieth Century for the ingenue lead in the George Arliss picture, "Head of the Family," which will be directed by Sidney Lanfield.

'High School' on Shelf

Hunt Stromberg has called off his dogs on his "High School" idea and has tossed it to the MGM shelf until he feels inclined to have another go at it. Two pairs of writers during the past month failed to get the story hot.

N. Y. Offices Close

New York.—Tomorrow being Washington's Birthday, all film company offices will be closed tight. So get in your home office phone calls today.

Press Directors Will Sift Radio Views

Entire attitude of Hollywood producers on the questions of picture stars going on the air will probably come to surface as result of meeting of publicity directors at the Hays office yesterday.

The meeting was for purpose of determining whether or not the "Baby Stars" to be selected shortly by the Wampas would be allowed to go on the air. Wampas have two offers to put them on the ether for one hour and offer to give a large slice of the proceeds to any charity producers select. Yesterday publicity directors decided to make complete poll of producers for their attitude, and also get line on their reaction to star competition with movie houses by air appearances.

Kay Francis Action on Court Docket Today

Kay Francis is scheduled to appear in court this morning before Superior Judge Joseph P. Sproul to ask for a divorce from Kenneth MacKenna, her actor-director husband.

Suit was filed recently in which she alleged hubby criticized her clothes and objected to the way she decorated their new home. They were married January 17, 1931. Separated last December 18.

Pinchot Daughter East After Good MGM Test

Rosamond Pinchot left for the East after making a test at MGM, directed by George Cukor, which is reported to be very good.

MGM is interested in Miss Pinchot for the feminine lead in "Soviet" with Clark Gable and Wallace Beery. Frank Capra will direct.

Zanuck Options Import

Winna Winfried, Danish actress who was signed by Frank Joyce to a managerial contract in England and sent over here, has been signed by Darryl Zanuck for a role in "The Firebrand" with Fredric March. Zanuck has taken an option on her services.

Fort Tagged by Rogers

Garrett Fort has been signed by Charles R. Rogers to do a rewrite job on "In Conference," which will be directed by Harry Joe Brown at Paramount. The Schulberg-Feldman and Gurney office made the deal.

Fox Ticket for Parry

Paul Parry clicked so well with Fox as the hotel clerk in "Moulin Rouge" that the studio has placed him on a contract. Henry Duffy also wants him for a part in his stage play, "Men In White."

New Pics Buck Snow Drifts on Broadway

New York.—Columbia's picture "It Happened One Night" leads the parade of new pictures that face Broadway's snow drifts this week. It opens tomorrow at the Music Hall, with a Silly Symphony, "The China Shop." Is expected to click in big way if snowbound citizens are freed.

"Dark Hazard" comes into the Rialto today. The Wheeler and Woolsey opus "Hips Hips Hooray" starts tomorrow at the Roxy. Friday "Death Takes a Holiday" goes into the Paramount, and "Mystery of Mr. X" opens at the Capitol. Monday "Shadows of Sing Sing" opened at the Mayfair. With storm on, no estimate of first day was given.

Garbo Smacks All Records in London

London — The Metro-Goldwyn-Mayer picture, "Queen Christina" smashed every existing record at the Empire for a single week's business and set up a figure for not only that house but every other theatre on this side.

Both Garbo and the picture are a sensation. People are acually fighting to gain admission to the theatre. Queues blocks long have been a common occasion all week long.

MacDonald To Make 2 At General Service

J. K. MacDonald, formerly studio manager for Metropolitan studio, is concluding a deal with J. Morris Rich, general manager of General Service studios, to produce two pictures on that lot.

The financing of these pictures is reported being arranged through down town financiers obtained by the General Service studios.

'Villa' Starts Again

Retakes on "Viva Villa" start today, Wallace Beery flying back from New York to go to work under Jack Conway's direction.

Pres. to Swing Club

(Continued from Page 1)

classifications and standards set by present codes.

"There will be no fooling then," William Green, head of the American Federation of Labor, declared today.

The President has his dander up. A good proportion of his mail these days consists of complaints from workers that industries are finding all sorts of loopholes in the codes. He has also the problem of spreading work still further to take up the slack as CWA laborers are returned to industry in coming months. And if a thirty hour week is necessary, Congress will see that the thirty hour week is a fact.

Proof that the President is not afraid to impose codes, no matter what the power of the industry affected, is witnessed by his handling of the newspaper code.

MGM Slaps Ban on Broadcasts by Stars

MGM has slapped on the lid against any of its contract players signing with commercial sponsors for radio broadcasts. All requests by agents are being given the inverted thumb, the company closing its ears to all propositions at any terms.

Unlike other majors, the company has no radio affiliations and is said to regard ether broadcasts as competition, with the view that the bigger the star on the program the greater the competition. Policy excludes players on group picture deals, but term contracts specifically give the company the right to decide on whether or not a player may broadcast.

Stanwyck or Tobin For 'Housewife'

Warners will decide this week between Barbara Stanwyck and Genevieve Tobin for the top spot in the Robert Lord-Lillie Hayward original story "Housewife," which will go into production in two weeks under the supervision of Lord.

The screen play has been written by Manny Seff and Lillie Hayward. No director has been assigned yet.

Lachman Back to Fox For Next Production

Harry Lachman returned to the Fox lot yesterday to start preparation on his next picture, which is an untitled original by Lester Cole. Sol Wurtzel will produce this picture at the Western avenue plant.

Lachman will go over to Edward Small and direct the Claudette Colbert starring picture after he makes the one for Fox.

New Warner Lead Arrives

John Eldridge, New York stage leading man, who was signed by Jack Warner to a term contract during the production chief's last visit to New York, will arrive here today by plane. He last appeared on Broadway in the Philip Barrie play, "Joy Season."

'Drummond' Starts Today

The Ronald Colman picture, "Bulldog Drummond Strikes Back," starts shooting today under the direction of Roy Del Ruth.

The cast includes Loretta Young, C. Aubrey Smith, Warner Oland and Katherine Burke.

Milland Handed Ticket

Raymond Milland, who had a small part in the George Raft picture, "Bolero," pleased Paramount executives so well that he was placed on a long term contract yesterday. Studio plans to give him a build-up.

Mary Astor in Crash

Mary Astor luckily escaped injury Monday night when her car skidded and ran into a truck on her way home from the studio. The front of the car was smashed but Miss Astor was only jarred.

Academy Hosts Today

Academy entertains the press today noon at luncheon at Al Levy's. Purpose is steamup on annual awards and awards banquet. Lou Marin will be master of ceremonies.

REELING around LONDON

It's a boy at the Donovan Pedelty's . . . Don says he collaborated with Evelyn on the production—from an original idea by Donovan Pedelty! ! ! . . the Tim Whelans (Miriam Seegar) threw a party to herald their return from Egypt t'other day . . the Frank Joyces, the Ben Nedells, the Harold M. Youngs and the Jack Votions amongst the movie mob present . . . Bob (Associate Producer) Stevenson, Russell Metcalfe and dance director Teddie Royce contributed the Gaumont "angle" to the party but finally the discussion got round to Hollywood and Jack Votion took time to rave about the way Warner Baxter makes chili con carne . . . today's bright thought and bedtime story: Once there was a British screen star who ADMITTED SHE HAD **NOT** GOT A HOLLYWOOD OFFER! !

•

Maybe you don't think Doug Fairbanks was sore about Merle Oberon scramming to America prior to playing in his pic? . . . This week's laurel wreath goes to Van Dyke for the swell and intelligent use of close-ups in "Mala the Magnificent" (Eskimo-Igloo or what have you) . . . Jack Buchanan (just opened in a new show in town and preparing for his film version of "Sons O' Guns") present at the trade show of "Roman Scandals" and how that audience yelled at the chariot sequence; Benita Hume was also present and looking a million and one dollars.

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Savoy Grilling the other evenin' were Charles Buster Laughton and the Frank Joyces, Bill O'Bryen with Capt. Richard Norton, who has blossomed forth as an indie producer after being on United Artists board for so long; Cyril Gardner, Howard Welch, Frances Day looking very orchidaceous and Julius Hagen, the chief of the Twickenham Studios . . . quote from any meal scene in any Hollywood picture which has a kid in it "Come now Junior, eat your Spinach!" — it's getting so that people here have come to the conclusion that all American children do is eat spinach and blow raspberries all day long!

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Reason for Paul Kohner's recent trip to this Scepter'd Isle was to make preliminary contracts for the next Luis Trenker Berlin production; he wanted a blonde for the British version . . . said a well known casting director here to a firmly established old character lady "No, you're not quite how I visualize the part, I want a Miss (Soandso) but fifteen years older" "What—" gasped the old lady, "ALIVE???"

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Lloyd Knechtel delivering technical lectures to the British Kinematographic Society in his spare time, if he has any . . . quote from B.I.P. blurb: "Marcel Varnell, the French-born Hollywood director, starts his first British International production . . . "—well, okay B.I.P., but it sounds suspiciously like Fox to me . . . seeing an advert for the Universal pic, "The Crosby Case," prompted that mean old exhibbie to say, "Huh, well, they finally sued Bing for starting that crooning racket, eh?" . . . tag: they are calling her Dorothy Hi-de-Hyson now . . . His Royal Highness the Prince of Wales nonchalantly strolled into the Capitol to see "Master and Man" and hardly a soul realized it, the other evening, yes, Columbia, Jack Holt and Fay Wray, he stayed to the end.

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Max Milder, the genial Warner boss here, gets more publicity—and all on account of his partialness to cigars. . . The creme de la creme of the pic girls and boys eat at the Ivy; which accounts for the Alfred Hitchcocks, Michael Powell, Bill Lipscombe, G. A. 'ERA' Atkinson, Ben Nedell and Russell Metcalfe being present t'other day; or does it? . . . Cecil Landeau is still true to the Cafe Royal. . . Dodo Watts, one time biggest bet here on the screen, is staging a comeback via the air. . . . Bill Lipscomb, director-writer, tells us he will visit America in June. . . . We have it on the inside that British and Dominions want to sign John Tilley, the Radio comic here, because they also know that he has an American offer.

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The Phil Tannuras can hardly wait to grab a load of that California sunshine . . . hm! . . . Leslie Howard's brother actually got a spot of publicity the other day; cashing in on his likeness to Leslie. . . Heather Thatcher is going legit in the noo Noel Coward piece. . . . Arthur Kelly would not let the press in to see "Catherine" in spite of the fact that Alex Korda wanted them, and, in fact, invited some of them personally, and in consequence, they are more than mad at U. A. . . . Pam Ostrer is a hit we hear in "Jew Suss," the Mendes pic with Conrad Veidt.

Damita Fools 'Em

London.—Hollywood's film colony will no doubt be surprised to learn that Lili Damita, effervescent French star, has been fooling them all the time. It seems that she has been married and divorced, all within one year. Won't tell the name of the ex-hubby. In Hollywood she told everyone she was too busy to think of marriage.

Gaumont Begins Horrors

Paris.—Gaumont has started a series of horror pictures. The first is "L'Atroce Menacee" (The Terrible Menace). Screen play is by Marcel Allain. Christian Jaque is directing. The second of the series will be "Une Villaine Histoire."

Swedes Start First '34 Pic

Stockholm.—Svensk Film Industries is the first Swedish company to get under way with a picture in 1934. Producers are making a feature as yet untitled with Adolph Jahr in the lead.

'Blackshirt' Scripters

London.—Anthony Armstrong and John Paddy Carstairs have been assigned to do the screen play for "Blackshirt" for A and B Films.

Nazi Films Under Ban in Norway

Oslo.—Anti-Nazi spirit is said to be responsible for sudden clean-out of German films in this city. Amounts almost to a boycott on the part of censors.

A new supervisor of the city's movie houses, named Aamot, has been appointed. He is a co-worker of the Radical daily, "Arbeiderbladet," and with his appointment German pictures started getting the thumbs-down sign here. He is noted for his anti-Nazi feelings, and local press has joined him in campaign directed against the German pictures.

New Belgian Firm Gets Under Way

Brussels.—Renewed activity in motion picture production has hit this city with the forming of a new producing company, the "S.E.P."

Present plans call for activities of this concern to be divided between here and Paris, with considerable work done here. Company will specialize on mystery films. First one will be "Mannequin Assasine," from the novel of Stanislas Andre Steeman. Henri Storck will direct, with Charles Vanell as probable lead.

Middle Men Out in Czech

Prague. — The government has spread consternation among film distributors here by issuing an order commanding all film importers to buy foreign films only from producing companies. No middle men will be allowed.

New Italian Company

Rome.—A new producing company called the Soc. Am. Cinematografia Una-Film, has been started under direction of Dr. Ettore Margadonna. First picture will be "The Woman For Everybody," from Salvator Gotta's novel.

New Czecho License Rule

Prague.—Tell American importers that licenses secured from the Czecho-Slovakian government for film imports are by a new ruling non-transferable for any reason at all. The regulation does away with some shopping in permits.

Honor for S. W. Smith

London.—S. W. Smith, managing director of British Lion Films Corporation, has been appointed a member of the Advisory Committee on the Cinematograph Film Act to the Board of Trade.

Hitchcock on 'Roadhouse'

London.—"Roadhouse," with Violet Lorraine and Gordon Harket in the leads, will be the next production by Alfred Hitchcock for British Gaumont. Guy Bolton is on the script with Hitchcock.

Banks Makes Another

London.—Monty Banks will direct "Father and Son" for Warner-First National at the Teddington studios, according to announcement from their local offices.

Mae Not So Hot In Icy Stockholm

Stockholm.—The Swedes can't get the slant of America and England on Mae West in "She Done Him Wrong." Censorship board had to view picture twice before making up its mind. Now, while picture is doing well, critics and patrons don't care so much either for the subject matter of the film, or for the wiggles of Mae.

Films Crash Lon. Times

London.—A. Beverly Baxter, director of public relations for British Gaumont, is author of an extended article in the Times, on the future of British films. The austere Times has until recently looked on the films with something of a stoney glare.

Assoc. Prod. for Gaumont

London.—Gaumont, following the Hollywood idea, have inaugurated a policy of having associate producers at their studios. Robert Stevenson, Basil Mason and Tod Rich are newly appointed producers.

Nissen Delays Return

London.—Greta Nissen has postponed her return to Hollywood. She will star in musical revue "Why Not Tonight." When that closes she will start for Hollywood, probably in the spring.

New London Companies

London.—Two new film companies have recently been organized here. They are Kenneth McLaglen Productions, Ltd., and First Feature Films, Ltd. Both are formed as production companies.

Italian Censors Tough

Rome.—Italian film makers submitted 41 films during 1933 for censorship and all were approved in toto; but of 419 foreign films submitted 62 were banned and 133 had to stand cutting.

Wait on Pommer Illness

Berlin.—Fox office here insists that Fox-Europa production will continue as soon as Erich Pommer recovers from his illness. Rumors have been rife that production had ceased definitely.

Hummel on Long Voyage

Sydney. — Joe Hummel, foreign manager for Warner Brothers, left here last week bound for South America on the first lap of a round the world trip for his company.

Negri Company Collapses

Paris.—Right in the middle of production on "Via Films," the company employing Pola Negri in her film comeback had to go "boom" into the bankruptcy courts.

900 Houses in Austria

Vienna.—Latest statistics show Austria has 902 picture theatres, of which 77 per cent are wired. Over six hundred of the theatres are under three hundred seats.

Schmeling's Wife Signed

Prague—Anny Ondra, wife of Max Schmeling, has been engaged by Karl Lamac to star in two pictures to be made in Czecho-Slovakia.

UP-TO-THE-MINUTE CASTING NEWS

Evelyn Berisford signed by Radio for "Of Human Bondage."

Guy Asher added to "Highway Patrol," Columbia.

Kenneth Thomson set by Freddie Fralick in "The World Is Ours," Fox.

Noel Francis added to "Strictly Dynamite," Radio.

Charles Sellon signed by Charles R. Rogers-Paramount for "In Conference." Deal by Freddie Fralick.

B. P. Schulberg signed **Lucien Littlefield** for a featured role in "Thirty Day Princess."

Johnny Mack Brown and **Earle Fox** by Al Alt for his next Screencraft picture, "St. Louis Woman." Hallam Cooley handled the deals.

Lumsden Hare to Fox for featured role in "The World Moves On."

Charles Irwin added to the cast of "The Key" at Warners. The Bernard, Meiklejohn and McCall agency made the deal.

Henry Stephenson signed by Warners for a featured role in the William Powell picture, "The Key."

William Demarest, Harry Woods, Lee Moran, John Sheehan, Tom Dugan and **Ronnie Crosby** for "Sawdust" at Warners.

Lilian Bond by Columbia for the next Tim McCoy "Highway Patrol."

Alec B. Francis by Universal for "I'll Tell The World." The Bernard, Meiklejohn and McCall agency made the deal.

Jameson Thomas, Tom Ricketts, Aggie Herring, Johnny Harron, George Irwin added to the cast of Chesterfield's "Stolen Sweets" yesterday. Picture is in production at Universal, with Richard Thorpe directing.

Walter Herzbrun agency yesterday set **Ralph Remley** in Warners "The Key," and **Jacqueline Wells** in Monogram's "Loudspeaker."

Robert Greig added to "Stingaree," Radio. Deal set by Freddie Fralick.

Reginald Sheffield added to "Of Human Bondage," Radio.

Jane Barnes, Blanche Vischer, Suzanne Kaaren and **Winnie Shaw** for "Gold Rush of 1934," Wurtzel-Fox.

Bischoff on Tractor Pics

Sam Bischoff has been handed the William Hazlitt Upson series of stories, "Earthworm Tractor," to produce for Warners as a Joe E. Brown starring comedy. Paul Gerard Smith is on the screen play and will be joined by Erwin Gelsey.

Reid Handles 'Sea Girl'

Radio has handed "The Sea Girl," the whaling story which was being supervised by Shirley Burden prior to his leaving the organization, to Cliff Reid for his supervision. Otto Brower was slated to direct the picture and will likely get the assignment again.

Don Cook Renewed

Three weeks before it was due, Columbia clipped Donald Cook's option. Henry Duffy is talking to him on a deal to take a featured role in his stage play, "Men in White." This is aside from the Robert Young negotiations.

Zukor on Stand Tells Para. History

New York — Adolph Zukor, who must be getting used to being on the stand now with the developments of the past two years, made a good witness yesterday at the Rembusch anti-trust suit as he traced the history of Paramount and its theatre acquisitions. Will Hays appears today.

Depositions from Indianapolis exchange managers, the territory in which the Rembusch theatres operate, were introduced covering trade practices in the district.

Radio Studio Crowded

With seven units crowding every inch of available space at the Radio studio, company has shipped the "Strictly Dynamite" company to the RKO-Pathe plant.

OPEN FORUM

February 16, 1934.

Editor The Hollywood Reporter.

Dear Sir:

The article published in your issue of February 14 under the heading "Extras May Bury Axe and Combine All Forces" conveys an erroneous concept of our relationship to the other film players' organizations. We are now and have been working in harmony with the other groups, except on occasions like this instance when ambitious members combine with outside agents to speak for this association without having the authority to do so.

No, we have no axe to bury. And as to combining forces with the other associations, we have yet to see some comprehensive plan submitted upon which we might take action. Anyhow, we are already cooperating with the other groups to the fullest extent possible under the circumstances, as our interests interlock with theirs, but to "submerge our identities," as was suggested in a local paper a few days ago, would be out of the question as far as the Riding Actors Association is concerned.

We have now slightly over 400 members—many of whom are well-known actors and some are playing leads in the films. Most of us are experienced bit-and-part players—can make faces in front of the cameras as well as the actors and extras of the other groups. Practically all of our members are also members of the other associations. However, although many of our interests in this campaign under the NRA plan are identical with all actors and extras of the industry, the biggest part of work in the pictures has nothing to do with those outside of our own group. Written in our code are pages of details of our work of a highly technical and hazardous nature—much of which the average actor, and some directors and producers, never even heard of.

It would be little short of a tragedy, then, if we should become less vigilant and allow the direction and management of our program to go out of our hands.

Yours very truly,
FRED D. BURNS, President.
ORIE O. ROBERTSON,
Secretary-Treasurer.

GARRETT FORT

ADAPTED

"THE LOST PATROL"

IN PREPARATION:

"The Trumpet Blows"

(Paramount)

"In Conference"

(Charles R. Rogers)

Management

Schulberg-Feldman-Gurney

Personnel of NRA Code Boards

Here Are Men Who Will Handle Exhibs, Distribs

Following is the official list of members of Zoning and Grievance Boards to handle relations of exhibitors and distributors in the twenty-one exchange territories for which selections have been made. Ten more cities remain to be covered: Albany, Atlanta, Boston, Chicago, Cleveland, Milwaukee, New York, Philadelphia, San Francisco, and Washington, D. C.

BUFFALO

Grievance Board: Representative National Distributor Affiliated, Sidney Sampson, Fox; Representative Distributor Unaffiliated, Jack L. Berkowitz, Monogram; Exhibitor Affiliated, William H. Cadoret, Rochester; Exhibitor Unaffiliated, J. H. Michaels, Buffalo.

Clearance and Zoning Board: Representative National Distributor Affiliated, Ted O'Shea, Metro-Goldwyn-Mayer; Representative Distributor Unaffiliated, Dave Miller, Universal; First Run Exhibitor Affiliated, Vincent J. McFaul, Shea-Paramount; First Run Exhibitor Unaffiliated, Charles Hayman, Buffalo; Subsequent Run Exhibitors Unaffiliated, Sol Raives, Rochester; Erwin Price, East Aurora.

CHARLOTTE

Grievance Board: Representative National Distributor Affiliated, Frank Bryan, Warner; Representative Distributor Unaffiliated, H. H. Everett, Monogram; Exhibitor Affiliated, H. F. Kincey, Paramount; Exhibitor Unaffiliated, Charles W. Picquet, Pinehurst; Impartial Member, Paul Rousseau, Secretary Merchants' Association.

Clearance and Zoning Board: Representative National Distributor Affiliated, Ira Furman, Metro-Goldwyn-Mayer; Representative Distributor Unaffiliated, R. J. Ingram, Columbia; First Run Exhibitor Affiliated, Montgomery Hill, Greensboro; First Run Exhibitor Unaffiliated, Albert Sotille, Charleston, S. C.; Subsequent Run Exhibitors Unaffiliated, J. M. Cregg, Charlotte, S. C.; W. H. Hendricks, Reedville, N. C.; Impartial Member, C. O. Kuester, Secretary Charlotte Chamber of Commerce.

CINCINNATI

Grievance Board: Representative National Distributor Affiliated, George Smith, Paramount; Representative Distributor Affiliated, Paul Krieger, Universal; Exhibitor Affiliated, W. A. Finney, Loew's, Inc.; Exhibitor Unaffiliated, John Elliott, Lexington, Ky.

Clearance and Zoning Board: Representative National Distributor Affiliated, Maurice White, Warner; Representative Distributor Unaffiliated, Allan Moritz, Columbia; First Run Exhibitor Affiliated, Ike Libson, RKO; First Run Exhibitor Unaffiliated, J. Real Neth, Columbus; Subsequent Run Exhibitors Unaffiliated, Frank W. Huss Jr., Cincinnati; W. A. Keyes, Dayton, Ohio.

DALLAS

Grievance Board: Representative National Distributor Affiliated, L. R. Bickell, Metro-Goldwyn-Mayer; Representative Distributor Unaffiliated, Claude Ezell, Monogram; Exhibitor Affiliated, Karl Hoblitzelle, Interstate-Paramount; Exhibitor Unaffiliated, Roy L. Walker, Lampasas, Texas.

Clearance and Zoning Board: Representative National Distributor Affiliated, C. E. Hilgers, Fox; Representative Distributor Unaffiliated, E. S. Olsmith, Universal; First Run Exhibitor Affiliated, R. J. O'Donnell, Interstate-Paramount; First Run Exhibitor Unaffiliated, Harold Robb, Dallas; Subsequent Run Exhibitors Unaffiliated, Paul Scott, Dallas; L. C. Tidball, Fort Worth.

DENVER

Grievance Board: Representative National Distributor Affiliated, Earl Bell, Warner; Representative Distributor Unaffiliated, Jack Langan, Universal; Exhibitor Affiliated, L. J. Finske, Paramount; Exhibitor Unaffiliated, Burns Ellison, Denver.

Clearance and Zoning Board: Representative National Distributor Affiliated, Joe F. Ashby, RKO; Representative Distributor Unaffiliated, Wayne Ball, Columbia; First Run Exhibitor Affiliated, Rick Ricketson, Fox Rocky Mountain; First Run Exhibitor Unaffiliated, H. E. Huffman, Denver, General Theatres, Inc.; Subsequent Run Exhibitors Unaffiliated, Harry A. Goodridge, Denver; Ed J. Schulte, Casper, Wyo.

DES MOINES

Grievance Board: Representative National Distributor Affiliated, E. J. Tilton, Warner; Representative Distributor Unaffiliated, Louis Patz, Universal; Exhibitor Affiliated, H. J. Cavanaugh, RKO Theatres; Exhibitor Unaffiliated, Clif L. Niles, Ahamosa, Iowa.

Clearance and Zoning Board: Representative National Distributor Affiliated, B. J. McCarthy, RKO; Representative Distributor Unaffiliated, Joseph Levy, Columbia; First Run Exhibitor Affiliated, A. H. Blank, Tri-State-Paramount; First Run Exhibitor Unaffiliated, Ed Ellsworth, Iowa Falls; Subsequent Run Exhibitors Unaffiliated, Julius Geertz, Davenport; Abe Frankel, Des Moines.

DETROIT

Grievance Board: Representative National Distributor Affiliated, Fred North, Warner; Representative Distributor Unaffiliated, Sam Seplowin, Monogram; Exhibitor Affiliated, Ed C. Beatty, Butterfield; Exhibitor Unaffiliated, Ed E. Kirshner, Detroit; Impartial Member, Kenneth C. Weber, Attorney.

Clearance and Zoning Board: Representative National Distributor Affiliated, Nat Levy, RKO; Representative Distributor Unaffiliated, Carl H. Shalit, Columbia; First Run Exhibitor Affiliated, George W. Trendle, Paramount; First Run Exhibitor Unaffiliated, James Minter, Owasso, Mich.; Subsequent Run Exhibitors Unaffiliated, James C. Ritter, Detroit; Allan Johnson, Grand Rapids, Mich.; Impartial Member, H. A. Harrington, Secretary Arbitration Committee Detroit Board of Commerce.

INDIANAPOLIS

Grievance Board: Representative National Distributor Affiliated, J. Harold Stevens, Paramount; Representative Distributor Unaffiliated, Floyd Brown, Universal; Exhibitor Unaffiliated, I. M. Halperin; Exhibitor Unaffiliated, Charles Olson.

Clearance and Zoning Board: Representative National Distributor Affiliated, George Landis, Fox; Representative Distributor Unaffiliated, Marty Solomon, Columbia; First Run Exhibitor Affiliated, Jack Flex, Loew's; First Run Exhibitor Unaffiliated, Kenneth Collins; Subsequent Run Exhibitors Unaffiliated, M. Marcus, Fort Wayne; A. C. Zaring, Indianapolis.

KANSAS CITY

Grievance Board: Representative National Distributor Affiliated, Ward Scott, Fox; Representative Distributor Unaffiliated, Bennie Benjamin, Universal; Exhibitor Affiliated, Lawrence Lehman, RKO; Exhibitor Unaffiliated, Jay Means, Kansas.

Clearance and Zoning Board: Representative National Distributor Affiliated, Ralph Libeau, Paramount; Representative Distributor Unaffiliated, Harry Taylor, Columbia; First Run Exhibitor Affiliated, Elmer Rhoden, Fox Midwest; First Run Exhibitor Unaffiliated, Peck Baker, Kansas City, Kans.; Subsequent Run Exhibitors Unaffiliated, Fred Meyn, Kansas City; E. E. Webber, Kansas City.

LOS ANGELES

Grievance Board: Representative National Distributor Affiliated, Jake Milstein, Metro-Goldwyn-Mayer; Representative Distributor Unaffiliated, Howard Stubbins, Monogram; Exhibitor Affiliated, Lou Halper, Warners; Exhibitor Unaffiliated, Ben Berinstein, Pasadena.

Clearance and Zoning Board: Representative National Distributor Affiliated, Carroll Peacock, Paramount; Representative Distributor Unaffiliated, Wm. C. Ritter, Columbia; First Run Exhibitor Affiliated, Jack Sullivan, Fox West Coast; First Run Exhibitor Unaffiliated, Russell Rogers, Los Angeles; Subsequent Run Exhibitors Unaffiliated, Harry Hicks; George Hanes, Los Angeles.

MEMPHIS

Grievance Board: Representative National Distributor Affiliated, T. W. Young, Fox; Representative Distributor Unaffiliated, James Rogers, Columbia; Exhibitor Affiliated, M. A. Lightman, Paramount; Exhibitor Unaffiliated, Wm. Ruffin, Covington, Tenn.

Clearance and Zoning Board: Representative National Distributor Affiliated, Frank Wilingham, Metro-Goldwyn-Mayer; Representative Distributor Unaffiliated, W. E. Sipe, Universal; First Run Exhibitor Affiliated, Howard Waugh, Warners; First Run Exhibitor Unaffiliated, Sidney Nutt, Hot Springs; Subsequent Run Exhibitors Unaffiliated, T. W. Sharp, Little Rock; A. J. Suzore, Memphis.

MINNEAPOLIS

Grievance Board: Representative National Distributor Affiliated, Moe Levy, Fox; Representative Distributor Unaffiliated, Max Stahl, United Artists; Exhibitor Affiliated, Emil Frank, RKO; Exhibitor Unaffiliated, Joseph Friedman, St. Paul.

Clearance and Zoning Board: Representative National Distributor Affiliated, Leo Blank, Warners; Representative Distributor Unaffiliated, B. C. Marcus, Columbia; First Run Exhibitor Affiliated, John J. Friedl, Paramount; First Run Exhibitor Unaffiliated, Jack Haywood, No. Richmond, Wisc.; Subsequent Run Exhibitors Unaffiliated, O. A. Lee, Minneapolis; Fred V. Holzapfel, Minneapolis.

NEW HAVEN

Grievance Board: Representative National Distributor Affiliated, Nathan Furst, Warners; Representative Distributor Unaffiliated, E. Rogovin, Columbia; Exhibitor Affiliated, Geo. Cruzen, Paramount; Exhibitor Unaffiliated, J. B. Fishman, New Haven.

Clearance and Zoning Board: Representative National Distributor Affiliated, A. M. Kane, Paramount; Representative Distributor Unaffiliated, Morris Joseph, Universal; First Run Exhibitor Affiliated, I. J. Hoffman, Warners; First Run Exhibitor Unaffiliated, Arthur Lockwood, Middletown; Subsequent Run Exhibitors Unaffiliated, Adolph Johnson, N. H.; Martin Kelleher, Hartford.

NEW ORLEANS

Grievance Board: Representative National Distributor Affiliated, Guy Brown, RKO; Representative Distributor Unaffiliated, Houston Duvall, Columbia; Exhibitor Affiliated, Norman Carter, Saenger; Exhibitor Unaffiliated, Bert Kiern, New Orleans; Impartial Member, Herbert J. Schwartz, President, Maison Blanche.

Clearance and Zoning Board: Representative National Distributor Affiliated, Luke S. Connor, Warners; Representative Distributor Unaffiliated, Paul Tessier, Universal; First Run Exhibitor Affiliated, Rodney Toups, Loew's; First Run Exhibitor Unaffiliated, Harry McLeod, New Orleans; Subsequent Run Exhibitors Unaffiliated, Joseph Alsina, New Orleans; Joseph Barcelona, Baton Rouge; Impartial Member, W. H. Alexander, President; L. Fiebleman Co.

OKLAHOMA CITY

Grievance Board: Representative National Distributor Affiliated, Otto Rode, Warner; Representative Distributor Unaffiliated, Sol Davis, Monogram; Exhibitor Affiliated, R. M. Clark, Oklahoma City; Exhibitor Unaffiliated, Fred Pickrel, Ponca City; Impartial Member, Judge Albert C. Hunt, former Chief Justice Oklahoma Supreme Court.

Clearance and Zoning Board: Representative National Distributor Affiliated, F. A. Higdon, Fox; Representative Distributor Unaffiliated, L. F. Stocker, Columbia; First Run Exhibitor Affiliated, Pat McGee, Paramount; First Run Exhibitor Unaffiliated, Ralph Talbot, Tulsa; Subsequent Run Exhibitors Unaffiliated, M. Lowenstein, Oklahoma City; W. P. Morgan, Tulsa; Impartial Member, F. C. Morey, Vice

President Tradesman National Bank, Oklahoma City.

OMAHA

Grievance Board: Representative National Distributor Affiliated, A. Mendenhall, Paramount; Representative Distributor Unaffiliated, Jerry Spandeau, Universal; Exhibitor Affiliated, Will Singer, RKO; Exhibitor Unaffiliated, Walter Creal, Omaha.

Clearance and Zoning Board: Representative National Distributor Affiliated, A. M. Avery, RKO; Representative Distributor Unaffiliated, D. V. McLucas, United Artists; First Run Exhibitor Affiliated, Ralph Branton, Tri-State-Paramount; First Run Exhibitor Unaffiliated, H. F. Kennedy, Broken Bow, Neb.; Subsequent Run Exhibitors Unaffiliated, C. E. Williams, Omaha; Sam Epstein, Omaha.

PITTSBURGH

Grievance Board: Representative National Distributor Affiliated, Ben Kalminson, Warner; Representative Distributor Unaffiliated, B. M. Stearn, United Artists; Exhibitor Affiliated, M. J. Cullon, Loew's; Exhibitor Unaffiliated, Dr. C. E. Herman, Carnegie, Pa.

Clearance and Zoning Board: Representative National Distributor Affiliated, J. J. Maloney, Metro-Goldwyn-Mayer; Representative Distributor Unaffiliated, James Alexander, Monogram; First Run Exhibitor Affiliated, Harry M. Kalmine, Warner; First Run Exhibitor Unaffiliated, Frank Harris, Pittsburgh; Subsequent Run Exhibitors Unaffiliated, Alex S. Moore, Pittsburgh; Joseph Weiss, McKeesport, Pa.

PORTLAND, OREGON

Grievance Board: Representative National Distributor Affiliated, C. F. Powers, Fox; Representative Distributor Unaffiliated, Howard Mapes, Star Film; Exhibitor Affiliated, J. J. Parker, United Artists; Exhibitor Unaffiliated, Guy Matthews, The Dalles, Oregon.

Clearance and Zoning Board: Representative National Distributor Affiliated, Louis Amacher, Metro-Goldwyn-Mayer; Representative Distributor Unaffiliated, James C. Beals, Columbia; First Run Exhibitor Affiliated, Al Finkelstein, Evergreen Theatres; First Run Exhibitor Unaffiliated, Andrew Sasso, Portland, Ore.; Subsequent Run Exhibitors Unaffiliated, George Jackson, Portland, Ore.; William Cutts, Portland, Ore.

ST. LOUIS

Grievance Board: Representative National Distributor Affiliated, B. B. Reingold, Fox; Representative Distributor Unaffiliated, Barney Rosenthal, Premiere Pictures; Exhibitor Affiliated, Leto Hill, St. Louis Amusement Co., Warner; Exhibitor Unaffiliated, Louis Ansell, St. Louis.

Clearance and Zoning Board: Representative National Distributor Affiliated, Maurice Schweitzer, Paramount; Representative Distributor Unaffiliated, Clarence D. Hill, Columbia; First Run Exhibitor Affiliated, Harold W. Evans, Loew's; First Run Exhibitor Unaffiliated, Clarence Turley, St. Louis; Subsequent Run Exhibitors Unaffiliated, Fred Wehrenberg, St. Louis; C. H. Kaiman, St. Louis.

SALT LAKE CITY

Grievance Board: Representative National Distributor Affiliated, T. J. Walsh, RKO; Representative Distributor Unaffiliated, Irving Schlank, United Artists; Exhibitor Affiliated, Harry David, Louis Marcus-Paramount; Exhibitor Unaffiliated, C. E. Huish, Eureka, Utah.

STEERING COMMITTEE OF 100 TO GUIDE NEW UNION SET-UP

2nds and Assts. Due To Gain More Voice

First step in the actual reorganization of Local 659, IATSE, the cameramen's union, will consist of the selection of a special "steering committee," composed of 100 members. This committee will be made up of first cameramen, seconds, assistants, still men and newsreel men. Selection has already started, but names will not be announced until after the full committee is named.

Decision to rebuild the union was made at the recent general meeting of the organization. A special committee has been at work ever since on plans. Finally decided on the steering committee idea which has been working efficiently for the Academy.

First action of the steering committee will be the revamping of the by-laws so that greater representation for all union members will be possible. The Executive Board will be changed from present all first cameramen makeup to a committee of 11 first cameramen, three seconds, three assistants, three still men and one newsreel man.

Next step will be to change by-laws so that every member of the union will vote secretly in the future on whether or not they will go on strike, if such an occasion comes up. There has been a lot of mumbling in the rank and file of the organization ever since the recent ill-fated strike. Those on the steering committee say no strike will ever be called in future unless it is considered by every member voting without ballyhoo.

Other plans include the working out of ways and means of bringing about a closer cooperation between the union and producers.

"The greatest spirit of harmony prevailed at our first meeting," said one of the men who attended. "Everyone is of one accord in our effort to work for the interest of all cameramen."

Clearance and Zoning Board: Representative National Distributor Affiliated, Charles L. Walker, Fox; Representative Distributor Unaffiliated, Jack Rue, Universal; First Run Exhibitor Affiliated, Lou Marcus, Paramount; First Run Exhibitor Unaffiliated, B. F. Thatcher, Logan; Subsequent Run Exhibitors Unaffiliated, Joseph Lawrence, Salt Lake; John Gillette, Toole, Utah.

SEATTLE

Grievance Board: Representative National Distributor Affiliated, Neal East, Paramount; Representative Distributor Unaffiliated, L. N. Walton, Columbia; Exhibitor Affiliated, Al Rosenberg, Evergreen Circuit; Exhibitor Unaffiliated, John Hamrick, Seattle.

Clearance and Zoning Board: Representative National Distributor Affiliated, Ed Lamb, RKO; Representative Distributor Unaffiliated, L. J. McGinley, Universal; First Run Exhibitor Affiliated, Frank Newman, Fox West Coast-Evergreen; First Run Exhibitor Unaffiliated, J. G. Von Herberg, Seattle; Subsequent Run Exhibitors Unaffiliated, George Endert, Seattle; John Danz, Seattle.

'Jimmy the Gent'

The James Cagney picture previewed by Hollywood Reporter Monday under the title of "Blondes and Bonds" will be released as "Jimmy the Gent." Picture was in work as "The Heir Chaser"

Surround Robson With Youngsters in Next

May Robson is set for a starring role in "Mild Oats" and William K. Howard is up for the direction of the picture.

Studio has decided to push virtually every contract youngster on the lot into leading roles and has checked with Radio on a loan on Tom Brown. Jean Parker, Mary Carlisle and Henry Wadsworth are definitely set. John Considine has been handed the supervisory reins. MGM has assigned Edgar Allan Woolf to work with Florence Ryerson on the script. It is an original by Miss Ryerson and Colin Clements.

Cavanaugh to Fox

Fox has borrowed Hobart Cavanaugh from Warners on a one picture deal for a featured role in the story based on the life of the late Arnold Rothstein titled "Now I'll Tell," in which Spencer Tracy is starred. The negotiations were made by the William Morris office.

'Happy Daze' Scouted

Scouts are looking at the play "Happy Daze," which Harry Behm wrote, and which is now running in Phoenix, Arizona, and considering it for picture material. It is running at the Little Theatre there until next Sunday.

Extend Gelsey Deal

Erwin Gelsey's deal with Warners has been extended to include another picture. He goes in to collaborate with Paul Gerard Smith on the screen play of "Earthworm Tractor," which Sam Bischoff is producing.

Boasberg Starts Fifth

Al Boasberg directs the fifth of the series of six headliner comedies for Radio which goes into actual shooting today after a day of rehearsals. Marjorie Gateson and Ed Lowry have the leads. Lou Brock produces.

Indie Distrib. Here

Leo Schwartz, chief of Master Art, hits Hollywood today for a several weeks' stay, during which he will seek to match up the details on a group of independent production deals for his company's exchanges.

Deny Buying Story

Universal did not purchase "Strange Roads," an original by Laird Doyle, as erroneously reported yesterday. Studio heads deny that they have ever seen the story.

Rainger-Robin Assigned

Ralph Rainger and Leo Robin have been signed by Paramount to do the songs in "Kiss and Make Up." Cary Grant will have the starring role.

Judge Lindsey Won't Wait on Labor Board

Following a conference yesterday with one of the members of the studio labor committee, Judge Ben Lindsey, new labor compliance officer for Southern California, announced that he is going ahead on all complaints filed with him, whether they have been filed with the labor committee or not.

More than a score of complaints have been filed with the labor committee, which refuses to act on them, saying they are not properly appointed. Duplicates of most of these have been filed with Judge Lindsey.

"I am going to handle all these cases," said the Judge yesterday, "regardless of where else they may be filed. I shall do my part, and if anyone kicks that is something that will have to be met later. I'm going to do my work."

Eileen Pringle on Stage In Pasadena Play

Eileen Pringle will be starred in the Charles Grayson-Ramon Romero play "Stolen Summers," which will go into production at the Pasadena Community Playhouse the first week in March.

Gilmore Brown will direct, as Sidney Salkow, who was slated to do the job, went to New York to do a play there.

'I Hate Women' Starts

With Aubrey Scotto directing Wallace Ford and June Clyde in the leads, Ken Goldsmith puts "I Hate Women" into work today at the Talisman studios. Eleanore Hunt and Alexander Carr have been added to the previously announced cast.

Crews Up for 'Little Man'

Universal is negotiating for Laura Hope Crews to return to Hollywood for a featured role in the Margaret Sullavan picture, "Little Man, What Now?" which will be directed by Frank Borzage.

Pryor on Capitan Stage

Henry Duffy has closed a deal with Roger Pryor for the lead in "Men in White." Miriam Jordan is in the fem spot. Both deals were negotiated by the William Morris office.

Dance Team for Grove

Ambassador's Cocoanut Grove has engaged the dance team of Veloz and Yolanda for run starting March 19. Music Corporation of America set the booking.

Wineberg With Col.

Harry Wineberg has joined the local Columbia exchange as city salesman. Wineberg held a similar spot with Universal for seven years.

Test Dancer for 'McKee'

MGM yesterday tested Norva of the Maurice and Norva dance team for a spot in "Sadie McKee."

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% MR. SAMUEL MARX,
CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XIX. No. 37. Price 5c. TODAY'S FILM NEWS TODAY Friday, February 23, 1934

'ROTHSCHILD' A WINNER

TRADE VIEWS by W. R. WILKERSON

•"WHAT this production business needs more than anything, in its effort to make better pictures, is some SHOWMANSHIP on the part of its producers." That from a very important producer and one of the very few in production, who has any idea of showmanship.

And it's true, damned true.

Because of the necessity of producing as cheaply as possible, because of the demand to keep all pictures within a given limitation in sets and technical overhead, our producers are taking little subjects and giving them LITTLE PRODUCTIONS. Because of that lack of SHOWMANSHIP, they have no inspiration for the building of the LITTLE SUBJECT into a big picture.

And by that is not meant "deMille settings" and production expenses that would sink a company should the pictures eventually flop; but what is meant is that almost indescribable touch, the SHOWMANSHIP that makes the "little subjects" look extremely big when shown in a theatre.

•

The present condition is due to the fact that most of our production heads seem to content themselves with MEDIOCRITY. They are of the opinion that out of a whole program of pictures, a few "clickers" will develop, and with those few turning in healthy profits, what's the use of taking chances, working a little harder, going to the effort of inspiring others around them to make BETTER PICTURES.

There are more SOUR BRAINS making pictures in Hollywood today than ever in its history. There are more men content with just holding their jobs than we have ever had before. There is too little ambition among our producers and there is practically NO ENTHUSIASM and pride in the work they are doing.

It's a bad situation. What to do about it?

There must be some penalty for bad pictures, there must be some REWARD for successful efforts. Our studio heads MUST BE AROUSED to inspire the producers under them, to put the fire of showmanship into their veins, to shout for better pictures, to DEMAND better pictures.

Showmanship can not be taught but it can be inspired if our big wigs really go after it.

What do you think?

Mexico Gives O.K. To 'Viva Villa'

Joseph M. Schenck is back in town, having done a little missionary work for Metro-Goldwyn-Mayer in showing their production "Viva Villa" to the Mexican Government officials for their O.K.

He got the O.K. but was asked to reshoot one scene, and that scene is Villa's first entrance into the capital. The officials did not think he had enough soldiers in his entourage, so they want the parade filmed with the entire Mexican army following the leader. And it will be done

Gleason on Three Way Ticket at Fox Studio

Fox yesterday signed Jimmy Gleason to a long term writing, directing and acting contract and promised him a full directing assignment in the near future. Gleason will direct the dialogue on "The World Is Ours," the tentative title for "Manhattan Love Song." He also scripted the piece.

'Men in White' Release Waits on Play Deal

With the picture already completed and on the way to the exchanges, MGM cannot give "Men in White" a general release until April 1 and a New York release until May 1. Release dates were agreed upon with the play producers at the time of its purchase.

Lombardo Bit $35,000

Guy Lombardo's one picture contract with Paramount is reported to net him $35,000. He also gets co-feature billing with Burns and Allen, who have the top spots in the picture tentatively titled "Slightly Married." This is his first acting job in a picture.

New Twentieth Century Picture Certain To Draw Tremendous Patronage Wherever Shown

About the most important money picture we have seen during the past two years is the Twentieth Century production of "The House of Rothschild," shown locally last night. It is certain to hang up box office records everywhere, because it has all the elements of a hit picture.

It is a good picture, excellent entertainment, produced on the highest scale possible, all backed with a showmanship that yells money. It concerns itself with a subject that has been front page for many centuries and has been hot household conversation for the past three years. It deals with a family of Jews—the House of Rothschild—and the persecution of and the saving of that race (for a time) by that House of Rothschild. It's a great subject, exceptionally well done and because of those features becomes a show property of great value to every branch of this industry.

And the industry should congratulate Zanuck and his organization.

A detailed review appears on page 2 of this issue.

Schnitzer Deal Cold

Joseph I. Schnitzer's negotiations to become executive producer for Majestic Pictures were called off yesterday, according to word received in Hollywood. Deal was practically set, but a last minute disagreement on terms killed it.

Para. Buys Delmar Yarn

Paramount has purchased "The End of the World," a story by Vina Delmar in the current Cosmopolitan. Studio will use it on next year's program under a different title.

Wampas May Ask for Listing Under Code

Sol Rosenblatt patted Wampas on the back when he was here because they were the only group in Hollywood that had not asked for something in the Code.

Indications now are that the press agenters may fool him before long and put in a request for a wage and hour scale. Several of the Wampas members declared yesterday that they are going to demand at an early meeting that such action be taken, with a minimum salary of $75 per week for studio publicists.

Lee Marcus Now Head of Radio Short Subject Dept.

Lou Brock yesterday was relieved of the production of shorts for Radio and from now on will devote all of his time to feature production. His first feature on this new set-up will be "Down to Their Last Yacht," featuring Sidney Fox and directed by Paul Sloan.

Lee Marcus, who has been assistant to Lou Brock at Radio for the past year, moves up a notch to handle the production of shorts. He will be assisted by Bert Gilroy.

Boles in Harding Pic

John Boles has been signed by Radio on a one picture loanout deal from Fox for the lead opposite Ann Harding in "Alien Corn," which will be directed by E. H. Griffith. Edward Everett Horton was also signed yesterday for one of the featured roles in this picture.

Todd-DeCicco Split

Thelma Todd's departure for the north on a vacation yesterday was followed by the news that the star and Pat deCicco have decided to untie the marital knot. DeCicco will continue to represent Miss Todd in business matters.

IATSE CHIEF IS ON WAY TO HEAL STRIKE WOUNDS

William C. Elliott, international president of the IATSE, is due in Hollywood next week on a peace mission. The big chief has been sent for in the belief that an accredited leader of the American Federation of Labor may be able to patch up the scars of the recent strike, and clear away the present deadlock between the IATSE unions and the studios.

It is also hinted that one of the purposes of Elliott's trip may be an

(Continued on Page 8)

Fontanne-Lunt to Miller

New York—Gilbert Miller will borrow Lynn Fontanne and Alfred Lunt from the Theatre Guild for the leads in the Jacques Duval play, "Towaritsch," which he will produce.

New Deal for Reid

Radio and Cliff Reid are putting their heads together straightening out the terms of a new deal which will keep the producer on the lot.

TELL THE WORLD ALL ABOUT THE GOOD JOBS YOU DID THIS YEAR IN THE WRITERS' NUMBER

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher

ROBERT E. WELSH.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957
New York Office: Abraham Bernstein Mgr., 229 W 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15 Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

THE LOW DOWN

That was a neat study in anti-climaxes, the card that Ira Nelson Morris, ex-Ambassador to Sweden, left when he called on Connie Bennett the other day. In very elegant engraving the card read: "Ira Nelson Morris, Ancien, Ambassadeur extraordinaire plenipotentiare des Etats Unis de l'Amerique," and beneath that, written in pencil it said, "Care of Edmund Goulding, 803 Rodeo Drive."

•

A dirty trick but a singularly effective one was employed by a couple of agents who had just about despaired of ever collecting the commissions due them from a feminine star. They looked up her mother while they were in New York, dressed her all up and brought her to a studio ostensibly to interview her about her famous daughter for the newsreels. They sat her in a chair and gave her the signal to start talking. "Vell," said Mamma looking straight into the camera and talking straight into the mike, "Vat do you vant I should say?" They cut the picture right there, bundled Mamma back to the Bronx and hurried back to Hollywood with the precious film. When they came back, they called the star, showed her the filmed interview and threatened to release it. P.S. The star paid the commissions in full.

•

There's a very simple way of finding out whether or not "you figger" on the Fox lot. At a story conference the other day in a certain exec's office were one director, one supervisor and a couple of writers. After the conference was over, the exec opened his desk drawer, carefully pulled out a box of cigars, offered them to the director and supervisor, took one himself and carefully replaced the cigars in the desk drawer. When the writers got outside the exec's office they stopped the director and asked him how come they didn't rate a cigar. And the director gave it to them straight with "He only offers the cigars to IMPORTANT people."

'HOUSE OF ROTHSCHILD' A HIT; GEORGE ARLISS THE SHOW

Well Directed, Acted, Produced

"THE HOUSE OF ROTHSCHILD"
(Twentieth Century)

Direction .....Alfred Werker
Associate Director....Maude T. Howell
From the play by.....
George Hembert Westley
Screen Play by.....Nunnally Johnson
Photography.....Peverell Marley
Art Director .....Richard Day
Film Editors: Allen McNeil and Barbara McLean.
Cast: George Arliss, Boris Karloff, Loretta Young, Robert Young, C. Aubrey Smith, Arthur Byron, Helen Westley, Reginald Owen, Florence Arliss, Alan Mowbray, Holmes Herbert, Paul Harvey, Ivan Simpson, Noel Madison, Murray Kinnell, Georges Renavent, Oscar Apfel, Lumsden Hare, Leo McCabe, Gilbert Emery, Charles Evans, Desmond Roberts, Earl McDonald, Ethel Griffies, Lee Kohlmar, William Strauss, Matthew Betz.

Twentieth Century, as its contribution to the costume drama of the year, offers a history of the most famous banking house of all time in Europe and in so doing, by that very strange paradox, loses not one iota of its reputation for filming subjects that are first of all of prime importance in their timeliness. Add to that the fact that this picture has been produced with lavish care, drama, pathos and a delicate humor coupled with a certain gentle homeliness that touches the hearts of any audience and you have a combination that is not only good box office but a picture that is worthy of respectful criticism and one that is entertainment all the way through.

It would have been impossible, of course, to film the entire history of that intriguing and widespread family of Rothschilds (one of whom is still living at the age of ninety-two or thereabouts in the Germany of today), so they have chosen the figures and circumstances most pertinent and applicable to certain specific conditions as they exist in the world today. Beginning with the death of Mayer Rothschild wherein his main heritage to his five sons is the admonition that they make the world a place in which the Jews may walk in dignity and peace, the picture traces the life of Nathan Rothschild, the head of the house in England, and how through his support of the Allies against Napoleon he eventually brought peace to England and the countries of Europe and gained everlasting glory for the house of Rothschild and did bring about the treaties whereby his people were to be recognized as human beings with human feelings for humanity and which recognition gave them the right to pursue their lives and careers with dignity.

The picture is necessarily almost entirely George Arliss and one is again impressed by the conviction that his artistry can do no wrong. Mr. Arliss lends a warmth and drama to cold facts that are all the difference in the world between a mere impersonation of a historical figure and an actor playing the part of a human being who not only has a definite place in history but who was, first of all, quite human. Loretta Young, looking very beautiful in costume, and Robert Young handle the roles of the young lovers capably and there are standout performances by C. Aubrey Smith as the Duke of Wellington, Boris Karloff as Ledrantz of Prussia and Reginald Owen as Herries. And Helen Westley is magnificent as the dowager Mrs. Rothschild.

Nunnally Johnson has done a fine job with the dialogue, having carefully avoided all the pitfalls of florid speech and stilted language and not allowing a "period" to interfere with his sense of what dialogue between a couple of fellows should sound like.

Al Newman's scoring of the picture has taken full advantage of its dramatic possibilities and skillfully weaves in the exquisite native Jewish melodies.

And to Peverell Marley must go some very special applause for his very beautiful photography. There is one scene in particular, in the beginning of the picture, a shot of the family of Mayer Rothschild waiting on the stairs that is very lovely indeed. Art direction by Richard Day deserves mention, as do the marvelous costumes.

And Alfred Werker may well be proud of this day's work for he has turned out a fine picture and one that will bring plenty of hard-earned money into the box office.

Slickum vs. Oscar

The feud between Slickum, the MGM bootblack, and Oscar, the Paramount bootblack, is still on. When Slickum read the statement made by Oscar about being on the lot for 13 years before he found out he was typed, he said, "It sure did take that man a long time to find out he was a black boy."

Paul Kelly Set for 'Our Daily Bread'

King Vidor has signed Paul Kelly for the male lead in his production of "Our Daily Bread" that goes into production at the Metropolitan studio with a probable United Artists release.

Mitch Leisen to Meg 'Pursuit of Happiness'

Mitchell Leisen has been set to direct Arthur Hornblow's first production for Paramount, "Pursuit of Happiness," after he finishes "Murder at the Vanities," his present assignment. No cast has been definitely set, although Hornblow would like to have Gary Cooper.

Warners Sign Churchill

Warners yesterday signed Berton Churchill for a featured role in "Friends of Mr. Sweeney," which starts February 28 with Charles Ruggles in the lead. Edward Ludwig directs. Al Kingston agented for Churchill.

New Face Problem Coming on Extras

Newcomers to Hollywood with picture careers in mind are being stumped by NRA Code order to cut down present number of "extras" and reregister so only 2500 on list.

Bars are up for new talent, so some of them are complaining, unless they are lucky enough to get on a contract by some studio. Fan magazines and chatter columnists continue to write yarns about how motion picture executives are crying for new faces.

"Now," one new gal in town yesterday remarked, "they tell us that we can't register at Central Casting, for the Extra Committee is getting ready to thin the ranks. The Extra Committee tells us they have no way to give jobs. I wonder what the picture people are going to do when the present crop of extras grow old. If they don't let the new people have a chance to show, what is the end going to be?"

Studio officials are also doing some wondering about the same thing. One executive yesterday expressed the opinion that studios would have to put in their own stock companies of extras on short term basis; restocking every few months so fresh faces would appear and audiences wouldn't become so familiar with the faces of the same extra players that they forget the regular players.

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CATHERINE



"*Stirring and beautiful*

emerald-studded romance, vibrant with love and passion! Elizabeth Bergner defies description. You thrill to the sensitive realization that you are in the presence of a truly great actress!

Regina Crewe
New York American

★ ★ ★ ★

A new film genius! Elizabeth Bergner's performance is so rich, so stirring, so simply beautiful that she holds you enthralled!

Bland Johaneson
Daily Mirror

★ ★ ★ ★

An important picture! Important not only because it is splendidly acted, mounted and produced, but above all because it introduces the genius that is Elizabeth Bergner. There is so much to see and assimilate in the film that any condensed resume would fail to do it justice!

Rose Pelswick
Evening Journal

★ ★ ★ ★

In some magical way Elizabeth Bergner makes the character of Catherine more alive than you would think any embodiment on the screen could be!

Thornton Delehanty
Evening Post

★ ★ ★ ★

Handsome film! Elizabeth Bergner goes through her scenes with rare dignity and accomplishes marvels with her large eyes and expressive lips!

Mordaunt Hall
New York Times

Superlatives aren't
Elizabeth Bergner
It is too importa

UNITED



THE GREAT

"Handsome and lavish dramatically impressive and beautifully acted drama of striking skill and power. Elizabeth Bergner plays with a thrilling combination of emotion, honesty and technical brilliance. One of the distinguished dramas of the season!

Richard Watts, Jr
Herald-Tribune

★ ★ ★ ★

A picture worthy of many superlatives. Nothing finer has been seen hereabouts in months!

William Boehnel
World-Telegram

★ ★ ★ ★

Bids fair to be the most important picture of the season. The same qualities which characterized "Henry VIII" are present in the new Korda production, a lavish, completely satisfying background, an almost cunning sense of comedy, a story lifted from sufficiently familiar pages of history to make everyone feel at home, and two powerful performances instead of one. Grand entertainment!

Eileen Creelman
New York Sun

★ ★ ★ ★

A gorgeous pageant! Alexander Korda has added another brilliant film to his list of fine motion picture productions! Four Stars!

Kate Cameron
Daily News

nough to describe
nerine the Great."
ure to be missed!

Al Sherman
Morning Telegraph

ARTISTS



The WORLD SALUTES ALEXANDER KORDA'S
OWN SUCCESSOR TO HENRY THE VIII

LONDON FILMS
Productions, Ltd.
presents

Directed by
PAUL CZINNER

CATHERINE THE GREAT

with
DOUGLAS FAIRBANKS, Jr.
and
ELIZABETH BERGNER

See today's Daily Variety for additional superlative reviews!

Col. Brings Kath. Doucet Back to the Screen

Columbia is bringing Katherine Doucet, who appeared in "As Husbands Go" for Jesse L. Lasky, out from New York for one of the featured roles in the Felix Young production, "The Party's Over," which will be directed by Walter Lang.

Arline Judge, on a loanout from Twentieth Century; Henry Travers, Chick Chandler and Billy Bakewell have also been signed for this picture.

Mixup on Acad. Broadcast

Due to a mix-up in time schedule arrangements at Radio Station KHJ, Lionel Atwill did not appear last night on a nation-wide hookup to give a boost to the Academy annual award of merit competition. Hour for him was filled by another account. It is expected he will go on some night next week.

Earl Baldwin Vacations

Earl Baldwin, after finishing the first draft on "Dames" for Warners, is taking a complete rest in Palm Springs, his first vacation in six years. Archie Mayo directs the picture when it starts March 5 allowing Busby Berkeley time to attempt to top his former dance numbers with those in "Dames."

Shumate Splits Knot

Harold Shumate, top writer for the Irving Briskin unit at Columbia, was secretly divorced at Juarez, Mexico, last November, it was learned yesterday. Couple had been married twenty years. The writer will take the leap again soon.

Warner Troupe Travels

Warners' "Without Honor" company left last night for location shooting in Monterey and will be gone until the end of the week. James Cagney, Joan Blondell and Victor Jory have the leads with Lloyd Bacon directing.

Harris Buys Kraft Play

Sam H. Harris yesterday acquired the rights to an untitled play which H. S. Kraft, who arrived here about a week ago, is writing in Palm Springs. It will be produced early next Fall in New York.

Landi in 'Party' Pic

Elissa Landi takes the starring spot in "The Party's Over" at Columbia, it was decided yesterday. Felix Young is producing it with Walter Lang directing.

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DINNER $1.50
NO COVER CHARGE

ACADEMY ACTORS REOPEN UNIFORM CONTRACT TALK

A formal request that the producers appoint a committee to reopen discussion of the Actor-Producer Basic Agreement was the chief development of the meeting of the Academy Actor Branch executive committee last night. The purpose of the committees will be further revisions in the Academy Uniform Contracts.

The meeting also decided to forward a complete membership list of the Academy Actor Branch to Sol Rosenblatt, with twenty-five names suggested as eligible for appointment to committees acting under the code. The names suggested follow:

Lionel Atwill, Warner Baxter, Lionel Belmore, Alice Brady, Laura Hope Crews, William B. Davidson, Marie Dressler, Irene Dunne, Raymond Hatton, Helen Hayes, Dell Henderson, Katharine Hepburn, Jean Hersholt, Walter Huston, George Irving, Dewitt C. Jennings, Henry Kolker, J. Farrell MacDonald, Thomas Meighan, Warner Oland, Nance O'Neill, Elizabeth Patterson, Lewis Stone, Henry B. Walthall, Helen Ware.

George Marion Jr. Returns On Schulberg Assignment

George Marion, Jr. returns to Paramount, where he rose to be one of the higher-bracket scriveners, on a B. P. Schulberg ticket to work on the script of "Kiss and Make Up." The Beyer-MacArthur office represents the writer.

Harlan Thompson blossoms out as a director on the picture, which will have Sylvia Sidney and Cary Grant in top billing.

Snow Stops Lugosi

Bela Lugosi, who is driving out here for his role in "The Black Cat," ran into a snow storm in Texas and will not arrive until the early part of next week. Picture has been shoved back on the schedule and will not start until the middle of the week.

Fox Seeks Radio Yarn

Fox is talking turkey to Radio with a view to purchasing the Gregory Ratoff story, "I Loved an Actress." Radio bought it for Lenore Ulrich, but has been unable to find a star to fit it. Fox wants it for Lilian Harvey.

Zanft Adds to List

Gottfried Reinhardt, son of Max Reinhardt, the famous German producer, and an assistant to Walter Wanger at MGM, has signed a personal management contract with the John Zanft agency.

Termer for Doyle

Laird Doyle has been signed to a long term writing contract by Warners. No assignment yet, though "Oil for the Lamps of China" may be his first.

Now! World Premiere! Regular Prices!
WILL ROGERS
DAVID HARUM
Louise Dresser • Evelyn Venable
Kent Taylor • Noah Beery
Stepin Fetchit
Directed by JAMES CRUZE • FOX TRIUMPH
Added EARNEST TRUEX in "The Expectant Father"
MAGIC CARPET TRAVEL GEM "LONDON MEDLEY"
LOEWS STATE 7th & BDWY.

Foy Goes From Nudes To 'Sterilization'

Bryan Foy has signed Wallace Thermond, a negro writer, to script "Sterilization," which the organization will produce after completing a third dimension subject. Thermond has written several novels and is the author of "Harlem," a New York play. He will arrive here from the east in the near future.

Test Rumann at 'U'

Sigfried Rumann, New York stage actor, who was brought out here by Fox for a featured role in "World Moves On" which John Ford directs, was tested by Frank Borzage at Universal for one of the featured roles in "Little Man, What Now?" with Margaret Sullavan and Douglass Montgomery.

Lamson Handles Karloff

Boris Karloff has been signed to a managerial contract by Demmy Lamson. Player completes his two picture deal with Universal in "The Black Cat" which gets under way this week.

La Rambeau Returning

Unable to resist offers on two hot deals, Marjorie Rambeau threw over her plans for an extended rest in Florida and is en route to the coast, arriving Friday morning.

BORDEN FRIDAY FROLIC
Broadcast from STAGE • At 8:45
VIA STATION K-H-J • TONIGHT
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GEORGE RAFT
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"BOLERO"
Carole LOMBARD
SALLY RAND
and Her FAN DANCE
25c To 1 p.m.
ON THE *STAGE*
FANCHON & MARCO present
The brilliant pulse-throbbing spectacle
"THE BIRTH of THE BOLERO"
• Sunkist Beauties •

Singers Guild Left Out in the Cold

The Singers' Guild of Los Angeles, which attempted earlier in the week to get under the wing of the Code Committee for Extras, were hanging on a limb last night after being told they could not be included in the extras' regulations.

Deputy Administrator Sol A. Rosenblatt, in a telegram to Mrs Mabel Kinney, chairman of the Extras Committee, made the decision that left them wondering. The wire read: "Committee for Extras does not include singers."

This was in answer to a wire from Mrs. Kinney asking what to do about the group of 1000 singers who had filed a request with her for an amendment to the Code which would give them special wage scales, etc.

Officers of the singers' organization last night wired Rosenblatt asking where they do belong. Allan Watson, president, stated that Rosenblatt had assured their group when he was here that they belonged with the extras. Now they are wondering if he was kidding them, according to Watson.

Vic Fleming Set to Direct MGM's 'Treasure Island'

Victor Fleming is definitely set to direct the Robert Louis Stevenson classic, "Treasure Island," to be the next Wallace Beery-Jackie Cooper yarn for MGM. The picture will go into production very soon. John Lee Mahin has been writing the screen adaptation and Hunt Stromberg is supervising.

Barrows on Schulberg Pic

Nick Barrows has been signed by Paramount to write additional comedy sequences for the B. P. Schulberg production "Little Miss Marker."

Marion Spitzer Rests

Marian Spitzer, member of the Paramount editorial board, leaves for New York March 1 on a four week vacation.

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DIRECTOR RACE HOT IN REPORTER AWARD VOTING

A half dozen Hollywood directors and one foreigner are leading the parade of votes for the best directorial achievement for 1933 in The Hollywood Reporter award of merit competition, with several others within striking distance. As the votes are still flocking in, it would take an unusual prophet to guess who will get the prize.

Frank Capra is a prime favorite thus far with his directorial work in "Lady For a Day." Alexander Korda, the Hungarian director, is also among the leaders for his direction of "Henry the Eighth."

E. H. Griffith is getting a big vote for his direction in "Animal Kingdom." So is Frank Borzage for his work in directing Mary Pickford in "Secrets." Gregory La Cava is among the leaders because of "Gabriel Over The White House." George Cukor is decidedly in the running with his "Little Women," and John M. Stahl is getting a big vote for "Only Yesterday," which established Margaret Sullavan in the motion picture field.

Several requests have come into this office for ballots, with the explanation that none had been received. If you by any chance have not received your ballot, a telephone call or a note to the Reporter will bring one to you immediately, so you will have the privilege of playing a part in this, the first awarding of credit by the ENTIRE industry.

Acad. Views Shorts Tonight for Awards

More than fifty short subjects will be screened tonight at Radio by the special Academy committee which will select three each from comedy, novelty and cartoon subjects for final vote in the Academy awards competition.

Partial list of those to be seen tonight are "Down From Vesuvius," Fox Magic Carpet; "Following the Horses," Fox Newsreel Man Adventures; "Three Little Pigs" and "Building a Building," Walt Disney; "Dora's Dunking Doughnuts" and "What To Do" from Educational; Stacy Woodard's "The Sea"; "Pirate Ship" and "Beanstalk Jack" from Terry-Toons; the Moran and Mack "Blue and Blackbirds"; "Krakatoa" from Educational; the Grantland Rice short, "What Makes a Champion"; "Handle Bar," Pete Smith novelty; "Menu" and "Over the Counter," MGM in Technicolor.

McGuire Denies Renewal Of Deal At Universal

William Anthony McGuire, through his agents, Schulberg, Feldman and Gurney, denied the story in yesterday's Reporter that he had signed a new deal with Universal and said that at present does not intend to renew.

McGuire has a deal on with Irving Thalberg to go over to MGM as a writer-producer, under Thalberg's wing, on a four picture deal.

Connolly Returns Home

With the delay of the starting of "Alien Corn," the Ann Harding picture at Radio, due to script not being finished, Walter Connolly, who was loaned to Radio by Columbia for the picture, goes back to Columbia for a featured spot in "Twentieth Century."

Add to 'Operator 13'

Jerry Howard, stooge number 1 for Ted Healy; Russell Hardie, Willard Robertson, Reginald Barlow and Francis MacDonald were added to the cast of "Operator 13" at MGM.

New 'Party' Song

Howard Dietz and Walter Donaldson have written a song titled "I'm Feeling High," which MGM will use in "Hollywood Party."

Warburton Is Not Considering Pic Offers

Irvine "Cotton" Warburton spiked all rumors yesterday of his intention to ruin his amateur standing on the gridiron by going into the MGM football yarn, "Gravy Game," for David Selznick. He denied ever considering doing so.

Two for Coslow-Johnston

The song writing team of Arthur Johnston and Sam Coslow have been assigned by Paramount to write the musical numbers for "Slightly Married," the Guy Lombardo-Burns and Allen picture, and "The Great Magoo."

Gering Gets Assignment

Marion Gering has been set to direct "His Master's Voice" as his next assignment for the B. P. Schulberg unit at Paramount. The cast is headed by Lanny Ross, Mary Boland and Charlie Ruggles.

IA Chief Elliott Due

(Continued from Page 1)

attempt to bring the leading cameramen back into the union fold by means of either a merger or working agreement with the American Society of Cinematographers.

At present the ASC controls the situation in the major studios, but the IATSE union controls the camera work in the independent field as well as on locations. This location situation has begun to worry the majors more than a little.

Reactions of some leading producers yesterday indicated that the latter idea would not meet with much encouragement. The producers feel that they now have the important first cameramen in the position of creators, just as with directors, writers, etc., and are able to deal with them as individuals according to their worth. For that reason they will oppose any move that would return the first cameramen to union status.

The exact date of Elliott's arrival in Hollywood is something of a mystery at local union headquarters. "Next week" is the nearest to a definite date that any one will venture. Ed Estabrook, business manager of Local 659, was in San Diego yesterday, however, and some union men ventured the guess that he might be in a preliminary huddle with Elliott.

METRO-GOLDWYN-MAYER STUDIOS,
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CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XIX. No. 36. Price 5c. TODAY'S FILM NEWS TODAY Thursday, February 22, 1934

JOHNSON TURNS SOFT

TRADEVIEWS by ROBERT WELSH

•IN an unguarded moment the other day we commented on the fact that the writers did not seem to be in on the big gravy on new deals resulting from the starvation in good pictures.

We placed ourselves open to the caustic comeback we received from a producer yesterday.

"Rats," he said, "I can buy writers by quantity grading. They are either 'pretty good' or 'pretty bad' or 'good enough for a programmer.'

"The same rules don't apply to them as to stars and directors. When I pay $50,000 for a star it is because I can't get that star's value for less money. If I pay $50,000 for a director I do it because I know it is buying insurance.

"But writers? A dime a dozen, a quarter a dozen, or a dollar a dozen. But always by the dozen."

•

Honest, that's the way it was handed to us. And, of course, we got sore at first. Then we cooled off, and remembered some of our many contacts with production. (We've had a few.)

The son-of-a-gun was right.

The usual "associate producer," "supervisor," or what have you, worries like the devil about his director, and his star, and when it comes to the writer he lets the AGENTS pick one for him.

Or else he just reaches into the staff and picks the fellow who got the last good notices.

He'll worry about fitting the story to the star, about matching the picture to the type the director has shown ability to make—but the writers? A dime a dozen. Pick anyone who is literate.

What's the result?

On any given day in Hollywood, if you were able to talk to ALL the writers about the story on which they were working, you would find 75 per cent of them with their tongues in their cheeks.

They'd tell you: "I don't expect much from this story. First, because it wasn't much in the original anyway, and secondly, because I'm writing it the way Supervisor Bulbul wants it. A guy has to eat—and he thinks I'm the cat's meow just now, so I give him what he wants."

Honest, isn't that the situation?

(Continued on Page 3)

$50,000 Tarzan

Neil Hamilton checked off the MGM payroll in connection with the new version of "Tarzan" a couple of days ago, and is already starting to worry about the income tax collector. For an actor who hasn't been on the screen much this year he has a headache, because the "Tarzan" engagement brought him $50,000 in cash.

P. S.—The picture isn't finished yet.

Swanson in Person for N.Y. Paramount

New York.—The "flesh" war is on in earnest in New York. Following the experience started with Mary Pickford and Miriam Hopkins, Paramount is going after star names for personal appearances at their own New York shop window.

The next ace to be played in the game will be Gloria Swanson, in a sketch from "The Trespasser." She goes in on a $6500 guarantee, sharing fifty-fifty on the gross over $55,000. Appearance scheduled within three weks.

Taylor Fights Illness

Sam Taylor is still directing and keeping on schedule with Harold Lloyd's "The Catspaw" though out of bed only a few days from the flu and worrying about his youngest child, two and a half years old, seriously ill with pneumonia.

Kay Unties the Knot

Kay Francis untied her third marital knot yesterday in Superior Court, where Judge Sproul granted her a divorce from Kenneth MacKenna, her director-husband. Mental cruelty was the charge.

'Reporter' Forecast Exhibs Would Not Be Forced Into Code Confirmed By NRA Head

Washington.—Confirming the forecast printed exclusively in last Monday's Reporter, General Hugh S. Johnson yesterday made public an official interpretation of the effect of "assent" to the motion picture code which completely reverses the Code Authority's original statement that only theatres which had signed assent to the Code would be allowed to operate under the zoning and clearance boards.

The interpretation is looked upon here as a complete victory for Allied and the little fellow, and was probably occasioned by the New York suit which attacked this same point. The

(Continued on Page 7)

Ric Cortez Turns N. Y. Play Angel

New York.—Ricardo Cortez has turned play producer. This became known with the announcement today that Kubec Glasmon and Sidney Salkow were on their way east to start rehearsals for a play to be staged by Zetroc, Inc.

"Zetroc," spelled backwards, turns out to be "Cortez." The play is a backstage satire, based on a short story by George Bradshaw, play script by Glasmon and Salkow, with the latter directing.

Doran Expected East

New York.—Advices here are that D. A. Doran, former Fox story editor, now in play production, will leave the coast by plane this Saturday to return to New York.

Say Fox, WB, MGM Oppose Baby Stars

It is understood that the three studios opposed to allowing this year's Wampas "Baby Stars" to go on the air are Fox, Warners and MGM.

Fox is said to be still suffering from the wounds of their "Baby" clash last year when they selected their own stars. MGM is described as neutral, with excellent possibility of being won over to the broadcast. Warner studio is put down as being opposed to the idea because the proposed broadcast will go over a national hookup and not over the Warner station, although official reason given is that such broadcasts hurt business in the theatres.

Lionel Barrymore Stage Appearances Extended

New York.—The Lionel Barrymore personal appearances have been playing to such record breaking business that he has been signed for eight additional weeks on the Loew circuit.

Junior Has Surprise

Junior Laemmle, who left New York yesterday, has a big play and book purchase up his sleeve. He remained in New York a week after his father left in order to close the deals which will be announced on his return to Universal City.

Pickford at Bio. Opening

New York.—The start of production on "Frankie and Johnnie" is giving excuse for a second christening of the Biograph studio, and none other than Mary Pickford will do the honors. It will happen Friday afternoon.

Bill Howard Buys Play

New York.—William K. Howard read a play here that he liked so well he dug into his own pockets and bought the screen rights. It is "The Far Off Hills," by Lennox Robinson.

PLAYERS' VOTES IN AWARD CONTEST MUCH SCATTERED

That competition in the Reporter awards of merit competition for outstanding honors in acting will be keen is indicated in the votes that have already been received.

No actor or actress seems to have a commanding lead thus far. Katharine Hepburn is getting a tremendous vote for her work in "Little Women." So is Margaret Sullavan for her first picture, "Only Yesterday." Lee Tracy is pulling a big vote for his work in

(Continued on Page 7)

Lombard Schedule Puts Paramount in a Jam

The completion of production on the Bing Crosby picture "We're Not Dressing" at Paramount, in which Carole Lombard has the feminine lead, will be delayed, as Miss Lombard has to report to Columbia today for the John Barrymore picture "Twentieth Century." A few days' work remains to be done, so the studio will have to wait until Miss Lombard finishes.

WHO'S A PAL? YOU are, if you buy a ticket and come to the Vendome party for EL NIDO CAMP

THE Hollywood REPORTER

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ROBERT E. WELSH.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957
New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

RAMBLING REPORTER

The Chatterton-Brent marriage seems to be on the verge and it looks like they'll be divorce-seeking any minute now. . . . Georgie Raft finally had that date with Virginia Pine Lehman the other night up at the Clover Club and Bolton Mallory was doing a solo at the bar. . . . Bob Montgomery will be off to his Connecticut farm just as soon as "Rip Tide" is finished or by summer at least. . . . Susan Fleming and Eddie Buzzell going places again or is Harpo Marx ever coming back?

•

Marian Spitzer had a party for Moss Hart and George S. Kaufman that incidentally celebrated her birthday, wedding anniversary and a brand new contract that Harlan Thompson just signed with Paramount, and the Freddie Marches, Mary Astor, Dr. Franklyn (Speaking of Operations) Thorpe, the Dick Rodgers, the Herman Mankiewiczes, the Elliott Nugents gave out with congratulations.

•

Very funny about the Warren William disappearance. It was absolutely on the level, but most of the publicity was hushed up on account of the situation was too much like a play that was on Broadway last year and William is about to come out in a brand new picture and they figured nobody would believe it wasn't something the Warner publicity office had cooked up.

Esther Ralston lunching with George Webb. . . . Elizabeth Allan is trying sooo hard to get time off to go to England to see her husband. . . Some months ago they started looking for the business manager of a major studio who suddenly up and disappeared. . . . He was found recently—in jail and he's in jail for having participated in a number of highway hold-ups after midnight. . . . He must have taken that business manager job just for practice.

May Robson back in Hollywood telling the most gruesome experience of the year. . . . She hailed a cab during the cold spell in New York and getting no response walked over to the cab to arouse the driver only to find that the man had frozen to death waiting in the cold.

New York REVIEWS

"CATHERINE THE GREAT"

Korda-Toeplitz prod. for British International; director, Paul Czinner; writers, Lajos Biro, Arthur Wimperis, Melchior Lengyel.

Astor Theatre

Mirror: Mr. Czinner's direction is imaginative and interesting. The production is handsome; the photography attractive. The English are making better and better movies. This is just another exciting challenge to Hollywood. It is a brilliantly acted, skillfully made and genuinely interesting historical drama.

World-Telegram: An expertly produced romantic tragedy. Some excellent acting by an expertly directed cast so that the narrative loses none of its theatrical effectiveness. It is a pretty tale, the very stuff of which effective films are made. It is more palatable than the scrawny facts of history, even if its conventional pattern does weaken at times.

Herald-Tribune: Handsome, lavish, dramatically impressive and beautifully acted drama of striking skill and power. It reveals in Miss Bergner an actress of the first rank and it suggests that English ingenuity has at last found the type of part that Douglas Fairbanks Jr. can manage effectively.

Times: The most expensively staged picture that has come from London. Good, though it is scarcely comparable to Henry VIII. It is the difference between wit with an excellent actor and facts with an efficient actress.

Journal: It is splendidly acted, mounted and produced. A tremendous amount of detail has gone into the production and each scene offers a wealth of interest. "Catherine the Great" is Elizabeth Bergner, and Elizabeth Bergner is superb.

News: The backgrounds are rich and gorgeous, fitting settings for Catherine and her court. The camera work is on a par with the general excellence of the production. Director has presented the pageantry of the Romanoff Court with beauty and handled his enormous cast with skill.

American: It is a triumph.

Post: No means superlative either as a story or as a picture. The settings have a disappointingly studio atmosphere. There is none of the solid beauty which distinguished "Henry VIII." Nor are the spoken episodes as artfully developed.

Sun: A lavish, completely satisfying background, an almost cunning sense of comedy, a story lifted from sufficiently familiar pages of history to make every one feel at home, and two powerful performances instead of one. It is colorful, highly romanticized drama, made something more than that by the strength of its performances. It is a film of which England may again be proud.

"FRONTIER MARSHAL"

Fox prod.; director, Lew Seiler; writers, William Conselman and Stuart Anthony

Mayfair Theatre

Journal: A good old-fashioned Westerner, starring the stalwart George O'Brien in what may be his final wide-open-spaces contribution.

American: Its appeal is frankly juvenile, but as in all films of this genre there is a certain virility to the piece, and oodles of that action which is a primary requisite of motion pictures. If you like this type of entertainment, there will be no complaints regarding the Mayfair offering. Mr. O'Brien is satisfying in an accustomed character, and valiant support is offered by Mr. Stone, Russell Simpson, Miss Bentley and others in the cast. Director Lew Seiler keeps this moving.

World-Telegram: Since it is designed primarily for small towns, where movie audiences will have none of your Garbos, Dietrichs, etc., and where the Western still reigns supreme, "Frontier Marshal" makes no pretense at art—even cinematic art. Thus criticism can be dismissed very neatly

Herald-Tribune: This story could have been made into a good, exciting, colorful show had it not been done on quite such elementary terms of dialogue, character and plot manipulation. The acting is at least serviceable. Mr. O'Brien plays the invincible hero pleasantly and Berton Churchill is sufficiently unctuous as the crooked mayor.

Times: "Frontier Marshal," being a frank melodrama, does not bother about plausibility, and one gathers that it was produced with the adaptor and the director having their tongues in their cheeks.

News: If Westerns and George O'Brien appeal to your movie tasts, then this one produced by Fox Films called "Frontier Marshal" will be right down your alley. The direction by Lew Seiler is okay.

Sun: It's just an old-fashioned western, and a good one,too. Unabashed it follows the regular formula for westerns. It is still an excellent formula; and a western, accepted at its own value, can be rather refreshing entertainment. Lew Seiler has been canny enough to have his actors underplay rather than exaggerate, letting the plot supply the melodrama. "The Frontier Marshal," unpretentious western as it is, is one of the week's best bets.

Post: It is hard to believe that "Frontier Marshal" was not a product of the "Great Train Robbery" era, brought up to date by addition of sound effects and dialogue. The film has everything than we were accustomed to look for in the hard-riding, hard-shooting melodrama of the West. As a burlesque of old-time Westerns, "Frontier Marshal" can be taken in good fun.

Will Hays Nervous In Anti-Trust Suit

New York.—Will Hays made a very nervous witness here today in the Rembusch anti-trust suit as he went into the functions of the Producers' Association and endeavored to show that it had no part in the business procedure that was involved in the suit. Hays talked about misleading advertising, arbitration and the uniform exhibition contract as the work of his office.

Edward Quittner, exhibitor, whose appeal against Paramount in a similar suit is pending, will be the next witness.

Sparks Goes to Rogers

Charles R. Rogers outbid two major studios and yesterday signed Ned Sparks for the male comedy lead opposite Zasu Pitts in "In Conference." Picture is scheduled to get under way after the first of the month with Harry Joe Brown directing.

Warners Like Lamour

Warners are dickering with Dorothy Lamour on a term ticket, following a screen test. She is a soloist with Herbie Kay's orchestra and is handled by the Music Corporation of America.

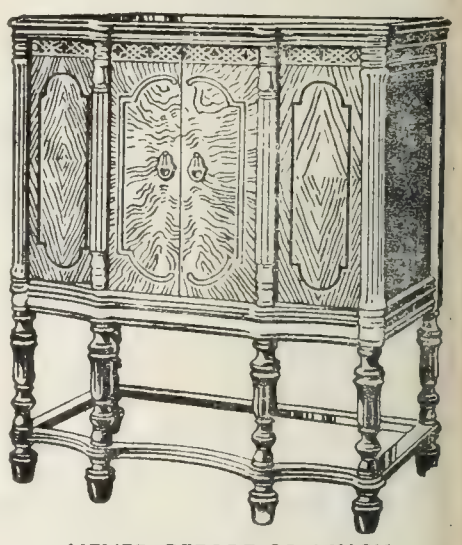
Ivan Kahn Expands

Ivan Kahn has expanded to larger offices and has increased his staff to seven employees. Organization is still located in the Warner Brothers theatre building.

RKO Seeks Stuart

RKO is negotiating with Universal for the loan of Gloria Stuart on a one-picture assignment.

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'THE SHOWOFF' IS OKAY; TRACY THE WHOLE SHOW

Perfect Adaptation Of the Old Show

"THE SHOWOFF"
(MGM)

Direction.....Charles F. Reisner
Story by.....George Kelly
Adaptation.....Herman J. Mankiewicz
Photography.....James Wong Howe
Art Director.....David Townsend
Cast: Spencer Tracy, Madge Evans, Henry Wadsworth, Lois Wilson, Grant Mitchell, Clara Blandick, Alan Edwards and Claude Gillingwater.

Spencer Tracy does the impossible in "The Showoff." He carries the entire thing on his own shoulders—and the part is terrific.

"The Showoff," of course, is a one part story, with everyone more or less taking back seats and leaving most of the work to the main character. And what Tracy does with it! In spite of the fact that the play as a whole is too widely familiar to hold any new excitement for the theatre-goer, and that his role is a series of dramatic and emotional peaks that would tax the strength of any actor, Tracy turns in a performance that is all wool and a yard wide.

The story, old as it is, is still strongly interesting, the character of poor Aubrey Piper being such a mixture of every-day comedy and pathos that it will hit the bull's eye in practically any house. Piper talks too much and never gets anything done; he buys cars and victrolas on the installment plan and then can't support his wife and has to go to live at his mother-in-law's house; he undertakes to execute the president's business in the corridor of the Midway Railroad Company's building and gets fired; he promises to be good and turn over a new leaf, and almost ruins the chances of his brother-in-law to sell an invention. Everything turns out all right in the end, which is the weak part of the story, for with Aubrey mixed up in it nothing could turn out all right.

Madge Evans plays his gallant, believing, trustful little wife to perfection. Clara Blandick is unbelievably good as her mother who despises Aubrey, and Grant Mitchell does a lot with the small part of the father. Henry Wadsworth plays quietly but effectively the role of her brother, and Lois Wilson is well cast as the sister. Alan Edwards and Claude Gillingwater are both well cast in smaller roles.

Charles F. Reisner's direction puts a lot of life into the old vehicle; Herman J. Mankiewicz made a faithful adaptation of the George Kelly play, and the photography by James Wong Howe is, of course, excellent. The art direction by David Townsend is beautifully in keeping with the spirit of the thing.

You probably won't find anybody who hasn't seen this play, but you can drag 'em in with Spencer Tracy's performance. It's swell.

Jo Berne at 'U'

Josef Berne has been signed by Universal to write an original story for his own direction.

What's a Hitler?

Max Steiner does it this way. He says: "Do you know what a Hitler is?" You're supposed to say, "No." Then Max says: "A Hitler is any song that sells over five thousand copies."

Chesterfield Picture Good Entertainment

"MURDER ON THE CAMPUS"
(Chesterfield)

Direction .....Richard Thorpe
Story by.....Whitman Chambers
Photography.....M. A. Anderson
Cast: Shirley Grey, Charles Starrett, J. Farrell MacDonald, Maurice Black, Edward Van Sloan.

A sweet little piece of entertainment in murder mysteries with a plot that actually stands analysis. With the exception of a bit of false motivation and some unfortunate casting in minor roles, this is a programmer of which any major lot might well be proud.

While the chimes are ringing out from a high tower on the college campus a shot is heard. Investigation reveals the body of the murdered chimes player, but how the murderer escaped from the tower baffles the police. Two other killings occur before the mystery is solved by a young reporter to the vindication of his sweetheart.

The story is a little long in starting, but when it gets along it really goes. The dialogue occasionally leaves something to be desired, but credit is due the adapter for not cluttering up the yarn with unnecessary detail. It has a college background, but, as everyone is supposed to know what colleges are like, no time is wasted with typical movie college capers. This alone makes the picture noteworthy.

Richard Thorpe did a neat job of direction and the photography of M. A. Anderson is outstanding. Anderson has a trick in dolly shots, moving almost imperceptibly into close-ups. He is also among the first to get night shots that actually look like night.

Charles Starrett is personable as the newspaperman, handling his assignment with ease. Edward Van Sloan capably plays a difficult role and J. Farrell MacDonald is excellent as a human detective. Shirley Grey hasn't much to do as a standard heroine.

The picture was adapted from a book called "The Campanile Murders" and is sure to please in support of any program.

'Our Gang' Starts Friday

Hal Roach puts the fourth of the series of six "Our Gang" comedies into production tomorrow with Gus Meins directing. Cast will consist of Stymie, Spanky McFarland, Tommy Bond, Wally Albright, Jacqueline Taylor and others.

French Study Soviets

Paris.—Pierre Braunberger, French producer, has left for Russia where he will study Soviet film conditions.

'Great Magoo' Will Not Have Winchell

Paramount yesterday assigned Alison Skipworth and signed Paul Gerrits, who is now in "Murder at the Vanities" in New York, for featured spots in "The Great Magoo," which Wesley Ruggles directs. Arline Judge and Ben Bernie and his band have been announced previously for roles in the picture. Gerrits fills the columnist spot for which the studio attempted to get Walter Winchell.

Reissue 'All Quiet'

In line with the widespread propaganda against war which the Hearst newspapers are carrying on by means of the uncensored war pictures they are publishing, it was learned yesterday that Universal is planning to reissue "All Quiet on the Western Front."

Universal officials, it is understood, feel that this picture is one of the greatest lessons against war that has been offered to the world.

Taurog Hit by Cold

Norman Taurog was confined to his home yesterday with a bad cold. Francis Martin was assigned to pinch hit for him on the direction of "We're Not Dressing" for Paramount.

McClintock Play March 1

New York.—Guthrie McClintock's production of "Yellow Jacket," the play based on the career of Dr. Walter Reed, will open March 1 at the Martin Beck.

Bryan Foy Returning

New York.—Bryan Foy left here by train on his return to the coast yesterday. He will stop off in Chicago and get back to the studio Monday or Tuesday. Foy was here seven weeks.

Fralick Moves Offices

Freddie Fralick moves his offices to larger quarters in the Freddie Fralick building at 9016 Sunset the middle of next week. Fralick has been located at 6305 Yucca.

Dick Wallace Home

Richard Wallace, accompanied by his wife, arrives here this afternoon on the Chief from New York.

Korda and Laughton To Do 'Pimpernel'

London.—Alexander Korda will do a picture here of "The Scarlet Pimpernel" and Charles Laughton will be the star.

The Laughton engagement will follow his work at MGM as the lead opposite Norma Shearer in "The Barretts of Wimpole Street."

"Scarlet Pimpernel," also known in dramatic versions as "The Laughing Cavalier," was under consideration in America for Reginald Denny a few years ago, and more lately for Ronald Colman. It is a typical romantic lead. London advices do not say what part is planned for Laughton, but it may be Korda's idea to throw it to the humorous side as with "Henry the Eighth."

British Offer for Ruben

British International Pictures have cabled J. Walter Ruben, through Frank Joyce, to come over to London after he completes his Radio contract in May, on a three-picture deal.

MGM Buys Play

New York.—MGM today bought the screen rights of the play "The World and the Devil," now running on Broadway. Company figures it as possible vehicle for Robert Montgomery.

Magazine Editor Arrives

Katharine Dougherty, editor and publisher of Photoplay magazine, arrives in Hollywood today.

Sam Ornitz to New York

Sam Ornitz, writer, left yesterday for New York by train. He will be gone for six weeks.

Tradeviews

(Continued from Page 1)

There's something wrong here somewhere.

In all the frantic grasping for means of making better pictures, why doesn't someone come out and decide, "The STORY is what the actors have to play, and the director has to make. Let's make SHINING examples of a few of those writers who always deliver. Put them in the BIG MONEY with the stars and directors. It will encourage the pack to forget the bread-and-water existence, and strive for the bigger things. In the end it will save us money and make us money."

Think it over, boys.

BRISKIN HEADS GROUP TO RENEW ACAB. RESEARCH

First steps in an extensive research program was taken yesterday when the Academy announced the appointment of Sam Briskin as chairman and Major Nathan Levinson as vice-chairman of the Research Committee.

Council will meet next week to hear reports of various sub-committees regarding nine important technical projects which were stopped almost a year ago when the revision of the Academy's by-laws made necessary new methods of financing the research work. Plan now is to resume the work where left off on the following projects:

Establishment of effective uniform practice in reel length (1700 feet), Revision of standard release print. Improvement in release print quality. Establishment of uniform screen illumination in studio projection rooms. Development of a silent camera. Development of a more efficient use of the 35 mm. film area. Correction of distortion in projection. Study of economies in recording. Investigation of film preservatives.

Radio PICTURES

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"TRANSIENT LOVE"

With

IRENE DUNNE . . CONSTANCE CUMMINGS

RALPH BELLAMY . . KAY JOHNSON

CHARLES STARRETT . . SIDNEY BLACKMER

VIVIAN TOBIN . . LOUIS MASON

"SPITFIRE"

With

KATHARINE HEPBURN

NOW IN PRODUCTION

SOMERSET MAUGHAM'S

"Of Human Bondage"

With

LESLIE HOWARD

HEADACHE FOR EXTRA GROUP AS ELIMINATION JOB STARTS

Will Cut Six Out Of Seven Players

Film Code Committee for Extras swung into action yesterday on the problem of reregistration of the some 17,000 extras and the carving down of the list to a possible 2500 names, as is proposed in the film code.

Just what will be the method of procedure is the question that is stumping Mrs. Mabel Kinney, chairman of the committee, as well as the fifteen members of her group. Yesterday she requested each member of the committee to prepare suggestions as to ways and means of cutting.

The committee expects plenty of squawks from extras who will be eliminated. "It is a new problem to me," explains Mrs. Kinney, "and just how it will be done so everyone will be given a perfectly square deal is a terrific problem. We want to get the work under way as rapidly as possible, but we want everyone of the extras to have an opportunity to prove his place is on the list."

Tentative meeting of small group of the committee is scheduled for Friday night. Plan now is to have several of the committee meet with Mrs. Kinney until all of committee has given views. Then the cutting will start.

Paul Muni in N. Y.

New York.—Paul Muni gets in from his European trip today.

That's Talking

A Los Angeles court room gasped yesterday when the colored maid of Kay Francis, testifying for her mistress in her divorce suit, chirped up on the stand in a broad English accent with:

"Mr. MacKenna assumed an attitude of domineering superiority over Miss Francis from the time they were married."

Age Problem Worries Para On 'Little Miss Marker'

Decision that Cora Sue Collins was not suited to the title role in B. P. Schulberg's "Little Miss Marker" yesterday caused the producer to withdraw the child from the Paramount production.

A bid is in with Fox for the loan of Shirley Temple for the role. If it fails to jell, Schulberg is expected to rework the Damon Runyon story so to make it fit Baby Collins.

Acad. Screens Shorts Fri.

There will be an official screening tomorrow night at 8 o'clock of all the short subjects that have been entered in the Academy annual awards competition. Screening will be at RKO studios, and will be attended by short subjects producer members of the Academy.

'U' Sets New Deal With W.A. M'Guire

Universal and William Anthony McGuire got together yesterday on a new deal, the producer-writer being signed to a two-year contract to produce four pictures a year.

The deal was made by Henry Henigson and is awaiting Carl Laemmle Jr.'s return for the latter's approval.

Iwerks Starts Two

Ub Iwerks started production on another "Comicolor" animated cartoon this week. It is "Puss in Boots." This is third of the series. First was "Jack and the Bean Stalk," second, "The Brave Tin Soldier," now being completed.

Stern Ready to Shoot

Seymour Stern has completed the screen adaptation of the Robert Louis Stevenson story, "Pueblo," based on Indian life, and will start shooting the picture around Sante Fe, N. M., on March 15. The cast will be all native.

Mono Starts 'Monte Carlo'

With two pictures now in work finishing by the end of the week, Monogram will put "Numbers of Monte Carlo" into production the middle of next week. William Nigh directs and Paul Malvern supervises.

Technicians Pick for Code Committees

Technicians Branch Executive Committee of the Academy met yesterday and made final selection of nominees from their branch for possible appointment by Sol Rosenblatt to various code committees. Names not given out until all branches of organization complete same work.

The Actors Branch Committee meets tonight at the Academy offices to take preliminary steps for same purpose. Writers have their selection under way, as have directors. Expect to have entire group set within a week.

Leslie Howard for British 'Kongo Raid'

London.—Leslie Howard will soon return to London for the lead in the Alexander Korda production of "The Kongo Raid."

Grant Exhibits Photos

Lawrence Grant, who recently finished work in a role in "Lady Mary's Lover," has an exhibit of eighteen photographs on display at the Los Angeles Athletic Club. While most people know him only as an actor, Grant is noted for his portrait photography.

Barondess to Fox

Barbara Barondess was signed by Fox yesterday for a role in the Charles Farrell-Janet Gaynor picture "World Is Ours" through the Bernard, Meiklejohn and McCall agency. She will arrive here from New York next week.

"Transient Love"

Screen Play

By

JANE MURFIN

Radio Pictures

KAY JOHNSON

"Transient Love"

(R K O)

"Eight Girls In A Boat"

(Paramount)

Radio Pictures

Management
John Lancaster

The Story Trend

New York.—Local story agents predict that the "new deal" will have important bearing on picture stories for coming year. They see yarns with socialistic philosophy as the general trend, following the times.

Col. Borrows 'Stu' Erwin from MGM

Columbia yesterday closed a deal with MGM for the loan of Stuart Erwin for the male lead in the Felix Young production "The Party's Over," which will be directed by Walter Lang.

Negotiations were on for Nancy Carroll for the feminine lead, but her first picture for Jesse L. Lasky would interfere with the Columbia picture.

Warren William Signs For Shell Oil Broadcast

Warren William was signed to appear on the Shell Oil Company hour this Monday night as guest star. The deal was made by M. C. Levee.

The programs which previously emanated from San Francisco will be put on here from now on, as a number of the movie stars are unable to take the time to go north for the broadcasts, but can do them here.

Rowland Brown Kept Busy

Rowland Brown has been assigned by MGM to write dialogue on the Arthur Caesar story "Streets of New York," which he may direct for MGM when he returns from England. Brown must be in London to start "Java Head" for A. and B. Pictures by April 4.

'Whirlpool' Finishes

Roy William Neill wound up "Whirlpool" at Columbia yesterday one day over an 18-day schedule. Cast included Jack Holt, Lila Lee, Allen Jenkins, Rita LaRoy, Ward Bond and Jean Arthur. Robert North was the associate producer.

Daves Scripts 'Dames'

Warners have assigned Delmar Daves to the rewrite job on "Dames," which will now be directed by Archie Mayo. Writer just finished the screen play on "Flirtation Walk," which is being supervised by Lou Edelman.

MGM Tests Montenegro

MGM yesterday tested Conchita Montenegro for a cast spot in the untitled South Sea story which John Farrow is writing under Ned Marin's supervision for the David Selznick unit.

Garrett Writes 'One Way'

Oliver H. P. Garrett has been assigned to do the screen adaptation on "One Way Ticket," a B. P. Schulberg production.

'Free Gold' New Fox Title

Sol Wurtzel has set "Free Gold" as the title on the production tentatively scheduled as "Gold Rush of 1934" at Fox.

Ted Healy for Sparks

Ned Sparks has withdrawn from the cast of "Operator 13" at MGM because of other commitments. Ted Healy will fill his role.

Great Local Meet Planned by Unions

The entire membership of every labor union connected with the motion picture industry has been asked to attend a mass meeting in the Shrine Auditorium on the evening of Mar. 1.

This meeting, planned to be the biggest gathering of labor men ever held in Los Angeles, will be attended by the members of every union in Los Angeles that is affiliated with the American Federation of Labor. It is being held under the auspices of the Central Labor Council, and such a crowd is expected that the various offices and rooms of the Shrine building are being wired so the overflow will be able to hear what is being said in the main auditorium.

While definite plans have not been announced, it is understood that the general labor situation and progress under the NRA will be gone into extensively, with probable labor policy for this part of California proposed.

Gov't Issues Figures On German Pictures

Berlin.—Total of 121 feature pictures were produced in Germany during 1933, according to official figures just compiled. Of this number Ufa produced 20.

There were also 25 foreign feature versions produced here, and between 40 and 45 foreign features dubbed. Sixty per cent of features were made from original stories, 19 per cent from published novels and 15 per cent from stage plays.

George E. Stone Steps Into Col.'s '20th Cent.'

George E. Stone is the latest addition to the cast of the John Barrymore starring vehicle "Twentieth Century," which goes into production today under the direction of Howard Hawks for Columbia.

The cast includes Carole Lombard, Roscoe Karns, Etienne Girardot, Dale Fuller and Edward Edgar.

Raymond on the Air

Gene Raymond was signed yesterday, through Margaret Kuhns of the Schulberg-Feldman and Gurney office, to appear as guest star on the Ipana toothpaste program next Wednesday. Raymond arrives in New York today from a vacation in Florida.

Seek Cain Yarn for Stage

Three Broadway producers, Jed Harris, Arthur Hopkins and Sam Harris, are negotiating through the William Morris office for the stage rights to the James M. Cain story "The Postman Always Rings Twice."

Arlen Goes Yachting

Dick Arlen left yesterday for a seven-day cruise in southern waters on his yacht. He was accompanied by two prop men and an electrician from his recent picture "Come on, Marines.

Chaplin on Col. Script

Prescott Chaplin was signed yesterday by Columbia to collaborate with Roland Pertwee on an original story for Carole Lombard.

UP-TO-THE-MINUTE CASTING NEWS

Frank Conroy set by Leo Morrison for "Return of the Terror," Warners.

Alison Skipworth and **William Farnum** set by Charles Rogers for roles in "Canal Boy."

Robert Emmett O'Connor by Warners for "Return of the Terror." The John Lancaster office set the deal.

Constance Elliot added to the cast of "I Hate Women," which Ken Goldsmith will produce. Bill Charney of the Harry Wurtzel office made the deal.

Glenda Farrell, Guy Kibbee, Hugh Herbert and **Barbara Blair** took featured supporting roles yesterday in the Ruby Keeler-Dick Powell picture "Dames" at Warners.

Billy Bakewell was signed yesterday by Columbia for a featured role in "The Party's Over." Herbert Weber negotiated.

Russell Hardy signed by MGM for "Sequoia."

Czechos Find Ban Works Both Ways

Prague.—Governmental restrictions on import of foreign films has hit home production a terrific blow, according to those close to the industry.

Retaliatory measures have cut down export of local films to almost nothing from a big figure as of 1931. In that year Czechoslovakian exports amounted to 106,000,000 kr. In 1932 it dropped to 49 millions. Last year it dropped to only 20 millions. Without returns from export, home production has tough time.

Jones Resumes Radio Color Tests in March

Robert Edmond Jones, noted New York stage designer, resumes his contract with Radio in March for a month's special work on Technicolor experiments under Kenneth Macgowan's supervision.

Tests are being made for an all-color production for the Merian C. Cooper unit.

D'Anno Going East

Albert D'Anno, former assistant to John Murray Anderson, has completed his work on the script of "Kiss and Make Up," collaborating with Harlan Thompson, who will direct for B. P. Schulberg. "Kiss and Make Up" is the new title for "Cosmetic." D'Anno will probably go east in the near future to do an intimate revue there.

Gordon-Ravel Assigned

Paramount has assigned Harry Ravel and Mack Gordon to write the music for the next Bing Crosby vehicle, "She Loves Me Not," which will go into production about March 15 on the completion of "We're Not Dressing." Al Hall is penciled in to direct the Howard Lindsay play.

Stage Old-Time Vaudeville

The Twentieth Century Stage-Radio-Screen Club of Hollywood will give an old-time vaudeville show next Saturday night at the Woman's Club at Hollywood auditorium, 7078 Hollywood boulevard. There will be many well-known names on the program.

'U' Up in the Air for 'Alias Deacon' Lead

Universal and Warners had a falling out yesterday over the Guy Kibbee commitment to the former for "Alias the Deacon," leaving the Laemmle organization wide open for another player.

Company figures the assignment is a potential starring spot for the player who gets it, but is looking around for an established name before considering taking a chance on a comparative unknown. Original New York play had Berton Churchill in the spot. Edmund Grainger is supervising.

Miner and Nicholls Team On Radio's 'Sour Grapes'

Worthington Miner and George Nicholls will co-direct "Sour Grapes," the Clive Brook starring vehicle which Myles Connolly is supervising for Radio.

This new directing team was scheduled to direct the George Bernard Shaw yarn "Devil's Disciple" as their initial job together, but will make the Brook yarn first instead.

Kent Taylor Added to Para's 'Double Door' Cast

Kent Taylor has been assigned the male lead in "Double Door" by Paramount. Charles Vidor will direct as the first assignment on his new long term deal with the studio. Balance of the cast to date consists of Mary Morris, from the New York stage play, Sir Guy Standing, Dorothy Strickney and Evelyn Venable.

Brodine on 'Little Man'

Norbert Brodine has been given the photographic assignment on the next Margaret Sullavan picture, "Little Man, What Now?" which Frank Borzage starts shortly at Universal. Total of ten ace cameramen made tests on Sullavan at start of her first picture before they found one to satisfy.

Kaufman Has Ideas

With George S. Kaufman taking an active personal interest in the screen version of "Dark Tower," Warners are seriously considering placing Mary Astor in an important role in the picture at the playwright's suggestion. Edward G. Robinson stars.

'Finishing School' Ends

Wanda Tuchock and George Nicholls Jr. have brought in "Finishing School," their first directorial efforts, on schedule. The picture finished last night. Bruce Cabot, Ginger Rogers and Frances Dee are in the top spots.

Eldridge in 'Dr. Monica'

Warners have John Eldridge, newly arrived contract player, up for the role opposite Kay Francis in "Dr. Monica."

Opening Friday Night 8:30 P: M.
"SWEENEY TODD"
'The Demon Barber of Fleet Street'
The Green Room
1634 N. El Centro
Free Beer and Pretzels
For Reservations HO 9734

Radio Action Gives Tip on Pic Prospects

First indication of what may be expected when the NRA Compliance Board gets going on the various code complaints was shown yesterday when the board acted upon a complaint filed against Radio Station KMTR.

Local 695, IATSE, the motion picture sound men's union, filed the complaint in behalf of three broadcast technicians who claimed the station was not paying them the wage scale called for in the code. Result was that the compliance board, on which Judge Ben Lindsey was sitting, found in favor of the sound men and ordered the radio station to pay them a total of $256, which was the difference between what station had paid the men and what the code called for, since the code was signed on December 11. Wage scale is $40 week for this classification of men.

The sound men were jubilant last night, for this is first action they have been able to get from code officials. They have filed complaint expected to settle studio sound men wage scale with this board which has been shelved for weeks by the Studio Labor Committee, and expect that it will be coming up for a hearing soon, inasmuch as Judge Lindsey has announced that as labor compliance officer he is going to go right ahead with speed and handle the complaints.

While it is not generally known, the sound men in the radio stations here have been gathered into the studio sound local with a radio branch of their own.

'Mrs. Wiggs' Dusted Off

Paramount has taken "Mrs. Wiggs of the Cabbage Patch" off the shelf and assigned Charlotte Henry to the role of "Lovey Mary." Possibility that Alison Skipworth will get one of the top spots in the picture, which will not start until Henry finishes her work in "Head of the Family" at Twentieth Century.

'Lazy River' MGM Title

MGM has set "Lazy River" as the release title on "Louisiana," which wound up at the studio several weeks ago in record time. George Seitz directed Robert Young and Jean Parker in the top spots.

Ida Lupino Vacations

Ida Lupino, having completed her work in "Come On, Marines" at Paramount, left yesterday for a two weeks' vacation in Vancouver. She was accompanied by her mother and Elsie Ferguson II.

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ACAD. LUNCHES PRESS TO START AWARD BALLYHOO

With President J. Theodore Reed, Frank Capra, Howard J. Green and John LeRoy Johnson as speakers, the Academy started an intensive publicity drive in connection with its annual Award of Merit competition yesterday at a luncheon given to the members of the press.

Stressing the importance of honors from fellow workers, President Reed declared that the Academy will never pass up the annual awards competition, which, he pointed out, has become a national institution.

Howard Green declared that the Academy has always endeavored to work along lines that try to make more of a picture than merely 6000 feet of celluloid. Reward such as the Academy awards, he said, is just one of the steps to develop initiative and artistry in the industry.

It was also announced that instead of a lot of over-serious speeches which usually accompany banquets, this year's Award Banquet on March 16 will be a dinner dance with no radio broadcast. A name band is planned and committee is trying to stage an affair that will be remembered.

Rapf Has Reins on Beery Sea Capt. Yarn

MGM has scheduled "Any Port in a Storm" as a starring production for Wallace Beery and has it as the second in line for the star to make before his contract runs out in November. Harry Rapf is supervising and has assigned Richard Schayer to shape the screen play out of the Guy Gilpatrick series of Saturday Evening Post short stories concerning Captain Glencannon and his tramp steamer.

Other story for Beery under the Rapf wing is "Cabby."

Tommel Now Casting

William Tommel, erstwhile Fox assistant director, has been moved into the company's casting department under Phil Friedman. He acts as liaison man on casting for the Winfield Sheehan unit.

United Press Man Here

Clem Randau, general manager of the United Press, arrived in Hollywood by plane yesterday and takes an advisory post with Universal during the shooting of "I'll Tell the World."

Gene Raymond on Way

New York.—Gene Raymond, after a stop-over trip in Palm Beach, is due back here today, and scheduled to leave for the coast Monday.

Player Vote Scattered

(Continued from Page 1)

"The Nuisance," a picture which is also drawing a big vote among the writers for original story honors.

John Barrymore is among the leaders for his performance in Radio's "Topaze." And Lionel Barrymore is pulling a strong vote for the splendid performance he gave in "Stranger's Return." Miriam Hopkins, too, is drawing a large vote for her work in the same picture. May Robson is upholding the ranks of the older women of the screen with a huge vote for her acting in "Lady for a Day."

Diana Wynyard is in the running with a large following for her work in "Cavalcade," and Leslie Howard is among the leaders for his acting in "Berkeley Square." Kay Francis has a flock of votes in recognition of her performance in "The House on 56th Street," and Paul Kelly draws a big vote for his portrayal in "Broadway Through a Keyhole."

The votes are still coming and results will be more than interesting as the entire industry picks the winners.

Elizabeth Allen to London

Elizabeth Allen leaves by plane tonight for New York on the first leg of a short vacation in London. She will return in a little over a month. Miss Allen recently has been handed a long term ticket by MGM. Her last picture for the studio was "Men in White."

Sloane Buys a Play

Paul Sloane has purchased, through the Bren and Orsatti office, the screen rights to the London stage success "My Lady Weeps," by Thormes Thomas. He plans to go east after he finishes his one-picture deal for Radio to make arrangements to produce this as an independent picture.

Repeat Domino Revels

The Dominos will repeat their Revels next Sunday night in the club theatre, 1284 N. Crescent Heights boulevard. Irene Franklin, Leon Errol, Guy Kibbee and the Gleason family are among those who will appear.

Agnes deMille in Para Pic

Agnes deMille, daughter of William deMille, has been signed by Paramount to do a dance on the back of a bull in "Cleopatra." She returns here April 1 from London, where she is now on the stage.

Thorpe Gets Settlement

New York.—Columbia has settled out of court on the $150,000 suit brought by Jim Thorpe, famous Indian athlete, who claimed he was signed for "White Eagle" and then never used.

Fidler to Hospital

Fred Fidler, J. Walter Thompson advertising man, booking radio on the coast, checked in at the Good Samaritan hospital yesterday. Having a leg infection treated.

Okay, Paramount!

Al Kaufman, who has just returned to his Paramount office after a trip to Cuba, tells the best story of the Cuban revolution.

First day he was in Havana he saw a big parade in which banners bearing the name Paramount were displayed. He inquired and found the revolutionists had taken time out from fighting to parade in honor of Paramount and its picture "This Day and Age," which depicts youths taking over government.

Col. Sets Date Back On Grace Moore Pic

Columbia has shoved back the start of the Grace Moore starring vehicle "Don't Fall in Love" because of inability to secure a suitable leading man at this time.

The studio tried to get Paul Lukas from Universal on a loanout deal, but he could not be spared at this time.

Johnson Turns Soft

(Continued from Page 1)

ruling, signed by Johnson and Donald R. Richberg, chief of the NRA legal counsel, follows:

"For the information of the members of the motion picture industry with respect to the form of assent distributed by the Code Authority of the motion picture industry under the terms of Article VI, part 2, section 8 of the Code:

"1. It is not the intent or purpose of Article VI, part 2, section 8 of the Code that any member of the industry assenting to the code on the form used by the Code Authority shall thereby waive or be stopped from setting up any right which such member of the industry may possess under general or statutory law against any arbitrary, oppressive, injurious and unreasonable action by any administrative official or agency under the motion picture industry code.

"2. It is not the intent or purpose of such article, part or section of the Code that any member so assenting shall be precluded or stopped from seeking amendment to or modifications of said Code.

"3. Members of the industry not assenting to the Code on the forms above mentioned cannot be denied any of the rights and remedies afforded by the Code, save only they will not enjoy the right to file complaint before the administratitve agencies provided for in the Code. Upon acceptance of any of the benefits and advantages of the Code, such members of the industry may be assessed a reasonable amount, subject to the approval of the Administrator, to help defray the expenses of administering the Code, but not otherwise.

"4. While assent on the form above mentioned is necessary to enable a member of the industry to lodge protests with Clearance Zoning Board and to make use of the facilities of the local grievance boards, nevertheless, such assent is not essential to enable any member of the industry to interpose his defense before any such board if he so desires in any matter affecting his interests, and thereafter to prosecute any and all appeals therefrom to the same extent and in the same manner as a member assenting on the form above mentioned.

"5. The statements contained herein apply with respect to the execution, either heretofore or hereafter by any member of the form of assent above mentioned, and all such assents will be deemed to have been executed in the light of those statements."

Opinion here is that this interpretation nullifies previous concepts of code assent and was done to stave off some of the Allied objections. Also that Johnson has been getting it from many sides, and this is indication of the weight of the protests.

IT HAD TO COME!

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THE Hollywood REPORTER

Vol. XIX. No. 38. Price 5c. TODAY'S FILM NEWS TODAY Saturday, February 24, 1934

LABOR POW-WOW HERE

TRADEVIEWS by ROBERT WELSH

•A WRITER dropped into the office last night just to pass the time of day, and before he left passed on a thought.

We should mention his name, just to give credit where due, but we can't mention his name because he works for 'supervisors' and 'associate producers.' And when you wrap the whole picture business up and lay it on the lap of Santa Claus—the jobs are made, and the jobs are lost, by an important tribe called variously, "supervisors" or "associate producers."

So we can't mention this writer's name. Because, dumb as writers can be on occasions, a job is a job.

•

Here is what he said:

"If it were humanly possible to declare a moratorium on suggestions from supervisors and associate producers for the next three months—you'd be surprised at what material the screen might have to lift it from the present doldrums.

"I started out to write a newspaper story a few months ago. Every character in the story was a flesh and blood person whom you and I have known in New York and Chicago. But by the time we passed the third conference, with the supervisor putting in his ideas of newspaper work as gleaned from seeing the 'other fellows' ' pictures, the story was wobbly. All the work of all the King's Horses and all the King's Men just made it a fairly good picture in the end.

"But the author couldn't get a separate subtitle, or take an ad in the trade papers to say, 'Those scenes in reels two, four and six, which throw this story out of gear, were the pet ideas of Supervisor Bulbul.'

"The writer had to take it on the chin."

•

And this chap concluded:

"Billy Wilkerson is correctly trying to pep this business into some sort of ambition that will result in making a few GREAT pictures. But even Billy, searching his memory for a GREAT picture to mention, has to go way back to 'All Quiet' for an example.

"Well—can you imagine how much of 'All Quiet' the world would have seen if it had been written by a fellow named Mr. Remark, on a studio payroll at a couple of hundred a week, nursing the job because he needed the

(Continued on Page 3)

Poor Week for Scouts

New York.—Only one play opening the past week and that one, "They Shall Not Die," reported unsuitable for pictures. Much live interest though in "Dodsworth" opening tonight.

B'way Pics Surprise Considering Storm

New York.—The weather took a severe fall out of Broadway's picture palaces this week, but when you consider the weather it seems miraculous that they did any business at all.

"Caroline" managed to get $82,000 in the Music Hall; "Cat and the Fiddle" should not be ashamed of $54,000 at the Capitol; and the same thought applies to "Bolero's" $45,000 at the Paramount. "Moulin Rouge," in its third week at the Rivoli, looked good with $18,000 under the conditions. "Devil Tiger" got $12,000 for its second Rialto week.

Sad spots were "Mandalay" at the Strand, for $19,000; and "Long Lost Father" at the Roxy for $20,000.

Newman Heads Home

Robert V. Newman, New York producer here on a week's visit, moves off tomorrow on the return hop. He plans to put the Vina Delmar play, "Women Live Too Long," on the Broadway boards.

Rudy Vallee Wins Point

New York.—Rudy Vallee was again victorious in court yesterday when Supreme Court Justice Schientag ruled that Vallee's wife cannot sue Rudy for divorce anywhere outside New York State.

Hershfield Bankrupt

New York.—Harry Hershfield has filed a petition in bankruptcy. He lists his liabilities at $16,281, with no assets.

Renewal of "Basic Agreement" To See Gathering of Industry And Labor Leaders Next Month

Biggest gathering of labor leaders in history of Hollywood is expected between now and March 15. At that time negotiations are slated to start between major producing companies and labor unions for renewal of Basic Agreement.

Heretofore negotiations have been carried on in New York with delegations from all of the locals going there and spending much time and money. This year it was figured better to hold the confab out here at the heart of the industry.

Involved in the Agreement are IATSE groups, International Brotherhood of Electrical Workers, American

(Continued on Page 7)

Union Cold to Talk Of A. S. C. Merger

International President William C. Elliott of the IATSE may have the idea in mind of attempting to bring about a merger or working agreement between the local cameramen's union and the ASC, but a canvass of union

(Continued on Page 2)

Plag Suit on 'Catherine'

Paris.—Alfred Savoir, playwright, announces that he intends suing London Films for plagiarism over "Catherine the Great," alleging it is a steal from his play "La Petite Catherine," which ran here in 1930.

New Color Company

New York.—Photocolor Pictures Inc. has been formed in Irvington, N. Y. Capital $5,000; Henry T. Brett, Edwin L. LaCross, Margaret R. Chambers the incorporators.

Marie Smacks Back At Senate Probers

Seriously irked by eastern reports that she is one player whom the Senate investigation committee will look up in its prying into the alien actor situation, Marie Dressler loosed a heated blast yesterday in self-defense. Miss Dressler's citizenship is her touchiest sore-spot, dating back to pre-war days.

Stated she came from Canada fifty years ago and married George Hoppert

(Continued on Page 2)

Capra Pic Beats NY Blizzard for $19,500

New York.—Weather or no weather, believe it or not, while suburban New York was still digging itself out from snowdrifts, "It Happened One Night," the Frank Capra picture, opened at the Music Hall to a smash $19,000 day.

Estimates for the next four days, ending Sunday night, are at the $60,000, remarkable at any time and doubly so under present weather conditions.

Rebuying Own Stock

New York.—Local Stock Exchange reveals that Pathe Exchanges has repurchased 9,030 shares of its Class A and 2,345 shares of its Common stock. Universal also repurchased 136 shares of its preferred stock.

New Play Producers

New York.—New play producing company known as Maurice Marks and Alfred Cerf, Inc., formed here. Offices at 1776 Broadway. Will produce plays and help producers in financing them.

Muni Starts Sunday

New York.—Paul Muni leaves for the coast Sunday after a week's stopover here.

GEN. JOHNSON RETREATS SO ALLIED DROPS NRA SUIT

New York.—General Johnson's strategic retreat on the question of forcing exhibs to sign unqualified assents to the code resulted yesterday in Allied States withdrawing its injunction request in the Federal court in Newark.

Abram Meyers, general counsel for Allied, announced the withdrawals of the suit in view of the action taken by Johnson earlier in the week.

Form $500,000 Company For New Dubbing Process

San Francisco.—International Cinema, Inc., producing corporation, has been incorporated here by G. P. Regan of Oakland with a capital of $500,000. Company plans a new idea in dubbing foreign versions, based on patents and processes exclusively controlled.

Sunday, March 4 Your chance to be a PAL — Buy a ticket and come to the Vendome for EL NIDO CAMP

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher

ROBERT E. WELSH.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
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Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15 Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

RAMBLING REPORTER

The Bob Sherwoods are divorcing, which isn't so much of a surprise as it is a relief. . . . Gene Raymond is the social sensation of Palm Beach—well, a sensation anyway. . . . Gail Patrick is slowly driving the male population in Hollywood crazy trying to get her number. . . . Ted Healy, fresh recovered from the flu, goes right into a serious role in "Operator 13"—he plays a northern spy and his pet stooge will probably be a stowaway spy.

•

John Eldredge flew to San Francisco to see his family and ten minutes after he got there he was on his way back to Warners and it looks as if he'll get the lead in "Dr. Monica." . . . The Al Newmans have moved into their new house, and before there was food or clothing in the place Al had to have the piano tuned—so's he could sing for his supper probably. . . . For a gal who isn't particularly interested in picture offers, Rosamond Pinchot put on quite an act over the proper make-up for her tests. . . . Morton Downey has lost twenty-two pounds and Barbara is helping him celebrate in Chicago today or Minneapolis tomorrow.

•

Gene Markey at the opening of the Vendome tea dance cornering Hymie Fink and asking him for instructions on how to photograph a day-old baby. P.S.—the baby should be a day old any day now, too. . . . The Francis Faragohs are blessed eventing. . . . Sharon Lynn and Barney Glazer entertained Lady Furness and Gloria Vanderbilt at a cocktail pahty.

•

Donald Ogden Stewart, who is living with Lewis Milestone, had to leave a note for Milly to call him at the studio in order to get in touch with him. . . . Count Carpegna and Virginia Bruce, Kay Francis and Whitney de Rahm, Wally Beery, Bill and Nan Howard, Virginia Pine Lehman, Mae Sunday tea dancing at the Vendome. . . . Allie Wrubel and Mort (Laugh Parade) Dixon are writing the ditties for "Flirtation Walk," the West Point musical. . . . Fadek Sari, Molnar's first wife and the original Merry Widow, singing hundreds of Hungarian songs at George Cukor's the other night, with George screaming the translation of all the censored phrases.

Acad. Award Ballots To Be Tallied Openly

"Steering Commitee" of the Academy met yesterday on details of annual awards competition and decided that the counting of the ballots this year will be done publicly at the awards banquet on the night of March 16.

Members will be permitted to wait until the eleventh hour to vote, as ballots will be accepted at the door of the banquet room at the Ambassador. When all are seated committee will open ballots before the guests and count and announce the winners then.

Idea is said to be to remove any doubt in minds of the public that everything is not on the up and up in making the final awards. Heretofore ballots have been counted by committee prior to the banquet and only the announcements made at the banquet table.

Committee that decided this policy yesterday composed of King Vidor, chairman; J. T. Reed, Frank Capra, Howard J. Green, Jack Warner, Waldemar Young, Van Nest Polglase, Nathan Levinson, J. M. Nicolaus and Ralph Townsend.

Columbia Borrows Patsy

Columbia yesterday borrowed Patsy Kelly from Hal Roach for a comedy lead in the S. K. Lauren story, "The Party's Over," which Walter Lang directs when it starts next Tuesday. Stuart Erwin has the male lead with no feminine lead set as yet. Felix Young produces. Ralph Farnum set the deal for Patsy Kelly.

Two Dead in Explosion

New York.—Explosion of an electrical transformer being installed in the basement of RKO Yonkers Theatre caused the death of two persons. The accident happened before the opening of the theatre. The transformer had not yet been turned over to RKO by the local contractor.

Local 755 Dines Tonight

Local 755, O. P. & CFIA, which embodies sculptors, miniature builders, model makers, plasterers and cement finishers working in the local studios, will hold a banquet tonight at the Paris Inn to celebrate the local's sixth anniversary.

Union Cold On Merger

(Continued from Page 1)

members yesterday disclosed the fact that such a move isn't in line with their plans.

One member of the union's "steering" committee was very outspoken in his denunciation of such a move. "We are well along in our reorganization," he said, "and are in a position where we do not feel that we need to merge with anyone. Even if we did, it must be remembered that the American Federation of Labor is not in favor of dealing with company unions."

"Beer and—" Too

"Sweeny Todd," presented tonight at the Green Room, 1634 N. El Centro, is the individual promotion of two ambitious girls from Santa Barbara, Harriett France and Marion Inloos. And tonight with the bankroll at stake, Miss France is laid up with a broken leg, the result of yesterday's rain.

So here is your chance to have an evening's fun and at the same time encourage that rarity nowadays, an ambitious producer.

Paramount Buys Original Yarn from W. C. Fields

W. C. Fields yesterday won recognition as a writer when Paramount concluded a deal with him, through the Beyer-MacArthur office, for purchase of his original, "Greasepaint."

Story concerns a troupe playing the sticks and will star the comedian under the supervision of William LeBaro. Price reported about $12,000.

Sally Blane to England

Sally Blane, who has just finished in Chesterfield's "Stolen Sweets," will be leaving for England some time next week if present plans do not change. Actress clicked over there in couple of pictures for BIP, and they are keeping cables warm with offer for her to come back and do three more.

Evans Option Lifted

Edith Evans, singer on Shell Oil program, has had her option taken up for five more weeks on the air.

Para Hot After New John Erskine Novel

New York.—The brief case Russell Holman is carrying to the coast for conferences with Emanuel Cohen and the Paramount production board is understood to contain a copy of John Erskine's latest novel, "Bachelor of Arts."

The story starts serially in the New York Herald Tribune Sunday and Paramount is said to be very hot for it.

Vidor Wants Judge

Arline Judge continues in demand by other producers although under term to Twentieth Century. Set for Columbia's "Party's Over," and one picture for Paramount, King Vidor is querying her home lot for a loan for "Our Daily Bread."

Marie Smacks Back

(Continued from Page 1)

thirty-five years ago. "I'm sick and tired of these digs at my citizenship," she said, and added she has given more energy and time to loyal causes than she has devoted to stage or screen work, adding she had even given her health.

"If the Senate investigating committee, or any other committee wants to know anything about me, I wish it would let me know instead of running into print with a lot of innuendoes that might give people the wrong idea," she added.

1934's Smartest custom creations of motordom

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FOX 'SCANDALS' DISAPPOINTS; 'LAZY RIVER' CHEAP HOKE

Fine Cast and Songs Can't Quite Save It

"GEORGE WHITE'S SCANDALS"

(Fox)

"Entire production conceived, directed and staged by George White."
Story by: George White and Sam Shipman.
Screen Play.....William Conselman
Dialogue .....Joseph Cunningham
Musical numbers directed by: Harry Lachman.
Story Direction.....Thornton Freeland
Dance Direction.....Georgie Hale
Music and Lyrics: Ray Henderson, Irving Caesar and Jack Yellen.
Art Director.....William Darling
Photography: Lee Garmes and George Schneiderman.
Cast: Rudy Vallee, Jimmy Durante, Alice Faye, Adrienne Ames, Cliff Edwards, Gregory Ratoff, Warren Hymer and George White.

"George White's Scandals" is a curious mixture of a number of things that don't seem to get along very well together.

Lavish settings and average dance routines; a good cast and a knock-kneed story; grand, catchy music and songs, and heavy, dull vulgarity.

Well, it cost a lot of money—and the audiences all over the country will have to be much more enthusiastic about the picture than was the preview audience for it to make any money.

The picture leans, fortunately, upon a version of the George White Scandals seen yearly at the Apollo Theatre in New York. It is interrupted every now and then by a pale, wan backstage story that bobs up continuously but not effectively. The film has the tendency to lift an audience into quite a bit of excitement over a particularly good song, or musical episode, and then drop it with a cold thud.

The film offers two bright and shining surprises in the way of players. Cliff Edwards never did a better job in his life, and Alice Faye seems a charming and important discovery. The other bright moments in the picture are three songs which will set the nation humming—"Every Time You Hold My Hand," "Nasty Man" and "So Nice." These are distinct hits.

One of the funniest sequences in the whole thing is Cliff Edwards singing "Six Women," a take-off—and a hilarious one—on Charles Laughton in "Henry the Eighth."

Jimmy Durante is funny; Rudy Vallee is better than was thought possible; Gregory Ratoff is amusing as a salesman; Adrienne Ames has a heavy role and George White dodges in and out every now and then.

Ray Henderson, Irving Caeser and Jack Yellen can take any number of bows for the three swell songs; William Darling can bow right along with them for his art direction; Lee Garmes and George Schneiderman photographed the whole thing beautifully, and Thornton Freeland directed the story part of it. Harry Lachman capably handled the musical numbers. William Conselman did the screen play.

Kill MGM Rumor

Hollywood heard a wild rumor late yesterday that Walter Wanger, Harry Rapf and John Considine had resigned from MGM in a shake-up brought on by Nick Schenck's visit. L. B. Mayer killed it quickly with the statement that not only was no shake-up planned during Schenck's visit, but that the latter was very happy over present studio conditions.

'Honor of West' Is Different Western

"HONOR OF THE WEST"

(Universal-Ken Maynard)

Direction .....Alan James
Story, Screen Play and Dialogue—Nate Gatzert
Art Direction.....Ralph Berger
Photography .....Ted McCord
Cast: Ken Maynard, Cecelia Parker, Fred Kohler, Frank Hagney, Jack Rockwell, Jim Marcus, Al Smith, Eddie Barnes, Franklyn Farnum.

Ken Maynard does double duty in "Honor of the West." He plays the hero and a menace as well in a dual role. For good measure there is a whole rabble of villains, a magnificent hideaway in the mountains, Cecelia Parker, dynamite and Tarzan the horse.

The result is shrieks of delight from children in the audience.

Maynard plays a strapping sheriff. He also plays the sheriff's twin brother, a cringing weakling who falls in with the nefarious schemes of Fred Kohler and gang to steal the money. Kohler has a mountain all fixed up with swinging doors of rock and even an organ.

There is something new in fights when Maynard and Kohler mix while the girl plays the organ frantically to cover the noise.

Nate Gatzert has turned in a good tale for the youngsters. He wrote story, screen play and dialogue. Alan James takes credit for direction which keeps thinks moving.

Something just a little bit different in horse operas.

But despite all these assets, the picture will not have the wide appeal that some of the late musicals have. Its consistent vulgarity, the dullness and thinness of the interpolated story, and two or three songs that fail to register do it no end of harm. The dance routines offer nothing new. Occasional scenes will be remembered, but the thing as a whole is disappointing.

While George White has gotten out a spectacular and lavish revue, he has failed to be very original about it. The most striking things in the production are certain very clever technical tricks which are unusually effective.

Exhibitors can hardly fail to drag in the customers to see George White Scandals on the screen, but the customers will do a little hesitating about recommending the show . . . especially to women and children.

Healy-Pendleton High Spots of Pic

"LAZY RIVER"

(MGM)

Direction .....George B. Seitz
Original Play.....Lea David Freeman
Screen Play.....Lucien Hubbard
Photography .....Gregg Toland
Cast: Jean Parker, Robert Young, C. Henry Gordon, Ted Healy, Nat Pendleton, Ruth Channing, Irene Franklin, Maude Eburne, Raymond Hatton, Joseph Cawthorn, Erville Alderson.

Possibly MGM intended this as an answer to critics who protest against polite and sophisticated drawing-room dramas. Surely "Lazy River" harks back to the good old days of mellow mellerdrammer and contains all of the plot formulas of an earlier era.

There is the foreclosure of the mortgage, the last minute staving off of disaster by the handsome stranger, his love for the simple country Miss, his confession that he is not free to love her because of an indiscreet marriage in his youth, the unexpected arrival of his wife (looking for all the world like Sadie Thompson), the deep-dyed villain who smuggles Chinamen and who shanghais our hero, the opportune rescue by a revenue cutter (what's happened to the Marines?) and, of course, the they-lived-happily-ever-after finale. All of this —and more—has been laid against a background of Louisiana shrimp fishing, but the unique locale does not hide the dish they are serving us. It is still hash, although masquerading as a shrimp cocktail.

Emerging with the individual laurels for the cast are Ted Healy and Nat Pendleton, playing a couple of none-too-bright crook pals of the hero, and Irene Franklin as the camp cook. To them falls the assignment of keeping the plot from taking itself too seriously. They do it well, if rowdily. There are at least two references to parts of equine anatomy.

Robert Young appears to the best possible advantage as our hero and Jean Parker is acceptable as Sarah of the Southern Bayous. She would have done better if not made to talk and made up to look like a Park Avenue debutante. Maude Eburne, Joseph Cawthorn, Raymond Hatton and Erville Alderson handle smaller roles capably. C. Henry Gordon is a bit hard to swallow as the half-caste villain. Ruth Channing does her moment pleasantly.

A good deal of directorial skill and production values have been lavished on the picture, but no amount can cover the basic story familiarity. The only surprises the script contains are that it would dare utilize so many tried and once-true situations.

Delay 'Villa' Shots

Delayed by additional script work, the new scenes for "Viva Villa" at MGM failed to get before the cameras yesterday. David Selznick has rushed Howard Emmett Rogers and James K. McGuinness in to do extra script work in hopes of getting started Monday.

Brent-Warner Trial Technical Battle

George Brent's difficulties with Warners were aired yesterday before Superior Court Judge Walter S. Gates in the opening of the trial of Brent's action against the picture company for $1,425 in salary claimed due him at the rate of $450 per week.

Player rejected a role in "Mandalay," asserting it would injure and degrade him, and was suspended. His option was exercised November 8. He claims he reported for work every day but received no assignment until he walked December 18. Hearing continues.

Plan Sound Version 'McFadden's Flats'

Charles R. Rogers is planning to make a talkie version of "McFadden's Flats" as one of the four remaining pictures on his Paramount contract. He is negotiating at present for the talkie rights.

The picture was made as a silent in 1927 with Charlie Murray in the top spot by the producing firm of Charles R. Rogers, Eph Asher and Edward Small.

Furthman 'Sandino' Yarn Hot at MGM

Charles Furthman has a story up with MGM based on the life of Sandino, Nicaraguan hero recently assassinated, that may work out as a sequel to "Viva Villa" at that studio.

Furthman, on newspaper ventures, became well acquainted with Sandino in Nicaragua in 1928, and when the Latin chieftain visited Los Angeles in 1933 he was a guest of the writer's. The story, in work for a long time, has peculiarly just come up for consideration coincident with the assassination which has restored Sandino to the front pages.

Thalberg Angels a Play

D. A. Doran's first play for his Group Theatre, "Gentlewoman," will be backed by Irving Thalberg with the idea of buying it for a Norma Shearer vehicle. Doran leaves for the east Saturday.

Another for Swanson

Radio yesterday assigned the third Wheeler and Woolsey untitled feature to H. N. Swanson's production wing. Bert Kalmar and Harry Ruby are on the script and the music.

Tradeviews

(Continued from Page 1)

money, and as he wrote a few pages each day reporting to a SUPERVISOR for approval or rejection?

"Can you pick any supervisor or producer in Hollywood who would be able to see 'All Quiet' in manuscript form, with a messy typewriter ribbon?

"For that matter do you know of any producer in whose office the manuscript would have got further than Stenographer No. 3?"

So back to our first thought: Why the devil don't they decide to let the directors DIRECT, the stars ACT, the producers PRODUCE—and the writers WRITE!

another universal hit!

•

"countess of monte cristo"

•

a stanley bergerman production

•

here's what variety says—
and variety should know

•

'Countess of Monte Cristo' will take care of itself in all spots . . . smart direction . . . superior performances and an intriguing story with fresh dressing . . . lavishly presented with dialog colorful and convincing . . . photography exceptionally fine . . . careful supervision and technical coordination puts final impress of class on the production

—and there's more coming from where this came!

CHARLES STUMAR

Photographed

"Countess of Monte Cristo"

"Charles Stumar's photography is really stunning."
—Hollywood Reporter, Feb. 19, '34.

A Universal Production

PATSY KELLY

as

"MIMI"

in

"Countess of Monte Cristo"

"Patsy Kelly a high light. . . . She carries her scenes and they are plenty."
—Hollywood Reporter, Feb. 19, '34.

Exclusive Management
RALPH FARNUM
HO-1945

KARL FREUND

DIRECTED

"Countess of Monte Cristo"

ALSO

"Madame Spy" "Moonlight and Pretzels" "The Mummy"

Universal Studios

Now Shooting
"UNCERTAIN LADY"

The BOOK WORLD

Experimental Cinema Rouses Reviewer's Ire

The Experimental Cinema makes another appearance after nearly a year of apparent inactivity. Inasmuch as the magazine has the weight and importance of any book dealing with Hollywood, or any other subject for that matter, it is reviewed here.

Rather, it is not reviewed. It is merely pointed at with a maximum of respect and a minimum of interest. Experimental Cinema is edited by a group of men who have nothing in common with Hollywood; who believe that they have everything in common with art, and who have telescoped their vision into such a narrow and concentrated beam of light that the magazine is practically useless except as an instrument with which to stir up argument.

This issue is almost entirely devoted to a bitter defense of "Que Viva Mexico!" and a still more bitter attack upon Upton Sinclair and his wife for "their mutilation of Eisenstein's original film." They also print the entire scenario of the picture.

The balance of the magazine is devoted to loud squawks, which are nonetheless barbed because they are "high-brow," about anything and anybody connected with Hollywood . . . and the capitalists. Their review of "The Bowery" is typical: "Unseen are the hungry derelicts in this section, wandering brokers, homeless, products of a ruthless capitalism. We are shown beer barons and gangsters enjoying privileges with women and politicians. Hollywood knows what it is doing when it attempts to keep reality from the masses and gives them instead 'entertainment'—by escape to the past."

They also offer in this issue the "first of a series of comparative shots dealing with the American scene," showing, on one page two stills—one called "The Bowery as Hollywood Sees It. Still from 'The Bowery,' an MGM film," and the other, "The Bowery as it actually is," showing a line of hungry, jobless men. The fact that the story of "The Bowery" is laid a number of years ago, that the actors in the still are in old-time costumes, that scene shown is the interior of a saloon, that their comparative still is a curbing and represents a 1934 scene, and that MGM did NOT make the film, evidently did not occur to them. Incidentally, the Gotham Book Mart publishes the magazine.

Of much more interest, possibly, than all this is a news item of the week . . . that President Roosevelt is somehow finding time to write a new book, called "On Our Way," which will be published by John Day Company. He writes it in his "spare time," and on Saturday afternoons.

This week has been a humdinger for books. In one day alone there were more than twenty titles released. Mysteries were conspicuous by their absence.

Following are reviews of some of the more important:

"Falling Star"

Author .....Vicki Baum
Publisher .....Doubleday, Doran

All the books written so far on Hollywood are topped by Vicki Baum's latest novel, "Falling Star."

Starting at the peak of Donka Morescu's career as a star in the silent films, it traces her tragic path through her eclipse when the talkies come, her successful fight to regain her position, the sorrow that love caused, and her final, resigned slipping into bit parts.

Miss Baum has accompanied her highly original and distinctive plot with an authentic background, and her book is definitely impressive.

"City Harvest"

Author....Margaret Cheney Dawson
Publisher ..... Macmillan

Perhaps if Mrs. Dawson had cultivated more restraint in writing and went a little deeper into cultivating her characters, her "City Harvest" would carry more weight.

As it is, it is merely another book and its theme is a plea for the old-time faithful-till-death-do-us-part marriages.

Her pictures of New York, however, and her description of a New Year's party are works of art.

"The Life of Hans Christian Andersen"

Author .....Signe Toksvig
Publisher .....Harcourt, Brace

This is one of the remarkable biographies of the year, written by a woman who loves the great story teller enough to weave tears into her words and who understands him well enough to laugh gently at him.

Andersen's life is reflected in his fairy tales. His father was a poor cobbler and his mother, who was fifteen years older than her husband, believed explicitly in witch doctors. His grandfather was insane and went about the city singing, his brow wreathed in flowers. Young Hans grew up to be a dark, mysterious child, who played with dolls and believed that angels talked to him at night.

He made attempt after attempt to go on the stage; he called on the leading artistic and intellectual lights of Copenhagen and startled them by his queer talk; he wept furiously at every peak or valley in his life; he was feted by kings and princes, and died in profound disappointment that the world liked his fairy tales better than it liked his plays and novels.

Miss Toksvig is a Dane who married an Irishman in America. Her book is a terribly moving and dramatic masterpiece.

"The Lincoln Stories"

Author .....Honore Morrow
Publisher .....Wm. Morrow & Co.

Lincoln enthusiasts and collectors should have this new volume, in which are gathered "Dearer Than All," "Benefits Forgot," and "The Lost Speech of Abraham Lincoln."

The stories are kindly and gay and sad.

"Julia Newberry's Sketch Book, or The Life of Two Future Old Maids"

Publisher ..... Norton

This is a companion book to "Julia Newbery's Diary," which was published last spring and which tickled the sophisticates so much. This second volume contains many drawings by Julia and some pointed, quaint comments on how to live, how to write, and how to "be somebody." The two future old maids were herself, 14, and her cousin, Minnie Clapp, 12.

It is a charming thing.

"All Trivia"

Author.....Logan Pearsall Smith
Publisher .....Harcourt, Brace

Here is a book to gather quietly to yourself and sneak off where you will not be disturbed.

Mr. Smith writes curious little stories—fables, almost — as innocent-looking at first glance as a sparrow. At second glance the sparrow turns into a mocking bird and you find yourself, with humanity in general, at the receiving end of rapier-witted, humorous criticism.

Mr. Smith writes with intricate, cob-webby beauty, and his book is a multi-faceted gem.

"Honest John Adams"

Author .....Gilbert Chinard
Publisher .....Little, Brown & Co.

Another really fine American historical biography has been written by Prof. Chinard, who has gone to no end of pains to run down everything known about John Adams and present the data in a scholarly, interesting volume.

The book is not as long as it might have been had the author included a detailed, comprehensive account of Adams' activities, but it is a penetrating analysis of his character.

"The Prodigal Father"

Author .....Richard Church
Publisher ..... Day

Richard Church has written a book that borders on the pathological and fails to be enlivened by one little spark of humor.

It's all about a happy-go-lucky musician, George Cromwell, who is married to a religious invalid. Her son, Robert, is completely controlled by her religious mania and is a victim of a devastating mother-complex. The two unite themselves against the husband and father.

"The World Is Yours"

Author .....G. B. Lancaster
Publisher .....Appleton-Century

The locale of this novel is the Yukon of the 1920's, when the boom days were over and the cold, white loneliness of the place was more emphasized.

It is the story of Kirk Regard who betrays the wife of a Swedish trapper, shoots the trapper and is enabled, because of a heavy snow storm, to cover up all tracks of his crime. But he can't cover up the tracks in his mind.

It is Tamsin MacDonald, the courageous, loyal girl who loves him, who finally persuades Kirk to take the step that will ease his conscience.

"A Man's Way"

Author .....Muriel Hine
Publisher ..... Appleton-Century

This is the story of a rich, energetic society woman who marries Clyde Martyn, a successful novelist who is in poor health and who has not the time or disposition for parties, hunting and playing.

Unfortunate man! Unable to keep up with his wife, he incurred first her displeasure and then her hatred.

The book is a rather good, but unimportant, study of a woman's selfishness and a man's weakness.

"The Flowering Thorn"

Author .....Margery Sharp
Publisher ..... Putnam

Just because an attractive young man failed to fall head over heels in love with her, Lesley Frewen deserts her smart social set, adopts a child and moves out into the country.

Purified by the clean English air and the singing of birds, Lesley makes the break with her society friends even deeper by inviting them to visit her in the country and then watching their behavior which, if it wasn't quite up to standard in the city, certainly has no place in the quiet, wholesome country.

Take it or leave it.

MORE SPRING BOOK LISTS

Presses Not Idle Turning Out New Fiction Works

Longman's

Fiction:

Marie Paluna.....by Blair Niles
We Sail Tomorrow....by F. H. Brennan
Bassett.....By Stella Gibbons
Blonde Countess.....by H. O. Yardley
Another Man's Wife....Marie Lowndes
Cold Comfort Farm..by Stella Gibbons

Macaulay

From Broadway to Moscow.....
.....by Marjorie E. Smith
Heavenly Sinner...by T. Everett Harre
Chief Counsel.....by A. L. Furman
Born To Sin.....by H. L. Gates
Return of Arsene Lupin....M. Leblanc
Such Men Are Dangerous..Elinor Glyn
Sunshine Stampede.....by Dote Fulton
Make Me Yours....by Eleanore Browne
Street of Painted Lips..by M. Dekobra
For Love and Gold.....by E. J. David
Marie Arnaud, Spy....by Fielding Hope
River God.....by Evans Wall
Shared Woman.....by Harold S. Kahm
Call of the Blood.....by G. O. Baxter
Hagar's Child.....by Grace Naismith
Yesterday's Sin.....by H. A. Keller
Born Unwanted.....by Ross Edwin
Unfinished Day..by Alberta S. Eagan
Guinea Pig Returns....by Lewis Graham
Murder By Appointment.....
.....by Eleanore Browne
Adam and Two Eves....by Anonymous
Newlyweds .....by Howard Buck
Lead Law.....by Amos Moore
Seven Bar Seven Ranch....Julian Lucas
Junglemania.....by A. Torrance, M.D.
Love Triumphant.....by Joan Conquest
The Fated Woman....by Wm. LaVarre
Murder Could Not Kill..Gregory Baxter
Cossack Girl.....by Marina Yurlova
Strange Paths.....by Louise Gerard
Chronicle of An Infamous Woman....
.....by David Liebovitz
Let's Buy a Farm....by Lewis Graham
New York Madness..by M. Bodenheim
Yesterday's Burdens..by R. M. Coates
Strayed Angel.....by Dolf Wyllarde
Case of Col. Marchand..E. C. R. Lorac
Poet's Gold.....by David Ross
There Ought to be a Law..Wm. Seagle
I Belong To You.....by Denison Clift
Naked Murder.....by Firth Erskine

G. Putnam's Sons

Fiction:

Pillar of Salt.....by Peter Gray
Vestal Virgin....by Arthur Meeker, Jr.
Storm Music.....by Dornford Yates
Flowering Thorn....by Margery Sharp
Tugboat Annie.....by N. R. Raine
The Bright Lexicon....by D. C. Peattie
Sycamore Tree....Elizabeth Cambridge
Hostages to Fortune .....
.....by Elizabeth Cambridge
The Way of the Scarlet Pimpernel
.....by Baroness Orczy
The Phantom Emperor..N. H. Swanson
The Judas Tree.....by N. H. Swanson
This Thing Called Love.....
.....by Elizabeth Carfrae
Sailing, Sailing Swiftly..by J. B. Yeats
Somebody Must..by Alice G. Rosman
The Red Demon.....by A. J. Wright
The Yellow Briar.....by Patrick Slater
After the Widow Changed Her Mind
.....by Cornelia Penfield
Three Cities.....by Sholom Asch

Harrison Smith & Robert Haas, Inc.

Spider in the Cup....by Jos. Shearing
Farewell Victoria.....by T. H. White
Hospital Murders.....by Means Davis
James Joyce and the Making of
Ulysses.....by Frank Budgen
Come in at the Door..by Wm. March
This Much Is Mine!....Nola Henderson
One Way Ticket.....by Ethel Turner
Set Free.....by Sylvia Paul Jerman
The Reckoning....by Leane Zugsmith
The Chronicle of Caroline Quellen
.....by Seaton Peacey
Thos. A. Edison..by Mary C. Nerney
I, Claudius.....by Robert Graves
Seven Gothic Tales....by Isak Dinesen
Belmonte, the Matador....H. Baerlein
Indeed This Flesh.....Grace Flandrau
Dr. Martino.....by William Faulkner
Man's Fate.....by Andre Malraux
Breathe Upon These Slain.....
.....by Evelyn Scott

Doubleday, Doran

Fiction:

Passions Spin the Plot....Vardis Fisher
Skin and Bones.....by Thorne Smith
Cross of Peace.....by Philip Gibbs
Falling Star.....by Vicki Baum
Cloud Howe.....by L. G. Gibbon
A Warning to Wantons.....
.....by Mary Mitchell
The Valiant Wife....Margaret Wilson
Folded Hills.....by Stewart E. White
A Feather in Her Hat..I. A. R. Wylie
Chelbury Abbey.....by Denis Mackail
It's A Battlefield..by Graham Greene
Manhattan Love Song..Kathleen Norris
Three Men and Diana..Kathleen Norris
James Shore's Daughter.....
.....by Stephen Vincent Benet
Whispering Tongues....Lawrence Kirk
Family Cruise.....by Helen Ashton
Harriet.....by Elizabeth Jenkins
Crooked Lane.....by Frances N. Hart
Long Day Closes.....Beatrice Tunstall
Sara Alone.....by N. S. Laitch
The Lords Anointed....Ruth E. McKee
The Power To Kill..by Robert Hichens
Karen's Destiny..by Harriet Comstock
Unfinished Cathedral....T. S. Stribling
The Perfect Pair.....by Lois Montross
Introducing Terry Sloane .....
.....by Concordia Merrel
Professional Lover....by Maysie Greig
Ten Cent Love.....by Maysie Greig
Little Sisters Don't Count.....
.....by Maysie Greig
All About Jane.....by Pamela Wynne
Always Tomorrow....by Ruby M. Ayres
Love Is So Blind.....by Ruby M. Ayres
Peeking Madness.....by J. Van Dyke
Red Clark Rides Alone.....
.....by Gordon Young
The Yukon Kid.....by J. B. Hendryx
Trail Dust.....by C. E. Mulford
Smoky Pass.....by Ernest Haycox

Drama:

Play Parade.....by Noel Coward
Mary of Scotland....Maxwell Anderson
Morton's Folly.....by J. B. Morton
Archy's Life of Mehitabel.....
.....by Don Marquis

The Crime Club:

McKee of Centre Street..Helen Reilly
Richardson's Second Case .....
.....by Sir Basil Thompson
London Calling.....by Val Geilgud
and Holt Marvell
The Lesser Antilles Case....Rufus King
King Rat.....by Sax Rohmar
The Sinister Shadow.....by Henry Holt
Death of a Ghost..Margery Allingham
The Riddle of the Russian Princess
.....by E. S. Liddon
The Misfortunes of Mr. Teal.....
.....by Leslie Charteris
The Puzzle of the Silver Persian....
.....by Stuart Palmer
Panic .....by Anthony Berkeley
The Crooked Lane....Frances N. Hart
The Intrusive Tourist.....
.....by Mrs. Baille Reynolds

Morrow

Without Armor.....by James Hilton
Two's Company..Margaret G. Herzog
The Talking Sparrow Murders.....
.....by Darwin Teilhet
Cowpuncher .....by Charles Ballew
Robert E. Lee....by Robt. W. Winston
Mr. Thompson in the Attic.....
.....by Anna Gordon Keown
I Was a German.....by Ernst Toller
Death Cruises South.....Roger Denbie
Laramie Rides Alone....by Will Ermine
A Journal of These Days.....
.....by Albert Jay Nock
Adventure's a Wench—the Autobiography of Charles Veil as told to Howard R. Marsh.
The Pipe Dream of Peace.....
.....by John W. Wheeler-Bennett

Farrar and Rinehart, Inc.

Masked Women.....by Rex Beach
Land of Plenty.....by Robert Cantwell
Magnus Merriman....by Eric Linklater
The Ten Million....by Mark Hellinger
The Voyage.....by Heinrich Herm
Finnley Wren.....by Philip Wylie
The Man with Four Lives..Wm. Cowen
The Story of a Country Boy.....
.....by Dawn Powell
The Incurable Filibuster—Adventures of Col. Dean Ivan Lamb.
Thunder in the Dust.....Alan LeMay
Stars Fell on Alabama....Carl Carmer
Great White Gods.....Eduard Stucken
Mr. Pinkerton Goes to Scotland Yard
.....by David Frome
Plays for the Parlor.....Marc Connelly
The Flowering Thorn..Alexander Laing
One Happy Jew.....by Nat J. Ferber
Ninety-two Days....by Evelyn Waugh
Twenty Mad Years.....
.....by Col. F. E. McCammon
Youth and Russia....by F. E. Williams
Don Segundo Sombra.....
.....by Ricardo Guiraldes
Five Silver Daughters..by Louis Golding
Business Women in Love.....
.....by Faith Baldwin
Racing the Seas.....by Ahto Walter
Drums of Morning.....by Floyd Dell
The Story of Skyscrapers..Alf. Morgan
They Knew Mr. Knight.....
.....by Dorothy Whipple
Manhattan Prodigal....George Tichenor
The Indulgent Husband.....by Colette
Boy and Girl Tramps of America....
.....by Thomas Minehan
The Folks.....by Ruth Suckow

GOSSIP OF AUTHORS

Lewis Mumford has just finished his new book, "Technics and Civilization," which Harcourt, Brace will publish in April.

The Grosset and Dunlap edition of Faith Compton Mackenzie's "The Sibyl of the North," the story of Queen Christina, features a picture of Greta Garbo on the jacket.

A poetry contest for poems of twenty lines or less (first and second prize $15) is announced by the North Carolina Poetry Review, Gastonia, North Carolina.

Two books titled "Kaleidoscope" will be published soon. One is written by Stefan Zweig and the other by A. R. Burr. Last year the favorite title was "Mischief." Two books of that name were published within a few days of one another.

The alley cat is immortalized. Baron Ireland, famous for his lyrics in praise of his lowly cat, has made a book of his poems, "Our Cat," which will be published in the fall by Doubleday, Doran.

The story of Bertrand du Guesclin, the famous brigand who led the brigands out of France, dethroned a King of Spain, was a Robin Hood to the poor, and once paid his henchmen from his own pocket so that they would not loot a poor village, has been written by M. Coryn. The book, "The Black Eagle," is published by Funk and Wagnalls.

"The Murder of the Honest Broker," by Willoughby Sharp, who recently broke his leg while boarding his yacht in Bermuda, will be published soon by Claude Kendall.

Labor Pow-Wow Here

(Continued from Page 1)

Federation of Musicians, United Brotherhood of Carpenters and Joiners and the International Brotherhood of Painters, Decorators and Paperhangers. Producing companies are MGM, Fox, Universal, Warner Brothers, First National, Paramount and Radio.

Among the presidents who are expected, unless plans are changed, will be William C. Elliott, of IATSE; Joseph Weber, Musicians; L. P. Lindelof, Painters. Present plans call for H. P. Brigaerts, International vice president of the IBEW, to represent that organization, and Abe Muir, vice president of the carpenters, to represent them.

Among the studio representatives slated to sit in at the discussion will be Nicholas Schenck, now here; Sidney Kent, who is due here shortly; Pat Casey, Al Berres, B. B. Kahane, who is due back in time for the confab, as well as special representatives from the various locals.

Probability is that rehash of late strike may come up at the parley with uncovering of workings at the time that may prove sensational news. It is understood that while conference is slated for Hollywood, there is some effort being made in some quarters to have it shifted at last minute to New York.

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THE Hollywood REPORTER

Vol. XIX. No. 39. Price 5c. TODAY'S FILM NEWS TODAY Monday, February 26, 1934

RECEIVERS ON WAY OUT

TRADEVIEWS by ROBERT WELSH

●IT would certainly not be ethical for anyone connected with the Reporter to comment on the individual opinions expressed in the ballot received so far in the Reporter Award Contest.

But there are a few definite trends on which we feel we may speak without violating any of the confidences that a voter has a right to expect.

The two that stick in our minds, after a week-end chance to study ballots, are these:

Writers are willing and anxious to vote for a good piece of work by another writer;

Players are willing and anxious to vote for a good piece of work by another player.

Producers, executives, and "what-have-you" with a few cheerful exceptions, vote for THEIR OWN COMPANY'S product with a childlike insufferable gall.

•

Really, it would be a joke if it were not so serious.

Being a fellow who has to live by "putting one word after another"—we probably have quarreled with writers more than with any other branch of the business in our occasional editorial quarrels.

But gol durn it, if those writers, in their votes didn't give us cause to cheer. They prove themselves sufficiently CRAFTSMEN to make every ballot an intelligent expression of opinion from an intelligent person. They don't all agree—gosh, no!—but their votes are intelligent, no touch of professional jealousy, personal idiosyncrasies, and petty log-rolling.

The same goes for the players. We hope the little girl will forgive us for publishing her vote, but we think you'd get the idea from Gloria Stuart's ballot on the best acting performance.

Gloria wrote: "Katharine Hepburn, that's all."

Doesn't that give you a kick?

It would be a shame if the producers, executives and the others we might mention can't measure up in broadmindedness to the writers and players. It would be worse than that—a pretty bad slant on the picture industry. Either that, or, a great boost for writers and actors.

Good Legit Week

New York.—It looks like a good week for the legit on Broadway. "Ragged Army" comes to the Selwyn Monday, "When in Rome" Tuesday at the 49th St. theatre, and "Yellow Jack" to the Martin Beck on Thursday.

Roach Suspends on 'Babes in Toyland'

Hal Roach has suspended production on the musical fantasy "Babes in Toyland" which he planned to put into work the first part of March.

The picture was originally intended as a co-starring vehicle for Oliver Hardy and Stan Laurel, and with the latter out of the picture for the time being, Roach is waiting until Laurel can be brought back to the fold. No writers are working on the script at present.

George Creel a Mystery

George Creel is becoming almost as elusive as Margaret Sullavan. On definite "announcements" Creel was expected in town each day last week. This morning's news is "some day this week." Meanwhile Judge Ben Lindsay is twiddling his thumbs and wondering just what his authority is.

Holman Chaperons Party

Along with a few stories and scripts Russell Holman arrives in Hollywood with Marion Morris, from the original cast of "Double Door"; Anne Revere, who will be featured in the same picture, and Jeff Lazarus, on publicity bent.

Zasu on Way Home

New York.—Zasu Pitts spent six days with the doctors on a sinus operation and turned right around and started back for the Coast.

Pic Business Likely To Stage First Miracle Of Recovery; Para. and RKO Lead the Way

New York.—It begins to look as though the motion picture industry will lead the parade in showing the miracles the "New Deal" has done for American business. Those on the inside say that it will not be more than a month before Paramount is discharged from receivership, and the latest RKO report gives every indication that this organization is also on its way to resume standing with companies unshadowed by the word "Receiver."

Fox alone has the Wall Street forecasters uncertain. Sidney Kent put over a great deal when he got the bondholders and creditors to accept new paper for their debts, but the new deal was based largely on expectancy of money-making pictures to

(Continued on Page 4)

Warren William Has Idea for Relief Fund

Warren William has had an idea that has the Motion Picture Relief Fund excited. William suggests the issuance of a special three-cent stamp which all autograph collectors would have to use before getting their signatures.

Frank Bauer and M. C. Levee have been appointed a committee to report on the proposal.

Laemmle Jr. on the Job

Junior Laemmle arrived Saturday, and the expectation is a buzz of activity at the Universal lot starting tomorrow. It is also understood that Junior has a couple of plays and players up his sleeve to announce in the course of the week.

Cold Water Dose For Extras' Merger

Indications are that the various "extra" organizations will not be able to gettogether in one big, happy family, as was suggested last week by Allan Garcia, head of Supporting and Extra Players.

Those on the inside say that the four main groups will never get together due to jealousies, fear of losing identity, suspicions and desire of some to retain the power. Garcia, who

(Continued on Page 4)

Long Termer at Fox For Helen Twelvetrees

Helen Twelvetrees was signed by Fox to a long term contract Saturday on the strength of her work in "All Men Are Enemies." Her first picture on her new contract will be the lead opposite Spencer Tracy in the Rothstein story, "Now I'll Tell." The William Hawks agency negotiated the deal.

Renew Seymour's Ticket

Warners has signed and sealed a new production ticket with James Seymour, contract going into effect immediately while the old paper, slated to expire in May, has been discarded. Seymour's associate producer deal gives him a tilt on a five-year arrangement with yearly options.

Play Mortality Great

New York.—The plays on their way to Cain's storehouse this week are "Without End," which had been at the Henry Miller theatre; "Queer People," at the National; "Legal Murder," at the President; and "By Your Leave," at the Ethel Barrymore.

Loew's Declares Usual Div

New York.—Loew's, Inc. has declared its regular quarterly dividend of twenty-five cents a share on the common stock, payable March 31 to stockholders of record on March 15.

CLIMAX IN SHEEHAN-WHITE 'SCANDALS' ROW REACHED

The Fox production of George White's "Scandals" spent a hectic week-end, as a result of a battle that has been on between White and Winfield R. Sheehan since the completion of the picture.

White previewed the version that he liked in Santa Ana Friday night, and a recut edition of that version in San Diego Saturday night. But, meanwhile, a Sheehan version of the same picture was in Oakland, California, for a Saturday night preview. Del Monte, Montecito and Riverside have not been heard from yet.

The battle reaches its climax at the studio today when both forces return with their individual preview reports.

White's contract specifies that he is the boss of his own picture. Sheehan interprets that up until the time the picture is ready to be cut and

(Continued on Page 2)

THE WRITERS' NUMBER IS THE YEAR'S BEST CHANCE TO REGISTER WITH THE EXECS OUT SOON

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher

ROBERT E. WELSH.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957
New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

THE LOW DOWN

Guess what studio head it is who seemed very willing when approached by the women selling tickets for the El Nido Camp benefit until he recalled it was to be held at the Vendome, then practically said, "Nothing doing. Even for CHARITY I won't help anything that fellow Wilkerson is connected with."

Nice feller.

•

Hollywood, which has been pediculous with parties for over a week, reached its party-height over the week-end with two or more soirees every day. The Darryl Zanucks took over the Colony Club Friday night for a huge to-do for Aden Roark, the Lyn Howards and other famous mallet-wielders. Connie Bennett and Irene Selznick were among the smartest dressed women present and others who had fun included Gilbert Roland, the Lucien Hubbards, Bess Meredyth, the Sidney Lanfields, the Bill Goetzes, the Raoul Walshes, Virginia Bruce, Count Carpegna, Laddie Sanford and Mary Duncan, Ad Schulberg and many more.

•

The Irving Thalbergs and the Freddie Frelinghuysens soireed Saturday night and the Frelinghuysens quite naturally and easily accomplished a "family picnic" which many another hostess might not have dared to attempt. We mean that Gary Cooper, Sandra Shaw, Lupe Velez, Countess di Frasso, Johnny Weissmuller and others all dined and chatted quite happily and peacefully together—in fact, the party was so good that it lasted until dawn!

•

When we think of some of the clucks that are handed picture contracts these days—it just doesn't seem right that one of Broadway's young and better actresses should be next to starvation right on our doorsteps! The girl, who created a sensation when she played in "Street Scene" on the stage, came here on the advice of an agent several weeks ago. At the moment she is so broke and desperate that she has had to budget herself down to thirty-five cents a day—which is just what she is living on at the moment!

•

The Paramount stujo was in an uproar yesterday because the news and camera guys hadn't been tipped off or just hadn't gotten wise to the fact that Cary Grant and Virginia Cherrill were alighting from the train at Pasadena instead of Los Angeles. Consequently there were a lot of disappointed news-hounds at the L. A. station. And there was only one photographer at the Pasadena depot to click Cary and Virginia—and guess who the photographer was! Yeah—it was Fink—good ole Fink!

New York REVIEWS

"CAROLINA"

Fox prod.; director, Henry King; writers, Paul Green, Reginald Berkeley.

Music Hall Theatre

World-Telegram: Told leisurely, and with great charm and simplicity, "Carolina" is not the sort of entertainment that will appeal to movie audiences who like blood-curdling, fast-moving melodrama. But for those who like literate and civilized fables, told simply and honestly and played extremely well by expert mummers—particularly, Lionel Barrymore, and Janet Gaynor, this "Carolina" should be eminently satisfying entertainment.

Herald-Tribune: There is a definite pictorial charm to the settings and there is the touching characterization offered by Miss Gaynor. There are helpful performances, too, by Miss Crosman, Robert Young and Mona Barrie, while Stepin Fetchit might have been funny if one could have heard him. But to me, "Carolina" lacked the proper dramatic forcefulness and insight.

Times: Henry King gives his work excellent timing and eminently satisfactory camera technique. There is no straining for effect, no extravagantly depicted incidents, which one might expect in the filming of such a tale, and the settings are realistic.

Journal: The picture is told with a slow and gentle charm. The Southern atmosphere is convincing and Negro songs help to heighten the illusion. Miss Gaynor is an appealing little heroine and Young is attractive as the boy.

News: Fox Films not only have done right by Janet Gaynor in having assigned her to the role of Joanna in "Carolina" but they have also not slighted Paul Green's play, "The House of Connelly" on which the picture is based, by having given Henry King a free hand in directing it as he did.

American: The picture is distinguished by the pictorial excellence of Mr. King's direction. Janet Gaynor stirs admiration and affection in the heart with one of the best of her portrayals in a role that suits her perfectly. Mr. King has made a sensitive production with some exquisite camera work, especially in a scene which flashes back to the days of the glory of "The House of Connelly."

Mirror: The plot moves briskly to a stirring climax. A happy ending is plausible and gratifying. Miss Gaynor's many fans may well be proud of "Carolina." She will impress a new and more adult audience in this fine film.

Post: It is one of the best performances that Miss Gaynor has given on the screen, a quiet and natural piece of acting which she sustains even through some of the more trying phases of the picture. It is a slim unpretentious story, depending for its emotional quality on character and atmosphere. The latter is achieved in a highly credible degree by the astute and sensitive direction of Henry King.

Sun: The last reel is as botched a performance as ever scenario writer wished upon an otherwise fine script. Its commonplace happy ending must have been invented by the same person who thought up the title "Carolina" in the hope that Janet Gaynor fans might think it another "Adorable."

Woolf Writing Material For Swanson Personals

Edgar Allan Woolf is writing a musical interlude for Gloria Swanson to appear in on her personal appearance tour in the east.

Earl Oxford, MGM contract player, will sing two numbers with Miss Swanson in her skit.

Eldridge First 'Dark Tower'

With Warners placing Warren William into the spot opposite Kay Francis in "Dr. Monica," John Eldridge is up for the role next to Mary Astor in the Edward G. Robinson picture "Dark Tower."

Col. and Schary Settle Up

Columbia has granted Dore Schary a release on his original story, "Murder in G Minor," returning the property to the writer in lieu of a cash settlement on his recent one-picture ticket with the company which was abrogated.

Kirkland in 'Little Man'

Muriel Kirkland, who had the top spot in the stage version locally of "Sailor Beware," goes back into pictures in a featured role in "Little Man, What Now?" at Universal.

Sheehan-White Row

(Continued from Page 1)

previewed. The present battle is what to cut and what to leave in, with both holding out for different versions of the musical.

Fundamentally both versions are the same, but the difference lies in the complete elimination of a sequence here or there, or the treatment and the length of other episodes.

Fox people are laying the odds that White wins his battle, and if this is the case the silence that has existed between himself and Sheehan for the past few weeks will be made permanent.

Trades Commission Eyes 'Indorsements'

Washington.—A decision that may be the forerunner of many other drastic actions on "Hollywood indorsements" was reached by the Federal Trades Commission Saturday.

The commission issued a "cease and desist" order in the case of a company understood to be called the "Fairest Cosmetics" for using the words "created in Hollywood" to describe its products, and also using the photo of well known screen artistes in a manner which implied that they had indorsed the product.

Columbia in a Sweat Over Stories for Carole Lombard

Columbia has two writing teams at work on Carole Lombard pictures. First to go will be an untitled one by Roland Pertwee and Prescott Chaplin, the second, also nameless, being scripted by Edmond North and James Gow. Robert North is supervising both.

Tech Loss For Year

New York.—Technicolor Inc. and subsidiaries for 1933 show a loss of $249,396, after taxes, interest, depreciation, amortization of patents and other charges have been deducted, against $235,503 loss for 1932.

Lois Wilson Up at Para.

Lois Wilson is being considered by Paramount for an important role in "The Witching Hour," which Henry Hathaway directs under Bayard Veiller's supervision.

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PARA'S 'WHARF ANGEL' GOOD IDEA GONE WRONG

Theme Doesn't Get Break It Deserves

"WHARF ANGEL"
Paramount

Directors: William Cameron Menzies and George Somnes.
Author .....Frederick Schlick
Adaptors: Samuel Hoffenstein and Frank Partos.
Art Directors: Hans Dreier and John Goodman.
Photographer .....Victor Milner
Cast: Victor McLaglen, Dorothy Dell, Preston Foster, Alison Skipworth, David Landau, John Rogers, Mischa Auer, James Burke, Alfred Delcambre, Frank Sheridan, Don Wilson, John Northpole and Max Wagner.

Brotherly love on wharves of the San Francisco water-front; regeneration of street-walkers and traitorous sailors; sob-stuff set to oaths; the Christ-spirit in a stoke hole . . . well, there must have been an idea to start with when Paramount began to make "Wharf Angel," alias "The Man Who Broke His Heart."

But the idea is pretty well buried in the finished picture under soot, ashes and sweat.

"Wharf Angel" is supposed to be one of those two-fisted pictures where all the men drink out of bottles, hurl tables and chairs around dives, and stand together in beautiful, sneering, hairy strength against the cops . . and where the women love them for it.

The picture is outstanding for photography, atmosphere and color, but no audience will forgive the lack of a convincing story or strong direction.

Preston Foster is Como, who preaches tolerance and love and understanding. He falls in love with Dorothy Dell who plays a girl who hangs around Alison Skipworth's dive. Victor McLaglen is a stoker on a vessel who helps Como escape the cops, and who is also in love with the girl. The two men become fast, firm friends, telling each other about their girls and never dreaming that they are both talking about the same one.

The "big moment" of the picture comes when McLaglen finds out that the girl is in love with Foster, and he turns Foster over to the police for the $1000 reward.

Oh, well . . . the film is definitely and thoroughly a washout, with nothing in it to appeal to any type of audience.

McLaglen and Foster both do as well as they can with their roles and with the direction, and Dorothy Dell manages to get into the spirit of the thing. Given a part that will not be such a strain to an audience's credulity, Miss Dell would fare much better. Alison Skipworth turns in a good job as old Mother Bright, and David Landau is good as a cop.

William Cameron Menzies and George Somnes directed; the original story was by Frederick Schlick, and Samuel Hoffenstein and Frank Partos did the adaptation. The art directors, Hans Dreier and John Goodman, dressed the picture with more care than it deserved, and, as said before, the photography, by Victor Milner, is decidedly the best element in the entire thing.

Better make a wide path around this one. It's not for your house, or yours, or yours . . .

Actors Will Gag

Maybe it's a gag—but in the interests of complete reporting we must chronicle the fact that M. C. Levee and Lou Ostrow are squabbling over one day's work for George Stone. It appears that George, kibitzing on a Monogram set, walked through a scene, and now Mike is sending a bill for the day's work.

'No Funny Business' Is Not So Funny

"NO FUNNY BUSINESS"
(B.I.P.)

Directors .....John Stafford and W. Victor Harkway
Author .....Dorothy Hope
Photographer .....Walter Blakeley
Cast: Gertrude Lawrence, Laurence Olivier, Jill Esmond, Edmond Breon, Gibb McLaughlin.

There is plenty of funny business in the English film "No Funny Business," but unfortunately it is directed with such lethargy and aimlessness that most of the kick is taken out of the story.

The plot is essentially amusing and is based on a pure comedy angle that, handled with more spirit, could make a swell, light farce. As it was previewed here it is incredibly slow and even, at times, irritating.

The story is this: The Potterton Bureau is something new in detective agencies. Its aim is to reconcile couples who are on the verge of divorce. It accomplishes this by supplying corespondents who meet the dissatisfied partner at a hotel and by "keep-it-clean" methods persuade him or her to go back to the wife or husband.

Edmond Breon and Gertrude Lawrence are a couple who think they see the parting of the ways. The agency sends Jill Esmond to meet Mr. Breon at a hotel in Cannes and show him the error of his ways, and it sends Laurence Olivier to the same hotel to meet Gertrude Lawrence and endeavor to reconcile her to her husband. They all miss the appointments, with the result that the two "detectives" are thrown together in the same suite, each thinking the other is the client.

The complications should have thrown the audience into hysterics; they fail to arouse much mirth.

Gertrude Lawrence wanders cheerfully through her role, singing one good song, from which the picture gets its title. Edmond Breon as her husband is delightful. Laurence Olivier is charming and ingratiating as the detective, and Jill Esmond is charming as the other agent.

Exhibitors should hope for nothing from this picture. Audiences will be intrigued by the beginning of the story, but will yawn consistently through the rest.

MGM Makes Shifts In South America

New York.—MGM has made changes in its South American personnel affecting six officials. Tom Hale has been appointed supervisor of sales in Chile and Peru, being transferred from Venezuela distribution. Joe Goltz, in charge of Peru sales, and George Suarez, in charge of Chilean distribution, have been assigned to sales in Argentina.

P. Miranda Gonzales becomes supervisor of sales in Venezuela and Colombia. Dan Greenhouse goes to Colombia, succeeding Gonzales as sales manager. Greenhouse was formerly at the MGM coast studio and recently at the Washington exchange.

It's 'Rip Tide' Again

Many requests received by Irving Thalberg from exhibitors throughout the country caused the producer to change the title of the Norma Shearer starring vehicle from "Lady Mary's Lover" back to its original title, "Rip Tide."

Para. Signs Bickford

Charles Bickford was signed Saturday by Paramount for one of the top spots in "Little Miss Marker" with Adolphe Menjou, for the B. P. Schulberg unit. Alexander Hall will direct. The Bren and Orsatti office made the deal.

Foster Peeved at Fox

Preston Foster has asked Fox for a release from his long termer. Player's contention is the number of loan-outs he has been playing recently places him in a free-lance position without his enjoying the remuneration.

Lloyd and Radio Talk 'Mutiny' Deal

Frank Lloyd and Radio are talking back and forth on a deal which will have the director produce his "Mutiny on the Bounty" under the Radio trademark. This is the one picture he is permitted to do outside of his Fox ticket.

Wykoff and Helliott Hurt By Savage Lion and Bear

Alvin Wykoff, president of Camera Local 659 and cameraman on Mascot's serial of "The Lost Jungle," was badly mauled by a lion at the Sennett studio Saturday.

John Helliott, animal trainer and working in the same picture, was seriously clawed a little later in the day when his Himalayan bear jumped him. Helliott was treated first at the Hollywood receiving hospital and taken to the Hollywood hospital for major surgery.

Miles Joins Para. Pub. Staff in New Deal

With Frank Pope and Barney Hutchinson leaving the Paramount publicity department, Tom Baily has signed John Miles to fill Pope's spot and rearranged the line-up of other members to take over Hutchinson's duties. Len Boyd becomes planter, Rufus Blair handles national press contacts and Lance Heath is the new art director. Ken Whitmore left Saturday on a two weeks vacation.

Sound Boys Golf Winner

The sound department came out on top in the Warner golf tournament yesterday, Bob Wayne copping the J. L. Warner prize with a 79. Ed Farrell, of the cutting department, snagged the Bill Koenig offering for second place, with Cecil Meyers and Bud Flannigan coming next in line. Jack Ketchum was decorated with the booby for an honest 238.

ACADEMY ISSUES OFFICIAL PRIMARY AWARD RESULTS

The Academy has forwarded to its members the nominees for the awards of merit as determined in the primary balloting. The members will now vote finally on the names presented. At the sixth annual banquet at the Ambassador March 16 winners will be announced and the statuettes presented. The nominees are:

Best performance, actress—Katharine Hepburn in "Morning Glory," Radio; May Robson in "Lady for a Day," Col.; Diana Wynyard in "Cavalcade," Fox.

Best performance, actor—Leslie Howard in "Berkeley Square," Lasky-Fox; Charles Laughton in "Henry the Eighth," London Films-U. A.; Paul Muni in "I Am a Fugitive from a Chain Gang," Warners.

Best direction—Frank R. Capra, directing "Lady for a Day," Col.; George Cukor, "Little Women," Radio; Frank Lloyd, "Cavalcade," Fox.

Best produced picture, best production—"A Farewell to Arms," Para.; "Cavalcade," Fox; "Forty-second Street," Warners; "I Am a Fugitive from a Chain Gang," Warners; "Lady for a Day," Col.; "Little Women," Radio; "She Done Him Wrong," Para.; "Smilin' Thru," MGM; "State Fair," Fox; "Henry the Eighth," London Films-U. A.

Best original motion picture story—"One Way Passage," Robert Lord, Warners; "Prizefighter and the Lady," Frances Marion, MGM; "Rasputin and the Empress," Charles MacArthur, MGM.

Best motion picture adaptation—"Lady for a Day," Robert Riskin, Col.; "Little Women," Sarah Y. Mason and Victor Heerman, Radio; "State Fair," Paul Green and Sonya Levien, Fox.

Best photography—"A Farewell to Arms," photographed by Charles Lang, Para.; "Reunion in Vienna," George J. Folsey, Jr., MGM; "Sign of the Cross," Karl Struss, Para.

Best art direction—"A Farewell to Arms," Para.; "Cavalcade," Fox; "When Ladies Meet," MGM.

Best work in sound reproduction—"A Farewell to Arms," Para.; "Forty-second Street," Warners; "Gold Diggers of 1933," Warners; "I Am a Fugitive from a Chain Gang," Warners.

Gable a Riot in N. Y.

New York.—Believe it or not, but they had to handle crowds at 7:30 in the morning at the Capitol Friday for the appearance of Clark Gable in person. The police spent the week-end handling the crowds, and the show has been rearranged to allow Gable to make six appearances a day.

Pic Interests Get Chance To Fight Radio Shows

New York.—The problem that is worrying New York picture theatre owners, free broadcasting shows sponsored by the big chains, will get an airing when all the Code Authorities convene in Washington on March 5. Both legit theatre and picture interests will be allowed to voice their objections then.

Dressler and Robson to Co-star in MGM's 'Gram'

MGM will co-star Marie Dressler and May Robson in the Kathleen Norris story "Gram" which will be produced by Harry Rapf. Edgar Allan Woolf is writing the screen adaptation of this yarn.

Gladys Unger on 'U' Tag

Stanley Bergerman signed Gladys Unger Saturday to shape up the screen play for his next Universal filmusical, "Here's to Love."

Roger Pryor is scheduled for the ace assignment. Sig Herzog and Jay Gorney are looking after the music and lyrics.

Educ. Develops New Process for Stills

A new way to shoot trick stills without having to go to any great extra expense in paraphernalia or special printing has been developed by Lon Young, Educational's west coast director of publicity and advertising.

A sheet of plate glass placed before the camera on an angle so as to reflect a scene offstage does the work. Camera picks up offstage scene while photographing the primary scene, thus giving a ghost-like double effect. Device was developed on the first Buster Keaton short.

Little Title, What Now?

The third title change in as many weeks was slapped on "Storm at Midnight" yesterday by Columbia, subject now being labeled "Voice in the Night." This replaces "Headed For Trouble," which was announced for the release handle on the Tim McCoy action feature.

Merger Goes Cold

(Continued from Page 1)

went to Washington to fight the extra crowd at Code hearing, says he is not interested in personal aggrandizement, and doesn't care a hoot what the organization be called or whether he has any voice in it or not. Just wants to see the divided groups get together so they will have a stronger voice in forcing their demands.

Yesterday, however, members and some officers of the other three groups seemed colder than ever on the deal.

Receivers On Way Out

(Continued from Page 1)

come. "Cavalcade's" foreign profits, particularly in England and not forgetting the change in the dollar's status, have helped a lot, but most of that money has been spent already on expensive Hollywood musicals, and the answer now awaits on how the public accepts those offerings.

But in Paramount and Radio the situation is different. Here the insiders give you the most surprising picture of optimism.

If it were not for the red-tape involved in Paramount's ownership of various theatre properties, it seems pretty clear that this company would be out of the stigma of "bankruptcy" now. And the insiders feel that the red tape is going to be unwound within the next month or so and leave the company on an even keel. Adolph Zukor's harmonizing influence is being given credit for a large part of this result, but with a goodly share going to Emanuel Cohen for the balance he has kept between production costs and possible box office intake.

The Radio picture is also interesting. The annual report just issued shows a net loss of $582,094, but before you gasp at the word "loss" you get the next statement: "This compares with a loss of $1,133,586 for 1932." Just a mere difference of about three quarters of a million—on the right side of the ledger.

The theatre end, Radio-Keith-Orpheum, shows a loss of $3,341,000 as compared with a loss for the year 1932 of $10,695,503. Quite a difference.

It seems impossible for a company showing a three million dollar loss to look hopefully towards a discharge from receivership, but David Sarnoff felt so good over the report that in interviews here he was willing to hazard the prophecy that a continuance of present business would indicate an early discharge from bankruptcy. It is thought that Radio may profit from the method that has been used by Paramount to unwind its theatre commitments. The studio situation is okay and the higher-ups are giving credit here, as in the Paramount position it goes to Manny Cohen, to B. B. Kahane and Frank O'Heron for the dollar watching that has helped to bring the sun from behind the clouds.

Felix to Handle Dances On MGM's 'Student Tour'

Seymour Felix has returned to the MGM lot and will direct the musical numbers in "Student Tour," the Sam Marx original story, which will be produced by Monte Bell.

The cast of this picture will include the younger players on the lot such as Shirley Ross, Earl Oxford, Ruth Channing and Linda Parker.

Warners Juggle Cast

Unable to hold off until Henry Stephenson and Robert Barrat finish prior assignments, Warners Saturday placed Halliwell Hobbes in the former's role and Donald Crisp in the latter's spot in "The Key."

Stephenson is at Radio in "Stingaree"; Barrat is in Warner's "Return of the Terror."

ETIENNE GIRARDOT

Re-creating for the Screen

His Original Broadway Role

in

"TWENTIETH CENTURY"

A COLUMBIA PICTURE

RECENTLY COMPLETED
"Fashion Follies of 1934"
Warners
"Kennel Murder Case"
Warners
"Mandalay"
Warners

CURRENT ASSIGNMENT
"Return of the Terror"
Warners
RECENTLY COMPLETED
"Advice to the Lovelorn"
20th Century
"Blood Money"
20th Century

Management
SMALL-LANDAU COMPANY

A Night In Monte Carlo..

AT THE VENDOME

NEXT SUNDAY NIGHT

FOR THE BENEFIT OF

EL NIDO CAMP

FOR CHILDREN



It will be one of the gayest nights you have ever had. And for this fun you will provide a home, food, medical attention and recreation for hundreds of little kids for the next year.

THIS IS A BENEFIT

Not one nickel will be deducted for anything. It all goes to that charity.

TICKETS $5.00

which includes your supper and breakfast.

MONTE CARLO

Produced and directed by
LOU WERTHEIMER and GEORGE GOLDIE

MUSIC and DANCING

Staged and played by
LOU KOSLOF AND HIS TROUBADOURS

PICTURES NOW SHOOTING

PRODUCTION ABOUT THE SAME WITH 39 IN WORK

BAROMETER

This Week	39 Features
Last Week	41 Features
Year Ago	35 Features
Two Years Ago	21 Features

Columbia

"HIGHWAY PATROL"

Cast: Tim McCoy, Lilian Bond, Vincent Sherman, Bradley Page, Lafe McKee, Hal Price, Bob Stanley, Ernie Adams, Charles Sullivan, Harry C. Bradley, William Sullivan, Eddie Sturges, Ethel Sykes.
Director ....D. Ross Lederman
Original Screen Play....Harold Shumate
Photography ....Benjamin Kline
Producer ....Irving Briskin

"TWENTIETH CENTURY"

Cast: John Barrymore, Carole Lombard, Roscoe Karns, George E. Stone, Walter Connolly, Etienne Girardot, Dale Fuller, Edward Edgar, Herman Bing, Lee Kohlmar, Ralph Forbes, Arnold Gray, James Burke, Anita Brown, Gi-gi Parrish.
Director ....Howard Hawks
Play by....Ben Hecht and Charles MacArthur
Screen Play....Ben Hecht and Charles MacArthur
Photography ....Joseph August
Associate Producer....Harry Cohn

Fox

"MURDER IN TRINIDAD"

Cast: Nigel Bruce, Heather Angel, Victor Jory, Douglas Walton, Harvey Clark, Murray Kinnell, Pat Somerset, Claude King, Francis Ford, J. Carrol Naish, John Davidson.
Director ....Louis King
Story ....John Vandercook
Screen Play....Seton I. Miller
Photography....Barney McGill
Producer....Sol M. Wurtzel

"FREE GOLD"

Cast: Claire Trevor, John Boles, Harry Green, Monroe Owsley, Ruth Gillette, Roger Imhof, Edward Gargan, Suzanne Kaaren, Wini Shaw, Blanca Vischer, Elsie Larson, Gloria Roy, Myra Bratton.
Director ....George Marshall
Screen Play....Lester Cole and Henry Johnson
Dance Director....Sammy Lee
Photography ....Joseph Valentine
Producer ....Sol Wurtzel

"TOO MANY WOMEN"

Cast: Warner Baxter, Rochelle Hudson, Herbert Mundin, Rosemary Ames, Henrietta Crossman, Lily d'Stuart.
Director ....James Flood
Story ....Vera Caspary
Screen Play: Jane Storm, Oscar M. Sheridan and Lenore Coffee.
Photography ....L. W. O'Connell
Producer ....Al Rockett

"THE WORLD MOVES ON"

Cast: Madeleine Carroll, Franchot Tone, Ferdinand Schumann-Heink, Raul Roulien, Reginald Denny, Siegfried Rumann, Nigel Bruce, Drue Leyton, Stepin Fetchit, Brenda Fowler, Marcelle Corday, Barry Norton, Dudley Digges, Frank Melton, Russell Simpson, Halliwell Hobbes, Ivan Simpson.
Director ....John Ford
Story and Screen Play—Reginald Berkeley
Photography ....George Schneiderman
Producer ....Winfield Sheehan

"THE WORLD IS OURS"

Cast: Janet Gaynor, Charles Farrell, Sally Eilers, James Dunn, Beryl Mercer, Roger Imhof.
Director ....John Blystone
Story ....Kathleen Norris
Screen Play....Sonya Levien and James Gleason
Photography ....Hal Mohr
Producer Winfield Sheehan

Harold Lloyd Company

(General Service Studio)

"THE CATSPAW"

Cast: Harold Lloyd, Una Merkel, Nat Pendleton, George Barbier, Grant Mitchell, Alan Dinehart, Warren Hymer, James Dolan, Frank Sheridan, Grace Bradley.
Director ....Sam Taylor
Original Story—Clarence Budington Kelland
Photography ....Walter Lundin
Producer ....Harold Lloyd

MGM

"TARZAN AND HIS MATE"

Cast: Johnny Weissmuller, Maureen O'Sullivan, Neil Hamilton, Doris Lloyd, Frank Reicher, Paul Cavanagh, William Stack, Desmond Roberts, Yola D'Avril, Forrester Harvey.
Director ....Cedric Gibbons
Adaptation ....Leon Gordon
Screen Play....J. K. McGuinness
Photography ....Clyde DeVinna and Sid Wagner
Producer ....Bernard Hyman

"RIP TIDE"

Cast: Norma Shearer, Robert Montgomery, Herbert Marshall, Lilyan Tashman, Ralph Forbes, Mrs. Patrick Campbell, Arthur Jarrett, Earl Oxford, Halliwell Hobbes, Samuel May, Helen Jerome Eddy, Peter Hobbes, George K. Arthur, T. Roy Barnes, E. E. Clive, Skeets Gallagher, Florine McKinney, Paul Porcasi.
Director ....Edmund Goulding
Story and Screen Pay....Edmund Goulding
Photography ....Ray June
Producer ....Irving Thalberg

"SEQUOIA"

Cast: Jean Parker, David Landau, Olin Howland, Willie Fung, Russell Hardie.
Directors ....Chester Franklin and Nick Grinde
Novel ....Joseph Vance Hoyt
Adaptation: C. Gardner Sullivan, Frank R. Adams, Anne Cunningham.
Photography ....Clyde DeVinna and Chet Lyons
Producer ....John Considine

"OPERATOR 13"

Cast: Marion Davies, Gary Cooper, Samuel Hinds, Douglas Dumbrille, Henry B. Walthall, Ned Sparks, Mae Clarke, Four Mills Brothers, Jay Lloyd, Larry Adler, Florine McKinney, Russell Hardie, Willard Robertson, Ted Healy, Reginald Barlow, Francis McDonald, Ernie Alexander.
Director ....Richard Boleslavsky
Original....Robert W. Chambers
Screen Play....Harvey Thew and Zelda Sears
Photography ....George Folsey
Producer ....Lucien Hubbard

"HOLLYWOOD PARTY"

Cast: Jimmy Durante, Lupe Velez, Jack Pearl, Laurel and Hardy, Polly Moran, Charles Butterworth, George Givot, Richard Carle, Edwin Maxwell, Tom Kennedy, Ted Healy and Stooges, Eddie Quillan, June Clyde, Frances Williams, MGM Baby Stars.
Director ....Alan Dwan
Music....Rodgers and Hart, Brown and Freed
Photography ....Hal Rosson
Producer ....Harry Rapf

"SADIE McKEE"

Cast: Joan Crawford, Esther Ralston, Jean Dixon, Franchot Tone, Edward Arnold, Akim Tamiroff, Gene Austin, Leo White, Leo Carroll.
Director ....Clarence Brown
Original ....Vina Delmar
Screen Play....John Meehan
Photography ....Oliver Marsh
Producer ....Lawrence Weingarten

Paramount

"MELODY IN SPRING"

Cast: Lanny Ross, Charlie Ruggles, Mary Boland, George Meeker, Wilfred Hari, Wade Boteler, Ann Sothern, Herman Bing, Norma Mitchell, Jane, June and Joan Gale, William J. Irving.
Director ....Norman McLeod
Story ....Frank Leon Smith
Screen Play....Benn W. Levy
Continuity ....Jane Storm
Lyrics ....Harlan Thompson
Music ....Lewis E. Gensler
Photography ....Henry Sharp
Producer ....Douglas MacLean

"WE'RE NOT DRESSING"

Cast: Bing Crosby, Ethel Merman, Carole Lombard, George Burns, Gracie Allen, Raymond Milland, Jay Henry, Leon Errol, Dick Dickinson.
Director ....Norman Taurog
Original ....Walter Hall Smith
Adaptation..Stephen Morehouse Avery
Music by....Harry Revel
Lyrics ....Mack Gordon
Photography ....Charles Lang
Producer ....Benjamin Glazer

"MURDER AT THE VANITIES"

Cast: Carl Brisson, Victor McLaglen, Jack Oakie, Kitty Carlisle, Lona Andre, Toby Wing, Dorothy Stickney, Jessie Ralph, Charles B. Middleton, Gertrude Michael, Gail Patrick, Otto Hoffman, Charles McAvoy, Donald Meek, Beryl Wallace, Colin Tapley, Barbarie Fritchie.
Director ....Mitchell Leisen
Original ....Earl Carroll and Rufus King
Screen Play ....Carey Wilson and Joseph Gollomb
Additional Dialogue....Sam Hellman
Music ....Arthur Johnston
Lyrics ....Sam Coslow
Photography ....Leo Tover
Producer ....E. Lloyd Sheldon

RKO-Radio

"STRICTLY DYNAMITE"

Cast: Jimmy Durante, Lupe Velez, Norman Foster, Marian Nixon, William Gargan, Eugene Pallette, Four Mills Brothers, Ruth Etting, Minna Gombell, Sterling Holloway, Stanley Fields, Berton Churchill.
Director ....Elliott Nugent
Original....Robert T. Colwell and Robert A. Simon
Screen lay....Maurine Watkins and Ralph Spence
Photography ....Eddie Cronjager
Associate Producer....H. N. Swanson

"STINGAREE"

Cast: Richard Dix, Irene Dunne, Mary Boland, Conway Tearle, Snub Pollard, George Barraud, Andy Devine, Una O'Connor, Henry Stephenson.
Director ....William Wellman
Original ....E. W. Hornung
Screen Play....Becky Gardiner
Photography ....James Van Trees
Associate Producer....David Lewis

"DOVER ROAD"

Cast: Clive Brook, Diana Wynyard, Billie Burke, Alan Mowbray, Reginald Owen, Gilbert Emery, Phyllis Barry.
Director ....J. Walter Ruben
Original ....A. A. Milne
Screen Play....H. W. Hanemann
Photography ....David Abel
Associate Producer....David Lewis

"OF HUMAN BONDAGE"

Cast: Leslie Howard, Bette Davis, Reginald Denny, Alan Hale, Reginald Sheffield.
Director ....John Cromwell
Original....W. Somerset Maugham
Screen Play....Lester Cohen
Photography ....Henry Gerrard
Associate Producer..Pandro S. Berman

United Artists

Twentieth Century

"THE FIREBRAND"

Cast: Constance Bennett, Fredric March, Frank Morgan, Fay Wray, Vince Barnett, Louis Calhern, Jessie Ralph, Jay Eaton, John Rutherford, Irene Ware.
Director ....Gregory La Cava
Based on Stage Play by....Edwin Justus Mayer
Adaptation ....Bess Meredyth
Photography ....Charles Rosher
Associate Producers....William Goetz and Raymond Griffith

PICTURES Now SHOOTING

THIS WEEK AS COMPARED WITH 41 LAST WEEK

"HEAD OF THE FAMILY"
(Rehearsing)
Cast: George Arliss, Janet Beecher, Edna May Oliver, Ralph Morgan, Rafaela Ottiano.
Director ..... Sidney Lanfield
Story ..... Katherine Clugston
Screen Play: Leonard Praskins and Maude T. Howell.
Associate Producers: William Goetz and Raymond Griffith.

"BULLDOG DRUMMOND STRIKES BACK"
Cast: Ronald Colman, Loretta Young, Warner Oland, Charles Butterworth, Arthur Hohl, Billie Burke, Mischa Auer, Pedro Regas, Halliwell Hobbes.
Director ..... Roy Del Ruth
Original ..... H. C. McNeille
Screen Play ..... Nunnally Johnson
Photography ..... Peverell Marley
Associate Producers.. William Goetz and Raymond Griffith

Universal

"GLAMOUR"
Cast: Constance Cummings, Paul Lukas, Phillip Reed, Joseph Cawthorn, Doris Lloyd, Davie Dickinson, Peggy Campbell, Olaf Hytten, Alice Lake, Leda Shebret, Lyman Williams, Phil Teed, Luis Alberni, Yola D'Avril, Grace Hale, Wilson Beng, Louise Beavers, Jessie McAllister.
Director ..... William Wyler
Novel by ..... Edna Ferber
Screen Play ..... Doris Anderson
Continuity ..... Gladys Unger
Photography ..... George Robinson
Producer ..... B. F. Zeidman

"I'LL TELL THE WORLD"
Cast: Lee Tracy, Gloria Stuart, Roger Pryor, Herman Bing, Onslow Stevens, Arthur Stone, Edwin Mordant, Hugh Enfield, Dorothy Granger, Alec B. Francis, Laurence Grant, Ward Bond, Edward McWade, William Von Brinken, Willard Robertson, Leon Waycoff, John Dilson, Selmar Jackson, Georges LaPlant, Andre Cheron.
Director ..... Edward Sedgwick
Original: Lincoln Quarberg and Frank Wead.
Screen Play: Dale Van Every and Ralph Spence.
Photography ..... Jerry Ash
Associate Producer..... Dale Van Every

"UNCERTAIN LADY"
Cast: Genevieve Tobin, Edward Everett Horton, Dorothy Peterson, Frank Lyman, Herbert Corthell, Renee Gadd, Paul Cavanagh, Mary Nash, George Meeker, Arthur Hoyt, Gay Seabrook, James Durkin.
Director ..... Karl Freund
Original Screen Play: George O'Neil and Harry Segall.
Photography ..... Charles Stumar
Associate Producer..... Dale Van Every

Ken Maynard

"DOOMED TO DIE"
Cast: Ken Maynard, Gloria Shay, Frank Hagney, Walter Miller, Bob Kartman, Jack Rockwell, Ed Coxen.
Director ..... Alan James
Original ..... Ken Maynard
Screen Play ..... Nate Gatzert
Photography ..... Ted McCord
Producer ..... Ken Maynard

Warners-First National

"WITHOUT HONOR"
Cast: James Cagney, Joan Blondell, Victor Jory, Sarah Padden, Ralfe Harolde, Harold Huber, John Qualen, Russell Hopton, Frank Craven, Bradley Page, James Eagle, George Chandler.
Director ..... Lloyd Bacon
Original Story ..... Robert Lord
Screen Play..... Tom Buckingham and Niven Busch
Photography ..... George Barnes
Supervisor ..... Robert Lord

"ONE MAN WOMAN"
Cast: Pat O'Brien, Glenda Farrell, Claire Dodd, Russell Hopton, Henry O'Neill, Robert Gleckler, Arthur Vinton, George Cooper, Pudgie White.
Director ..... Alan Crosland
Based on Original Story by Gene Towne and Graham Baker
Screen Play..... F. Hugh Herbert and Erwin Gelsey
Adaptation ..... David Boehm
Photography ..... William Rees
Supervisor ..... Robert Presnell

"SAWDUST"
Cast: Joe E. Brown, Patricia Ellis, Dorothy Burgess, Donald Dilloway, Charles Wilson, Poodles Hanneford, Ernest Clarke, Alfreda Codona, Tom Dugan, William Demarest, Harry Wood, Earl Hodgins, John Sheehan, Ronie Crosby, Gordon Evans, Lee Moran.
Director ..... Ray Enright
Based on Story by Bert Kalmar and Harry Ruby
Revisions by..... Tom Buckingham
Photography ..... Sid Hickox
Supervisor ..... James Seymour

"THE KEY"
Cast: William Powell, Edna Best, Colin Clive, Robert Barrat, J. M. Kerrigan, Hobart Cavanaugh, Maxine Doyle, Arthur Treacher, Joan Wheeler, Henry O'Neill, Philip Regan.
Director ..... Michael Curtiz
Based on the Play by Robert Gore-Browne, J. L. Hardy
Screen Play..... Laird Doyle
Music and Lyrics..... Allie Wrubel and Mort Dixon
Photography ..... Ernest Haller
Supervisor ..... Robert Presnell

"THE HAPPY FAMILY"
Cast: Aline MacMahon, Guy Kibbee, Allen Jenkins, Hugh Herbert, Helen Lowell, Joan Wheeler, Frankie Darro.
Director ..... Alfred E. Green
Original Screen Play..Gene Markey and Kathryn Scola
Photography ..... Arthur Edeson
Supervisor ..... Robert Lord

"RETURN OF THE TERROR"
Cast: Mary Astor, Lyle Talbot, Robert Barrat, Frank McHugh, John Halliday, Irving Pichel, George E. Stone, J. Carrol Naish, Frank Reicher, Renee Whitney, Robert E. O'Connor, George Cooper, Etienne Girardot.
Director ..... Howard Bretherton
Suggested by Story by— Edgar Wallace
Screen Play..... Eugene Solow and Peter Milne
Photography ..... Arthur Todd
Supervisor ..... Sam Bischoff

"DR. MONICA"
Cast: Kay Francis, Veree Teasdale, Jean Muir, Warren William.
Director ..... William Keighley
Based on Polish play by— Marja Morozowicz Szczepkowska
Adaptation by..... Laura Walker
Screen Play..... Charles Kenyon
Photography ..... Tony Gaudio
Supervisor ..... Henry Blanke

"FRIENDS OF MR. SWEENEY"
Cast: Charlie Ruggles, Ann Dvorak.
Director ..... Edward Ludwig
Novel ..... Elmer Davis
Screen Play..... Warren Duff and Sidney Sutherland
Photography ..... Ira Morgan
Supervisor ..... Sam Bischoff

Independent Productions
Goldsmith Productions
(Talisman)

"I HATE WOMEN"
Cast: Wallace Ford, June Clyde, Barbara Rogers, Eleanore Hunt, Fuzzy Knight, Cecilia Parker, Edith Foy, Philo McCullough, Alexander Carr, Snowflake, Charlie Saxton, Joie Ray.
Director ..... Aubrey DeScotto
Original Screen Play..Mary McCarthy
Photography ..... Ernie Miller
Producer ..... Ken Goldsmith

Mascot
(Mack Sennett)

"THE LOST JUNGLE"
(Serial)
Cast: Clyde Beatty, Sid Saylor, Cecilia Parker, Al Smith, Edward Le Saint, Warner Richmond, Charles Whitaker, Max Wagner, Jim Corey, Maston Williams, Jack Carlyle, Ernie Adam, Bud Fine, Wally Wales.
Directors..... Dave Howard and Armand Schaefer
Original Screen Play..Sherman Lowe and Al Martin
Photography ..... Alvin Wyckoff
Producer ..... Nat Levine

Screencraft Productions
(Alexander Bros.)

"ST. LOUIS WOMAN"
Cast: Johnny Mack Brown, Jeanette Loff, Earle Foxe, Roberta Gale.
Director ..... Al Ray
Original Story..... Elwood Ullman
Continuity ..... Jack Natteford
Photography ..... George Meehan
Production Manager..... Sam Katzman
Supervisor ..... Al Alt

Eastern Productions
All Star Productions
(United Artists Release)
(Biograph Studios)

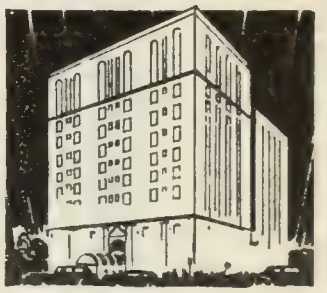
"FRANKIE AND JOHNNY"
Cast: Helen Morgan, Lilyan Tashman, Chester Morris, William Harrigan, Florence Reed, Walter Kingsford, Sam Wren, Jack Hazzard, Frederic Worloch, Cora Witherspoon, Pedro de Cordova, Robert M. Middlemass, Montagu Love, Percy Welton, Chester Hale Girls, Victor Young's Orchestra.
Director ..... Chester Erskin
Screen Play..... Moss Hart
Photography ..... Joe Ruttenberg

VITAPHONE STUDIOS

UNTITLED
Cast: Freddie Rich and Orchestra.
Director ..... Joe Henaberry
Photography ..... Ray Foster and Ed Dupar

UNTITLED
Cast: Bill Robinson.
Director ..... Roy Mack
Photography ..... Ray Foster and Ed Dupar

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$3.00 up, Double
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HOLLYWOOD

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THE Hollywood REPORTER

M-G-M STUDIOS,
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CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XIX, No. 40. Price 5c — TODAY'S FILM NEWS TODAY — Tuesday, February 27, 1934

GOV'T BARES BIG DOUGH

TRADE VIEWS by W. R. WILKERSON

•LOOKS as if the Roosevelt administration means business in its attempted redistribution of the wealth of the nation. The first move in that direction is the publicizing of all the salaries and bonuses of the big wigs of every big industry.

Reports coming in from Washington, as this goes to press, indicate that the newshounds in the Capitol could not believe their ears when they were told that they were going to be given the entire list of salaries and bonuses. Pandemonium broke out in the press ranks, with most of the representatives trying to get stenographers (on a moment's notice) to take down the figures; going out into the halls pleading with the secretaries of Senators, Congressmen and others to give them a hand.

•

It looks as if the Government is going after the high salaries in the picture business with two guns and a rifle. But why this business? George Hill of the American Tobacco Company drew down over $1,000,000 in 1929 and Eugene Grace of Bethlehem Steel grabbed $1,635,753. No one picture individual drew such money.

Maybe the Government is sore because so many individuals in this business were paid over $500,000 in salaries and bonuses for their work. Maybe they believe that most of this dough was yanked from stockholders.

But make no mistake about it, there is hell to pay. If you don't think so you are wrong. The mere fact that Washington gave out those figures, right at this time, is plenty of indication that something is in the air—and that something is a redistribution of the wealth. If you have none of that big wealth you have little worry, but if you are up to your neck in chips you had better start counting them now, placing them away in neat piles for the rainy day and stormy weather.

Theatres Snowbound

New York.—At midnight it looks as though the theatres of New York and its suburbs are going to be buried beneath an avalanche of snow, so don't worry about this week's grosses. Marquees are top-heavy with snow, and the storm is still on.

Col. and Elissa Landi Call the Deal Off

Columbia and Elissa Landi came to the parting of the ways yesterday when the studio agreed to tear up the player's term ticket. Miss Landi felt she could advance more rapidly free lancing. She completed "Sisters Under the Skin" for the studio and was to have the lead in "The Party's Over" opposite Stuart Erwin under Walter Lang's direction. Studio has a complete cast on the latter picture, but must now find another feminine lead.

Helen Hayes To Do 'Mary' on Screen

Helen Hayes is scheduled to return to the screen in the picture version of the play she is now doing on Broadway, "Mary of Scotland," immediately after the Broadway run of the play.

MGM is reported to have the inside track on the screen rights to the play.

Para. Theatre Execs Meet

Jacksonville, Fla.—Much heavy conferencing here yesterday when the big shots of Paramount's theatre end met. Sam Dembow, Ralph Kohn, Frank Freeman and E. V. Richards participated.

Picture Business In Limelight As "Pitiless Publicity" Is Turned Loose In Washington

Washington.—With pitiless publicity the chief weapon, the Roosevelt administration yesterday took what observers here believe is the first step in a campaign eventually aimed at a redistribution of wealth. The Federal Trades Commission was the tool, and publication of its salary investigation report the action. It blew the lid off, and New York and Washington wires buzzed and burned all through the night.

While the report listed fabulous executive salaries and bonuses in many industries, the picture business seems certain to get the brunt of the head-

(Continued on Page 3)

Actors Guild Sends Full Facts to 'Rosy'

The Screen Actors Guild yesterday forwarded to Sol A. Rosenblatt the list of members chosen by the organization as nominees for appointment by Rosenblatt to the various Film Code committees.

With the names went a complete list of all those who voted either by

(Continued on Page 2)

Cromwell Slated to Direct Next Hepburn

Radio has penciled John Cromwell in as the director of the next Katharine Hepburn picture, "Tudor Wench," after he finishes the Leslie Howard picture, "Of Human Bondage," which is now in work. Cromwell directed Miss Hepburn in her last picture, "Spitfire," for Radio.

Wampas to Kill Idea Of 'Baby' Broadcast

Proposal to broadcast the Wampas "Baby Star" selections via radio will be definitely discarded by the Wampas at a meeting tonight, it was learned on good authority yesterday.

Objections from Warners and Fox killed the idea, the publicity men's or-

(Continued on Page 6)

Tahiti Locale for 'Treasure Island'

According to present plans on the MGM lot, "Treasure Island," the Robert Louis Stevenson novel, which will co-star Wallace Beery and Jackie Cooper, will be made on the Island of Tahiti. Victor Fleming, the director, has been shooting a few exteriors for the picture along the southern coast.

Gibney Scripts 'Adverse'

New York.—Warners are getting under way on that epic job of bringing "Anthony Adverse" to the screen. Sheridan Gibney is announced here to do the adaptation. Gibney, incidentally, has just completed a new play, "A Toast to Tarquin."

Shubert-Negri Call Quits

New York.—Lee Shubert and Pola Negri got together and decided to call it off. Shubert has made a settlement with the star, and the play in which she was to appear, "A Trip to Pressburg," has been shelved.

Dot Dell Gets Termer

On the strength of her performance in "Wharf Angel," Dorothy Dell was handed a new long term contract yesterday by Paramount and also the feminine lead in "The Great Magoo."

Evans Loses Tonsils

Madge Evans entered the Cedars of Lebanon Hospital yesterday and had her tonsils removed.

LAMBS CLUB BACKS MOVE TO STOP PLAYER IMPORTS

Washington.—The Lambs Club appeared at the brief hearing on the Dickstein bill, restricting the immigration of foreign players by placing them under the "contract labor" provision of the Immigration Act, and supported the bill.

Representative Samuel Kramer, of Los Angeles, is attempting to bring stars out here to aid the opposition to the bill, but so far has been balked by bad flying weather. It is thought the Hays organization may file a brief in opposition, but no signs of activity yet.

Esther Ralston Sues

Esther Ralston yesterday filed suit for divorce from George Webb in Superior Court through her attorney, A. Ronald Button, on the grounds of incompatibility. They were married in December, 1925, and separated last August.

Muni Due Tomorrow

Paul Muni returns to town tomorrow by train from New York. He has been away since he completed his work in "Hi, Nellie," for Warners.

RALPH SPENCE DIALOGUE FOR LEE TRACY IN "I'll Tell The World," "U"

THE Hollywood REPORTER

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ROBERT E. WELSH.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957
New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

RAMBLING REPORTER

We herewith bet that the slight storm in the Herbert Marshall household will blow over, since we are convinced that is where a lasting love holds sway—and we further bet that Gloria Swanson and Michael Farmer will hit the divorce courts before long—regardless of what statements they may make in the meantime.

•

Not since Valentino days has a mob mobbed an actor the way Clark Gable is being mobbed in the east right now. . . . The Richard Bennetts are building a house in Palm Springs. . . . Elsa Maxwell says her new book will raise youknowhat with a lot of Hollywood luminaries. . . . Hoot Gibson and June Gale (who deny they're secretly wed) are touring in vaudeville together around New York at the moment.

•

Leland Hayward and Katharine Hepburn are keeping their meetings a secret from the world by meeting in front booths at Reubens these nights! Hear tell that the Prince of Wales phoned Lady Furness every morning during her visit in Hollywood—which wouldn't be news—except in Hollywood. . . . Winston Guest, considered the best "catch" of many a season, is smothering Mary Pickford with attention.

•

This is the wire that Harry Wardell once sent a pal of his in Hollywood from Caliente—where the hosses were not running for Harry: "Busted, distrusted, disgusted—send me twenty-five!" . . . Miriam Hopkins, touring in an act from "The Affairs of Anatol," is all burned up because Tallulah Bankhead did practically the same stunt over the radio—and the Bankhead in any form is competition enough for anybody!

•

Lupe Velez wowed everybody with her imitations of everybody at a big party Sunday night—Maurice Chevalier, Capt. Cohen, the Morgan twins, Lowell Sherman, Frances Marion, Maureen O'Sullivan, Larry Gray, the Dick Barthelmesses, the Ric Cortezes, Kay Francis among the sitter-uppers. . . . Colleen Moore is getting a special Willie Pogany job to dress up her home. . . . Clarence Brown, still searching for a crooner for "Sadie McKee," is now the meat for all the ribbers who try Caruso, Gene Austin and Crosby records on him telling him they have uncovered a "find."

New York REVIEWS

"LONG LOST FATHER"
RKO-Radio prod.; director, Ernest B. Schoedsack; writers, Dwight Taylor, G. B. Stern.
Roxy Theatre

Herald-Tribune: A good regulation program picture, without hitting the stride of Barrymore's more outstanding films. Has been interestingly put together and possesses deft comedy, but there is little substance to the piece. However, it is never dull.

News: An amusing film. It doesn't ring quite true and is handled in an artificial manner, but nevertheless it is amusing and interesting entertainment.

Journal: Expertly fashioned for the talents of John Barrymore. Suavely humorous here, he is provided with better-than-average dialogue, and puts it over with adroit effect. The picture is diverting program fare and pleasantly free from any overdose of sentiment that might have crept into such a story of paternal love and sacrifice.

American: A well cast smile-and-tear melodrama which is a cut or two above Hollywood's run-of-cargo productions in entertainment values. Director Schoedsack keeps his story moving.

World-Telegram: With nothing more to go upon than an artless personality and a flimsy idea, John Barrymore manages by neat work to make "Long Lost Father" an amiable and sufficiently light and attractive little photoplay.

Times: The story is often too wild and frothy. Ernest B. Schoedsack, whose forte is directing jungle films or those dealing with hardy adventure, is scarcely in his element in handling this combination of reckless levity and unconvincing seriousness. However, this film is worthy of attention if for no other reason than the excellent portrayals of all concerned.

Post: The picture version misses something of the depth and character drawing of the original work, yet withal it is a pleasant and well-oiled story, providing Mr. Barrymore with a number of opportunities to be, as only he can be, himself. Though the tale is slim, it is enlivened with a number of amusing and well-acted episodes. The dialogue is briskly to the point and the atmosphere is authentically dilapidated. Altogether, "Long Lost Father" is easy to swallow.

Sun: Instead of being a moving drama of father love, it is a comedy melodrama furbished with cheap laughs. John Barrymore, in a role that might originally have been written for him, gives as mechanical a performance as the rest of the cast. Too many wisecracks, too much easy sensationalism have lessened the dramatic values.

Ross Alexander Up For Tests at MGM

Ross Alexander, who was once out here under contract to Paramount, and his newly wedded wife, Anita Frael, arrived in Hollywood yesterday to make tests for MGM for a term contract. Miss Frael will be tested by Warners.

Alexander's last Broadway play was "The Party's Over."

Manners in 'Black Cat'

David Manners, just back from England, steps into the romantic lead in "The Black Cat" at Universal for his first picture. Edgar Ullmer directs, with Karloff and Bela Lugosi starred.

King Will Meg 'Chan'

Sol Wurtzel has selected Louis King to direct the next Charlie Chan production for Fox. Picture will star Walter Connolly when the commitment on the player goes through with Columbia during the next three weeks.

Patterson to Fox

Pat Patterson has resigned from the Warner theatre exploitation department. He will become a unit man at Fox.

Coogan Short To Be Finished on New Deal

Digging up an angel, I. A. Allen is putting through the completion of his Jackie Coogan short which got into a jam two months ago when another backer walked, leaving creditors whistling a $5,000 tune.

Creditors have agreed to accept a 25 percent payment on the claims on condition the balance is paid when the film is completed and set for release. Scoring and dubbing will wind it up, with a release then in prospect.

Ed Kennedy Renewed

Rounding out a six-picture ticket with Radio for short subjects, Edgar Kennedy gets a tag for another series. Fred Fralick set the contract, negotiating a clause which permits him to do features outside.

Actors Send Facts

(Continued from Page 1)

proxy or in person at the election held February 18 at the Hollywood Woman's Club. More than a thousand names were in the list that voted, according to Secretary Kenneth Thomson.

Those chosen for the Agents Committee were Adolphe Menjou, Spencer Tracy and Berton Churchill. Those for the five-five committee were: Ann Harding, Ralph Morgan, James Cagney, Kenneth Thomson, Richard Tucker, Chester Morris, Robert Montgomery, Claude King, Mary Astor, Pat O'Brien and Paul Muni.

Brandt Claims Promises Broken

New York.—Emerging from a conference with Sol Rosenblatt yesterday, Harry Brandt, head of the Independent Theatre Owners Association, said "Our group will not sign the code because promises on the labor question made in Washington have not been kept, and Mr. Rosenblatt has shown by his attitude that he has no idea of seeing that they are kept."

This wrangle between the independent exhibitors and the NRA board is due to the local labor board having sided with Local 306 in maintaining the high operators' wage scale and forcing those theatre men to take the No. 306 men back in their booths.

Goldwyn Chorines Step Into Speaking Roles

Radio yesterday took its pick of the 150 girls whom Sam Goldwyn collected for musicals, signing six for straight dramatic roles in "Strictly Dynamite."

Stepping from the chorus to dramatic work are Jane Hamilton, Bonnie Bannon, Barbara Pepper, Dolores Casey, Jane Shadduck and Vivian Keefer.

Selwyn Works on Story

Edgar Selwyn is turning his directorial hand at MGM to writing and is working on an original idea with a view to shaping up a script to star Joan Crawford under his direction.

'Midnight' into Roxy

New York.—The Chester Erskine eastern made picture "Midnight," which Universal is releasing, opens at the Roxy March 9.

HOLLYWOOD PLAZA



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$3.00 up, Double
Special weekly and monthly rates

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Chas. Danziger, Mgr.
Eugene Stern, Pres.

The "Doorway of Hospitality"
Vine at Hollywood Blvd.
HOLLYWOOD

FILM EXECS' BIG SALARIES MADE PUBLIC IN CAPITOL

Figures of Boom Years Staggering

(Continued from Page 1)

line. Ordinarily hard-boiled newspaper men were scurrying feverishly through the lengthy report last night, picking juicy salary items here and there, and with eyes peeled for picture names.

Even newspaper men were surprised when the Commission made every individual salary and bonus available to the press. This could not have been done without a White House okay, and that started the speculation on what Roosevelt has in mind for the future.

And did the figures make reading! Just jump over these highlights:

The Renraw Corporation, the privately owned holding company through which the three Warner brothers operate in controlling Warners, paid the trio in salary and bonuses in 1929, $520,000; in 1930, $530,000; in 1931, $951,916; in 1932, $496,497; and at the present rate should pay them $280,575 for 1933. Attached to this cash report was a note appended stating that the Renraw Corporation had agreed to pay each of the three Warner Brothers $10,000 weekly for six years, plus 15,000 shares of stock, and 75,000 shares put in escrow. A. C. Thomas is listed as receiving $130,000 from the Renraw Corporation in 1933.

Winnie Sheehan rates high man in the Fox listings. In 1930 he drew $459,655, and for the period covered never drew less than $120,000 annually, except in 1928. In 1933 his figure was $250,000. Sidney Kent pulled down $67,625 in 1932, Saul Rogers, former vice-president and counsel of the company, is listed with $40,009 in 1928; $40,080 in 1929; and $103,689 in 1930.

While the Warner and Fox figures stand out individually, Loew's-MGM group ranks highest in bulk salaries and bonuses paid executives. Nicholas Schenck, while drawing a mere $92,000 in annual salary, pulled down bonuses as high as $357,538 in 1930. Arthur Loew likewise has bonuses listed ranging from $191,497 in 1928 to $308,923 in 1930, and averaging around $200,000 a year.

J. Robert Rubin drew from Loew alone (he is also a member of the Mayer-Thalberg-Rubin combination) the sum of $88,400 in annual salary.

The money gathered by the Mayer-Thalberg-Rubin combination in MGM is grouped. For 1928 the trio drew $1,487,242; for 1929, $2,182,123; for 1930, $2,639,289; for 1931, $2,175,185; for 1932, $1,133,576.

Paramount's figures were principally interesting because of Zukor's earnings, which ranged from $887,500 in 1929 down to $96,031 in 1932. In 1929 the total officer and director salaries of Paramount were $4,062,700.

Radio's salaries seemed unimportant in the welter of big figures being tossed around. General Harbord, president of the parent RCA organization, was tops, Kahane was up in the big money some years, and H. B. Franklin salted away $75,000 for his 1933 work.

Universal does not list Carl Laemmle, Jr., as he is not an officer of the company, but shows Laemmle, Sr. drawing an average of $150,000 a year except in 1930 when he took nothing. R. H. Cochrane received $65,400 in 1930, but dropped as low as $26,000 in 1933. J. R. Grainger was paid $52,000 in 1933.

Columbia was not overlooked in the day's publicity. Harry Cohn drew a combined salary and bonus for 1933 of $145,600, and in the period covered never less than $72,000 annually. Jack Cohn is also up in the big money class, and Joe Brandt in the $100,000 rating for some years prior to 1931 when he was with Columbia.

Observers here feel unanimous on one point: Publication of the report has killed off any attempt to regulate movie salaries without starting the process with the officers and directors and instead of making the creators the goats.

It is also felt that the income tax department will show a keen interest in the report, and it's going to be too bad where the new figures don't jibe with the reports on which taxes were paid.

The Capitol was a madhouse yesterday. The Federal Trades Commission did not issue the figures, or any statement in connection with them, but merely said to the press: "Here are the books—come and see them." All companies capitalized at over $1,000,000 and listed on the Stock Exchange or the Curb were represented, nine hundred in all. The report is the result of a survey authorized by the Senate at its last session. The figures were to be for the Senate, but nothing was said at the time about keeping them confidential.

Erpi on Ground Floor

New York.—It now turns out that "Dodsworth," the most interesting opening of recent weeks, already has a string attached to it by Erpi, with Paramount scheduled to release. Erpi wants to make the film version at Astoria, but Max Gordon has the final say on this. Walter Huston sought for the lead.

Two Holdovers in B'way Picture List

New York.—"Death Takes a Holiday" is being held over at the Paramount, and "Dark Hazard" at the Rialto. Both are hoping for a weather break to give them a chance to show what they really have on the ball.

New pictures include "Palooka," at the Rivoli tonight; "Wonder Bar," at the Strand, Wednesday; "David Harum" at the Music Hall, Thursday; "Queen Christina," at the Capitol, Friday; and on the same day "The Ninth Guest," at the Roxy.

Col. Wants McKinney

Columbia yesterday asked MGM for the loan of Florine McKinney for a featured spot in "Most Precious Thing in Life."

'Speed Wings' Just Another 'Thriller'

"SPEED WINGS"
(Columbia)

Direction .....Otto Brower
Story .....Horace McCoy
Photography.....Al Siegler
Cast: Tim McCoy, Evalyn Knapp, Billy Bakewell, Vincent Sherman.

Speeding airplanes racing with fast trains; aviators going yellow while their buddies are unbelievably noble; fist fights galore; trickery and robbery; love and rescues—well, anyway, "Speed Wings" is another Tim McCoy action picture, and while it lacks everything else it certainly does not want for action.

It's got everything in it but a horse race—so much, in fact, that even the kids will pause and wonder a little.

When the story starts there are two fliers left of eight who started out to perfect a speed plane that would bring the speed record back to the United States. Billy Bakewell sees one too many smash-ups and loses his nerve. But not Tim McCoy! He goes on working on the planes and testing them, and giving Bakewell good socks on the jaw to try to make a man of him, in spite of the fact that the rival company is loosening struts and bolts on their planes and making even life on the ground pretty hazardous. But the girl Bakewell loves, Evalyn Knapp, is kidnaped during the big race and he gets his nerve back and wins the race in time to help Tim rescue her off the train.

Horace McCoy let his imagination run riot while he was penning this yarn, and Otto Brower, the director, had all he could do to keep up with it. Al Siegler photographed it, with the exception of lots of stock airplane shots. Tim McCoy is plenty heroic, Evalyn Knapp is entirely unconvincing, and Bakewell does a pretty good job with his part. Vincent Sherman is well cast in a minor role.

If your audiences have a sense of humor that will enable them to jeer and hiss and clap with a good deal of derisive glee, they will have a good time. Otherwise, bank on the kids.

Lewis Stone Offered U's 'Alias Deacon' Lead

Universal is trading palaver with MGM in an effort to get Lewis Stone to enact the role of the Deacon in "Alias the Deacon," former offering to rewrite the script to make it suitable for Stone's style.

Kirkwood in Comeback

New York.—James Kirkwood is going to essay a return to the stage. He has been signed for a part in "The House of Remsen," by Nicholas Sousaanin and William Pearlman, going into rehearsal March 5.

Joe E. Brown Rests

Joe E. Brown and his wife will leave on a three months' vacation in the Orient March 19. Brown, who is now in "Sawdust," hopes to finish his work in the Warner picture by the end of next week.

YESTERDAY IN New York

By JERRY WALD

The United Artists group are planning to put George Arliss' "House of Rothschild" into the Astor following "Catherine the Great." . . . In the meantime Harry Charnas is all het up about the "Wonder Bar" opening at the Strand, with Jolson on hand to make the affair something to talk about, that is if you like to talk. . . . All the movie folks flocked to this "Queer People" show in hopes that something new might be revealed. . . . Bert Granet, who co-authored "So This Is Harris," is now writing for Magna. His first assignment is a Bert Lahr picture. . . . Understand that Columbia is burning because Clark Gable is making a personal appearance at the Capitol against his picture "It Happened One Night," which opens this Friday at the Music Hall. Who will be the winner—the Flesh or the Canned Product?

•

Lou Holtz is among us again and all those picture offers he turned down read from here to over there. . . . Bob Goldstein is ailing with a cold on the proverbial chest. . . . The first spot that Mary Brian went scurrying to when she hit town was backstage of the Capitol, where Buddy Rogers and his troupe of horn tooters were making music. . . . Incidentally Ramon Novarro is having headaches with the flocks of femmes that are storming the backstage of the theatre for his autograph. Novarro, my spies report, is setting himself in on a radio deal. . . . Mutterings around town say that the "White Horse Tavern" will eventually be produced by Arch Selwyn—and will open at the Music Hall next Labor Day with a cast of 300. . . . Con Conrad is sunning himself in Florida these days, while Monty (Magna) Shaff has listened to the call and is in our midst. . . . With the exit of the Gertrude Hoffman girls the Paramount Grill has folded.

•

Vince Lopez goes into the St. Regis and Phil Harris along with Leah Ray moves over to the Palais Royal. . . . If you think that reading the 700,000 words of "Anthony Adverse" is a man-sized job, just pity the poor author—because Hervey Allen rewrote "Anthony" no less than five times under the guidance of John Farrar, and in the end had written some 3,500,000 words — of which only 700,000 saw print. . . . Looks like the George M. Cohan-Krimsky-Cochran feature deal is off, that is unless the boys are able to smooth out some of those arguments they've been having the past week-ends. . . . Nat Ross is talking to Buddy Rogers about doing a series of shorts, somewhat along the lines of the Leather Pushers, Rogers not wanting to do any more of those wishy-washy sort of films.

Arthur Loses a Bet

Plans to put Alice Brady into "Biography" at the Biltmore threw a monkey wrench into George K. Arthur plans, the latter having contacted Peggy Wood with a view to staging the play for her at the Hollywood Playhouse.

THE REASON

"... I have **M.C. Levee** as my manager is because he knows that all great men change their minds,"

SAYS

LESLIE HOWARD

AND

HIS MANAGEMENT INCLUDES:

Personal Representation
And I mean personal
Business Administration
Secretarial Services
Bookkeeping and Accounting
Income Tax Service
Publicity and Exploitation

FRANK BORZAGE

Will Tell You **WHY** He is a "**Levee**" Client

IN FRIDAY'S

THE Hollywood REPORTER
TODAY'S FILM NEWS TODAY

ACTORS' GUILD HELPS TO BROADEN AWARD SCOPE

Through the courtesy of the Screen Actors Guild 3000 additional ballots in The Hollywood Reporter Awards of Merit Competition were mailed out to free lance actors and actresses yesterday.

Believing that the system employed by the Reporter whereby the industry as a whole does the picking of outstanding achievements, the Guild officials gladly furnished the names and addresses of this great body of players, so that there would be a double certainty that none would be denied the privilege of taking part in honoring those who deserve recognition.

Adolphe Menjou, a member of the Board of Governors of the Guild, summed it up in the following statement:

"I believe the sentiment of my fellow members of the Actors Guild would be to join me in encouraging any award plan that allows all the members of the profession to express their opinions. There are various worthy awards now, conducted by publications or organizations, and they are of interest to all of us. But a plan such as the Reporter's, which allows ALL creative workers in the motion picture industry a voice, has a distinct place."

Seconding Mr. Menjou in his expression was Kenneth Thomson, secretary of the Guild, who is backing his belief in the worth of the competition by a fine spirit of cooperation.

Enthusiasm for the Reporter awards has spread even to London, where it is being discussed. David Bader of Universal cabled yesterday as follows:

"Your award plan is a grand idea. Earnestly suggest that voters remember international aspect. Those whose pictures go past the frontiers of New York, Chicago and Hollywood are invaluable to themselves, employers and the industry."

Once again, members of the industry, who may not have received a ballot, are requested to either telephone or write in and a ballot will be sent immediately.

Cooperation

The Academy held a press luncheon Wednesday to get suggestions from reporters on what they could do to help in publicity on the Awards. Suggestion unanimous that Academy announce the awards early enough to give eastern papers break. Yesterday Academy decided to announce results as late as possible the night of the banquet.

Ann Ronnel Gets Radio 'Last Yacht' Assignment

Ann Ronnel, sister of Deputy NRA Administrator Sol Rosenblatt, was engaged by Radio yesterday to write the music for "Down to Their Last Yacht."

Sidney Blackmer was signed for an important spot in the Lou Brock picture.

Contest Winner Tested

Alfred Del Cambro, one of the "Search For Beauty" contest winners, is being tested by Paramount for the second male lead in the Mae West picture, "It Ain't No Sin" with George Raft. The picture is scheduled to start next Monday under the direction of Leo McCarey.

Break for Levison

Because George E. Stone is still tied up in "Return of the Terror" at Warners, Charles Levison gets his first big picture break, filling the Stone role in Columbia's "Twentieth Century." Deal was set by the Kingston-Harris agency.

Myrna Loy to Star In 'Evelyn Prentice'

Myrna Loy will get the starring role in "Evelyn Prentice," the W. E. Woodward novel, which was purchased by MGM last week, after she finishes "China Seas" in which she has the top spot with Clark Gable.

C. Gardner Sullivan has been assigned to write the screen adaptation of this novel.

Radio Ready to Start Edna Oliver Mystery

With Edna May Oliver now available, Radio will put the Stuart Palmer mystery thriller, "Murder on the Blackboard" into work under the direction of George Archainbaud on March 2. Edna May Oliver and James Gleason are the only ones in the cast to date. Myles Connolly is supervising.

Ralston for 'Timberline'

Esther Ralston's next assignment for MGM is slated to be a featured role in the Gene Fowler novel, "Timberline," which will be produced by Walter Wanger.

Herman Mankiewicz has been handed the yarn for a screen treatment.

Cortez in 'Dark Victory'

Ricardo Cortez' first role since his return from the East is slated to be one of the featured roles with Edward G. Robinson in the latter's next starring vehicle for Warners titled "Dark Victory," a screen adaptation of the Broadway stage play.

Cinecolor at Jolson Debut

Leon Schlessinger has completed "Beauty and the Beast," the second of his Cinecolor animated cartoon series which Vitaphone releases. Short will open with "Wonder Bar" at the Warner theatres.

Stag for Goldstone

Honoring Nat Goldstone on his last day as a bachelor, Carl Laemmle Jr. will be host at a stag dinner tomorrow night in the Indian room of the Universal cafe. Goldstone marries Bernice Curland Thursday.

Don Reed in 'U' Role

Donald Reed returns to pictures in a principal role in "Uncertain Lady" at Universal, his first role in more than two years. Reed has been in Mexico producing features.



You've Never Seen the REAL Hepburn!

..Till you see her as 'Trigger Hicks'.. savage wild-cat girl of the Ozarks . A 'witch' to the mountain folk who feared her ..Bewitching to the man who couldn't resist her!

Katharine HEPBURN in Spitfire

Directed by JOHN CROMWELL

From the play 'Trigger' By LULA VOLLMER

Radio Pictures

MERIAN C. COOPER Executive Producer

with

ROBERT YOUNG · RALPH BELLAMY
MARTHA SLEEPER

Supported by

Louis Mason · Sara Haden · Virginia Howell · Sidney Toler · High Ghere · John Beck · Therese Wittler

A Pandro S. Berman Production



Actors Will Issue Monthly Magazine

The Screen Actors Guild has completed all plans for the publication of a monthly magazine devoted to the interests of screen players. The first issue will be off the press March 15.

The editorial board consists of Ann Harding, Fredric March, Robert Montgomery, Lucile Gleason and Kenneth Thomson.

Policy of the magazine, according to Thomson, will be to present a publication that will be breezy and which will contain news of the players, features and articles of general interest. Already many well known contributors are lined up.

Judith Allen Placed in 'Witching Hour' Cast

Judith Allen has been assigned feminine lead in "The Witching Hour," which will be directed by Henry Hathaway, after which she plays a featured role in the Cecil B. DeMille production "Cleopatra."

Gertrude Michaels, Olive Tell and John Larkin have also been added to the cast which already has John Halliday, Sir Guy Standing, William Frawley and H. B. Walthall in featured spots.

Blackmer at Radio

Sidney Blackmer was signed by Radio yesterday for the male lead opposite Sidney Fox in the Lou Brock production "Down to Their Last Yacht," which will be directed by Paul Sloane. Picture is scheduled to go into production in about three weeks.

Ruggles with Crosby

Charlie Ruggles was assigned yesterday to play a featured role in the next Bing Crosby picture, "She Loves Me Not," which is being supervised by Barner Glazer. Ida Lupino has the feminine lead. No director has been assigned.

Novarro Extends Tour

Ramon Novarro has taken on another week of personal appearances in the East. He will open in Washington next week after which he will play a week in Baltimore. After that Novarro will begin his concert tour.

DuWorld Takes Savo Pics

New York.—The Jimmy Savo shorts being made by Screencraft Productions have been taken on for distribution by DuWorld Pictures. Dr. Eugene Frenke will direct the pictures remaining to be made in the series.

Lanny Ross Assigned

Lanny Ross has been assigned to play the juvenile lead in the next W. C. Fields picture, "Grease Paint," for Paramount. He will make this picture after he finishes "His Master's Voice" for the B. P. Schulberg unit.

Marshall's Next Chosen

George Marshall's next trick after he finishes "Free Gold" for Sol Wurtzel at Fox, is scheduled to be the James Dunn-Sally Eilers picture "Always Honest."

Start New Healy Short

MGM will put another "Ted Healy and His Stooges" short into work this week titled "Big Idea."

ASSISTANT DIRECTORS GET BREAK IN ACAD. AWARDS

Following many years of agitation, the Academy has finally decided to give recognition in its annual awards competition to the Assistant Directors, according to announcement made yesterday.

However, the Assistant Directors will be given "certificates of merit" instead of the gold statuettes which are presented to all the other prize winners.

The certificates will be given to one Assistant Director in each studio for having done the "best consistent year's work." Eighteen assistants have been named as eligible for the special award. Those named from the various studios are:

William Tummel and Percy Ikerd of Fox; Charles Dorian, John Waters and Bunny Dull of MGM; Arthur Jacobson, Sidney Brod and Charles Barton of Paramount; Dewey Starkey and Eddie Killey of RKO-Radio; Fred Fox and Benjamin Silvey of United Artists; Scott Beal, Billy Reiter and Joe McDonough of Universal; Gordon Hollingshead, Al Alborn and Frank Shaw of Warner Brothers.

Weather and Casting Ball Up 'U' Schedule

Inclement weather and casting trouble has caused Universal to set back scheduled starting dates on four pictures. Ken Maynard's "Doomed to Die" did not start yesterday as planned, but will get under way tomorrow, weather permitting. Since the exteriors will be photographed first "The Black Cat" will not start until Friday, two days later than the announced start. Casting difficulties have forced the studio to postpone for another week "Little Man, What Now?" and "This Human Side." Both are now set to go before the cameras next Monday.

Comerford Adds Two In Northern New York

Rochester, N. Y.—The M. E. Comerford circuit has taken over the operation of the Regent and Century houses here, formerly run by Famous Theatres Corporation. William Cadaret is in charge of both houses.

Paramount said to retain 50 per cent interest under an agreement to run for six months, with option for more time.

Splitting Hairs

Sound men squawked last year because Academy gave sound award to studio for best example of sound and didn't give it to the sound men who did the work. To make them feel better this year Academy will give award to "Picture produced BY studio," and still the sound men won't get a statuette.

Tyler Arrives from N. Y.

Harry Tyler, who has been signed to a long term deal by Warners, gets in by train today from New York for his role in "Friends of Mr. Sweeney," which is now in work. Tyler, a comedian, has appeared in "Clear All Wires" and "Cloudy With Showers" on the Broadway stage.

Johnston on a Spot

Johnny Johnston, Universal's publicity chief, is playing a "Dr. Jekyll and Mr. Hyde" character. He is chairman of the Hays' office publicity committee and as liaison man for the Wampas "Baby Star" committee on the matter of broadcasting their shindig he must ask himself permission to broadcast and then turn himself down.

Fairbanks Eng. Pic Will Start March 1

According to a cable received yesterday by Robert Fairbanks, general manager of the Fairbanks corporation, Doug Sr. will start production on his picture for London Films on March 1.

Alexander Korda and Fairbanks are now in Spain selecting locations. All of the picture with the exception of a few interiors will be made in Spain and Italy and the remainder at the Elstree studio in England.

Folsey Sees It Through

Practically the only survivor of the original company that started work on MGM's "Operator 13" when it got under way for the second time this week was George Folsey, the cameraman.

There were a new director, new supervisor, new script and new faces in the cast. But Folsey remained behind the camera.

Kingston-Harris Join

Negotiations between Al Kingston and Dave Harris were completed yesterday, with Harris becoming affiliated with Kingston in the Kingston-Harris Inc. agency. New firm, which has taken over the clients and organization of the Al Kingston agency, will move to larger quarters in the Equitable building next week.

WB Remake 'Lost Lady'

Warners will remake one of its silent successes, "Lost Lady," a Pulitzer prize story by Willa Cather, which the studio produced in 1925, and have assigned Gene Markey to write the screen play. Henry Blanke supervises.

Whale Back at 'U'

James Whale returned to Universal yesterday from a 12-week vacation in London. The director brought back the completed script on "A Trip to Mars," which R. C. Sherriff wrote in London.

Capt. Fawcett Returning

Captain Roscoe Fawcett, of Fawcett Publications, returns to the Roosevelt Hotel from Palm Springs Thursday. He will stay ten days and then back to Minneapolis.

Cedar Prod. Buy Play

New York.—Ivan Cedar Productions have accepted for early production a play by David Leonard, "Fighting Chi," which the announcements describe as a "satire."

IATSE Groups Get Set for Showdown

For the second time in the past four days the business agents of all the local IATSE groups met yesterday in conference with Richard Green, representative of the parent IATSE body.

First meeting was last Friday. Both meetings veiled with considerable mystery, but those attending admitted that the pow-wows are for the purpose of preparing the necessary data for the use of International President William C. Elliott, who is due here some day this week to take part in discussions with studio officials regarding the signing of a new basic agreement, also to try to spread a little oil of peace on the troubled local waters.

Considerable time at both meetings was spent in going over the squawks relative to the non-operation of the Studio Labor Committee which has many complaints of these locals on its shelves. Ways and means of forcing action from the NRA authorities on these complaints were discussed, and one agent admitted that they have figured out several methods and have made the wires hot between here and Washington as a result. Some action is expected shortly.

Meanwhile they are getting data together on the late strike for Elliott.

Wampas Kill Idea

(Continued from Page 1)

ganization needing unanimous consent to put it through. Producer opposition will be reported by John LeRoy Johnston to the Baby Star Committee, headed by George Landy, at the Writers' Club tonight, abandonment of the project expected then to officially occur.

From every source there has come flat denials of antagonism between the Wampas and the producers. "Every studio is participating in star selections," a top official said, "and since we are guided by the desires of the producers there can be no antagonism. The purpose of the Baby Star event is the presentation through an important exploitation stunt by the Wampas of the producers' new talent. It is sponsored by them and all proceeds go to charity."

With the radio stunt out, Wampas committee will mull over several other proposals. Most likely is said to be a series of personal appearances for the thirteen selections starting from New York. Question of expenses, however, is a vital one.

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LENSERS' 'STEERING' GROUP PICKED IN SECRET HUDDLE

Specially selected group of members of the IATSE, Local 659, cameramen's union, which met secretly a week ago, went into another huddle last night and made final selection of the 100 men to make up the union's "steering committee" which will handle the reorganization of the union and its by-laws.

Aside from the voting on committee members, chief topic for discussion last night was matter of rerating of cameramen. One group was strongly in favor of making it possible for the union to give a "first" a "second" card temporarily, if a producer writes the union asking such rerating and assuring that the man will work if he is regraded.

However, objection arose from those who feel that each classification should have as much protection as possible. In short, they thought it dangerous to allow "firsts" to step down a grade to get a "second" job while there are seconds not working. This, they feared, might eventually crowd out many of the bona-fide "seconds." No decision was reached, as this will have to be taken up by the steering committee and then passed on by the full membership.

The proposed change of makeup of Executive Board again came up. Feeling is that lower classifications should have representation. Plan is to have 11 firsts, 3 seconds, 3 assistants, 3 still men and 1 newsreel man on the board. Committee is certain to give lower bracket men bigger break when new by-laws are done.

Add Two Members to Local NRA Labor Bd.

Local Regional Labor Board has been increased to twelve members on orders from Washington. Formerly made up of ten members. No official reason given for the increase.

Two new members added yesterday were James Daigel and Jess Gillette. Two other members will be appointed this week to replace John C. Austin, who has resigned, and Collins Hardin, who has died since appointment.

Other members of the board are Charles S. Hall, John F. Dalton, Dr. J. L. Leonard, chairman; Campell MacCulloch, Harry Sherman, Byron Campbell, C. B. Tibbets, W. L. Stevens and Richard L'Estrange.

'Mud Turtle' for Holt

Columbia Saturday purchased "Mud Turtle," an original story by Kurt Kempler, and signed the writer to adapt the script. It will be used as a Jack Holt vehicle. Deals were set by Jerry Horwin.

WB Import New Yorker

Warners yesterday signed Arthur Aylesworth, a New York comedian in the play "Armourette," to a long term contract. He will probably go into "The Dark Tower" as his first assignment.

Bren Back at 20th

J. Robert Bren, who authored the Spencer Tracy-Jack Oakie picture, "Looking For Trouble" for Twentieth Century, has returned to that lot to write an untitled original story.

Ease Up on Code

New York.—It's such a tough job getting those exhibitors to sign unqualified assents to the Code that the deadline has been graciously extended by the Code Authority until March 31.

'Christina','Women' Wow 'Em in London

London.—"Queen Christina" and "Little Women" are doing terrific business over here, with "Catherine the Great" and "Gallant Lady" running close behind. "Duck Soup," "Invisible Man" and "All of Me" all doing fine draw, latter due to great popularity of March, Raft and Miriam Hopkins.

"Queen Christina," "Little Women" and "Catherine the Great" are all being held over. Among the new pictures coming in are "I Am Suzanne" at New Gallery; "Jack Ahoy," Gaumont comedy, at Tivoli; "As Husbands Go" at Capitol; "Four Frightened People" and "Queens Affair," British and Dominion picture, at the Plaza.

UP-TO-THE-MINUTE CASTING NEWS

Arline Judge goes into "She Loves Me Not" at Paramount.

Phillips Holmes goes into "In Conference" for Charles Rogers at Paramount.

George Chandler, Bradley Page, John Qualen and **Samuel Hinds** signed by Warners for "Without Honor."

Lee Beggs signed for "Little Man, What Now?" at Universal.

Maude Eburne and **Cecile Cunningham** added to "Return of the Terror," Warners.

Addison Richards set by Al Kingston in "Odd Thursday," Fox.

Ralph Forbes signed through Freddie Fralick for "Twentieth Century," Columbia.

Benny Hall and **Willie Fung** added to cast of "Sequoia" for MGM.

Ken Maynard signed **Lucille Lund** for the feminine lead and **Walter Miller** to a featured spot in "Doomed to Die." Mitchell Gertz of the Al Kingston office agented for Miss Lund.

Warners assigned **Gertrude Short** to fill the spot originally planned for **Joan Wheeler** in "The Key" because the latter is tied up in "Happy Family." Studio also signed **Dawn O'Day** for "The Key."

Sam Hardy signed by Paramount for a role in "Little Miss Marker" for the B. P. Schulberg unit.

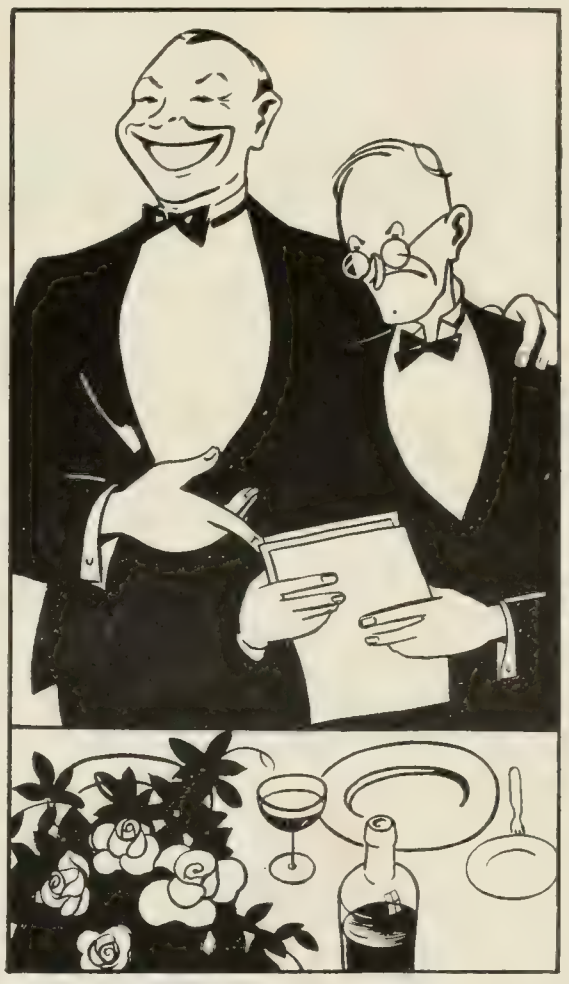
Rollo Lloyd added to the cast of "The Party's Over" for Columbia. Nat Goldstone set the player.

Harry Bradley for two assignments through Max Shagrin. He goes into "The World Is Ours" at Fox and "The Happy Family," Warners.

James Durkin for "Glamour," Universal. Set by Max Shagrin.

James Busch for "The Happy Family," Warners, through Max Shagrin.

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Vol. XIX. No. 41. Price 5c. TODAY'S FILM NEWS TODAY Wednesday, February 28, 1934

EXHIBS WAR ON CODE

TRADE VIEWS by W. R. WILKERSON

•WE have an idea that the producers and their distributors are taking themselves for a ride that will not be very joyous due to their belief that as long as pictures are made cheaply profits will be the result. We believe that the continued flow of bad pictures, cheaply made, will, very soon, fly back and smack this industry in the face.

We think the producers and distributors are kidding themselves in believing that the general run of pictures are attracting the money that is being paid in at the box office at this time. We believe the public has money to spend, that more people are working now than at any time in the past few years, that they are going to the movies for entertainment, and if that is denied them they will soon drift to other forms of amusement.

We don't believe there are sufficient IMPORTANT PICTURES being produced to build theatre patronage, and if that condition is true then this business is in for a bad flop and quite soon.

•

Good pictures cannot be made on the formulas being set down in the studios today. And they are not being made. Good pictures require lots of time in preparation, intelligent casting, good direction. Hollywood is filled with fine artists for casting purposes, good directors and able and successful writers, but with all that available talent most of it is going to waste because most of our producers are playing safe in the production of unimportant pictures and are making little or no use of that talent, under the delusion the public likes what they are making.

We don't say that our major studios should go out and throw money to the winds in their effort to make important pictures. We don't believe it is possible to make a good percentage of the year's product IMPORTANT. We do say that there is too little effort exerted in the direction of making GOOD PICTURES and seemingly no desire to make IMPORTANT PIC-

(Continued on Page 2)

Okay RKO Deals Today

New York.—The RKO Board of Directors meets today to take action on approving the new set-up arranged by Aylesworth and McDonough on the coast, and the contracts of Cooper and Berman. Despite wild rumors of mergers, etc., the meeting is expected to be routine.

Gov't Officials Get Behind Alien Bill

Washington.—The hearing on the Alien Immigration bill took on a new slant today that may indicate the bill has Administration support. An official of the Bureau of Immigration and the State Department both spoke in favor of the bill.

Briefs opposing the bill were filed by C. C. Pettijohn of the Hays office, Dr. Henry Moskowitz of the National Association of the Legitimate Theatre and Brock Pemberton.

Dillingham in Comeback

New York.—Charles Dillingham returns to the production wars soon, after a depression-induced bankruptcy, when he presents a revue titled "New Faces" here. Elsie Janis is supervising it.

Holman Party Here Today

Russell Holman, Jeff Lazarus, Mary Morris and Anne Revere, latter two from "Double Door," arrive tonight on the Chief, headed for the Paramount studio.

Eddie Sutherland at Home

Edward Sutherland received an okay from his doctor and returned to his home yesterday. The director just finished a three month stretch in the Hollywood hospital.

Claim Local Board Selections Controlled By Big Distribs And Chain Houses—Frisco Boiling

New York.—There is an explosion simmering under the apparently peaceful front of the Code Authority here. Since the naming of the Grievance and Zoning Boards in twenty-one cities a week ago, and the equally significant failure to name in many cities, loud squawks of disapproval are pouring into the Big City.

The Code Authority is silent on the kicks, but other film men here, receiving letters from friends throughout the key cities, are not so backward in telling what is happening.

(Continued on Page 6)

Columbo and 'U' in New Ticket Battle

Russ Columbo has resumed his battle with Universal for a release from his contract and this time is putting all he has into the fight for his freedom. Columbo has been under contract to that studio for five months without a picture.

With Paramount and Twentieth Century interested in the crooner Universal is planning on keeping him on that lot.

Max Gordon Under Knife

New York.—Max Gordon, play producer, undergoes a minor operation at the Lenox Hill Hospital here today. He will be confined for about two weeks.

Farnol Finally Sails

New York.—Lynn Farnol, delayed for many weeks to work on the launching of Anna Sten, finally sails for London today on the Manhattan.

N.Y. Reports MGM Signs Sam Rothafel

New York.—MGM has signed Sam Rothafel to a contract to manage the Seventh Avenue Roxy Theatre for them, the maestro returning to his first love July 1, according to reports current here today.

Definite announcement is said to be waiting on the ironing out of MGM's deal with the Roxy bondholders to take over the house. Roxy, denying any knowledge of this deal, and also of previously published stories about personal appearances with his Gang, admits, however, he may close with Paramount for a very brief tour with the Gang in the near future.

Five New Boards Named

New York.—The Code Authority today made appointments to the grievance and zoning boards for five additional cities, Albany, Atlanta, Chicago, Cleveland and Milwaukee. Appointments to boards in New York, Boston, San Francisco and Washington have been deferred for at least two weeks.

Harlow to Do 'Eadie'

Jean Harlow will do "Eadie Was a Lady" as the first picture for MGM since her recent contract squabble and the subject is scheduled to get under way in three weeks. Anita Loos and John Emerson are writing the original screen play and Robert Z. Leonard has been penciled in to direct.

Bill Howard Back Monday

William K. Howard returned to Hollywood Monday night and has his choice of a number of assignments as his next directorial trick at MGM. John Considine has bids in for him, offering "Mild Oats" or "Evelyn Prentice."

Lucile Gleason Ill

Lucile Gleason was rushed to the Wilshire Hospital Monday night for an emergency appendix operation, coming through the incident neatly.

NEW YORK THEATRES TO FACE STRIKE TOMORROW

New York.—It isn't bad enough to have the weather laying New York theatre business out in the alley. Yesterday the "Theatre and Amusement Employees Union" voted to start a general strike in all theatres Thursday of this week.

Organizers of the union claim they have some 11,000 ushers, janitors and box office workers in their ranks. So much mystery has surrounded its ac-

(Continued on Page 2)

IATSE Meets in Kentucky

Louisville, Ky.—This city has been chosen by the IATSE for its 1934 Convention which will be held June 4 to 8. More than 1500 delegates are expected.

Joe Bernard Comes West

New York.—Joseph Bernard, head of Warner theatre operations, is scheduled to depart for the coast today.

THE NIGHT OF NIGHTS SUNDAY, MARCH 4th, AT THE VENDOME FOR EL NIDO CAMP

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher
ROBERT E. WELSH.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957
New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

THE LOW DOWN

Joan Bennett played Momma to an eight pound baby girl yesterday—she waited "purposely" so that the infant would be born on her birthday—and it was! Joany, if we remember correctly, was just twenty-four yesterday, and Gene Markey is passing the cigars—extra special cigars for the double event! The new baby will be named Melinda.

•

Sam Harris and Inez Norton are going places very seriously these days—and are at the moment off to Arizona for a jaunt. There is also a story around that Harris just dropped around sixty thousand dollars in a gold-mine venture here. The mine is O.K., it seems, but after a huge sum had been invested in machinery, etc., there was a fire that destroyed the whole mine!

•

And now it appears that it is just a social faux pas that is behind the $3500 legal bill which is now giving the members of the Academy a headache. It seems, according to the story told, that the lawyer working for the Academy during the pay-cut period really never intended to present a bill, but was happy in the prospect of influential contacts. Then, at the conclusion of the fight, he invited the members to his ranch for a dinner and turkey shoot. When the day arrived, the crowd responding consisted of Lester Cowan and two Academy members. The next week the bill for $3500 was received.

•

While on the subject of headaches there are those who are wondering when the bill is going to arrive from Nathan Burkan for the days of hard work he spent in Washington on code matters for the Academy. The capable Burkan has never been known to be shy about the size of retainers. Nor to work for nothing where there was no element of charity involved.

Naval Idea on Shelf

MGM has shelved plans for the naval preparedness picture announced some time ago. Studio couldn't make the idea jell.

New York REVIEWS

"BOLERO"

Paramount prod.; director, Wesley Ruggles; writers, Horace Jackson, Ruth Ridenour, Carey Wilson, Kubec Glasmon.

Paramount Theatre

Times: The film, without coming close to realizing the real possibilities of the story as an overpowering study of megalomania, does manage to be moderately entertaining.

World-Telegram: It seemed a little too pat, a little too studious and deliberate in its plot fabrication to be as effective and as convincing as it might and should have been. Although the work of the cast is frequently effective, it is not effective enough to overcome the handicaps of an inadequate story.

News: The picture does not rate as highly as the cast which makes it a success. Its most happy feature is that it moves rapidly, and when it does get serious not too much time is spent trying to jerk tears or evoke sympathy.

Mirror: George Raft is such an unusual type and such an effective dancer he makes this movie a fairly entertaining one for the ladies.

American: Unfortunately, the film doesn't ring true, nor do its characters, nor indeed does its costuming, and the characters show no signs of aging though the action covers a period from the era of Theodore Roosevelt to that following the World War.

Herald-Tribune: In type and manner and dancing ability, George Raft is perfect for his part, but he has neither the acting skill nor the variety of moods necessary for the job. It should have been a lot better.

Journal: It's a moderately entertaining picture, the best work in the piece being done by William Frawley.

Post: The material has been thrown together without logic or dramatic climax; it is a hurly-burly of incidents, confused, meaningless and swabbed in sentimentality. The character which Mr. Raft portrays is weakly conceived. Nor does Miss Lombard contribute anything in the way of looks, acting or dancing.

Sun: Not very exciting as a drama, manages to be entertainment, nevertheless. There is an amusing background, and the costumes in themselves are fun, even if the story is a mild one and the production is a skillful one.

Tradeviews
(Continued from Page 1)

TURES that would mean big business to this industry.

The industry MUST have a group of important pictures, the type of entertainment that sends the fan home talking, with that talk attracting other fans and all of them contented with the entertainment they bought. Because of that feeling they go back tomorrow night and the next night and they get that old picture habit again.

Soviet Film Head Coming in May

New York.—Soyuz Importkino, the Soviet film trust, will send its president to the U. S. in May to purchase sound equipment and make booking deals to import American pictures.

Holmes Walton Returns

Holmes C. Walton has returned from a four months' stay in the East. Walton lined up a number of authors and screen writers while there and brought back a supply of screen material with him.

New Indie Distrib.

New York.—M. Leon Levine is manager of a new organization, Central Distributors, Inc., which announces it is ready to buy indie product for cash and act as distributors for indie producers.

Warner Cuban Man Sails

New York.—P. Colli, manager of Warners at Havana, sailed from New York yesterday on a round-the-world trip aboard the President Garfield.

'Scandals' for Paris Benefit

Paris.—One of he outstanding social events of the season here will be the showing of "Roman Scandals," with entire proceeds going to the American Hospital here.

United States Ambassador Jesse I. Straus will head the list of American celebrities. United Artists office here and Lord Byron Theatre handling the arrangements.

Green Plans Vacation

Howard J. Green and his wife will hop a boat to New York the middle of March for a five weeks vacation. Green will complete the script of "The Great Magoo" for Al Lewis at Paramount before he leaves on the trip.

Wyatt on Way to 'U'

New York.—Jane Wyatt, New York actress, leaves tomorrow for the coast and will arrive in Hollywood Monday to fulfill her long term contract with Universal.

Faces Theatre Strike
(Continued from Page 1)

tual organization that it is pretty hard to say just how serious the Thursday strike move will be.

Only one Broadway theatre, the Seventh Avenue Roxy, has definitely stated that it approves the organization and the scale of hours and work for which it stands.

The union recently sponsored a strike at the Paramount house in Staten Island which quickly collapsed, with the circuit now refusing to take back the men who walked out.

Distribs Worried on Cancelling Rights

New York.—The cancellation privileges in the NRA code seem likely to be the first issue in a war between distributor and exhibitor members on the Code Authority.

Sales managers are becoming alarmed at the possibilities in the legal interpretation of the clause by NRA attorneys, and the possibiliites of exhibitors whose rentals do not average over $250 per picture on block booking contracts slashing 10 per cent off pictures bought, which would play havoc with the delivery of the balance of this year's product.

John Flinn, executive secretary of the Code Authority, admitted yesterday that some of the distributors plan opposition to the NRA interpretation. The result might be a blow up in the none too secure ranks of the Code Authority that would extend down the line to its subordinate bodies, in various exchange centers.

Coslow-Johnston Assigned

Sam Coslow and Arthur Johnston were nominated yesterday by Paramount to write the music numbers for the next Burns and Allen picture, tentatively called "All for the Bridegroom."

Local Writers Honored

Florence Ryerson and Colin Clements are represented in Macmillan's "Short Stories of Today" with their story "Lobster John's Annie." Book is collection of modern short stories by representative writers.

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'BOTTOMS UP' IN FINAL FORM IS PRAISED BY REVIEWER

Fox Musical Welded Into Good Show

"BOTTOMS UP"
(Fox)

Direction .....David Butler
Story.....B. G. DeSylva, David Butler and Sid Silvers
Art Director.....Gordon Wiles
Photography .....Art Miller
Dance Director.....Harold Hecht
Music and Lyrics: Berton Lane, Harold Adamson, Richard Whiting and Gus Kahn.
Cast: Spencer Tracy, John Boles, Pat Patterson, Herbert Mundin, Sid Silvers, Harry Green, Thelma Todd and Robert Emmett O'Connor.

(Editor's Note: "Bottoms Up," previewed by The Reporter in its first full length version at Oakland, California, Feb. 19, was shown in final cut last night at the Westwood Village Theatre. The following report is by a reviewer seeing the picture for the first time, and reporting impartially on the basis of last night's preview.)

The new Fox picture "Bottoms Up" is just plain, downright, and excitingly good. In fact, it is so good that it must be something new in the way of entertainment.

But it isn't. It is a musical; it has a touch of back-stage story about it; it has a mistaken identity angle; it has the old, familiar triangle—it must be the way it is done.

Put this picture down as a CAN'T MISS. It is a triumph in every department, with direction, acting and the dance numbers heading the list. The musical part and the straight part balance each other nicely, with just enough of both; it has high, wide and fancy comedy with an overtone of pathos contributed by Spencer Tracy, and it is one of the most tastefully mounted productions seen in a long time.

The opening of the film is a honey. Three jobless men, Tracy, Herbert Mundin and Sid Silvers, pick up a girl, Pat Patterson, and take her "home" with them, knowing that she is broke, hungry and has no place to go. "Home" is a deserted miniature golf links hut. Tracy is the big talker—he has arrived in Hollywood to revolutionize the motion picture industry. Mundin just got out of jail for signing the wrong name to the wrong check, and Silvers is trying to sell the words to popular songs on the street.

Tracy gets the idea, inasmuch as Mundin and Miss Patterson both have English accents, of passing them off on gullible old Hollywood as Lord Brocklehurst and his daughter, fishing for a movie contract, as the girl is crazy to be an actress.

It works, all right, with Harry Green as the producer giving them all contracts, and Mundin, the expert, forging Green's instructions until Miss Patterson finally comes out in the picture as the star.

And then the showdown . . . .

Well, here's a picture that will talk money in any box-office.

For pure, different, delightful comedy, see the "Waiting at the Gate for Katie" number with John Boles. It's a wow. For something absolutely original and stunning, see the "Bottoms Up" number, with Pat Patterson singing away the depression and gathering after her a hot, laughing, jazzy parade of social leaders, chorus girls, bankers and brokers, with the set (all the buildings are built on a crazy, depressed bias) gradually tightening up. It's great.

This Patterson girl is swell. She can sing, dance and act. John Boles has a chance to combine music with drama and he does it beautifully. Sid Silvers is a comedy riot; Spencer Tracy apparently can't do a bad job if he wanted to; Herbert Mundin is perfectly cast; Harry Green is completely amusing and Thelma Todd is grand.

David Butler's direction is fast and smooth, and Harold Hecht's dance direction is something to rave about. B. G. DeSylva, David Butler and Sid Silvers wrote the story; Gordon Wiles' art direction is a thing of art, and the music and lyrics, by Berton Lane, Harold Adamson, Richard Whiting and Gus Kahn are good. Art Miller photographed it with taste and originality.

Don't worry. Just go ahead and show it—whether your house is Hollywood, New York, or the sticks.

What Happened To Cohn Picture?

London.—Many exhibitors and more producers here in London have inquired "What has happened to 'The Lady Is Willing' that Harry Cohn personally produced here last summer? Has it been released, if so—when?"

Hollywood.—Mr. Cohn's personally produced effort is on the shelf.

Guild Plans Indie Standard Contract

Free lance writers of the Screen Writers' Guild are being backed by the organization in an effort to amicably work out a standard basic form of contract with independent producers, latter to have as great a voice in the drawing up of the contract as they wish, according to a Guild announcement yesterday.

John Natteford, chairman of the free lance group, which includes virtually every member in the field, has been given the okay by the Guild Board of Governors to push the standard basic ticket. He held his first huddle yesterday with Laurence Bielenson, Guild attorney, and the writers' draft of their independent contract will be forthcoming shortly.

Guild is contacting the indies first because of the practice among the smaller producers to engage writers without contracts, leaving the matter of writing agreements entirely up to the writers themselves with the result, in the past, that where contracts existed there was no conformity. A standard contract is expected to remedy this situation.

Princess Libel Suit On 'Rasputin' Opens

London.—Alleging she was libeled by MGM's "Rasputin," Princess Irina Alexandrovna's suit against the company was opened today in a hearing before Justice Horace Avory. The princess, niece of the one-time Czar, asserts MGM showed her as the Princess Natasha in the picture, the character in the story being seduced by Rasputin and becoming his mistress.

On the stand the princess denied she ever met Rasputin, which is regarded here as a point in her favor. As the trial continues the entire Romanoff history is expected to be rehashed, with the Sunday feature pages getting juicy spreads out of the suit. MGM, for its part, has entered a complete denial of the princess charges.

Bryan Foy Returns From Eight Week Trip

Bryan Foy checked in yesterday from an eight weeks' trip to New York. Lew Golder, president of Foy Productions, arrives next week.

"With all the Hays opposition, we've got 'Elysia' showing in forty-two states," was what Foy had to say yesterday.

Fields to Paramount

Herbert Fields has finished the script of "Down to Their Last Yacht" for the Lou Brock unit at Radio and swings over the fence to Paramount today on a one-picture assignment. He will work on an original idea for William LeBaron. The Schulberg-Feldman and Gurney office made the deal.

Saland Returns East

Nat Saland, of the Mercury Film Laboratories, New York, left for the eastern city yesterday after concluding a very successful business trip. Saland is understood to be taking back contracts that assure his plant the release printing on about fifty features.

Zeidman Tags Meehan

B. F. Zeidman yesterday signed John Meehan Jr. to write the dialogue for "Lovelife of a Sailor," which has been scripted by Dore Schary and Lewis Foster. Deal was set by Fritz Tidden of the Hoffman-Schlager agency.

Kruger in 'Treasure Isle'

Otto Kruger was set yesterday by MGM for an important spot in "Treasure Island," the studio deciding to use the player itself after being swamped with bids for loans on him from other studios.

'U' Seeks O'Brien

Universal is negotiating with George O'Brien to play the male lead opposite Gloria Stuart in "The Two O'Gradys," which Henry Henigson is supervising.

M'Donald Returns Thurs.

New York.—Jeanette MacDonald is cutting her vacation short and saying "No" to many tempting radio offers to return to the coast Thursday.

Wampas Decide to Foster Own Stars

The Wampas met last night and, after being notified that a majority of the producers had turned down their idea of putting this year's Baby Stars on the air, decided upon a new method of selecting this year's crop of "babies."

It was unanimously voted to elect thirteen "baby stars," but they will be girls who are not under term contracts at present. Reason given for this is that they are going on the theory that girls who are now under contract have already been recognized and are presumably on their way to stardom. Wampas selection will be from those who have not been given this chance.

It was also decided to select the "baby stars" this year from screen tests, rather than from photographs and personal observation as in past years. Those nominees who do not have screen tests to present will have arrangements made for taking one. Nominations will close on March 13.

Organization decided to delay plans for presentation of the stars until after they are elected. Then they will determine what manner of showing them to the public will be used.

'Good Earth' Reported Banned by Chinese Gov't

New York — The Herald-Tribune carried a story yesterday that the Nanking government had forbidden the production of "Good Earth" in China. The Metro-Goldwyn-Mayer home office knew nothing about the report.

Hollywood.—In an attempt at confirmation of the above story, Irving Thalberg said: "That's the first I heard of it. It is true that we are not satisfied with the limitations placed on our work over there, but insofar as banning the entire production work, I have heard nothing about it."

Brown-Freed Renewed

Nacio Herb Brown was handed a new contract yesterday by MGM, the company punching Arthur Freed's ticket at the same time.

The writer-music men have just polished off "Hot Chocolate Soldier," which goes into the Walt Disney Silly Symphony portion of "Hollywood Party."

Clyde Beatty Arrives

Clyde Beatty gets in tonight by train from Minneapolis to start work in Nat Levine's serial, "The Lost Jungle." Beatty brings a killer lion, Sammy, with him from his appearance in the Shriners' circus there.

Brandt Invades New Zone

New York.—Harry Brandt has expanded into the Lee Ochs territory in New York and taken over the New Alden Theatre, at 67th Street and Broadway. The theatre when completed will seat 530.

Butterworth Rest Ends

Charles Butterworth put an end to his brief vacation at Palm Springs, returning to town yesterday and reporting today to Twentieth Century on loan from MGM for "Bulldog Drummond Strikes Back."

FEDERAL COURTS MAY BE CALLED IN UNION DISPUTE

Film Loaders First Group After Action

Indications yesterday were that the first group in the film production field to take their protests to a Federal court and try to have employers fined for code violation will be the film loaders.

A spokesman for a group of film loaders from one studio yesterday declared that the loaders in his studio have become tired of "being horsed around" by the code officials and have sent final word to Washington asking that some action be taken on their complaint now with the Studio Labor Committee.

"If we do not get some action within a week we are going to hire a lawyer, go to the Federal District Attorney and swear out a complaint against the violators and try to get them into court," declared this film loader.

The film loaders' complaint is that they were placed in the wrong classification when the code was drawn. They were classed with cameramen in the Basic Agreement and drew $46 a week, and when they had worked 16 successive hours in one day they got the same overtime as cameramen.

Now they are listed as laboratory workers and claim they are getting only $30 a week, with no overtime. Their chief squawk is that on location the loaders are paid on daily basis of $8.50 per day, and have to work as many hours as company asks.

"Average is 18 hours a day," said a film loader, "and thus a loader can only work two days a week (36 hours), for which he gets but $17. Code won't let him work longer. Mr. Rosenblatt told us this was a mistake and that Studio Labor Committee would fix it at once. They won't act, so we will have to go to court, I guess."

Radio Waits on Gleason For Mystery Starting Date

The starting date on Radio's "Murder on the Blackboard," a sequel to "Penquin Pool Murder," is now contingent on James Gleason's arranging his work at Fox. Gleason's new deal with the latter studio allows him to do the picture for Radio when schedules can be worked out. Demmy Lamson is handling the negotiations for Gleason.

Radio has tentatively set April 2 as starting date on the subject and Kenneth Macgowan will produce.

Twist on RKO Sea Yarn

Radio has assigned John Twist to write the screen play of "Sea Girl," the story based on the Shackleford-Drumgold expedition. This makes about the sixth writer on the subject but the first under the new producer Cliff Reid.

Faragoh Finishes 'Corn'

Francis Faragoh finished the screen adaptation of the Ann Harding story "Alien Corn" and will remain on the Radio lot for another picture.

Brewer's 'Queer People'

New York.—It now turns out that a "Mr. Topping, a Brewer," was the angel for "Queer People." With Howard Hughes' Multicolor plant in Hollywood now a brewery this makes the tie-up complete.

Warners Climb Aboard Sheehan's Pet Theme

Fox started something when they announced that they were planning to make a picture based on the life and the scientific achievements of the famous scientist, Pasteur. Now Warners are planning to make a picture with a similar theme.

Pierre Collings has been signed to write an original story dealing with the fight between man and germs.

Actors' Guild Praises Goldwyn's Article

Adding their collective voice to the views of Sam Goldwyn, in a recent magazine article in which he defended star salaries, the Screen Actors' Guild went on record officially yesterday commending the producer.

"Goldwyn's attitude is the one on which we based all our contentions during the code conferences," said Kenneth Thomson, Guild secretary, for the Board of Directors. "And we congratulate him on his courage in giving the facts to the public from the producers' standpoint."

Shorts Decision Friday

Final judging of short subjects in the Academy awards competition will take place Friday night in the Paramount studio projection theatre. Special committee of eight will view the picture. Elimination took place a week ago.

New Dallas RKO Chief

Dallas—S. M. Sachs has been appointed by General Sales Manager Levy to fill the post of manager of the local branch office of RKO Radio Pictures. He takes the place of L. E. Harrington who resigned.

Pichel with DeMille

Irving Pichel has signed to play the role of Appolodaris in the Paramount-DeMille production "Cleopatra." From that part Pichel will move over to Fox where a role in "Odd Thursday" awaits him.

Barry Trivers at 'U'

Universal yesterday signed Barry Trivers to write the script on "Here's to Love," which Stanley Bergerman will produce. Roger Pryor will have one of the leads.

Garvey Joins Rockett

Stanley Garvey has become production assistant to Al Rockett in his unit at Fox. Garvey was formerly on the writing staff at the Westwood Hills plant.

Ruby Keeler Here

Ruby Keeler arrives here today on the Chief from the east.

Garbo Still Hits In London Empire

London.—The Greta Garbo picture "Queen Christina" continues to be the sensation of London. Going into the third week at the Empire they are still standing up and waiting in line to grab a look at the picture.

The Gaumont production of "Jack Ahoy," starring Jack Hulbert and directed by Walter Forde, opened to big business at the Tivoli and looks to be a cleanup for England.

Raquel Torres in Role First Set for Del Rio

Racquel Torres has the inside track for the top spot opposite Joel McCrea in Radio's big production of the year, "Green Mansion" which will be directed by Ernest Schoedsack.

Dolores Del Rio was originally slated to play this role but the studio decided that she was more matured than the role called for.

Dunne, Jr., at Para.

Peter Finley Dunne Jr., son of the famous Dunne and himself a veteran newspaperman, comes into the picture circle on a ticket set yesterday by Jack Gardner with Paramount. He goes in to collaborate with Joseph Gollomb on the untitled original idea for a mystery yarn under Bayard Veiller.

Phillip Dunne, Peter's brother, is on the MGM writing staff, working on "Student Tour" for Durante-Butterworth.

Pep Up 'Lazy River'

Two more song numbers will go into MGM's "Lazy River," studio decided yesterday. Dr. William Axt is writing the music and Hal Salemson contributes French lyrics for "Fifi from Fontenoy" and "Kajun Love Song." Irene Franklin warbles the former, while Jean Parker and Robert Young duet on the latter for the Lucien Hubbard-George Seitz picture.

Col. Adds to '20th Cent.'

Columbia yesterday assigned Billie Seward to a featured spot in "Twentieth Century" and signed Gaylord Pendleton, Buddy Williams and Irene Thompson for the picture. Howard Hawks directs, with John Barrymore and Carole Lombard in the leads.

Gordean Resigns

Jack Gordean, who has been an associate of the Schulberg-Feldman and Gurney office since it was organized, has turned in his resignation effective the end of this week.

Lyon in Harding Pic

Ben Lyon has been set by Radio for one of the male leads in the Ann Harding picture "Alien Corn" with John Boles playing the other lead. E. H. Griffith will direct.

Colton to New York

John Colton, MGM writer, left by plane yesterday on a ten-day business trip to New York. He will be given a new assignment when he returns to the studio.

Radio and Tuchock In Salary Huddle

Radio and Wanda Tuchock are in dispute as to what salary the writer-director should get at her next option. Radio wants to lift the option on Miss Tuchock's contract at the same salary she is now getting, but the latter wants the salary stipulated in the contract at this option period.

Her next assignment is an original story of hers titled "Portrait of a Rebel" which she also will direct.

Bernstein Takes Post With King Vidor Unit

Isadore Bernstein, former business manager for the Seven Seas Corporation, yesterday was engaged by King Vidor to replace Ed Ralph, who resigned as business manager.

Ralph plans to form his own production unit and will later take space on the General Service lot for his production.

Joe 'Mank' to MGM

Joseph Mankiewicz moves over to MGM today on a one-picture deal to write dialogue on "Streets of New York." Mankiewicz has completed his work on the script of "Our Daily Bread" for King Vidor. "Streets of New York" is slated to get under way in a month with Franchot Tone in the top spot.

Stewart on Wanger Unit

Donald Ogden Stewart has been assigned to the Walter Wanger unit at MGM to script Arthur Freed's original, "Good Ol' Summer Time." Stewart will move over to the Wanger fold when he finishes his work on "The Barretts of Wimpole Street" for Irving Thalberg at the same studio.

Rogers Sets Second Haley

Charles R. Rogers will make "Here Comes the Groom," a screen adaptation of the Broadway stage play, as the second starring vehicle for Jack Haley, on the latter's two picture deal with Rogers.

Leonard Praskins has been signed to write the screen play and Ralph Murphy will direct.

Mix Starts on Tour

Tom Mix left Hollywood with his troupe of cowboys and horses for Dallas, Texas, the Winter quarters of the Tom Mix-Sam B. Dill Circus. He will be gone from Hollywood for eight months. The circus tour will begin around April 1.

Gloria Stuart in 'Humbug'

Gloria Stuart has been assigned the feminine lead opposite Nils Asther in the Max Marcin play "The Humbug," which Marcin will also direct for Universal. The studio is figuring on Alan Dinehart for a featured spot in this production.

Philippine Mgr. Visits

New York.—Eddie Ugast, United Artists manager in the Philippine Islands, arrived here yesterday.

Raynor Quits in Albany

Albany, N. Y.—William Raynor has resigned as manager of the local First Division Exchange.

Used in 7 out of 8

American Pictures in

"1933's TEN BEST"

OF THE Ten Best Pictures of 1933 chosen in the *Film Daily's* poll, eight were American productions. Of those eight, seven were photographed on Eastman "Gray-Back." This is outstanding evidence of the acceptance enjoyed by Eastman Super-Sensitive Panchromatic Negative among cameramen and producers . . . and a signal tribute to the versatility and unfailingly high quality of the film itself. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN *Super-Sensitive*

Panchromatic Negative (Gray-Backed)

CHARGE STUDIOS USED TO COLLECT IBEW UNION DUES

Charges that some of the major studios are assisting the International Brotherhood of Electrical Workers in forcing their members to pay their union dues are among the latest of the complaints that have been lodged with the Studio Labor Committee by the various IATSE groups, it was learned yesterday.

The method used, according to charges by the labor groups is best explained by one IATSE man who has been on the inside of many conferences held to devise ways and means to get the Studio Labor Committee to take action on the many complaints filed with it.

"The head of a studio," explains this man, "has a list of the members of the IBEW union on his desk. This list shows those who are paid up and those who are in arrears with their dues. He calls one of the men in arrears and tells him that he plans to use him on a location trip next week. The fellow is happy and as he starts to thank the studio executive, said executive says, 'By the way, how about your union dues? Are you paid up? You know you have to have a paid up card to go on location. Better get right down and settle, if you owe anything.'

"The IBEW fellow rushes over and pays. Then, in more than 75 per cent of the cases he never hears from the studio executive again. This is going on in a lot of the studios. Same thing is true in connection with the United Brotherhood of Carpenters and Joiners. It is a distinct violation of the code."

A lot of these instances are expected to be brought to the surface when President Elliott of the IATSE arrives this week.

Mainwaring Draws Down Local Reporting Prize

Dan Mainwaring, former Academy publicity man, now on the staff of the Herald-Express, was honored last night by the Squid Society of Los Angeles, for writing what they consider the best written story appearing in Los Angeles papers last month.

Mainwaring got $10 prize and was honor guest at a dinner given him by members. Squids is composed of newspapermen, judges, lawyers and other civic workers. Winning story was on the L. A. Night Court.

Mayer Helps Students

The class in dramatics at the University of Southern California is making a picture titled "Oval Portrait," a screen adaptation of Edgar Allan Poe's story, at the MGM studio. Louis B. Mayer has given the university the space and equipment.

Para. Signs Chorus

Paramount yesterday signed Earl Dancer's chorus for "Murder in the Vanities," which is now in production with Mitchell Leisen directing. The chorus is now appearing weekly on the Pontiac radio hour over the CBS.

Dent Ends Para. Role

Vernon Dent has completed his role in Paramount's "You're Telling Me" and has returned to Arvid Gillstrom's unit at Western Service Studios.

Supe Turns Actor

Lucien Hubbard, now handling the production reins on "Operator 13," has decided to play the brief scene in the picture that involves President Lincoln. What's more, the MGM make-up department can show you photos to prove that Lucien can do a Lincoln.

Rogers Starts Four Pics Before May

Charles R. Rogers is whipping together plans to push through four pictures between now and May, completing his ten-picture ticket with Paramount.

Four are "Here Comes the Groom," with Leonard Praskins on script; "In Conference," under the Brian Marlowe-Garrett Fort pens; "Canal Boy," which Casey Robinson is writing, and "Lizzy Skerritt," with Frank R. Adams on the screen play.

Ed Wynn Denies Owing Goldman on Radio Deal

New York.—Henry Goldman has filed suit against Ed Wynn for $87,500 for alleged breach of contract and for services rendered. He claims he was hired by Wynn as an executive of Amalgamated Radio System, which folded last autumn, and was to get $15,000 yearly salary, plus stock.

Now Goldman is trying to collect $12,500 salary and $75,000, which he says is equivalent to stock. Wynn has made general denial, saying he didn't enter into a personal contract and that the contract was signed by Amalgamated.

Dust Off Lederer Yarn

Radio has taken the Don Hartman story, "Romance of Manhattan," which was originally slated to be Francis Lederer's first starring vehicle for that company, off the shelf. The yarn will again be readied for a possible vehicle for Lederer. Pandro Berman will produce the picture.

NRA Critic Appointed

Washington.—Leon Henderson, of the Russell Sage Foundation, and severest critic of the monopolistic tendencies of many codes, was made head of the NRA Research and Planning Board yesterday, considered here a significant move in the future operation of codes.

Shift in Fawcett Staff

Jewel Smith, staff writer on Fawcett fan magazines, leaves that organization Thursday of this week to take a place with Helen Ferguson in her publicity firm. Kay Mulvey, formerly with Fox and Paramount, takes her place.

Laughton Sponsors Play

London.—Charles Laughton, dividing his time between stage and screen, has also found opportunity to be a cosponsor of Andre Obey's play "Don Juan," which opened here Monday night.

EXHIBS WAR ON CODE

(Continued from Page 1)

Independent exhibitors, particularly in key cities where the strength of the independents is sufficient to worry the big fellows, are complaining openly that in all too many cases the appointments to the important boards were dictated by distributor and chain theatre interests.

The San Francisco situation is the one that is apt to blow the lid off. The appointment of the boards for this city has been stalled for two weeks now, giving chances for an interchange of letters and wires from New York to Frisco that may make snappy reading for General Johnson's current linen-washing session in Washington.

Bluntly, San Francisco independent exhibitors and indie exchanges mince no words in stating that the steps taken to remove Morgan Walsh and George Mann from the "appointment list" and the later stalling on naming the Frisco boards until the membership is "satisfactory to major distributors" constitute concrete evidence that the majors have taken the Code and its administration in exhibition and distribution into their vest pockets.

New York also is a territory where there is considerable murmuring, at present marked by exhibitor apathy towards signing "assents" and also including plenty of talk that Warners, Loew, and Fox chains are dictating the appointments to be made.

San Francisco offers the real dynamite of the moment. Here independent exhibitors put forth the names of George Mann and Morgan Walsh early for consideration on the list of appointments. Both are independent exhibitors of long and solid standing in the exchange territory. Walsh is president of the Independent Theatre Owners Association of Northern California, and Mann is head of Redwood Theatres.

The story received here is that three weeks ago Charles C. Pettijohn wired the San Francisco Film Board the names of the appointees approved by the Code Authority and that this list included the names of Walsh, Mann, and Grover C. Parson, veteran exchange manager of the district. All were appointees satisfactory to the large body of independent theatre men in the Bay section.

Then the funny work started. About a week ago a number of Frisco film men were requested to make additional suggestions for appointments, and this brought a flood of letters and wires to New York asking if this meant that the trio named above were to be sidetracked.

Apparently they were.

For it is reported that W. Ray Johnston, Ed Kuykendall and others wrote to San Francisco stating that "the major distributors led by Fox and Warner seriously oppose Morgan Walsh." Other statements to the same effect were said to have been made about the status of Mann and Parsons.

A highlight was a wire on Saturday from Kuykendall direct to Walsh stating that the distributor members of the Code Authority opposed his naming and ASKING IF THEY SHOULD BE REQUIRED TO STATE PUBLICLY THEIR REASONS FOR SO DOING, OR WOULD HE WITHDRAW VOLUNTARILY.

Walsh countered with a left hook —INSISTING THAT THE DISTRIBUTORS PUBLICLY STATE THEIR REASONS FOR OBJECTING TO HIM.

The distributors merely went into their shells, and replied "that the administrator has decided to withdraw Walsh's name as he is anxious for all nominees to the Boards to go on without opposition."

And incidentally some of the evidence that has been sent back to New York for possible passing on to Washington is said to be a telegram from John Clark, of Fox, to Herman Wobber in San Francisco stating that "ONE major distributor still objects to Walsh" so the theatre owner sending the word to New York asks, "What is to be the set-up of the Boards if the voice of ONE major distributor in any section is sufficient to overrule any and all independents?"

Exhibitor leaders here, acquainted with the facts, take this telegram to mean that no exhibitor will be selected for any board who is not passed upon and satisfactory to the major distributing corporations, and for that reason the supposedly representative members for independent exhibitors will not be truly representative. They put it this way, "Wherever a nominee is suggested as strong as Mann or Walsh, and able to fight theatre battles, they will oppose him, and fish around until they get an independent exhibitor who is not suffciently powerful to oppose the big fellows when it comes to any real action by the boards."

In New York, Harry Brandt's position is that his independent organization has not signed the Code and has no intention of doing so, and for that reason is expressing no opinions regarding the possible personnel of the local Boards.

The "appointment board" that consists of Sidney R. Kent, George Schaeffer, Charles O'Reilly, Nathan Yamins and W. Ray Johnston, refuses to make any comment on the rumors and outright statements of dissatisfaction with their work. In side-stepping the issue it was made known that no statement would be issued until the appointments for all cities were made and announced.

To date about 9000 assents to the Code have been received from exhibitors. The sudden miraculous jump of 1500 in the past few days is attributed to "home office" orders to the men working for the big circuits in the last few days to rush in signatures and take off the chill that was surrounding the whole machinery.

'Stu' Erwin to East

Due to complete his work in the "Viva Villa" retakes in the next few days, Stuart Erwin hops off for New York on a two weeks' vacation. June Collyer accompanies him. The couple may do some personal appearances.

Bob Young Renewed

Robert Young's ticket was exercised yesterday by MGM and the player stays on the company payroll for another year with a tilt. Understood the company is preening him for eventual stardom.

WRITERS' GUILD EXECUTIVE INDORSES REPORTER AWARDS

'Democratic Idea' Wins Block Praise

Ralph Block, well known screen writer and member of the Executive Board of the Screen Writers' Guild, today joined the vast army of Hollywood's picture people who are praising the Hollywood Reporter Awards of Merit Competition.

"It is about time that someone came out with a plan that recognized distinguished merit in the motion picture business, that is not limited to a small, exclusive coterie of hand-picked voters," says Mr. Block.

"The Reporter is to be commended on its enterprise and understanding of the requirements of an industry so large as this, by devising a plan of awards which is democratic, uninfluenced by special privilege and widespread throughout the industry.

"The Reporter's method offers the most honest plan of awarding meritorious effort yet advanced."

Scores of other writers, actors, directors, executives and technicians have written in similar letters praising The Reporter plan of having the industry as a whole name the men and women who deserve public acclaim for their creative work of the past year.

To those who have not yet sent in their ballots: Please name the picture in which your player did his or her outstanding acting. Some ballots have come in with just the name of the player and no picture. These will have to be excluded in the final ballot. Read directions carefully and do not waste your vote. If you have not received a ballot, telephone The Reporter and one will be sent to you.

'Resurrection' Ready

New York — Rouben Mamoulian receives the first draft of Maxwell Anderson's "Resurrection" script tomorrow. The picture is planned by Goldwyn for Anna Sten.

Ticket Co. Reorganizes

New York.—W. Tenny, sales manager for General Register Company, manufacturer of ticket booth machines, flies to the coast today to reorganize coast distribution.

Healy Limps to 'Op. 13'

Ted Healy got out of a sick bed yesterday to report to work at MGM. With Russell Hardie he joins the featured player list in "Operator 13."

Strayer on Fox Pic

Frank Strayer goes on loan to Fox from Chesterfield Pictures to direct the next Jose Mojica direct-shot Spanish picture. John Stone supervises.

George Cooper Files

George Cooper filed a bankruptcy plea yesterday under his real name, George Healy. He listed $4,397 in debts and $1,100 in assets.

Foy Writer Arrives

Wallace Thurmond, a noted negro writer, arrives today from New York on a ticket to write the sterilization story for Foy Productions.

Berman Starts System

Pandro S. Berman has installed a new system at Radio in devoting one day every week to each producer and in refusing to talk to anyone else. William Sistrom acts as liaison man interviewing all visitors with the exception of producers.

Trouble in Store For Code Evaders

Washington.—Words out of the mouths of NRA leaders and Administration intimates at the opening sessions of the grand "NRA Revue" today indicate that there is plenty of trouble in store for industries that have evaded code rules by "reclassifications" and other subterfuges.

Hillyer to Write While Waiting for 'Precious'

Columbia has assigned Lambert Hillyer to script the last of the current series of Tim McCoy action pictures. Hillyer works on the story until "The Most Precious Thing in Life" gets under way, when he returns to directing. Harold Shumate is now preparing "Fire Patrol" which will be the next and seventh of the Tim McCoy subjects.

Andy Devine to Home Lot

Andy Devine has finished his role in "Stingaree" for Radio and returns to the Universal lot today for a featured role in the Edgar Allan Poe frightener "The Black Cat."

Motor Man Here for Pic

N. E. Wilding arrived here yesterday to produce an advertising picture for the Dodge Motor Company on the General Service lot in association with R. H. Palenske.

Plan Southern Play

New York.—Leland Hayward office plans to produce a play dealing with the south, which Ward Morehouse is now working on.

Archie Mayo's Next WB's 'Dark Tower'

Archie Mayo has been assigned by Warners to direct the Edward G. Robinson picture "Dark Tower," with Ricardo Cortez, Mary Astor, and John Eldridge in the cast of his next picture.

"Dames," which was to have been Mayo's next picture, will not go into production until Mayo finishes the Robinson picture.

Continental Type Show at Tingel-Tangel Theatre

Hollywood will be introduced to Continental type of entertainment on the night of March 5, when the Tingel-Tangel theatre opens at 8553 Santa Monica boulevard.

There will be twenty vaudeville acts, and a buffet supper will be served in the lounge during the intermission. Herbert Brenon Jr., son of the director, is business manager of the new venture, and Frederick Hollander, who opened a similar theatre in Berlin, is producing the show. Many foreign acts are slated for the bill.

Berke to Finish Shorts

When David Sharpe returns from personal appearances in Seattle next Tuesday, William Berke will complete two shorts and start production on a third. Producer will shoot the latter aiming toward a major release of a complete series.

Sign Pair for 'Dames'

Harry Warren and Al Dubin have been assigned to write the songs for "Dames," which will co-star Ruby Keeler and Dick Powell for Warners. Manny Seff and Delmar Daves are writing the screen play and Archie Mayo will direct.

Geraghty with Warners

London.—Irving Asher has signed Tom Geraghty as a member of his writing staff at the Warner Teddington plant. The deal will have Geraghty working for the producer on an indefinite period of time basis.

NRA CODE GROUP LAYS LAW DOWN REGARDING EXTRAS

First definite steps in behalf of the film "extras" was taken yesterday by the Code Committee for Extras when the committee forwarded to Washington recommendations that will force studios to pay extras for time spent in fittings, interviews and set a maximum and minimum meal period.

The new rules which the committee recommend to put in the Code for enforcement provide as follows:

That any extra who is required to be fitted for a costume must be paid a one-quarter day check or be given two sucessive days work with that costume.

That extras detained on interviews longer than one hour, or called for an additional interview, be paid on the basis of the agreed pay rate of extra for each two hours or fraction thereof of time in excess of the first hour. That there be allowed a minimum meal period of one-half hour and a maximum meal period of one hour in each eight-hour working day. And that only one meal period be allowed in said eight-hour day. Also provides that a meal period of one hour be allowed for each four hours or fraction thereof of overtime.

Mrs. Mabel Kinney, chairman of the committee, declared that heretofore there has been no protective law for men as far as meal periods are concerned, but there has been a State law governing women. She said that studios have done more or less as they pleased on all three of these matters, and the committee wants them fixed in the Code so the law can be enforced and the extras protected.

UP-TO-THE-MINUTE CASTING NEWS

Jacquelin Wells from B. P. Schulberg to Universal for "Black Cat." Also Egon Brecher for the same picture, both deals through the Walter Herbrun office.

Charles Sellon for "In Conference," Rogers-Paramount. Fred Fralick negotiated.

Lucien Littlefield engaged through Fred Fralick for "Little Miss Marker," Schulberg-Paramount.

William Frawley and **Ivy Tell** into "The Witching Hour," Paramount.

Frank Conroy set by Leo Morrison for "Too Many Women," Fox.

Kane Richmond for "Murder in the Studio," Columbia, on a ticket set by Walter Kane of the Weber office.

Paramount has signed **Grant Mitchell** for the role of the Baron in B. P. Schulberg's "Thirty Day Princess," which Marion Gering will direct. Studio also set **George Barbier** for a featured spot.

Universal concluding a deal with **Lilian Bond** for one of the featured roles in "Men of Affairs," in which Paul Lukas will occupy the top spot. Edmund Grainger supervises.

Helen Eby Rock has been signed by Columbia for "Murder in the Studio." Deal set by Bernard, Meiklejohn and McCall agency.

Herman Bing set in "Twentieth Century," Columbia. Agented by Menifee I. Johnstone.

Mary Kornman added to "Strictly Dynamite," Radio. Negotiated by Bernard-Meiklejohn-McCall agency.

George Irving set by Menifee I. Johnstone in "The World Moves On," Fox.

Alec B. Francis signed for "I'll Tell the World," Universal, through the Bernard-Meiklejohn-McCall agency.

John Larkin signed by Paramount for "The Witching Hour," Paramount. Bernard-Meiklejohn and McCall agency set the deal.

Warners yesterday signed **Eugene Pallette, Berton Churchill, William B. Davidson, Dorothy Burgess** and assigned **Robert Barrett** to "Friends of Mr. Sweeney."

Eddie Kane added to the cast of "The Firebrand" for Twentieth Century.

Maude Eburne and **Etienne Girardot** added to the cast of "Return of the Terror" for Warners.

Grant Mitchell and **George Baxter** added to "Thirty Day Princess," Paramount.

Belle Daube, New York stage actress, to the cast of "Operator 13" at MGM.

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THE Hollywood REPORTER

Vol. XCX, No. 42. Price 5c — TODAY'S FILM NEWS TODAY — Thursday, March 1, 1934

NEW DEAL FOR AGENTS

TRADE VIEWS by W. R. WILKERSON

•METRO - GOLDWYN - MAYER will soon answer many exhibitor protests regarding their late start in the box office field this year with four or five pictures that should lift MGM back up to the top, where they belong.

•

The Thalberg production of "Rip Tide," with Norma Shearer, Herbert Marshall and Robert Montgomery, is touted as a cinch hit by those who have seen it. It's one of those smart pictures on the order of "Divorcee," and mentioning "Rip Tide" in comparison to "Divorcee" immediately places it in the winner class.

•

"Viva Villa" is certain to be a smash. Even the picture we saw some weeks ago when it was shown as a first preview had all the moneymaking qualities, but "Louie" Mayer, satisfied that Selznick had turned in a good production, ordered it back to make it a GREAT picture.

•

"Men in White," already previewed, proved to be excellent entertainment and one that will be pulled into the big money class through the presence of Clark Gable. "Queen Christina," disappointing in spots in its early release, will bring a lot of people back to the movie houses and send them home satisfied they have been given an IMPORTANT picture for their money.

•

Since "Tarzan" was played, every exhibitor who was fortunate in getting it has been yelling for a repeat. "Tarzan and His Mate" has been completed and will soon be uncovered for review. It will have to be pretty bad to keep it out of the top money class and the chatter around the studio rates it as better than the first version.

•

Add to the list of completed big pictures those that are soon to be placed in production, such as "The Merry Widow," "The Duchess of Delmonico's" and "Treasure Island," along with many others, and you will get a lot of strength from any sinking feeling you may have had towards MGM.

Catholic Dignitary Pans 'Anth.Adverse'

New York.—Monsignor M. J. Lavelle, for many years right hand man to Cardinal Hayes in the administration of Catholic Church affairs in the great territory covered from New York, is quoted in New York papers today condemning "Anthony Adverse" as "the rottenest book he had ever read."

Screen rights to the book are owned by Warner Brothers, who have had trouble enough trying to figure how to get it all in the space of one picture, without this new wallop from so influential a figure.

Paramount Execs Off To La Quinta for Gab

The Paramount executives, producers and department heads, headed by Emanuel Cohen, will leave tomorrow afternoon for La Quinta for the week-end.

This trip is made each year by company officials for the purpose of discussing and laying out plans for the coming year's production. The trip has waited this year on Russell Holman's arrival from the east.

Schenck Denies 'Roxy' Signed on Theatre Deal

Nicholas Schenck, MGM chieftain, denied yesterday that his company had signed a contract with S. L. Rothafel to manage the "Roxy" theatre in New York.

Schenck admitted that a deal to take over the theatre has been considered, but that it has not been settled, therefore he says it would be out of the question to hire a manager.

Presnell Renews at WB

Robert Presnell was handed a new contract yesterday by Warners to run for two years.

State Labor Commission Lays Down Stringent Rules Before Renewing Licenses Next April

Agents and their clients in Hollywood are both going to get a lot of fine print reading within the next thirty days as a result of efforts by the California State Labor Commission to put into practice a stringent and definite set of rules regarding the relations of representatives and workers.

Some of the ideas proposed by the State Labor Commission are radical changes. And the Commission is sitting in the saddle, and taking the position that unless the agents submit a standard form of contract which

(Continued on Page 7)

Gore Wants 80 PC Over $75,000 Take

Washington.—Following publicity of the Federal Trade Commission's report on salaries to the Senate, Senator Gore yesterday offered an amendment to the pending tax bill to levy an 80 percent tax upon all salary and other emolument income above $75,000 annually. All sums above that he termed "excessive salaries."

The feeling here is that the Senate will adopt this amendment, which is believed to have the support of the White House. It will hit the high salaried picture crowd right on the nose.

Morris Cain Dies

Morris Cain, representing the Weber office on the Jack Dempsey tour, was killed Friday in an automobile accident in Georgia, according to word received by Harry Weber last night. Dempsey arranged for the burial in Atlanta, Tuesday.

House Threatens Imported Actors

Washington.—With evidences of Administration support behind it, the Dickstein Bill, aimed to put a curb on wholesale importing of foreign actors, is on the road to an early appearance on the floor of the House.

Yesterday it was reported out of committee, and immigration members will ask special rule to get it in House quickly. It is due any day now, and the prediction is that if Administration is shown definitely for it it will pass.

'Rothschild' in NY Mar.14

New York.—Darryl Zanuck's special "The House of Rothschild" is going to be given to audiences just as quickly as the United Artists can get it there. The Rivoli date here is set March 14. The picture arrived at the home office yesterday, was viewed by all the big wigs, and their enthusiasm resulted in the quick decision to set a Rivoli opening.

Postpone RKO Meeting

The meeting of the RKO board of directors slated for yesterday in New York was postponed until Saturday. No reason given for delay.

It is believed there is no hitch over the okaying of new Cooper and Berman contracts, but that Code entanglements of board members may be the reason for holdup.

Mrs. Stroheim Suit Starts

Jury trial on suit by Mrs. Eric Von Stroheim opened yesterday before Superior Court Judge Bush, director's wife asking $275,000 for burns received in the beauty shop operated as "Jim the Barber." Panel of jurors is being selected.

Jack Gain Laid Up

J. J. Gain, Fox studio manager, has been away from his office at the studio since Monday with a bad cold. He is recuperating at home.

LASKY-SHEEHAN BATTLE READY TO BREAK IN OPEN

Battlefront reports yesterday were that the Jesse Lasky-Winnie Sheehan situation was reaching the point of open warfare. Argument has grown up over new stories being considered, suggestions for casting, etc.

The understanding is that the arrival of Sidney Kent before the end of this month is the only thing holding off the shooting. Lasky, it is stated, feels that he wouldn't want to start something without a first opportunity to talk with Kent.

Frank Joyce Returning

A cable received at the Selznick-Joyce office yesterday revealed that Frank Joyce sailed on the Berengaria Tuesday for New York and will arrive in Hollywood within two weeks.

17 Grand for 'Nana'

Anna Sten and "Nana" hit the ball last night for close to $1700 at the United Artists Theatre. This is close to the top figure for the theatre.

"NO MORE WOMEN" Opens at the Paramount Theatre Today DIRECTED BY AL ROGELL

THE Hollywood REPORTER

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ROBERT E. WELSH.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957
New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

RAMBLING REPORTER

Carey Wilson got his divorce the other day, so he and Carmelita Geraghty will be married any minute. . . . The Sam Goldwyns will be back in town in a week or so. . . . New York has been full of talk about what a swell and lavish spender Sam is when he has faith in someone—meaning the Anna Sten campaign, of course.

•

Didja see that story in the N. Y. Mirror a while ago about how "Ethel Barrymore was going to London to visit her father, Maurice Barrymore"? Honest! . . . Dorothy Burgess doing the late spots with Andy Goodman. . . . Walter Winchell and Ben Bernie may tour around the great West together while Bernie is out here for Paramount. . . . The thing that worries the David Selznicks most is—will there be room in the new mansion for David to play with the electric trains that David bought for his son, who is fortunately too young to play with them?

•

Do you know what well known writer and his wife invited eight persons to their house at Santa Monica for the day and for dinner served them all a baked potato and NOTHING ELSE? . . . The Darryl Zanucks are actually making ready for the big game hunt in Africa—Mrs. Z. is going along into the wilds, too.

•

Helen Mack, glimpsed at the Cocoanut Grove the other night, was wearing what looked like a great big engagement ring. Is Charles Irwin the "guilty" party? . . . Jean Harlow, with Momma and Poppa and Eddie Hillman, the Sam Jaffes, Sari Maritza with Bernie Toplitsky also dancing around. . . . Hazel Forbes back in town—and back with Phillip Reed. . . . Whitney deRham, N. Y. socialite, is going to stay here and turn actor. . . . Dorothy Rodgers gave a kid party yesterday for Wendy Knopf's birthday. . . . Do you know why so many Hollywood wives are now perfectly willing to week-end around Caliente by themselves—some even insisting that their spouses stay here?

New York REVIEWS

"IT HAPPENED ONE NIGHT"

Columbia prod.; director, Frank Capra; writers, Samuel Adams, Robert Ruskin.

Music Hall

Mirror: Always an imaginative and skilled director, Frank Capra has made another provocative and appealing picture out of a conventional "He-man tames spoiled heiress" scenario. From its lively and amusing opening to its bizarre conclusion it is picked with surprise, excitement, laughs and romance.

American: One hundred per cent entertainment is provided by this slick, thoroughly amusing, romantic comedy, which is just about the best picture either Mr. Gable or Miss Colbert has made in a long, long time. In other words, it's a honey. Don't miss it.

Herald-Tribune: It is lively and amusing even if a bit too long for complete comfort. It has the advantage of some engaging comedy scenes. Mr. Gable is at his best and Miss Colbert plays with her customary charm and skill.

News: The co-stars make a good team. They are an attractive pair and they play their respective roles with a refreshing lightness. The picture's weakness is its artificial plot. However, the direction is excellent. Frank Capra never lets his picture lag for a moment. It is never very exciting but it moves along snappily and it is full of amusing situations.

Times: A good piece of fiction, which, with all its feverish stunts, is blessed with bright dialogue and a good quota of relatively restrained scenes.

World-Telegram: The most charming, thoroughly delightful and diverting film that has come to Broadway in months. For pure, unadulterated entertainment nothing has equaled it since "The Prizefighter and the Lady." An ace among ace directors, Frank Capra has done his most adroit piece of work.

Post: Mr. Capra's skillful direction, plus the responsive acting of Mr. Gable, Miss Colbert and Walter Connolly, kept the audiences at the Music Hall in a constant twitter.

Sun: This is markedly a Capra production, acted and directed in that same amused and highly amusing fashion. Its values are mainly cinematic, quick inconsequential little bits of nonsense and drama. From the first scene to the last the picture is fun.

Journal: One sparkling situation follows another and the adroit turns taken by the story are at all times delightful. The picture never lets down and the finish is as gay as the rest. Gable is simply grand. The lines he is given to say are smart, and he puts them over smartly.

"DEATH TAKES A HOLIDAY"

Paramount prod.; director, Mitchell Leisen; writers, Alberto Casella, Maxwell Anderson, Gladys Lehman.

Paramount Theatre

Times: It is an impressive picture, each scene of which calls for close attention. Undoubtedly, Maxwell Anderson's share in the adaptation had a great deal to do with the effectiveness of this screen contribution. There is many a bright line in this film, which is far from being a gloomy subject. Mr. March's performance is pleasing, but his enunciation lacks the shading one would like to hear.

Sun: It is a beautiful and moving film, but one that requires imagination to appreciate as well as to create. The subject is morbid, but not, somehow, depressing. It has even humor, a rich sardonic vein of humor. The picture owes much to its cast, Mr. March, Miss Westley and Sir Guy Standing, but even more to its cameraman, Charles Lang, and its director, Mitchell Leisen. Settings and photography help to make this production worthy of the courage it must have taken to produce it in the first place.

Herald-Tribune: An interesting, frequently striking and occasionally beautiful dramatic fantasy that somehow ends by being unsatisfactory. Its chief virtues are the rather sensitive dialogue by Maxwell Anderson and Gladys Lehman, the intelligent direction by Mitchell Leisen, the settings, the photography and the playing of Fredric March.

Journal: The theme of the picture is definitely macabre. It is handsomely mounted. Mr. March attempts to lighten his sombre role and Miss Venable is youthfully appealing.

World-Telegram: That the picture will seem tedious to those who like their entertainment fast and furious there is no question. But it is a sincere attempt at something different in the cinema and is eminently worthy of your attention. This is a lavish and handsome production and the director has wrought delicately and knowingly the passages denoting the grim presence of Death and he has directed his players with precision and tact.

American: An unusual entertainment and a worthy effort to bring to the screen a story that is removed from the ordinary girl-loves-boy blueprint dramas of the studio. It is both sparklingly witty and weirdly terrifying.

News: Paramount has achieved in this fine production an artistic triumph and a picture that will give any one who sees it the horrors. It is built on a morbid theme which is morbidly presented. It has been beautifully and intelligently directed by Mitchell Leisen and is one that will haunt you for days.

Nine Shorts on List For Acad. Awards

Nine shorts are on the list for final judging tomorrow night in the Academy awards competition. More than fifty were entered. Elimination cut down to three in cartoon division, three in comedies and three in novelties. Finals tomorrow night will be at Paramount studios. Pictures entered are:

Cartoon: "Building a Building," Walt Disney-Mickey Mouse; "The Merry Old Soul," from Walter Lantz-Universal, and "Three Little Pigs," from Walt Disney.

Comedies: "Mister Mugg," from Warren Doane-Universal; "Preferred List," from Louis Brock-RKO, and "So This Is Harris," another Brock-RKO picture.

Novelties: "Krakatoa," from Educational; "Menu," a Pete Smith-MGM novelty, and "The Sea," from Educational.

Winners will not be announced until the night of the awards banquet, March 16.

Radio Renews Pert And Boosts Salary

Radio yesterday put through a new contract with Pert Kelton, the Beyer-MacArthur office signing and sealing it. New ticket is a three-picture deal with a tilt over her former salary figure, and allows her to work outside.

First assignment will be in "The Great American Harem," which William Seiter directs under Lou Brock's supervision.

Cabanne at Monogram

Monogram yesterday signed Christy Cabanne to direct "Money Means Nothing," which Frances Hyland is scripting from the William Anthony McGuire play "The Cost of Living." Ben Verschleiser supervises and the picture is scheduled to start by the first of next week.

Fox Borrows Carlisle

Fox yesterday borrowed Mary Carlisle from MGM for the romantic lead in "Merry Andrew," the Will Rogers vehicle which David Butler will direct. Studio also signed Robert Taylor for a featured spot.

Bankhead Gets Agent Tag

Tallulah Bankhead was signed yesterday to a managerial contract with the Edington and Vincent office through their New York affiliation, Briscoe and Goldsmith.

'Ragged Army' Defeated

New York.—Another quick death on the Broadway Rialto, "Ragged Army" closing at the Selwyn Tuesday night after two performances.

Howard Boys Producers

New York.—Willie and Eugene Howard plan to become stage producers in September, sponsoring "Red Meat," a play by John Lewiston.

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'COME ON, MARINES' ROUGH, ROWDY AND VERY FUNNY

Cast, Megger and Script Hit the Ball

"COME ON, MARINES"
(Paramount)

Direction .....Henry Hathaway
Story by.....Philip Wylie
Adaptation.....Byron Morgan and Joel Sayre
Art Directors.....Hans Dreier and Earl Hedrick
Photography .....Ben Reynolds
Cast: Richard Arlen, Ida Lupino, Roscoe Karns, Grace Bradley, Edmund Breese, Monte Blue, Virginia Hammond, Roger Gray, Julian Madison, Emil Chautard, Gwenllian Gill, Clara Lou Sheridan, Toby Wing, Lona Andre and Leo Chalzel.

Well, another good comedy hits the celluloid. Rough, rowdy, boisterous, "Come On, Marines" is a far better than average picture, with a foolproof comedy angle balanced by really dramatic tenseness and a human, believable love story.

Just a couple of snips of the shears is all that can be recommended. The last shot in the jungle is entirely too trite for the originality of the rest of the piece. Aside from this one lapse from the unusual, the picture packs good comedy surprises every foot of the way.

Richard Arlen is a marine who, because of one scrape after another with the dames, can't seem to keep his stripes on his sleeve. As punishment for his last scrape, he is sent to the jungles in the Philippine Islands—and there the fun begins. He heads a company to rescue a group of children who have been shipwrecked down the coast and are hiding from the bandit, Celano, in an old monastery with their chaperone.

The "children" turn out to be Ida Lupino, Gwenllian Gill, Clara Lou Sheridan, Toby Wing and Lona Andre, and the marines turn out to be only human. And the funniest battle ever filmed is where the tough, bearded, dirty fighters don the girls' flimsy evening dresses (in which they were wrecked) and saunter forth to lure Celano into the open. The sight of the apparently coy, charming, frilly bits of femininity racing recklessly through the swamps after the bandit chief, hurling oaths and machine gun bullets at him, is splittingly funny. The preview audience darned near died. This scene is almost equaled by the one where the girls and their hoity-toity chaperone beat it in the other direction, dressed in the marines' muddy outfits.

Another highlight of this picture comes right at the beginning. Of all the hot, low-down, dances that ever called for asbestos, Grace Bradley offers the most so. It's a knock down and drag out.

Richard Arlen troups beautifully as the marine who is "off women," and Ida Lupino is nice as the gal who changes his mind for him. Roscoe Karns has a swell comedy role and makes the most of it. Edmund Breese is well cast as a general, and Monte Blue is good as a lieutenant. Virginia Hammond is priceless as the girls' chaperone; Roger Gray does wonders with the small part of Celano, and all the girls enter heartily into the spirit of the thing.

Henry Hathaway's direction is responsible for the general speed and excellence of the production, and Philip Wylie can be proud of his grand yarn. Byron Morgan and Joel Sayre did a good adaptation; Hans Dreier and Earl Hedrick did right by the art direction, and Ben Reynolds photographed it in good style.

O.K., exhibitors, "Come On, Marines!"

Exhib Meet Nears

New York.—Prepare to put the pressure on for plans in connection with the MPTOA convention starting in Los Angeles April 10. Arrangements were concluded today for two of the special trains which will leave New Orleans and Chicago on April 6.

MGM Cashing In On Princess Suit

London. — Princess Alexandrovna may be "asking" for $2,000,000 from MGM in her libel suit here, but MGM is "getting" a million dollars worth of publicity for "Rasputin."

Princess says her character damaged by the character portrayed by Diana Wynyard, who plays the mad Monk's mistress. The papers have taken to it like ducks to water and the story of the picture is being dished out daily in the news.

'Thin Man' Keeps Two Good Girls at Home

Isabel Jewell yesterday postponed her trip to New York and Maureen O'Sullivan delayed her contemplated trip to Dublin and accepted principal roles in MGM's "The Thin Man," which W. S. Van Dyke will direct. Cast to date also includes William Powell, Myrna Loy and Porter Hall.

Rumann Is Licked

Siegfried Rumann, who was brought out from New York on a two-picture deal for Fox, has been signed by that studio for an additional picture. He is now playing in "The World Moves On," which John Ford is directing. The William Morris office made the deal.

Rowland Brown Starts

Rowland Brown left last night by train for New York on the first leg of his trip to London. He will direct "Java Head" for Associated Talking Pictures there.

Ullman Adds to Staff

Wallace Middleton has become associated with the George Ullman office as an artist representative. He was formerly with the Sackin agency.

Rambeau on the Air

Marjorie Rambeau has been signed to appear on the Shell Oil Hour's next broadcast, Monday. Walter Kane, of the Weber office, set it.

Pic Code Authority Wakes Up Late

New York.—The picture business ignored the opening sessions of the grand "NRA REVUE" in Washington, but there must have been some hurried phoning, because it was announced yesterday that George Schaeffer, Sidney Kent, Nathan Yamins, Charles O'Reilly and John Flinn would be present at the hearings Monday.

It appears that until the boys read the headlines yesterday and learned that the Administration is going to swing the whip on evasive employers in all lines that they had the idea the NRA grand meetings were just a merry-go-round for Chamber of Commerce purposes.

William Frawley Moves Into Para 'Magoo' Role

William Frawley yesterday was set by Paramount to replace Paul Gerritts in the columnist role of "The Great Magoo," which Wesley Ruggles will direct. Gerritts will be used in another picture which has not been announced as yet.

Dorothy Dell, Roscoe Karns and Raymond Milland were also added to the cast of the Ben Hecht and Gene Fowler stage play yesterday.

MGM Imports Actor

MGM has signed Porter Hall, recently in the stage production of "The Dark Tower" in New York, for a spot in Dashiell Hammett's "The Thin Man," which W. S. Van Dyke directs. Hall is due to arrive here by the first of next week.

'Fuzzy' Gets a Spot

Fuzzy Knight was signed by MGM yesterday to replace Jerry Howard, Ted Healy's stooge number one, in the Marion Davies-Gary Cooper picture "Operator 13," which Richard Boleslavsky is directing.

Hays Speaks for M.P. Club

New York.—The reorganized Motion Picture Club will hold its first meeting today with Will Hays as the principal speaker.

Rogers-Para. Battle At Stage of Truce

Charles R. Rogers has apparently won some of his battles with Paramount, and it is understood that the unit producer has obtained permission from Manny Cohen to use two of Paramount's bigger stars, Miriam Hopkins and Sylvia Sidney, in two of his forthcoming pictures.

With this thought in mind Rogers consummated deals for the purchase of a story titled "Lizzie Skerritt," in which he plans to star Sylvia Sidney, and also "I Love an Actress," for Miriam Hopkins and Adolphe Menjou.

The latter story was purchased from Radio. It is an original by Gregory Ratoff, who sold the story to Radio with the agreement that he be starred in it. Rogers gets the finished script on this story, which was written by Humphrey Pearson.

Whale Returns with Idea Which Universal Likes

Universal is negotiating for John Galsworthy's "One More River" and will produce it as a special on next year's program if the deal is consummated. R. C. Sherriff will write the script in London and James Whale, recently returned from England, will direct.

Collier, Sr., Ill

Because William Collier Sr. is ill, B. P. Schulberg was unable to start "Thirty Day Princess" as scheduled yesterday. Studio has signed Robert McWade for the role and will get the picture before the cameras today. Marion Gering directs, with Sylvia Sidney and Cary Grant in the top spots.

Roach to Lay Off

With only 13 of the 42 comedies on the current production program left to be completed, Hal Roach will go into a two weeks' layoff period starting next Monday. Studio has an "Our Gang" and one of the musicals in work now, both of which will be finished Saturday.

Lasky Starts 'Redheads'

Don Hartman and Jay Gorney have been signed by Jesse L. Lasky to collaborate with Keene Thompson on the screen adaptation of "Redheads On Parade," in which Nancy Carroll will have the top spot, for Fox.

HEAVEN MUST PROTECT THE POOR WORKING EXTRA GAL

Code Committee for Extras today is trying to figure the reason for a squawk yesterday from the attorney for the Hollywood Picture Players Association, one of the several groups of extra players.

The Extra Committee voted unanimously to recommend to the Code Authority that the clause in the film code requiring that women applicants for work be interviewed by women and men by men be removed from the code.

Yesterday Eugene H. Marcus, counsel for the above named picture group, let out a blast against this decision, declaring it should be retained to protect the extra girls from chances of moral dangers.

"I can't figure it out," said Mrs. Mabel Kinney, chairman of the committee. "J. Buckley Russell, president of Mr. Marcus' group, voted with the other members of the committee to recommend elimination of the provision. Why Mr. Marcus should protest after that is beyond me. I guess I don't know Hollywood very well.

"We all felt that such a provision was a needless expense, and the extras on the committee declared that they had never seen any moral danger in casting offices. Anyway, if a casting director should overstep his bounds he would be settled very quickly if the girl should report him. We feel it is a protection that is not needed."

'SING AND WHISTLE' WEAK; 'SHALL NOT DIE' A PROBLEM

Doesn't Offer Much For Screen Version

"SING AND WHISTLE"

Play by Milton Herbert Gropper; presented by Gropper and Truex; setting by Cleon Throckmorton; staged by Ernest Truex. Cast: Sylvia Field, Ernest Truex, Dorothy Mathews and Donald MacDonald. At the Fulton Theatre.

New York.—Relishing the aspect of another evening with Ernest Truex, a first-night audience set itself avidly for a bang-up round of rowdy farce. What ensued proved, despite the very earnest labors of Gropper and Truex, tepid dishwater. True enough, there is a bit of anticipation in the second act when the wrong couple are very slowly and gradually preparing to get into bed.

While the mechanics used by the author to get Truex and his bed partner, and ex-sweetheart and the wife of another man, intimately together via a quart of whiskey, are justifiably employed, still one is apt to feel cheated as the curtain descends on this act with the lady pouring brandy on the head of maudlin and very sick Truex. First, because Gropper could have gotten much more out of this pregnant situation without forcing its development entirely by means of libidos set free in this fashion and second because of the awkward fashion in which the premise of "Sing and Whistle" is delineated in the first act.

Truex and Dorothy Mathews excelled with their expert work as inebriated ex-lovers. Truex uses every trick in his repertoire to good advantage, pleasing the audience immensely with his work. The Mathews girl more than held her own in her comical characterization.

Gropper's story deals in a meagre way with a marital quadrangle. The husband of couple No. 1 is suspected by his wife of still being in love with the girl he didn't marry. Husband of couple No. 2, married to the lady formerly beloved by husband No. 1, is fed up with hearing continually of the virtues of the other man whom she might have married. The irate husband pays a visit to couple No. 1 with the avowed purpose of laying that ghost. He makes no bones about it that he and the missus will visit couple No. 1 for a week, during which time the lady will learn to see that her ideal man has plenty of faults and is impossible to live with.

Complications arise, quarrels and misunderstandings ensue; the wife of couple No. 1 teams up with husband of couple No. 2 and they fare forth on an all night party in Harlem. The other two left alone in the apartment wind up in bed after a quiet evening of drinking. The final act is used to straighten both couples out—everyone concerned denying any wrong in their respective behaviors—couple No. 2 departs for Chicago—everyone has had an extra-marital fling and a chance to sing and whistle. The picture business can't be that bad off—to have to fall back on this dull piece of bedroom farce.

Harmony

New York.—George Arliss, just registering his greatest triumph in the lead of "The House of Rothschild," was yesterday elected president of the Episcopal Actors Guild of America, clinching the case for racial harmony in America.

King of Siam on Way to Hollywood

New York.—The King of Siam will show up in Hollywood in about a week or ten days for a short stay and will be widely entertained.

The Siam King is one of the largest users of motion pictures from this market of any country throughout the world comparatively speaking. He is intensely interested in movies and his trip to Hollywood holds great anticipation for himself and his entourage.

Echoes Heard from Old Stage Hit 'The Bat'

New York.—Echoes of the old Wagenhals and Kemper producing company came up in a case carried through years to the New York Court of Appeals which today granted a new trial to "Hopwood Plays," the Avery Hopwood corporate name, against Colin Kemper, to recover $12,000 claimed to be improperly deducted on the run of "The Bat."

Fawcetts Party Smith

Local employees of the Fawcett Publications threw a farewell party yesterday at their offices for Jewel Smith, who has been a member of the Fawcett staff for past four years. She resigned to go with Helen Ferguson publicity bureau, starting today.

Batcheller Goes East

George R. Batcheller, president of Chesterfield Pictures, left for New York yesterday, following completion of "Stolen Sweets." Picture was directed by Richard Thorpe and features Sally Blane and Charles Starrett.

Col. College Turns Censor

New York.—And now Teachers' College, at Columbia University, has turned censor. The institution has just announced a ban on two Erskine Caldwell books, "Tobacco Road" and "God's Little Acre."

Rooney in Levine Serial

Mickey Rooney was signed yesterday by Nat Levine for a featured role in "Lost Jungle." Walter Kane, of the Weber office, set the ticket.

Acad. Writers Meet

Executive Committee of the Writers Branch of the Academy meets tonight at Academy offices. Members say just a regular routine meeting.

Major Warner to East

Major Albert Warner left last night for New York after a ten days' visit on the coast.

Propaganda Too Hot For Use on Screen

"THEY SHALL NOT DIE"

Play by John Wexley; presented by the Theatre Guild at the Royale Theatre; directed by Philip Moeller; settings designed by Lee Simonson. Cast: Linda Watkins, Ruth Gordon, Helen Westley, Claude Rains, Thurston Hall, Erskine Sanford, Brandon Peters, Douglas Gregory and 50 others.

New York.—Any powerful document such as "They Shall Not Die" is certain to create a lasting impression in the theatre, certain to stir human hearts and set the old think-tank in motion. With this play, John Wexley has not only improved upon his former works but also carves a permanent niche for himself in the Great American Scene, as the No. 1 dramatist of trampled rights.

His intensely stirring drama of nine negroes unjustly condemned to death in the name of southern fairness and justice, on the trumped up charge of rape of two white girls will, perhaps, keep our light-hearted care-free amusement-seeking element from a serious evening in the theatre. However, those who are social conscious will like this stark realistic play.

With such sterling and expert players as Ruth Gordon, Helen Westley, Claude Rains, Bob Ross, Linda Watkins, Louis John Latzer, Thurston Hall and others delineating the principal roles, the Theatre Guild again has given us as fine a production in cast and setting as money and brains can put together.

The play is a summation of the famous Scottsboro case with which most of the world is at present familiar and which has not yet reached its tragic or happy ending, whichever the future portends. Wexley goes behind the scenes and gives his version of the probable truth—the low character of the two wantons because of whom nine colored men may meet their death—the manner in which they were hounded into testifying for the State—the mass of testimony which presumably exists to show the deliberate frame-up of the nine men.

There are, however, several things which weaken the play, as it now stands. For one, it would have been much better to have opened the play with the trial scene and flashed back to the story of the scene of each witness's version of what really happened. Wexley has purposely sought to win his audience's sympathy at the outset by scenes of brutal terrorizing of the negroes in jail, before their first trial —otherwise the incredible happenings of their second trial, with which the play primarily deals, might not have been entirely credible. As propaganda to awaken people to the true state of affairs Wexley's method is good, but from the standpoint of expertness in play writing the above suggestion would have far better advanced the elements of suspense and curiosity.

Not enough was made of the escape of Lucy Wells from the vicious and vindictive circle of law enforcers down South and she should have been shown coming up North to divulge her confession of the true state of affairs to interested attorneys for the defense. Instead of the stirring appeal she could have made, the attorney in the play representing Samuel Liebowitz in real life is finally convinced he can win the case by arrival of a telegram containing favorable testimony.

Neither was enough made of the persecution of witnesses and the discrediting of palpably perjured witnesses in the course of the trial. We get instead a picture of a courtroom full of inflamed hot-headed lynch-inclined spectators to whom the State's attorneys pander—a picture of an unctious and hypocritical judge—a vicious and relentless prosecutor who drags across the trail of justice the red herring of Civil War rancor, race hatred of negroes and Jews and the honor and safety of Southern womanhood.

Claude Rains' performance as the principal defense attorney has gripping fervor—an impassioned quality that will stir the coldest of hearts. Ruth Gordon has never been better and Linda Watkins does a fine job. As to the play's suitability for transposition to the screen—the time is not yet. It would be far better to consider it several years hence when the case has died down and cinema goers strong enough to stand for a controversial dose of this kind.

Ziegfeld Follies Use Pics for Boosting

New York.—New York stage producers are going exploitation minded and using none other than the movies with which to do the exploiting.

As a plug for the new "Ziegfeld Follies" Willie Howard will make a series of shorts at the Astoria studios the point of which will be that there will be five deliberate mistakes in each short, the spectators finding the mistakes to get tickets to the Follies.

Mitzi Green to Stage In Lela Rogers Offering

Mitzi Green will turn her talents to the stage in the next play to open at the Hollytown Theatre, which will be produced and directed by Lela Rogers, mother of Ginger.

The play, "30,000 to Go," was written by Leon Waykoff, and Earl Eby will play the male lead.

'Tarzan' Folds Up

Setting some kind of a record for length of time in actual production, MGM wound up "Tarzan and His Mate" yesterday. Picture started early last August and has been on the stages since. Cedric Gibbons directed, with Johnny Weissmuller and Maureen O'Sullivan in the top spots.

Ned Brown to Produce

New York.—Ned Brown, of the American Play Company, is braving the fates awaiting Broadway producers with "One More Honeymoon," going into rehearsal Monday, with an April 2 opening planned.

Seiter on 'Clever' Yarn

William Seiter has been assigned to direct "And Let Who Will Be Clever" which Glendon Allvine will supervise for Radio.

A Great Chance To Learn "Who's Who"

When you look around the Vendome Sunday night and see ALL THE OTHERS who have rallied to the cause of

EL NIDO CAMP

The space is limited. The date is drawing near. The "last minute" avalanche is going to be heavy—because never before was such a night offered for

$5.00

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(20) Crooners
(116) Comics
(711) Entertainers—

All This—A Breakfast And Supper And A

Monte Carlo Room

FOR THE ONE PRICE — $5.00

It Starts In Earnest About 9:30—And What A Night!

REPORTER AWARD CONTEST NOW EXTENDED TO MARCH 9

Gives Full Time For Guild Voters to Act

At the request of many in the production end of the industry, The Hollywood Reporter today extends the voting time in its Awards of Merit Competition until March 9.

The original date set for closing the polls in this competition was yesterday. However, inasmuch as the idea of this awards competition is to give everyone in the industry the chance to express his or her opinion, this paper gladly extends the time.

Through courtesy of both the Screen Actors' Guild and the Screen Writers' Guild, who have shown a splendid spirit of cooperation in this competition, ballots were mailed this week to several thousand people who had been missed in the original mailing. Today ballots are being mailed to every member of the Screen Writers' Guild. Earlier in the week others were sent to the members of the Screen Actors' Guild. This was done through the assistance of these two organizations.

While every effort has been made to reach all the creative workers, still, in case any have been missed we are today printing a ballot on this page of the Reporter for the use of anyone who has not received one.

In order to have a part in the selection of those who have done outstanding creative work during the past year, just mark this ballot, tear it out and mail it to the Reporter. If you wish to see a complete list of the pictures eligible, just telephone the Reporter office and one will be sent you at once. Otherwise, just make your selection from pictures released during 1933, which is the period covered.

If you are a sound technician, vote for the picture in which you think is found the best example of sound recording. If a cameraman, vote for best photography. If a player, vote for outstanding performance. And EVERYONE may vote for the most outstanding production of the year.

As this is the first time that EVERYONE in the industry has had the chance to honor creative achievement, a tremendous vote is being recorded, and winners of the Reporter awards medals will be given a prize that has been voted them by an ENTIRE industry.

If you haven't voted yet, do so today.

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Just a Private Fight

Because the Wampas will not select the "baby stars" from contract lists this year, Paramount yesterday elected its own by a vote of all creators at the studio. The six proteges voted most likely to succeed are Evelyn Venable, Frances Drake, Dorothy Dell, Helen Mack, Elizabeth Young and Ida Lupino.

Allied Men Enter Protests on Code

Washington.—It became known yesterday that Abram F. Myers, Sydney Samuelson, Al Steffes and Nathan Yamins, all of Allied, will appear before NRA Group Hearing No. 5 and present their protests against the NRA code to that group. No. 5 group hears of NRA's effect upon small business complaints exclusively.

The same men are slated to appear before Group No. 4, which is hearing complaints about code administration. It is not known whether they will appear before both.

'Miss Marker' Starts

Setting Jack Sheehan and Edward Arnold yesterday, B. P. Schulberg puts "Little Miss Marker" into production today at Paramount. Alexander Hall directs from a script by Joseph Moncure March from the Damon Runyon story. Dorothy Dell, Charles Bickford, Shirley Temple, Lynn Overman, Sam Hardy, John L. Kelly and Warren Hymer are also in the cast.

Taurog on Location

Norman Taurog and the "We're Not Dressing" troupe left last night for Catalina Island for location shooting until next Monday. Bing Crosby, Carole Lombard, George Burns, Gracie Allen, Ethel Merman and Leon Errol are part of the fifty-one in the company.

Webb Gently Withdraws

Cross suits filed by George Webb for divorce from Esther Ralston was withdrawn yesterday when the publicity man stated it had been entered "by mistake." Player's action goes uncontested.

Contest Winner Here

Claudia Snow, who won the MGM voice and screen test in Atlanta, Ga., arrives today as a guest of the studio. She is being chaperoned by Mildred Seydell, well known newspaper woman of the Atlanta Georgian.

'Cleopatra' Is Done!

Cecil B. DeMille and Waldemar Young returned yesterday from four days at the DeMille ranch with a completed script of "Cleopatra." Picture will go into work in about two weeks.

Doris Kenyon Knot Untied

Doris Kenyon was awarded a divorce from Arthur Hopkins yesterday by Superior Court Judge Schauer. They had been married three months and separated six.

Sam Harris Presents Cantor on Stage

New York.—Eddie Cantor in a Sam Harris play is the special promised for Broadway in September. Harris made the announcement here yesterday.

It will be a comedy drama, which David Friedman is now writing, as yet untitled. Cantor returns to the coast early in April for another picture before embarking on the play.

Frank Lloyd Makes One Pic for MGM

MGM today closes a deal with Frank Lloyd to direct one picture under Walter Wanger's supervision. Undecided yet whether or not Lloyd will make his "Mutiny on the Bounty" on the ticket. This is outside his two-picture agreement with Fox. Edward Small is negotiating for the director.

Understood that if "Mutiny on the Bounty" is selected, Lloyd will do the picture before taking up his Fox contract, whereas preparation on another assignment will mean his doing the Fox trick first.

BALLOT

Name .....

Studio at which employed.....

Classification: (Actor, Director, Sound Man, Writer, Cinematographer, Art Director etc,) .....

.....

Vote for outstanding achievement in my branch.....

.....

(In case of Actors and Actresses, Actors may only vote for Actors and Actresses for Actresses).

Special for Writers:

Outstanding Original Story.....

Outstanding Adaptation.....

Vote for outstanding production of the year.....

.....

(All branches vote in this classification)

To assure that this is my individual vote

My Signature.....

Residence .....

Phone .....

Mail This Ballot to AWARD EDITOR
THE HOLLYWOOD REPORTER
6717 Sunset Boulevard, Hollywood, California
FILL OUT AND RETURN IMMEDIATELY

New Deal For Agents

(Continued from Page 1)

embodies the State's ideas, no licenses will be issued on April 1. Which would make it more than April Fool's Day for the local colony of agents.

Already, however, Rlaph Blum acting as attorney for a group of agents, has been able to secure cooperation from the Commission which indicates that compromise may win on April 1. While securing no changes in the Commission's attitude and rules, Blum has secured interpretations and agreements on methods which make the rules more practicable and workable in the industry.

The new rules for example, start out with the statement, "It being understood that the validity of any contract between parties shall depend upon a continuous mutual benefit derived therefrom."

That would solve the headaches of a lot of clients who claim their agents haven't shown any "mutual benefits" for anything like a "continuous" period. But there is more to come.

Paragraph Two states that the contract can be terminated whenever the agent is unable to render services by "reason of physical incapacity, unreasonable absence, or failure to maintain an office."

Which doesn't mean much, because it's pretty hard to catch an agent with a broken leg, and they can always pay office rent.

The kick of the new regulations is in the next two clauses:

First: A client shall only be required to pay a commission where it is clear that the job has been secured by the agent;

Second: "Any written contract must contain a provision that failure of the agency to procure an engagement within four months from the date of the contract, or within four months after the termination of any engagement" shall be cause for termination of the contract.

The regulations close with a statement that EVERY—and it says EVERY—contract between agents and clients shall be filed at once with the office of the State Labor Commissioner.

On one clause, that which states that the client must not pay commission unless it is shown that the agent secured the employment, Blum has secured an agreement with the Commissioner's Deputy that "if the contract is in writing the agent is not required to show that he procured the engagement."

The showdown comes within the next thirty days when the agents get together to write a form of uniform contract which meets with the approval of the Commissioner, as outlined above, and faced by the fact that if they don't submit such a contract by April 1 no new licenses will be issued.

The "tag" line to that being the statement in the Labor Commission's outline, that at any time an agent's license "expires, is revoked, or suspended" ANY CONTRACT BETWEEN THE AGENCY AND CLIENT BECOMES NULL AND VOID.

Import First of Bergner Foreign Made Pictures

New York.—"Ariane," the foreign production starring Elizabeth Bergner, star of "Catherine the Great," will open at the Fifty-fifth Street Playhouse March 6.

LOCAL UNIONS JUBILANT OVER WAGNER UNION BILL

Forced Closed Shop Would Settle Aches

Local unions in the picture industry were jubilant yesterday over the news from Washington that Senator Wagner plans to present a bill to Congress this week that will force employers to recognize trade unions or else find themselves faced with fines that would drive some to bankruptcy.

Union officials yesterday felt that if the Wagner bill is passed by Congress all the difficulties of forcing the provisions of the NRA code will vanish into thin air and the atmosphere will clear between labor and employers in the industry.

Bill, drawn by Senator Wagner, William Green, president of the American Federation of Labor, and research experts of the National Recovery Administration, is said to be really an effort to put teeth into the labor provisions of the NRA by equalizing the bargaining power of labor and capital and to prevent both strikes and lockouts.

It provides penalties ranging from $500 a day for unfair labor practices up to $5000 and a year in jail for assault upon a member of the labor board or any of its agents. Unfair labor practices as defined by the bill include:

Interference in any way with rights of employees to organize and maintain labor unions; refusal to recognize and deal with unions and to make every reasonable effort to reach agreements; participation on the part of employers and their agents in the supervision and formation of labor unions, or in influencing the formation of such unions; contributions by employers or their agents to the financial support of an organization of employees; compensation by employers or their agents of any person for services in an organization of employees; discrimination in hiring or promoting employees because of membership in labor unions.

Robson at Pan. Tonight

In one of the few local personal appearances, May Robson will do a skit at the Hollywood Pantages tonight only. House is showing "You Can't Buy Everything," in which Miss Robson has the top spot.

Estelle Taylor in Florida

Miami Beach, Fla.—Estelle Taylor opened here at the Palm Casino hotel yesterday for a weeks appearance. She returns to New York for more personals when she completes her work here.

DeLeon-Binyon Assigned

Walter DeLeon and Claude Binyon have been teamed by Paramount to write the screen play on the W. C. Fields story, "Grease Paint," which William LeBaron produces.

Radio Starts New Shorts

Radio yesterday signed Dorothy Granger and Carol Tevis for the new series of two reelers titled "Blondes and Redheads" to be made by Lee Marcus on next year's program.

Improve Best Seller

Though he never actually appears in the Dashiell Hammett novel, MGM will use "The Thin Man" in the screen version of the book. Studio is looking for a very thin person, six feet two inches tall, 50 years old, thin white hair, mustache, and he must bite his finger nails.

Illness Hits Radio On Two Pictures

With two of Radio's players taken ill and confined to their beds yesterday, studio was forced to rearrange the shooting schedule to shoot around the players.

The players ill are Bette Davis, who is playing in "Of Human Bondage," and Lupe Velez, who appears in "Strictly Dynamite."

Vince Sherman Does Walk Four Days Before Closing

Failing even to offer an excuse, Vincent Sherman walked out of the top spot in "The Terrible Turk" at the Pasadena Community Playhouse last night. Seymour Robertson, directing and producing the piece, was forced to assume the role, a diffcult one running into 110 sides.

Player's move left Robertson doing a burn, claiming it was "completely unethical and uncalled for." Piece has four more days to run before closing.

Novarro In and Out

Ramon Novarro gets in the early part of next week from his personal appearances in the east and hops off a few days later for a concert tour of South America. He intends to be away more than four months.

Milland in 'Magoo'

Raymond Milland, who was recently signed by Paramount to a term contract, gets the juvenile lead in the Ben Hecht-Gene Fowler play "Great Magoo," which features Jack Oakie and Ben Bernie.

Alvarado at Educational

Educational yesterday set Don Alvarado for the lead in the Mermaid comedy "Lips That Pass in the Night," which goes into work Friday. Deal was handled by the Ivan Kahn agency.

'Peg' Ettinger Expands

Margaret Ettinger has taken new offices in the California Bank Building and will check out of her present spot in the Taft Building next week for larger quarters.

Kay Johnson Tagged

Kay Johnson was signed yesterday by Radio for one of the featured roles in the Leslie Howard picture, "Of Human Bondage."

What, No Crooner!

Clarence Brown used 300 extras yesterday on his "Sadie McKee" set, and still hasn't found a crooner for one of the chief male roles.

Seek Clive Brook for Two British Leads

London.—Indications are that Clive Brook will have the stellar role in two pictures here very shortly. A and B Films are doing the dickering.

They first wanted Laurence Olivier for the lead in "Blackshirt," but as the run of the New York play "Green Bay Tree" is indefinite an effort is made to get Brook instead. Figure on lending him to Basil Dean for lead in "Java Head" with Anna May Wong as soon as "Blackshirt" is finished. Eddie Cahn will direct both pictures, and Anthony Armstrong and John Paddy Carstairs will do screen plays.

French May Tax Stars To Boost Nation's Pics

Paris.—French Cambre Syndicale has been very active of late in effort to boost French films abroad, and have decided upon a novel scheme to further idea.

Plan being proposed, but likely to meet opposition from players, is to tax the highest paid stars a part of their wages and use this for fund to spread French picture propaganda.

Milton on 'Bella Donna'

London.—Robert Milton will direct the Twickenham picture "Bella Donna," from the novel by Robert Hitchens. Conrad Veidt, Mary Ellis and John Garrick will have big roles.

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BLUTHNER PIANOS

Announcement!

The Brulatour Bulletin, published for more than two years in the leading Cinematographers' publications, was discontinued a few months ago because we felt that the field had been completely covered.

Meantime, scores of cameramen have asked us to resume publication of The Brulatour Bulletin.

Heads of camera departments at practically every major studio have made the same request.

Very recently we have received similar requests from studio production executives who found The Bulletin most helpful in identifying the cinematographers associated with important productions throughout the industry, during actual production period.

At its inception, The Brulatour Bulletin was frankly a publicity feature, designed to extend t he service and good-will of Eastman Kodak Company and J. E. Brulatour, Inc., Distributors of Eastman Films.

It proved to be more than that.

It developed into a barometer of photographic activity—closely observed by cameramen, their immediate department heads and top executives alike. This because it was always dependable, reliable, informative and briefly to the point.

Therefore, Eastman Kodak Company and J. E. Brulatour, Inc., will extend this vital service and henceforth will publish The Brulatour Bulletin each Monday as a feature of The Hollywood Reporter.

First issue Monday, March fifth—every Monday thereafter —Read it.

It will interest the industry.

J. E. BRULATOUR, Inc.

METRO-GOLDWYN-MAYER STUDIOS,
% MR. SAMUEL MARX,
CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XIX. No. 43. Price 5c. TODAY'S FILM NEWS TODAY Friday, March 2, 1934

EXHIBITORS BATTLE ERPI

TRADE VIEWS by W. R. WILKERSON

•THERE have been hundreds of letters that have come to this desk during the past two months from men and women connected with the production end of this business, "daring" us to print them. But they have not been so BOLD as to sign the letters even though we have promised, time and time again, not to use their names in publishing the squawks nor to divulge the source of the bitter documents.

In the past two days there have been eighteen such letters and there is not one that we would not have gladly given space in our Open Forum, IF they had identified themselves. We ask particularly for the name of the author of the essay on Supervisors. It's a most intelligent angle on that situation and one that would cause plenty of comment, but if the writer wants to hide behind his writing with "A Friend of the Reporter" as his sign-off, then it must remain unpublished in so far as this paper is concerned.

•

Hollywood should have an Open Forum; we have invited such airing of grievances for publication in our columns. But we demand a signature and we pledge that it will never be divulged unless so specified. It is too easy to sit back and cut some person or some act to ribbons believing that we will print it as a manifest of our independence.

Consequently we suggest that the anonymous writers save their time and that of the editors of The Reporter. Unless there is a name and address, the letters will not be printed. If there is a proper identification of the author, we will be glad to give them publication should we feel that they will be of any benefit to the industry. And there is generally benefit to be had from any legitimate squawk.

And trust us, your name will NEVER be revealed should you so wish. So come on, boys and girls, let's have your troubles. We may not be able to help you, but they should prove good reading, if nothing else.

Western Electric Loses

New York.—Picture companies are not alone in bad figures for the year 1933. Western Electric, daddy of the Erpi, reports a net loss for 1933 of $13,772,504.

Allied Files Blast At NRA Hearings

Washington.—The Allied Theatres group, Abram Myers, Sidney Samuelson, Al Steffes and Nathan Yamins, are filing a brief with the "small industries" body hearing complaints on the NRA code. The briefs are thought to contain dynamite. Chairman of the group receiving them is Leon Henderson, who isn't afraid of Johnson or anybody.

Franklin's 6 Pics For State Rights

New York.—H. B. Franklin's six personally produced pictures are to be distributed on the state rights market, the former theatre head having called off all distributing deals on tap with the majors.

Alex Kempner, formerly with the Fox real estate department, has joined Franklin to handle distribution on the pictures.

M. P. Club Alive Again

New York.—The Motion Picture Club is alive and flourishing again. At an open meeting yesterday plans for the future were discussed. Will Hays, Herb Yates, Jules Brulatour, Jack Cohn, Lee Ochs, Felix Feist, Louis Nizer and Jack Alicoate were on the rostrum. Fifty new members joined.

Friedlander Goes East

Max Friedlander, in charge of sales for Universal in continental Europe, left last night on his return to Paris. Friedlander was here for ten days.

202 New York Indie Houses In Suit To Recover Alleged Over Payments on Parts and Service

New York.—A suit of far-reaching importance to the theatres of the nation was filed here yesterday by 202 independent theatres in the Greater New York territory against Erpi to recover alleged excessive payments for sound parts and servicing of equipment installed in theatres.

The suit comes on the heels of one filed February 15 by Theatre Electrical Service, a local organization, against the American Telegraph and Telephone Company for $3,000,000 alleging a monopoly in the supplying of sound equipment parts which forced exhibitors to pay exorbitant prices.

A Broadway rumor yesterday was that Erpi had offered to go into a huddle with the exhibitors and work out a compromise that would settle the case out of court.

Say Holly Lawyer Hatched MGM Suit

London.—Somewhat of a sensation was created in film circles here yesterday when it was declared that Fanny Holzman, a Hollywood woman lawyer, had prompted Princess Alexandrovna to bring the $2,000,000 libel suit against MGM on the grounds that her reputation was damaged by scenes in "Rasputin."

This charge in the trial of the suit was one of the highlights in a day of sensational testimony during which the prosecution finished its case. Local dailies giving it a bigger play than at any time.

'Rothschild' at N.Y. Astor

The New York opening of "The House of Rothschild" is at the Astor Theatre, on March 14, and not the Rivoli, as erroneously reported yesterday.

Zanuck Bids $60,000 To Get George Raft

George Raft received an offer from Darryl Zanuck to make one picture for $60,000 after Twentieth Century's shutdown period. He is wanted for the top spot in the Damon Runyon story, "Gentlemen, The King," which has been adapted to the screen by Gene Towne and Graham Baker.

Raft's contract with Paramount permits him to make one outside picture a year, but the studio is now talking a deal with the player for a new exclusive contract. If the new Paramount deal does not go through Raft will likely accept the Zanuck offer.

Rosy in N. Y. Labor Sit.

Washington.—Sol Rosenblatt today arranged with Independent Theatre Owners of New York to appoint a committee which will meet with the theatre owners and the IATSE unions to discuss the general labor situation in New York. The committee will probably meet in Washington.

Only $80,000 for '1 Night'

New York.—Final check-up on "It Happened One Night," Columbia's picture, at the Music Hall, showed only a gross $80,000 in the till, not very husky for this house. Weather didn't help any.

Maynard to Europe

Ken Maynard and his wife sail from New York for Europe on the Berengaria March 17. Will head straight for Spain for famous Easter bullfights at Madrid.

Dietrich's Hubby on Way

New York.—Rudolph Sieber, husband of Marlene Dietrich, left for the Coast today to join the star, after a one-day stop-over in New York.

McGuire Fights Flu

William Anthony McGuire is away from his Universal desk, battling a flu attack.

REMBUSCH ANTI-TRUST SUIT IN SUDDEN COLLAPSE

New York.—The great big Rembusch anti-trust suit that actually had a number of picture execs worrying collapsed with a squashing noise yesterday. Attorneys for Rembusch voluntarily withdrew the suit, after becoming convinced that they could not win without the testimony of their cli-

(Continued on Page 2)

'Bedside' in Mayfair

New York.—Warners is in the midst of a huge ad campaign to launch Jean Muir as a star, but even that couldn't keep "Bedside" from going to the lowly Mayfair for its Broadway first run. It opens Monday night. Muir is also in "As the Earth Turns," which is yet to see its New York bow.

HURRY THERE ISN'T MUCH TIME LEFT TO FORWARD YOUR VOTE FOR THE REPORTER AWARDS

THE Hollywood REPORTER

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Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957
New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15 Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

THE LOW DOWN

So it seems there's a beeg attraction for the femmes down at Caliente—in the form of a Mexican doctor who is supposed to be tres handsome and have more sex appeal than Rex, the Wild Horse. Seems, too, that he was first discovered by the wife of a prominent exec—but she by no means has the "exclusive" on him. Oh, no—the gals have been flocking to his more or less professional side in droves. Which is one (or maybe the only) reason that a lot of Hollywood husbands are no longer urged to "come along to Caliente" when the wives shuffle off!

•

New York has gone completely Hollywood so far as being "camera conscious" and "opening conscious" goes. Even at the Mayfair dances the photographing boys now hop from table to table with their flashlight bulbs, snapping celebs here and there. One of the recent laughs was provided by Lady Furness and Gloria Vanderbilt, who, as everyone knows, have been with A. C. Blumenthal constantly for a long time. But when a camera boy wanted to take their picture the other night—they made "Blumey" leave the table while the pictures were being made! Of course—they let him come back when the check came around!

•

We had a loud howl when we heard the following: Al Green, it seems, went to the bright, particular producer on a picture he's just finished and said: "I've just seen Frank Borzage's picture 'Man's Castle' and I realize that we have the same opening scene in our picture that he has. I think we ought to remake the opening because the two are identical—a park bench, a girl, a man—and a similar situation, etc."

And the producer answered, "HOW can you say they're the same? One takes place in the daytime—and the other at night!" (!)

•

Carey Wilson says the only thing wrong with the story that he and Carmelita Geraghty will marry any day is that the event is really set for about two months from now.

New York REVIEWS

"MANDALAY"

Warner-First National prod.; director, Michael Curtiz; writers, Paul Hervey Fox, Austin Parker, Charles Kenyon.

Strand Theatre

Mirror: The story moves too slowly to be burlesque, and the many fine actors play with perfectly straight faces. It is old-fashioned melodrama which succeeds in being mildly entertaining through the well-known excellence of its cast.

American: It is worth the price of admission just to hear Kay's fascinatingly husky intonation of a first-rate torch song which she sings in varying tempos as befit the mood of the drama. And it is also worthwhile to watch the Cortez histrionics in a role of the type in which this trouper excels. Director Curtiz has done well in establishing the eastern atmosphere and save for some repetition tells his tale effectively.

News: The film suffers with lack of reality in continuity and the audience suffers in seeing how the three principals are allowed to overact. This picture has three assets, good photography, colorful settings and Kay's song, called "When Tomorrow Comes."

Herald-Tribune: Considering that "Mandalay" was directed by the artistic Mr. Curtiz and had the darkly beautiful Kay Francis as its star, it is not entirely clear why it turned out to be so dull, unless it is that the plot is a rubber stamp of all tropical stories since motion picture time began.

Times: The screen of the Strand may be as near as most of us will ever get to Rangoon; if it is, "Mandalay" will make an adequate vicarious substitute. A fundamental flaw with the film is that Ricardo Cortez generates so much sympathy as the villain that his demise removes the one character for whom the audience feels anything like affection.

Sun: "Mandalay" is one of the Warners' pleasantly incredible bits of showmanship. Its facts and motivations do not perhaps bear much investigation. Its timing is too swift, its action too crowded, to require much background of character. Of its kind, which isn't bad, it's pretty good.

World-Telegram: The woman with a past which is forever casting shadows over her future is not an unfamiliar figure in the cinema. It is on this plane that Miss Francis and her supporting players have to work—and have, indeed, to work doubly hard, for seldom before has this story been told on the screen with such extreme banality and artificiality.

Cut Looms in MGM Junior Stock List

There is a move on at present at MGM to weed out a large number of the 50 or 60 junior actors receiving from $25 to $100 a week and now attending the talent school on the lot run by Oliver Hinsdell.

The few in this group that show traces of talent will be kept and the others will be dropped to make room for a new crop to be given this coaching.

Out of the group enlisted in the past year Jean Parker, Mary Carlisle and Irene Hervey have stepped right into the big time, with Miss Parker hitting stardom.

Newmeyer to England

New York.—Fred Newmeyer former Harold Lloyd director, sailed Wednesday for England to direct for British International Pictures.

Parsons Joins Para.

New York.—P. A. Parsons has joined the Paramount publicity and advertising department.

Anti-Trust Suit Fails

(Continued from Page 1)

ent, and Rembusch is incapacitated by illness from appearing.

The withdrawal of Rembusch's attorneys left the Capitol Amusement Company, of Indianapolis, holding the bag alone, but this was quickly settled when Attorney Max Steuer of the defendants moved for dismissal of the action and had the request granted.

Los Indios in Close Defeat

Los Indios polo four went down to defeat in a regular moving picture finish to Midwick yesterday by the margin of one goal. The game had a strong motion picture flavor, with Darryl Zanuck and Hal Roach both riding in the No. 1 position. The final score was 13 to 12, with Zanuck almost upsetting the Midwick cart by a miraculous shot that just missed the goal by inches as the eighth chukker ended. The winning goal was scored by Eric Pedley in the ninth chukker.

Rodemich Services Today

New York.—Funeral services will be held today at Larchmont for Gene Rodemich, famous musician, and most recently scoring Van Beuren-RKO comedies, who died here Wednesday at the age of 42.

McNeil Edits 'Drummond'

Allen McNeil has been assigned to edit "Bulldog Drummond Strikes Back" for Twentieth Century. Film cutter just finished his work on "The House of Rothschild" for the same studio.

'Midnight' Tradeshowed

New York.—Chester Erskine's production "Midnight" which is to be released through Universal, will be given a trade show at the Waldorf Tuesday.

'Spitfire' in N.Y. Palace

New York.—The first public showing of "Spitfire," the Radio picture with Katharine Hepburn, will be at the Palace theatre here tonight.

OPEN FORUM

Dear Bill:

Thanks for the good words on Capra. Any praise for him is a slam at Pseudoism, and a boost for genuine entertainment and genuineness all around.

Capra's pictures are what they are because he is what he is. No gaudy defenses for inferiority. No swagger of imagined genius. No pseudo-pioneering, no pretense to Symbolism and Technique, nor any of the other tricks of make-up. His simplicity is really an idiosyncrasy here—and that is a comment on our sunny town, Bill, and its product.

Once I found myself defining a successful producer as "a man who had a Capra for a director." I caught myself in time. As you know, with more Capras, there would be no jobs for eminent supervisors like myself.

As ever,
MYLES CONNOLLY.

Erwins Go East

Stuart Erwin and wife (June Collyer) will leave about the middle of April to make personal appearances together in the east. They will open at the Capitol in New York.

Sidney Fox to Springs

Sidney Fox leaves for Palm Springs today. Returns Monday to start in RKO's "Down To Their Last Yacht."

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MEMBERS OF WRITERS' GUILD OKAY NEW 'WORKING RULES'

Walkout Clause Left to Board

The Screen Writers' Guild announced yesterday that Articles 12 to 16, inclusive, for its Code of Working Rules have been adopted by a three-quarters vote of the active membership; and that all the proposed amendments of the by-laws have been passed.

The new articles, with the exception of Article 12, will go into effect within five days after the publishing date of the Screen Writers' Bulletin, which is now going to the printers.

Article 12, which is being withheld, is to be put into effect at the discretion of the Executive Board, according to the announcement. This article, it is pointed out, makes it possible for the Guild, in case of a strike or walkout, to prevent studios from signing important writers to contracts and eliminating them from joining their fellow Guild members in any group action.

Also, under this article the Executive Board has the right to limit members to sign contracts beyond a named date. This, however, they explain, does not affect any contracts signed now or in future, until the Board issues such an order. Even after the order is issued members may sign contracts if they obtain a clause to the effect that the contractual member may walk out with his fellow Guild members in case a producer is declared unfair.

Article 13 is somewhat similar, but more limited. Under this article the Executive Board has the power to prohibit signing of contracts with any producer in cases where the Board is voting on whether or not the producer is unfair.

Article 14 is aimed to insure honesty and fair dealing among members. It provides the vital information regarding term contracts and deals shall be given the Executive Board. Also provides that every Guild member file with Guild a copy of his present contract under which he is working, or any new contract he may make. This applies to week to week agreements as well as term, also to contracts for sale of material. Members are also compelled to furnish full information as to whether employed and terms. This part of the article, it is explained, will not be put into effect until the Board has worked out proper machinery for functioning.

A penalty of $10,000 is to be inflicted upon any Guild official who divulges any of the confidential information relative to contracts and terms given by members.

Article 15 pertains to story credits and advertising. Article 16 is devised for free lance writer employed to do job for lump sum. In it is the statement that no free lance writer may write on speculation.

Nissen in the Riot

Paris.—Police had to extricate Greta Nissen from center of recent riot mob when she started for her train. Came through okay.

Mebbe?

Another cable received by the Selznick-Joyce office yesterday from Frank Joyce stated that he will be detained another week in London and will sail on the Majestic. His office doesn't believe this one either.

New Harlow Deal Expected in Week

Finishing touches on Jean Harlow's new contract with MGM are being made, this business having awaited the arrival of Nicholas M. Schenck, for final okay.

Player's return to the studio several weeks ago was brought about when the studio agreed to discuss the new deal. Signing of the document expected to occur early next week, the Small-Landau office handling it.

Robertson to Direct Next Richard Dix

John Robertson was signed yesterday by Radio on a one picture deal to direct the next Richard Dix starring vehicle, "Family Man," based on the story by Salisbury Fields. Robertson just finished "Crime Doctor" with Otto Kruger for Radio. The Selznick-Joyce office made the deal.

McCarey Sought in East

New York.—Magna Pictures is dickering with Ray McCarey to return East to produce additional pictures for RKO release. It is understood, however, that McCarey, who made several shorts here last year and then returned to MGM on the Coast for a couple, has offers that will transfer him to feature ranks.

Lloyd Signs Maxwell

Edwin Maxwell was signed yesterday for the Harold Lloyd production "Catspaw" and goes in to play the role of the district attorney. The Hoffman-Schlager office set the ticket.

Dumbrille Gets Termer

Liking his work in "Operator 13," MGM yesterday signed Douglas Dumbrille to a seven-year term ticket. The Small-Landau office negotiated.

Dot Lee in Hospital

Dorothy Lee registered at the Hollywood Hospital yesterday for a four-day arthritis treatment.

New York Ampas Fight Star Ratings

New York.—Start of a move that may spread over the country was made by the local AMPA yesterday with the adoption of resolutions against the Daily News practice of bestowing "stars" in rating pictures and the appointment of Ben Atwell to head a committee which will seek to abolish the practice with such aid as the major companies can give.

Unions Picket N. Y. On Wholesale Scale

New York.—It was warfare yesterday on the New York theatre front when, in the greatest mass picketing ever attempted in New York, operators from Local 306 and the Allied Operators Union picketed all New York picture theatres.

Union officials would give no official reason for the wholesale picketing, but unofficially expressed their dissatisfaction with the NRA code and its labor provisions, plus the fact that their action would gain their organizations a place in the sun.

MGM May Uncover Bet In Bing Crosby Brother

MGM is about to uncover another picture bet in the Crosby family. The studio is after Bob Crosby, Bing's brother, who is now singing with the Anson Weeks orchestra, to play the role of the crooner in the Joan Crawford picture, "Sadie McKee," which Clarence Brown is directing.

The studio has spent a great deal of money testing possibilities for this spot in the picture.

'Palooka' Plenty Hot

New York.—Jimmy Durante's first starring picture, "Joe Palooka," is going great guns at the Rivoli, indicating that the comedian's draw is plenty hot. The Edward Small-Reliance picture had a $5,500 opening day, coming through with business admitted to be exceptional even in right weather.

Pathe Calls in Bonds

New York.—Pathe Exchange, Inc., has called in for redemption on May 1, 1934, $79,000 worth of 10 year 7 percent Sinking Fund Gold Debentures which fall due May 1, 1937. Will pay 104 percent plus accrued interest.

Inca Film in New York

New York.—Pedro Sambarino, of the Sambarino Studios of Lima, Peru, is in town with a film shot among Inca ruins. It is now being edited. When finished it will be released by Inter-American Film Corporation.

Doyle Shys at Term

Signed on a one-picture deal as a Warners' staff writer, Laird Doyle is being offered an extended ticket. Writer is fighting shy of the contract owing to unsatisfactory terms.

Stroheim Suit Under Way

Jury panel set, the Von Stroheim suit against Jim's Beauty Parlor got under way yesterday. Complainant's husband, the director, was on the stand.

New Handle for 'Love'

Radio has set "Husbands Come and Go" as the new title on "Transient Love," the Irene Dunne production which John Cromwell recently completed.

YESTERDAY IN New York

By BURNEY

"Dodsworth" brought out one of the swankiest audiences ever seen at a Broadway play opening . . . Among the creme de la creme of notables were Sam Katz, Lawrence Tibbetts, Edmund Lowe, Lil Tashman, Harry Warner, Sol Rosenblatt, Clayton Sheehan, David Sarnoff, Tullio Carminati, Paul de Kruif, George Palmer Putnam, Russell Holman, Dick Halliday, John Bryam and about ten tons of ermine and sable wraps on the backs of Society blue-bloods . . . boy, oh, boy, how a Max Gordon premiere brings 'em out . . . Walter Huston, complete master of himself both in the play and in his curtain speech and evidently gratified by the swell reception accorded the play said: "It is a great pleasure to be back on the stage again after four years in Hollywood." And if he had known how well the play would go over he would have come back to the stage much sooner.

Wonder if Spencer Tracy, now on the top rung of cinema success, can look back three years ago when he was rehearsing in a Sam Harris-Owen Davis play "Dread" . . . It was tried out in only two spots, Washington and Newark, and then folded . . . leaving Tracy broke, worried and discouraged. . . . In the cast with Tracy incidentally were Helen Mack, Madge Evans and George Meeker.

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We defy any Hollywood-senseless-divorce to top this one. . . In Chicago Mrs. Helen Rowland sued for her freedom and got it on the ground that for 27 years of her marriage her husband never relaxed his formality enough to address her in any other manner than "Mrs. Rowland." . . . In Philadelphia, the Presbyterian Ministerial Association adopted a resolution requesting newspapers to eliminate pictures and articles which refer to motion picture stars as "Dumb Doras." . . . Will the Casting Bureaus stand up and give three cheers?

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Two fine examples of gallantry come to mind, both of them extremes. . . . A Denver man was divorced by his wife because he was so cruel he didn't even hold his wife's chair when she was seating herself at a dinner party . . . and in Devonport, England . . . where fire broke out in a local shop . . . a cat, ignoring smoke and flame, entered the shop three times and each time brought out a mouse.

•

The mystery of what makes Flaming Youth so reckless and sex-crazy is solved at last, according to Professor Watson of Columbia University. . . . It isn't the "movies," joy rides, dance-halls or just bad gin . . . no sir . . . as the doc explains it, "The basic tragedy of American youth in 1934 is that so few have anything to live for. . . . Boys get mixed up in sex because they have nothing else to play around with."

Cain at MGM

James Cain has been signed by MGM to write the screen adaptation of "Duchess of Delmonico's," which will be a Jean Harlow starring vehicle. The Walter Wanger unit is supervising this production.

GORDON'S 'DODSWORTH' GETS NEW YORK CRITICS' RAVES

Huston the Hi-Lite In Sure Screen Bet

"DODSWORTH"

Max Gordon presents Walter Huston in Sinclair Lewis' famous novel; dramatized by Sidney Howard; directed by Robert Sinclair; settings by Jo Mielziner; at the Shubert Theatre. Cast: Walter Huston, Nan Sunderland, Fay Bainter, Harlan Briggs, John Williams, Hal K. Dawson, Frederic Worlock, Kent Smith and 28 others. Three acts, 14 scenes.

New York.—"Dodsworth" spells an evening of substantial adult entertainment in the theatre. With three of this season's biggest hits already adding lustre to his fame and a modicum of gold to his pocket, namely: "Her Master's Voice," "Roberta" and "The Shining Hour," with "Dodsworth" Gordon assumes the mantle of New York's leading producer of legitimate successes—not alone in point of number but in quality too. Such tribute goes not unnoticed, judging by the smartest and most important audience of the year.

To the observant Lewis' book and play, so excellently adapted to the stage by Sidney Howard, is the old tale of the eternal triangle in several versions—plus the saga of Main Street's leading citizens when they spread their wings in search of adventure, beauty and love. Nevertheless, the sharply etched and poignancy of bitter realization depicted by Lewis, Howard, Huston and Bainter, impresses one with the inevitable finality of life: boundaries. The hands of time move forward inexorably.

In the beginning we may laugh at and with Sam Dodsworth and his spouse who thinks 40 is still a splendid age for romance in spite of a humdrum life in a mid-west city as the wife of a business automaton. Sam is persuaded by Mrs. Dodsworth he ought to retire from activity and the prosaic automobile business in which he has achieved wealth. Yes, laugh at their delight in discovering the charm of the old world and their initial success at making new friends among penurious aristocrats of England, France, Germany, Austria and Italy. But soon your heart goes out in sympathy to Sam in his disillusionment and Frau's pitiful attempt to hold on to youth and love of a more romantic kind than Sam has ever known how to give.

As the rupture between this Zenith, Ohio, couple widens and Frau's eyes remain shut to Sam's breaking heart, you feel that Sam should haul off and beat some sense into her attractive head. But no, Sam cannot bring himself to feel that way, hoping against hope that his wife will return to him.

Eventually, after her second serious romance founders on the shoals of truth from the lips of an ancient Viennese grandame, Frau's quest for the unattainable is ended and she calls off the divorce. But too late to rescue the fish from the fire—as Sam has found solace elsewhere and Frau "gets the air."

As the gruff, bluff, automotive executive, Huston repaid Max Gordon for his faith in him for this role. Miss Bainter never had a role as fat as this nor ever played better. The rest of the cast, the workmanlike expert job done by Sinclair and Mielziner's faithful settings, all were highly satisfactory.

"Dodsworth" as a film is almost all arranged for in advance, if Huston plays it in shadowland.

Month from Stage to Screen on 'Showoff'

MGM's production "The Show Off," starring Spencer Tracy, will open at the Capitol theatre in New York the week of March 2. This sets some kind of a record at MGM with the picture going into a theatre a month after it first hit the stages.

Marx Bros. Close 8 Week Air Deal

The Marx Brothers, Groucho and Chico, closed a deal yesterday with the American Oil Company for a series of eight broadcasts with an option for five more. The first of the series will go on the air this Sunday, March 4, over the Columbia network from 7 to 7:30.

The deal was made by Alan Simpson of the Selznick and Joyce office in conjunction with Danny Winkler in the New York office.

Joan Crawford's Next Is 'Sacred and Profane Love'

Joan Crawford's next picture for MGM has definitely been set as "Sacred and Profane Love" for the David Selznick unit, following completion of "Sadie McKee."

Joseph Mankiewicz is writing the screen adaptation of this yarn.

Virginia Pine Placed

Virginia Pine, who was set on a term deal at Warners by Kingston-Harris Wednesday, was yesterday assigned a featured role in "Dr. Monica," the Kay Francis and Warren William vehicle which William Keighley is directing. Studio also signed Ann Shoemaker and Herbert Bunson for featured roles.

Muir Talks to Dallas

Jean Muir was interviewed over long distance telephone last night by the Dallas Dispatch in connection with the opening of "As The Earth Turns" there. The Dallas Interstate theatre, showing the subject, cut their loud speakers in on the conversation.

Grayson on World Tour

Charles Grayson has finished his one picture deal with MGM and will leave as soon as arrangements can be made for a trip around the world. He wrote an original story titled "Triumph," which is slated to be a Joan Crawford vehicle.

Pasteur Theme Also On Paramount's List

New York.—They are all climbing aboard that idea of Winnie Sheehan's, a picture on the life of Pasteur. Research on this story was the reason given for his last European trip. A few days ago it became known that Warners were considering a yarn on the subject, and now Paramount has dug up a play produced here some years ago by Henry Miller based on the life of Pasteur.

Paramount has the inside track on a deal for "Yellow Jack," which opens here Tuesday night, and is holding the Miller play up its sleeve in case the "Yellow Jack" deal falls through.

Ann Sothern Goes Into 'Party's Over' Lead

After hunting all over town for a lead for the top spot in the Felix Young production "The Party's Over," Columbia fell back on its new contract player, Ann Sothern, for that spot.

With the top spot filled Walter Lang will put the picture into production next week. Stuart Erwin has the male lead.

'U' Closes Doucet Deal

Katherine Doucet has been signed by Universal for a featured role in "Little Man, What Now?" which Frank Borzage will direct. She will swing over from Columbia after she finishes her role in "The Party's Over." Ben Lundy of the Walter Herzbrun office made the deal.

Warner Units Return

Two Warner location companies return to the stages at Burbank when the "Without Honor" company gets back from Monterey tonight and the "Sawdust" troupe leaves El Monte tomorrow. Latter company has been shooting material at the Al G. Barnes circus winter quarters in El Monte.

Two Start at 'U'

Two pictures went into work at Universal yesterday, both a day in advance of the scheduled starts. Ken Maynard's western, "Doomed To Die," went before the cameras in Bronson Canyon and Edgar Ulmer, director on "The Black Cat," got his subject into work.

'Dark Tower' Goes Mon.

With Archie Mayo directing, Warners will put "The Dark Tower" into work Monday. Edward G. Robinson, Mary Astor and Ricardo Cortez have the top spots. Tom Reed and Niven Busch have scripted from the Alexander Woollcott and George S. Kaufman New York stage play.

Dieterle Megs 'DuBarry'

Warners yesterday assigned Wilhelm Dieterle to handle the megaphone on the next Kay Francis vehicle, "Du Barry," which will go into work in about two weeks after "Dr. Monica" is finished. Edward Chodorov has written the screen play.

MGM Postpones 'Thin Man' Pic

MGM yesterday called off immediate production on the Dashiell Hammett novel "The Thin Man," in which William Powell was to have been starred under the direction of W. S. Van Dyke, and has switched both the director and star to do "Manhattan Melodrama" instead.

The cast of the latter picture now includes Clark Gable, William Powell and Myrna Loy in the top spots. The David Selznick unit is producing.

Acad. Research Group Holds Meeting Tonight

The Research Council of the Academy will meet tonight at the Academy offices for important technical program planning.

There will be reports from subcommittees on projects that were laid aside when new by-laws and NRA Code problems in the Academy stopped all technical activity. Council expects to get back into research harness with much vigor now that Academy has come back to life.

Samuel Briskin is chairman of the Council. It is expected he will name important research committees.

Paris Honors for Benoit

Paris.—Georges Benoit, former well known Hollywood cameraman, and member of the American Society of Cinematographers, has been elected vice president of the Societe Francaise des Cinegraphistes, French cameramen's organization. Benoit is one of the organizers of the local group, patterned after the ASC.

Invincible Cast Set

Maury Cohen has set the cast for his next production for Invincible Picture, titled "Together Again."

Onslow Stevens has been borrowed from Universal to play the male lead opposite Lila Lee. Dickie Moore and Claude Gillingwater are also in the cast. Frank Strayer will direct.

Kahn Signs Writers

Bob Thornby, in charge of the story department in the Ivan Kahn agency, has returned from a month in New York. While away he signed a list of eastern writers including Booth Tarkington, James Warner Beulah, Hugh Wylie, Constance Rourke and Everitt Rhoads Castle.

Frank Morgan to East

Frank Morgan, having finished his work in "The Firebrand" at Twentieth Century, leaves for New York by plane tomorrow night for a ten day vacation. He will be accompanied by his wife.

Beaumont on 'Student'

Harry Beaumont has been taken off of "Duchess of the Delmonico's" and assigned to handle the directing of "Student Tour" for MGM. Picture will be Monta Bell's first production for the studio.

'Fur Coats' Label Changed

Warners have changed the title of "Fur Coats" to "A Woman in Her Thirties." Picture was completed three weeks ago with Alfred Green directing and Aline MacMahon in the lead.

REELING around LONDON

This week's big hand, laurel wreath and Mister Winchell's orchid go to Junior Fairbanks for the performance of his career in Alex Korda's production "Catherine the Great." In the opinion of this scribe young Fairbanks is going to rank Number One Male Star in the very near future; one film critic thought he overacted in this pic, with another saying he underplayed; we'll take vanilla because we think he was swell! . . . The magnetic Elizabeth Bergner won torrents of applause for her British talkie debut, but methinks she was miscast.

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Paul Muni slipped very quietly into town and out, as did Tom Moore, just in time to read Adela Rogers St. Johns' opening chapter of the Fairbanks-Pickford love story. . . . After he had taken a photo for his paper of James Whale leaving for Hollywood, the newshound then asked who Whale was, a famous actor? . . . As another scribbler wanted to know if Dave Bader (seeing Jimmie off) had played the part of the Invisible Man, we think it's high time some of those Fleet Street boys went to a movie!

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The Cary Grants took a basin of tea with the H. W. Bunny Austins prior to leaving for home here, and the conversation steered round to things that one could not say in England and America—with highly comic and disastrous results! . . . Virginia wanted to stay just about a day before the boat sailed because both Gaumont and BIP increased their very substantial offers. . . . Bill O'Brien eagerly scanning the American papers for news of Liz Allen in "Men in White," reason being Metro has taken up her option and this pic definitely settled it. . . . Chris Dee column in the Dispatch here commented on a letter received from Tom Mix to say he had just decided to leave the screen and join a circus—hm, that letter musta taken a coupla years crossing that ole debbil Atlantic. . . . The London press did a few nip-ups over Dorothy Wilson this week and also wondered when Hollywoodians would do right by lovely Ann Harding (you see we aint seen "Gallant Lady" yet) . . . Sol G. Newman and henchman Ralph Hanbury taking time out after fillum work for Radio, to look-see legit shows. . . . Leslie Williams pulled a grand stunt for Universal with his trade show tickets in a passport form with the tag "Passport to Universal Entertainment." Kinda neat, Steve! . . . and Paramount did a nice exploitation job on "Eight Girls in a Boat"—sure, we know it had lotsa exploitation angles and they did right by it, so there!

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We'll try and send Rowlie V. Lee and the Lasky boys a pot of Fortnum and Mason caviar for that swelegant job "I Am Suzanne." . . . And what with every company now going after long titles we were not surprised when that caption writer dabbed his soup-stained bosom with an "I'm a Fugitive from a Water-covered Shirt Front!" . . . Dorothy Bouchier (still awaiting a real screen break) is going back to "Chili" Bouchier again—it's hotter—and it suits her!

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There is a studio in town where you can grab yourself a supervisor's berth for about ten grand. . . . Chris Mann Savoy Grilling Molly Lamont t'other evenin', Julius Hagen of St. Margarets, Director Maurice Elvey, Lothar Mendes, Actor Donald Calthrop and Musician Noel Gay also there. . . . George Grossmith at the Plaza of an evening.

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Dave Sarnoff, the Tim Whelans, Claire Luce, Laura LaPlante and Irving Asher made up an all-American dinner party at the Louis Starlings recently. . . . Ernest Betts had not heard of Ted Healy until February 10 this year; fie fie! and Ernest is film critic to the Sunday Express. . . . Frank Joyce, Charlie Laughton and Irving Thalberg had a long London-Hollywood tele talk to okay Buster's doing the job opposite Norma at Culver City.

Gang Films Out In Switzerland

Basel, Switzerland.—Gangster films are taboo in this city. Dr. Dudwig, head of the police department, has issued an order to all theatre owners telling them not to run them.

Included in the order is forbid on "sensational" films. Theatre men not quite clear on what they are. Reason given is that this type of film is believed to have been largely responsible for considerable increase of crime in Basel.

Nazis Offer Pic Prizes

Berlin.—Reichminister Goebbels has announced an annual competition for the best German film. This year's award will be given for best production made between April 1, 1933, and March 1, 1934. Winner to be announced May 1.

New Hungarian Firm

Budapest.—New film company, the Thalia Film Productions, has been formed here. First production of new company will be "Ida's Romance." "The Tragedy of Human" is slated for second.

French Quota Closed

Paris.—Local film importers have been informed that the contingent of American prints is exhausted. No more prints will be allowed in until new contingent is fixed.

Picture Co. in Venice

Rome.—February 9 will see the start of a picture producing company in Venice, city of gondolas. Venezia Film is the new company and Dr. Francesco Pasinetti the manager.

Soviet Boosts Self

Moscow.—Special sound films portraying phases of Soviet artistic life are now being shown in all houses. They are called "Sovietart."

THE REASON

...I have **M. C. Levee** as my manager is he has such a lovely secretary,

(Mrs. Levee and Mrs. Borzage please note)

SAYS

FRANK BORZAGE

AND

HIS MANAGEMENT INCLUDES:

Personal Representation
and I mean Personal
Secretarial Services
Business Administration
Bookkeeping & Accounting
Income Tax Service
Publicity & Exploitation

DOUGLAS FAIRBANKS, JR.

Will Tell You **WHY** he is a **"Levee"** client

IN MONDAY'S

THE Hollywood REPORTER

TODAY'S FILM NEWS TODAY

ERPI DEMONSTRATES NEW 'NATURAL SOUND' DEVICE

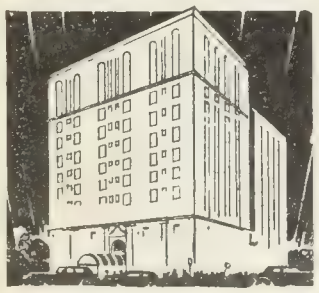
Electrical Research Products, Inc., yesterday announced what it declares to be a more sensational development in sound recording than was silent recording. It is a new device which it is claimed will eliminate all unnaturalness in sound on the screen.

This week a demonstration was given at the Erpi laboratories on Santa Monica boulevard before the heads of the sound departments of most of the Hollywood studios. As a result, the device is being tried out at Warners, Fox, Columbia, Paramount, MGM and the United Artists lots.

Blurred sound, huskiness of movie voices and varied sound distortion which has many times marred otherwise perfect recording will be eliminated, according to the Erpi officials' claims, by the use of this new development. Even screen kisses will no longer sound like a cow pulling its foot out of the mud or like a pistol shot, but will be recorded naturally.

Present distortion mostly caused by difficulty of running a film at an even, regular speed during the recording process, Erpi officials point out. The new device, they claim, controls the passage of an electric current to a millionth of a second and thus overcomes this difficulty. With it they claim it is possible to record accurately whether film is intermittently stationary or moving at an irregular pace. Device developed here and in Bell Telephone laboratories in New York.

HOLLYWOOD PLAZA



MOST CONVENIENT Hotel in Hollywood

$2.50 up, Single
$3.00 up, Double
Special weekly and monthly rates

The Plaza is near everything to see and do in Hollywood. Ideal for business or pleasure.

Every room has private dressing room, bath and shower. Beds "built for rest." Every modern convenience. Fine foods at reasonable prices. Convenient parking for your car.

Chas. Danziger, Mgr.
Eugene Stern, Pres.

The "Doorway of Hospitality"
Vine at Hollywood Blvd.
HOLLYWOOD

Et Tu, Caesar!

In an argument with Henry Henigson, Arthur Caesar declared that the writers who slam the picture business seem to be making the most money, which is what he plans. "First thing I'm going to do is write a book about supervisors and call it 'Little Mind, What Now?'"

More Exhib Howls On Code Authority

New York.—More headaches piling up for the Code Authority, as exhibitor opposition gains strength and voice.

The Allied States Theatres of the Northwest yesterday voted to refuse to sign the code, with those members who have already signed withdrawing their signatures. Their complaint is that the code favors the producers and distributors, with the theatres standing to gain nothing.

Setting Sherman Right

Vincent Sherman, actor, out here a few months from New York, seems to be the victim of a twisted news story in the account of his departure from "The Terrible Turk" in Pasadena. A check on the facts shows that Sherman gave ample notice and left the company for a picture engagement at Columbia under an agreement made when he took the stage part.

Mona Barrie Tilted

Mona Barries' contract has been torn up by Fox and the studio handed the Austrian actress a new long term ticket with a tilt in salary. The new ticket takes effect on March 18. The Bernard-Meiklejohn and McCall office made the deal.

Grossman on Song Job

Bernie Grossman and Ollie Wallace have been assigned the job of writing the songs and music for "Broadway Virgin," the Lois Bull story purchased by Major Productions.

Fenton Signs for Play

Leslie Fenton has been signed for the leading role in "Dear Bill," which went into rehearsal yesterday at the Pasadena Playbox. Play is by James Warwick.

Phil Reisman Returns

New York—Phil Reisman, in charge of Radio foreign distribution, sailed from London Wednesday. Ambrose Dowling remains abroad as RKO European manager.

McEwen Option Lifted

Warners yesterday lifted the option on Walter McEwen, head of the coast story department. He has been with the organization for over four years.

MacQuarrie Tags Two

Theresa Maxwell Conover and Greta Myer have signed managerial contracts with the MacQuarrie office.

Some Wamps Dazed By Producer Stand

Wampas members yesterday reported themselves as bewildered at the attitude of the producers on the broadcasting of their "Baby Star" event.

"Warners and Paramount," stated one member, "had a fight over who has the right to give free contract talent to the Pontiac radio hour. Warners won, and they're the worst set against our broadcast idea, which is hard to understand when they say that their exhibitors complain against it. The Pontiac hour goes on Saturday night during the hour in greatest competition to pictures."

Tuchock Winner in Radio Salary Tilt

Wanda Tuchock won out on her salary tiff with Radio, with the studio taking up her option yesterday at the increase in salary stipulated in her contract.

Miss Tuchock is slated to direct "Portrait of a Rebel," which Cliff Reid will produce as her next assignment.

'U' Considering Edna Best

Still stuck for the leads in "Human Side," Universal is seriously considering Edna Best for the top spot, and is hunting for a leading man who will match in with her before concluding the deal. Miss Best has okayed the role. Eddie Buzzell is waiting for cast before going to work on the direction.

Preston Turns Actor

David Preston, secretary to Myles Connolly at Radio, buds out as an actor. Short-hand artist takes a top spot in the Edward Caulfield play "We Shall Always Be Young," which the workshop places into rehearsal Monday.

Want Name for 'Man'

Radio is on a title hunt for "Family Man," offering a $50 award to any of the company's employees submitting the best one. Story, originally for Clive Brook, will star Richard Dix.

New Block Booking Kick

Washington.—The House of Representatives today received a petition and resolution from the Junior League of New York against block booking of motion pictures, and blind selling.

Ross Opens Agency

Wally Ross has opened an agency in the Beverly Hills Bank of America Building. Will handle artists, writers and directors. Called Wally Ross Agency.

Pascal Finishes at 'U'

Ernest Pascal yesterday turned in to Eph Asher his completed script on "Human Side" and checked off the Universal salary roster.

Buster Crabbe an Uncle

Buster Crabbe received news from Honolulu that he is an uncle. His younger brother Edward, who lives in Honolulu, is the happy father of a baby girl.

'Child' to Macgowan

Kenneth Macgowan has taken "Wednesday's Child" under his supervisory wing at Radio.

UP-TO-THE-MINUTE CASTING NEWS

Lucian Prival signed for "Murder in the Studio," Columbia. Set by Fred Robinson.

Paul Hurst for "Sequoia," MGM, through Fred Robinson.

Russell Hopton set by the MacQuarrie office for "Alias the Deacon," Universal.

Esther Muir for "The Party's Over," Columbia, set by Bill Otto of the Gill office.

Jack Baxley for "Now I'll Tell," Fox. MacQuarrie did it.

Walter Brennan into "I'll Tell the World," Universal, through MacQuarrie.

Lew Kelly, **Francis Sayles** and **Louise Beavers** for a Radio short subject.

John Sheehan into "Too Many Women," Fox. Set by MacQuarrie.

Ray Mayer signed by Fox for comedy role in "Gold Rush of 1934." The Bernard, Meiklejohn and McCall agency made the deal.

Cullen Johnson has been added to the cast of the Harold Lloyd picture "Catspaw."

Virginia Howell to the cast of "Double Door" for Paramount.

Lucien Littlefield into the cast of "Thirty Day Princess" for the B. P. Schulberg unit at Paramount.

Robert Littlefield and **Richard Carle** added to "Witching Hour" for Paramount.

Clifford Jones set by Walter Herzbrun agency in "Murder in the Studio," Columbia.

Dorothy Tree spotted in the Kathryn Sergava role in "Friends of Mr. Sweeney," Warners.

Ralph Remley signed for "Double Door," Paramount. Deal agented by Walter Herzbrun agency.

Gordon Westcott, **Louise Beavers**, **Ethel Wales**, **Edward Keene**, **Charles Coleman** added to "Happy Family," Warners.

Edmund Breese set for two at Warners. Goes into "Sawdust" and "The Return of the Terror." **George Humbert** and **Howard Hickman** also added to the latter.

Paul Hurst added to "Sawdust," Warners.

Ralf Harolde for "Witching Hour," Paramount.

William Collier Sr. into "Thirty-Day Princess," Paramount.

Russ Powell set through Max Shagrin of "Firebrand," Twentieth Century.

Luis Alberni into "Black Cat," Universal. Ticket set by Max Shagrin.

William Augustin for "Too Many Women" through Max Shagrin.

Barbara Weeks signed by Fox for "Now I'll Tell."

Helen Freeman goes into "Sadie McKee," MGM.

Georgette Rhodes plays the French girl in "The World Moves On," Fox. Deal agented by Menifee I. Johnstone.

Ward Bond set for "Murder in the Studio," Columbia. Negotiated by Kingston-Harris.

Colin Tapley, **Burr Caruth** and **Ralph Remly** added to the cast of Paramount's "Double Door."

Richard Cromwell and **Donald Cook** assigned spots in the cast of "Most Precious Thing in Life," Columbia.

Barbara Weeks into "Now I'll Tell," Fox, through Harry Spingler of the Small-Landau office.

Extension of Award Date Meets With Approval

Widespread appreciation was expressed yesterday by many in the industry for the extension of time given for voting in the Hollywood Reporter Awards of Merit Competition.

Originally intended that polls close on February 28, but flood of requests for extension resulted in setting March 9 as closing date. This was done so that EVERYONE in the industry would be given a chance to vote in this, the first competition in which the industry as a whole does the selecting of those to be honored for outstanding achievement.

Judging from the ballots that poured into The Reporter office yesterday, many had overlooked the closing date. All are urged now to send in ballots as early as possible so that there will be no slip at the end and no one will be deprived of voting.

If you have not received a ballot, and did not use the ballot printed in yesterday's Reporter, one will be sent you if you telephone or write The Reporter office. And—remember—when you mark your ballot be sure to indicate the name of the picture in which your player, director or cinematographer does his best work. Otherwise your vote will not count.

And—Vote NOW!

Work For Love In Future, Says Rice

Washington.—Elmer Rice, famous playwright, speaking at the Jewish Community Center today, created a sensation when he belittled motion picture censors and capitalists, classed as "trash" the pictures "Grand Hotel" and "Dinner at Eight," and pointed with hope to the Soviet theatre.

Rice declared that the commercial theatre of today is doomed in the future, adding that playwrights and actors would join hands and produce plays minus the producer, for the sheer joy of the work, and with no thought of profits.

Barrymore-Harlow To Team in Picture

MGM plans to co-star John Barrymore and Jean Harlow in a David Selznick production titled "Strange Mistress," based on an original story by Michael Simmons.

Simmons has finished the story and reports to Edward Small Monday on a one-picture assignment to write an original musical story for Reliance Pictures.

Dixie Lee on Air

Dixie Lee (Mrs. Bing Crosby) will be guest artist on Ben Bernie's first radio broadcast from Hollywood on March 13. Bernie will broadcast eight weeks on coast. Ralph Farnum is spotting the guest talent for him. The star has just completed "Manhattan Love Song" under Len Fields' direction at Monogram.

Rurick Dialogues 'Cat'

Peter Rurick, who collaborated on the screen adaptation of Edgar Allan Poe's yarn "The Black Cat" for Universal, has been retained by the studio to act as dialogue director for the picture. Boris Karloff and Bela Lugosi are co-starred and Edgar Ullmer will direct.

'Miss Marker' Script

"Little Miss Marker," coming Paramount production, was scripted by Gladys Lehman and William P. Lippman.

Brown Derby Waiters Stage Picture Scene

A score or more of Hollywood film stars were treated to an unusual parade yesterday lunch time when every waiter in the Hollywood Brown Derby slipped off his apron and coat and walked out on strike just as the noon crowd was thickest.

Anticipating the walkout, officials of the restaurant had full complement of strike-breaking waiters on hand.

Gollomb Switches Tags

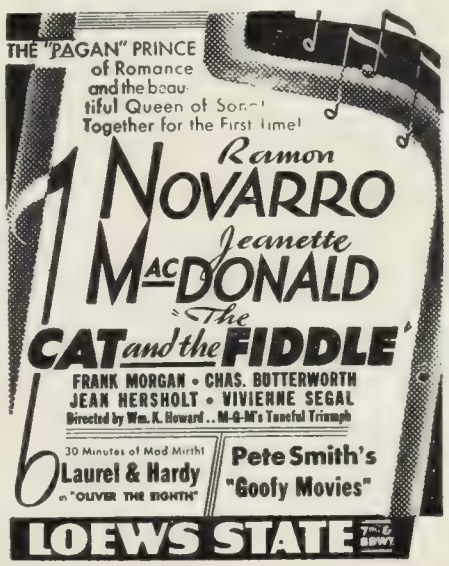
Finishing his assignment on "In Conference," with Brian Marlow and Agnes Christine Johnstone, Joseph Gollomb moves over immediately to the Bayard Veiller unit on a William Morris office ticket to write the screen play of an original idea.

Bing Crosby Rests

Bing Crosby is taking a six months vacation off the air and will take a rest from pictures as soon as he finishes his next picture for Paramount which is "She Loves Me Not."

'Earth Turns' Previewed

New York.—Warners took "As the Earth Turns" up to Danbury, Conn., for a preview last night, the preview habit of Hollywood becoming a frequent practice here now.



POLITICS BUBBLES OVER EXTRA COMMITTEE LIST

A well defined movement was on foot yesterday in the ranks of the Hollywood extra players to have one member of the Code Committee for Extras removed and a woman "extra" put on the committee in that member's place.

Just how they plan to go about the shift was not explained, but a number of prominent extras were outspoken in saying that they feel a woman representative of the extras should be on the committee.

Incidentally it developed that such a movement solves one of the squawks of the extra players. While they are quite satisfied with practically the entire makeup of the committee, there is a number who are bitterly opposed to one male member. They figure that by putting over the idea of having a woman extra on the committee they will make it easier to get the one man off that they are opposed to.

Feeling in favor of Mrs. Mable Kinney is growing by leaps and bounds in extra ranks. "She is turning out to be a good egg," is the way many of them now speak of the chairman of this committee.

Radio Buys Berlin's 'Manhattan Madness'

Radio yesterday concluded a deal with Irving Berlin for the purchase of the song, "Manhattan Madness," which will go into "Strictly Dynamite."

The song team of Ross and Sargent, ether crooners, will deliver it. Studio also signed Mary Kornman and Bobby Watson for additional casting spots.

'Lazy River' in N. O.

"Lazy River" will get its world premiere in New Orleans one week before its national release because the picture is based on that locale. George Seitz directed for MGM under the working title of "Louisiana."

Judell Closes for 'Dawn'

Chicago.—Du World Pictures, Inc. has closed a deal with B. N. Judell of this city, whereby he will distribute "Dawn to Dawn" in Illinois, Indiana and Wisconsin territory.



Who's Lion Shy?

MGM has been having some little difficulty in getting a player for a singular role in "Sequoia." A pet mountain lion made David Landau and Tully Marshall change their minds about the part owing to its playful habit of taking a swipe at a player and tripping him up. Paul Hurst finally signed for it.

Johnson Puts Teeth In NRA Code Rules

Washington.—At the NRA open hearing here yesterday General Johnson made public the new order which compels all employers to post full NRA regulations in conspicuous places and the penalties attached to violations of the order.

The new order requires conformance with the posting regulation within forty-five days or else facing a fine of five hundred dollars or six months imprisonment for failure to do so. Industries must make immediate application for the posters necessary.




THE TIME . . SUNDAY NIGHT
9:30 P. M.
THE PLACE . . THE VENDOME
The Greatest Party
For The Greatest Cause
you have ever attended
THE PRICE $5.00
And it includes your Supper after 9:30
and your Breakfast after 1:30 A. M.
MONTE CARLO NIGHT
for
EL NIDO CAMP
FOR CHILDREN

METRO-GOLDWYN-MAYER STUDIOS,
% MR.SAMUEL MARX,
CULVER CITY,CALIF.

THE Hollywood REPORTER

Vol.XIX. No. 44. Price 5c. TODAY'S FILM NEWS TODAY Saturday, March 3, 1934

CHURCH WAR ON FILMS

TRADE VIEWS by W.R. WILKERSON

•THE casting problem is becoming a greater problem each and every day; all because the majority of our production heads have no vision nor have they the good sense to advance this industry by the creation of new casts. It's a damned shame.

Pictures are being rushed into production with the casts all screwy. The poor director or the writer has NOTHING to say, that is, what they say means nothing. The producers throw any person that is available into spots that ruin the picture even before it gets started and then we wonder why most pictures are so bad.

All this cooperation between the major studios to help one another out in their casting difficulties was—and is—a lot of bunk. There is not a studio in town that can properly cast its yearly output of pictures. And the worst part of it is that ALL of the studios are carrying people, who, if given a chance, might blossom into production assets instead of studio liabilities or producer comforts.

•

There is absolutely no effort exerted in an attempt to create new screen faces. They can't be created unless they are given a chance to show what they can do and that's just the stumbling block. Those in charge of a production would rather miscast a name, thereby hurting and possibly ruining a picture, than give an unknown a chance.

Occasionally, for one reason or another, a new face is given a chance and just as often makes good, and on comes the rush from other producers trying to borrow that new face, willing to pay a hundred times the price they could have had the person for IF they were willing to do a little gambling.

There has been no real casting in this town since the LeMaire-Zanuck combination started to work on all fours at Warners three years ago. They took chances and made more stars in a single year than the others were able to dig up in the past ten.

Hollywood is filled with important artists who are virtually starving for opportunities while the producers are starving the whole industry because they won't give them a chance.

You figure it out—if it requires that.

Warner Trust Suit To Start March 13

New York.—That oft-postponed anti-trust suit by the Government against Warners-First National has at last been definitely set on the court calendar for March 13 according to John Amen, assistant attorney general in charge of anti-trust actions.

Roxy to Europe; Ducking Para Deal

New York.—There is much mystery over the sudden collapse of the deal for Roxy and His Gang to do twelve weeks of personal appearances for the Paramount key houses.

On the eve of signing the papers Rothafel withdrew yesterday and sailed for Europe on the Olympic last night. The action gave new life to rumors that he is considering a July deal with MGM.

Mystery About Names On San Francisco Boards

New York.—Additional Clearance and Grievance Boards have been named for Washington, Philadelphia and San Francisco, but will not be made public until the Code Authority approves them at the next meeting on March 9.

Much speculation here about the identity of the San Francisco names because of the strong protest of independent exhibitors there against efforts to side-track Morgan Walsh and George Mann.

Gable Formality Done

MGM yesterday clipped a coupon off the Clark Gable contract, extending it for another year. A group of assignments are being lined up which will keep the player on the hop for the next few months.

Catholic Church Organizes Campaign Against Off-Color Films Says Literary Digest

Literary Digest, in the current issue dated March 3, brings into the open what it declares is evidence that the sporadic attacks on objectionable motion pictures by Catholic dignitaries are a part of a concerted campaign that will have a far-reaching effect on the motion picture industry.

In addition to Literary Digest, The Exhibitor, of Philadelphia, this week editorially complains that exhibitors are already beginning to feel the effects of the campaign, and asserts the

(Continued on Page 7)

Pan Berman Ticket Covers Two Years

Pan Berman's election to the spot of executive producer at Radio on a two-year ticket was ratified yesterday by the company's board of directors in New York. Confirmed also two-year contracts with B. B. Kahane, studio president, and Ned Depinet, distribution chief.

Berman was given the additional title of vice-president of the studio

(Continued on Page 2)

Lee Tracy Considers Eng.

Lee Tracy finished "I'll Tell The World" for Universal and is seriously considering a three picture deal with British International pictures in England. The offer was cabled him by Frank Joyce.

Erpi Transfers Hawkins

New York.—Stanley Hawkins, of Eastern Service Studios, left for the Coast yesterday to assume an executive post at the General Sound Studios in Hollywood.

'Rothschild' Will Play $2 Circuits

New York.—United Artists has decided to roadshow the Twentieth Century production of "The House of Rothschild." It opens at the Astor here March 14, opening a week later in Cleveland and Boston at the $2 figure.

U. A. are lining up $2 dates all over the country for opening during the week of March 21 or March 28.

Harold Hurley Due For Para. Boost

When the Paramount executive staff returns from La Quinta, where they are discussing and arranging the production plans for this season, several changes are expected to be made in the ranks.

It has been reported that Harold Hurley will move up a notch, being made general studio manager, the

(Continued on Page 3)

Leonard-Thalberg Huddle

Although Robert Leonard has been penciled in by every producer on the MGM lot to direct a picture, the director has been in a huddle with Irving Thalberg on the Ann Harding picture, "Biography," which he is slated to do as his next.

Plag. Suit on Warners

Philadelphia.—Edward A. Lynch has filed a plagiarism suit against Warners in the District Court here over "Son of a Sailor," which he claims is based on his story, "When Homer Comes Marching Home."

Arthur Lubin on Way

New York.—Arthur Lubin left for the Coast last night having postponed plans for producing two plays, "Brief Nocturne" and "The Great Romancer." He returns to New York June 14 to direct a summer stock company.

SKOURAS FIRES RELATIVE SO REED BUYS THE HOUSE

New York.—One of those things that you have often read about but were never able to have confirmed is causing the locals here a lot of laughs.

Walter Reed, owner of the Mayfair Theatre and a string of houses down in New Jersey, had a relative who was a doorman at the Skouras operated City Theatre on Fourteenth street. The relative was given the gate, and when

(Continued on Page 2)

Checking in on Chief

Lew Golder, president of Foy Productions, and Joe Bernhard, of Warners, check in tonight on the Chief from New York.

Jack Gilbert and 'U' Dicker

Universal is negotiating with Jack Gilbert for the top spot in "Human Side."

EDGAR SELWYN Directed "MYSTERY OF MR. X"

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher
ROBERT E. WELSH.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957
New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15 Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

RAMBLING REPORTER

The "Candid Camera" is getting to be quite a menace in Hollywood—flocks of locals now have them, and one intrepid song-writer snapped Eph Asher, with two black eyes, smoked glass and a beautiful girl, lunching at Palm Springs—and then he hopped over and all unbeknownst to Mitch Leisen snapped the director as he was illustrating a very swishy dance step on the set at Paramount the other day to some girls in the scene! . . . Do you know what famous star is dangerously ill—so ill that she has refused food or consolation for several days? . . . After giving that bachelor dinner for Nat Goldstone, Junior Laemmle has decided that marriage isn't so bad—and is now in the market! . . . Incidentally, Junior's latest importation from the N. Y. stage, Jane Wyatt, gets here tomorrow for her Universal contract—a lotta producers angled for her services, too.

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Douglass Montgomery caused a sensation when he walked into the Vendome at cocktail time with his huge Irish wolf-hound. . . . Sidney Fox, Erwin Gelsey, Florine McKinney and Johnny Machio dining same spot the night before. . . . Ditto the John Monk Saunders (Fay Wray), the Johnny Considines, Dr. and Mrs. Kalmus, the Charlie Kenyons, the Doug MacLeans, Jean Harlow and Hal Rosson. . . . Did you see Winchell's line about the "Hollywood SMELLEBS at the N. Y. Mayfair"? Nice feller! Or maybe we should say SMELLER! . . June Grabiner, who is Howard Hughes' new flame, is the dotter of the business manager of the Chicago White Sox—a Chicago deb—who turned down picture tests right and left when she was here last year.

•

The reason why a certain pair of agents is barred from the Warner lot has a very funny and very ham angle. . . . In case you don't know it "Pan" Berman IS the production boss at Radio, any other understanding you may have to the contrary. And he'll do all right too. . . . Irving Thalberg being congratulated on all sides for "Rip Tide" that had a sneak showing night before last.

New York REVIEWS

"MYSTERY OF MR. X"

MGM prod.; director, Edgar Selwyn; writers, Phillip MacDonald, Howard Emmett Rogers, Monckton Hoffe.

Capitol Theatre

Times: An ingenious pot-pourri of excitement, fun and romance. Edgar Selwyn, the director of this production, gives to his task a good pace and a satisfactory conception of London atmosphere.

Herald-Tribune: We should be grateful for the smooth and finished quality of the production, the humor and dexterity that have gone into the dialogue and the situations, the admirable playing of an expert cast and the general effectiveness of the narrative.

Mirror: This Scotland Yard thriller is an exceptionally good one. Its harrowing suspense is relieved with charming humor. Its romantic theme is strong and appealing. It is tastefully produced and brilliantly acted by an unusually attractive cast. The unusual quality of genuine romantic charm lifts this far above the usual detective thriller. Don't miss it.

Sun: A lot better than its title promises. Rather a jolly picture full of pleasant little chuckles and merry incident. Director Selwyn has, with a handsome production, managed to keep the London atmosphere.

News: One of the most exciting adventures I've encountered on a Broadway screen recently. The picture has been directed with a great deal of skill by Edgar Selwyn and is thoroughly well acted not only by Montgomery but by Henry Stephenson.

American: One of the most entertaining mystery comedy dramas seen since Jimmy Walker was the talk—and the toast—of the town. It's full of laughs, suspense is delightfully maintained and its climactic sequences possess an excitement that called forth a variety of squeals, shrieks and screams from a house jammed with paying guests.

World-Telegram: Full of action, suspense, sly humor, romance and good character drawing, as well as adroit playing by its principal performers.

Post: If you do not insist too much on plausibility you will find it continuously interesting. It swerves neatly from a pleasant kind of drawing-room comedy to hair-raising thrills. With the expert acting of Montgomery and the supporting cast, aided by intelligent dialogue and facile direction, both these aspects of the picture ring true.

Journal: An entertaining romance is woven into the yarn. Suspense is neatly sustained in the piece and the cast is excellent. In addition to Montgomery, who is grand in his role, and Miss Allen, who is decorative, the players include Ralph Forbes, Henry Stephenson and Lewis Stone.

'Thin Man' Script Set

Albert Hackett and Frances Goodrich turn in their completed script today to Hunt Stromberg on "Thin Man." Writing team also check off the MGM payroll on a six month absence during which they will put a play on Broadway.

Soviet Offer for Rapper

Irving Rapper, MGM contract director, received a cable from Moscow yesterday offering a deal to direct the stage play, "Five Star Final," at the Lenin-Soviet theatre. He directed this play in London about two years ago.

Joe Rivkin Coming

New York.—Joe Rivkin, associated with Leo Morrison, leaves by plane for the Coast today to line up film stars for personal appearances and also cover the breach while Morrison goes to Honolulu for a vacation.

Berman Ticket 2 Years

(Continued from Page 1)

subsidiary for RKO-Radio. Plans and policies of J. R. McDonough and M. H. Aylesworth during their recent trip here were stamped. Former will divide his time between studio and New York. Purpose is to weld a closer understanding between the widely separated divisions of the organization.

The action of the Board and subsequent announcement set at rest rumors that B. B. Kahane was dissatisfied with the new deal and contemplated resigning.

Film Notables on List For 'Tingel Tangel' Bow

Frederick Hollander at his tea for the press gave five selected numbers from "Allay Oop," the revue that will open the new Tingel-Tangel theatre Monday night. Nothing like this show has been seen in Hollywood since Balieff brought his "Chauve-Souris" here. The Tingel-Tangel is a national institution in Germany.

Reservations for opening night already include Gloria Swanson, Marlene Dietrich, Josef von Sternberg, Ernst Lubitsch and most of the other members of the Hollywood German colony.

Repeat 'Snow in August'

"Snow in August," which was presented at the Pasadena Workshop last Saturday night, will be repeated tonight at popular request. Whole flock of folks from Antelope Valley going because that is where yarn is laid.

Herb Moulton a Daddy

Herb Moulton, Paramount advertising man, became the father of a baby girl yesterday. Mother is at the St. Vincent's Hospital. Incubator baby weighed less than two pounds, but is coming along neatly.

Sparks Buys 'Spit Fire'

New York.—The Sparks Circuit, covering Florida, has closed a special deal for early running of "The Spitfire" to cash in on the tourist trade interest in Hepburn.

OPEN FORUM

Dear Bill:

May I add my modest indorsement to Myles Connolly's letter regarding a certain Frank Capra. I personally believe it is time we pushed things aside and let this genius step out into the full light.

Concerning your present campaign to determine the best of this and that in the motion picture industry for the past year I personally suggest that you abandon the contest so far as the directors are concerned, throw the ballots into the Seine, and allow this Capra guy to occupy the position he has deserved for a great number of years past.

Give him the cup and go back into the grocery business.

Humbly and sincerely,
GREGORY LA CAVA.

Zirn Knocked Out But Bobs Up Again

New York.—Attorney Samuel Zirn, who is leaving no stone unturned in an effort to upset the present Paramount set-up, lost out in the Appellate Division of the New York Supreme Court yesterday, but announced he will appeal still further to the United States Supreme Court.

Zirn appeared for Herbert S. Levy, a Paramount bondholder, who alleges negligence on the part of Para officers in allowing stock repurchase deals, and transfer of negatives to Film Productions.

Acad. Sets Committee to Get Research Funds

The research council of the Academy last night appointed a committee to provide for financing the schedule of nine points previously agreed upon. The committee is Samuel Briskin, Nathan Levinson and Carl Dreher. Gordon S. Mitchell was appointed head of the technical bureau.

Another Title Change

Radio has changed the label on "Success Story" to "Success at Any Price." Picture was completed about six weeks ago with Douglas Fairbanks Jr. and Colleen Moore in the leads.

Henry Guttman Returns

Henry Guttman returns this morning from New York by plane. Figures on polishing off several details here for the production on Broadway of his play "Red Commissar."

Reed Turns Tables

(Continued from Page 1)

Reed put in a word for him he was promised reinstatement. This was weeks ago.

Yesterday Walter Reed became the owner of the City, having bought the 75 percent interest in the house held by Harley Clarke, and the relative went back on the door.

And that's not all. Reed has made an offer to the receivers for the whole Skouras operated metropolitan chain and one that insiders believe the receivers will accept.

It would be funny if that firing of the relative would unseat the Skouras boys entirely in this sector.

UNION EXPLOSION IS DUE WITH ARRIVAL OF ELLIOTT

Ill-Fated Strike Set For Airing

With the arrival here of President William C. Elliott of the IATSE, one of the biggest "blow-offs" in the history of the organization is expected. When the smoke clears, those close to the situation say that Elliott will either be in the union doghouse or else several individuals connected with the local IATSE unions will find themselves out.

The matter has been simmering at varying degrees of heat ever since the ill-fated strike was called and lost last summer. In practically every one of the IATSE groups there have been murmurings and grumblings that at times have reached an ominous rumble. Charges and counter-charges have been hurled back and forth via the sub rosa trail. But, due to the weakening of the IATSE groups' position with the losing of the strike, nothing has come out in the open.

Chief howl on the part of the grumblers was anent the calling of the strike and its handling. Upshot of it all was that as the buck was passed back and forth it eventually was tossed into Mr. Elliott's lap, and the general impression was given that if anyone blundered it was Elliott.

There have been many stories told regarding the way the strike started and why it was lost. Throughout the industry it has been pretty generally accepted that if the first cameramen who belonged to the ASC had walked out and stayed out with the others the complexion of the entire strike results would have been changed for all of the IATSE groups.

And so, when some of the grumblers charged that certain union officials had been told these men would not stand by the strikers, and then called the strike anyway, it has caused rankling that has become very bitter.

One of the charges being made is that certain union officials were called into conference with the ASC group the night the strike was to go into effect. The story is that these officials were told by ASC men that if the strike was called they would not support it. Then, according to the charges, the union officials talked until after twelve o'clock and finished the conversation by saying:

"Well, it is twenty minutes after twelve, gentlemen. Whether you realize it or not, you have been on strike for twenty minutes."

Members of the various locals declare that if this is so the strike should have been stopped before the order went into effect. They feel that there is much that must come to the surface, and that if there is any blame it must be cleared up and placed on the proper shoulders.

It is understood that Elliott has been closely in touch with the local situation, and that before he leaves Hollywood the whole matter is due to explode.

'Let's Be Ritzy' Far Too Scorching

Universal had a studio showing of "Let's Be Ritzy" last night for the critics, and the high light of the evening came when a reel jammed in the machine, burned up, and caused the calling off the show. The climax was not in the original script.

Nothing Hot in New B'way Plays

New York.—Nothing to excite picture story buyers in the two openings on Broadway this week, "Ragged Army" and "When in Rome."

Openings next week include the much discussed "Yellow Jack" at the Martin Beck, Tuesday; and "Too Much Party" at the Masque, Monday. "Wednesday's Child," bought for pictures by Radio, closes its run at the Longacre tonight.

Tuchock-Radio Deal Remains Up in Air

Radio yesterday refuted the report that the studio owned "Portrait of a Rebel."

Company is cold on the yarn and has not worked out a new deal with Wanda Tuchock, who was said to be working on the story. Negotiations, however, are in progress and writer-director is scripting her own original idea untitled.

U. A. Official to Russia

New York.—Arthur W. Kelly, vice president of United Artists, sails for Europe shortly. One of the main objects of trip is visit to Russia to confer with Soviet officials regarding boosting of his company's pictures there, this being the only country throughout the world in which United Artists has no distributing organization.

Nancy Carroll at Springs

A shuffle in the schedule of "Springtime for Henry" at Fox has given Nancy Carroll a chance to get away to Palm Springs for a rest. She plans a five-day stay.

Weather Wallops Broadway Grosses

New York.—Picture theatres took it on the chin in New York last week, none of the houses giving any signs of approaching records.

Final check up on "It Happened One Night" at the Music Hall showed $86,000. Other figures for the week are: "Mystery of Mr. X," Capitol, overcame the weather to a good $53,-200; "Death Takes a Holiday," Paramount, $44,000; "Palooka," at the Rivoli, will probably do $38,000 for its first week ending Monday night, a good figure under conditions; "Hips, Hips, Hooray," eight days at the Roxy, $29,500; "Dark Hazard," Rialto, $15,000; "Mandalay," second week at Strand, $11,500; "Orient Express," Mayfair, $8300.

NRA to Jump on Local Theatre Give-Aways

Local theatres indulging in the practice of giving "passes" good for admission to theatres upon payment of a "service charge" will be placed on the NRA pan very shortly, according to announcement yesterday by Charles E. Cunningham, head of the local NRA Compliance Board.

Investigation of this practice follows a ruling from Washington that such tactics are unfair and a violation of the code. Survey will be made and theatre managers will first be warned to stop the practice.

MacDonald the 'Duchess'

Walter Wanger yesterday stated Jeanette MacDonald would appear in "Duchess of Delmonico's" after all. Jean Harlow, who had been slated by MGM for the production, is being saved for Irving Thalberg's production of "China Seas."

Thelma Todd Free

Thelma Todd is a free woman again today. She secured a divorce yesterday in Superior Court from Pasquale deCicco, theatrical agent. They separated two weeks ago.

New Soviet Film

New York.—The Soviet film "Broken Shoes" will be released here this month. It is first production of Margarita Barskaya.

WRITERS' BOARD SAYS APR. MEETING CAN DECIDE ISSUE

The Executive Board of the Screen Writers' Guild, in a statement issued last night, threw down the gauntlet to any dissenting or rebellious members of their organization who might wish change of leadership, and asked them to attend the annual membership meeting on April 5 and present their squawks out in the open at that time.

Accusing the "rebel" members of the organization of "hiding behind anonymous press attacks," the Board declared that among this group "is a handful of members who have always wanted to destroy the Guild and leave the writers of Hollywood no other organization for their protection except the outworn Academy."

The statement points out that the fact that Articles 12 to 16 of the Guild's code were passed within the last few days by a majority vote of more than 75 percent of the active members proves the Guild is in no danger of being disrupted by dissenters. Board also explains that any member of the Board may be removed by a vote of only 60 percent of the active members.

YESTERDAY IN New York

By JERRY WALD

Finding himself lonesome with so many of the other microphoners down in Florida, Jack Pearl left for there after his radio airing last week. . . . And starting April 22 Jimmy Durante replaces Eddie Cantor on that coffee program. . . . The program will be radioed from the Coast, with Dave Rubinoff and his fiddle leaving for those parts April 15. . . . Cantor starts on his annual picture for Goldwyn, which we understand is to be an Arabian background, so you can expect Cantor has a sheik. . . . And while on the subject of pictures, it looks like Master Phil Harris will be out in Hollywoodland this summer for a picture. . . . With what company has us stumped! . . . March 2 found Sally Rand, her fans and what-have-you at the Brooklyn Paramount.

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There's a newsreel war on between the Embassy and the Trans-Lux, with both theatres using all sorts of ballyhoo methods to bring the folks with their quarters into their theatres. . . . Leonard Goldstein (whose twin brother looks after the managerial headaches of Abe Lyman) is now looking after Harold Stern, whose music making crew plays at the Montclair Hotel. . . . Ona Munson hikes to California for a short visit, then shoots back here and on to London to play in the English production of "Her Master's Voice." . . . Tony Canzoneri, the fighting lad, is the latest to join the flock of short producers here in town. . . . Tony's first effort will be a musical two-reeler with Ozzie Nelson and Harriet Hilliard of the Wild Waves, with Educational set to release the picture. . . . The flop of "Queer People" will set its producers back some one hundred grand, which in these days is DOUGH.

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Jack Cohn has a mad on against those "star systems" of reviewing. . . . Eddie Dowling goes into production on April 1 with "Big Hearted Herbert" and using Eddie Nugent, who is starring in the stage production, in the screen vehicle. . . . Mary Pickford, if you care to know, is sitting in with Elsie Janis on the rehearsals of Leonard Sillman's new revue, which had suffered backer trouble until last week. . . . Art Jarrett is a-coming east with his wife for some personals around the Loew circuit, while Jarrett, Sr., might go plane-ing to the Coast at the call of Bill Rowland. . . . Al Christie is trying to snare the radio Easy Aces for a six-picture deal.

Hurley Due For Boost

(Continued from Page 1)

spot that was occupied by M. C. Levee about two years ago, but which has been unoccupied since he left the organization. Hurley's present duties of handling the writers will likely be added to the duties of A. M. Botsford and the producing of westerns will also be shifted to someone else.

'RAGGED ARMY' SOCIAL PLAY HEAVY FOR ENTERTAINMENT

Screen's Wide Scope Might Improve It

"RAGGED ARMY"

Play by Beulah Marie Dix and Bertram Millhauser; presented by Crosby Gaige at the Selwyn Theatre; staged by Crosby Gaige and assisted by Felix Jacoves; settings by Ramond Sovey. Cast: Alice Ann Baker, Irby Marshall, Lalive Brownell, Ann Dere, Mathilde Baring, Johnny Downs, Justine Wayne; Emily Lowry, Thomas Chalmers, Roy Roberts, Lee Baker, Lloyd Nolan, Edwin Vickery, Fleming Ward, Roy Gordon, Byron Shores, Richard Bartel, Forrest Taylor, Philip Van Zant and William Dorbin.

New York.—The most exciting thing about "Ragged Army" is the fact that for the second time in less than a week the Broadway stage has opened its doors to a play that is neither a retreat to the musty pages of history for its drama nor to the shopworn subject matter of racketeering crime as presented in the newspapers for its themes.

Here, as in the Guild play "They Shall Not Die," we have an attempt to throw some light, even though it be the highly artificial light of the theatre, upon current, social and economic problems that have hitherto dominated the conversation and interest of the speakeasies but had not succeeded in breaking through the traditional reserve and caution of the theatre.

"Ragged Army" tries to show that our fighting ancestors—of Bennington, Saratoga, Bunker Hill—were Revolutionists no less than the striking mill-hands and marching waiters of today. This it tries to show by the use of a device faintly suggestive of "Berkeley Square" and only faintly succeeds in accomplishing its purpose.

The Page family of Dunbury are well-born, aristocratic, financially powerful and socially important. At the outset of the play they are concerned about two problems: Mrs. Page, chairman of the pageant committee, has invited Geoffrey Carver, famous Broadway actor and descendant of one of the old Dunbury families, to play the leading role in the tableau to be given shortly.

Mr. Page, head of the local mill industry, is concerned about the fact that the strike of his employees which has been in progress for several weeks has resulted in bombings and threats of riots, all under the instigation of a radical leader named Rubini.

These two apparently incongruous themes are merged through the love affair of the daughter of the household with a young Irish law student whose class consciousness causes him to take sides with the workers.

In a more or less fantastic second act the authors try to show the attempt of the powerful interests to down the Revolutionary spirit of the mob while the real or fantastic character (this is never explained), Geoffrey Bryant, brings home to these pseudo-aristocrats the realization of the fact their ancestors were inspired and driven by the same feelings and thoughts that are stirring up the strikers on the other side of town today.

Here are the elements of a good play—a mixture of fantasy and realism, an idea that is important and a plot that is essentially dramatic. Unfortunately, however, these elements demand a much greater play-writing skill than has been brought to bear on the pages of this script. Producer, director and cast struggled valiantly with uneven results.

Lloyd Nolan, that vital young actor who made the appealing drama of "One Sunday Afternoon" so alive and real, here recreates a revolutionary officer of great power, dignity, simplicity and authenticity.

Here is a play that cries for the freedom in scope that the films can give it. There are half a dozen fine directors in Hollywood who could make this Broadway production seem puny and ineffectual in comparison with what they could transfer to the screen with this material, assuming, however, the necessary courage to tackle such controversial subject matter existed. Incidentally, the playwrights might be more helpful in its screen adaptation than they were in its stage production.

Del Ruth Surprised

Roy Del Ruth is shooting along on "Bulldog Drummond" ahead of schedule and about the happiest director in town. He can't get over the fact the execs at Twentieth Century leave him alone to do his own job.

Chicago Ban on Newsreel Riot Pix

Chicago.—All news reel scenes showing rioting in Vienna and other cities were banned in this city today by Mayor Edward J. Kelly.

Police officials declared the Mayor figured such pictures might incite Chicago Communists to disorder. Lid was clamped down tight.

Karen Morley Sought For King Vidor Lead

King Vidor is concluding a deal with MGM for the loan of Karen Morley for the feminine lead in his independent production, "Our Daily Bread," which goes into production soon at the General Service Studio. Miss Morley has just finished a picture at Radio.

Polan Banks Did the Job

Polan Banks did both the original and screen job on "Sacred and Profane Love," and Joseph Mankiewicz is not on that script as erroneously reported. "Mank" is at work on "Manhattan Melodrama."

Barbara Blair Assigned

Barbara Blair, Warners' new contract player, has been assigned a featured role in "Dark Tower," the Edward G. Robinson starring vehicle.

Rogers Angles For Menjou-Hopkins

Charles R. Rogers will likely get Adolphe Menjou and Miriam Hopkins from his parent Paramount for the autobiographical roles of Gregory Ratoff and Eugenie Leontovich in "I Love An Actress."

Humphrey Pearson, who wrote the script for Radio, from which it was purchased, has joined the Rogers unit to continue his job. Ralph Murphy directs.

Dorothy Tree Draws Down Warner Termer

Warners yesterday stretched Dorothy Tree's one picture deal into a term contract. The player has just finished a featured role in "Fur Coats," the Aline MacMahon picture, and jumps right into a spot in the Charlie Ruggles picture, "Friends of Mr. Sweeney," which will be the first on her new contract. The William Morris office made the deal.

Phil Baker in Shorts

New York.—Phil Baker, Beetle and Bottle, Mabel Anderson and Baker's entire radio crew, have been signed by Meyer Davis-Van Beuren for a series of six shorts to be made at the old Biograph studio, release through Radio. First starts March 25. Nick Grinde will direct, Jack Murray scripting.

Doucet Ticket for Two

Universal has extended Katherine Doucet's one picture contract into a two picture deal. The actress will double up in "Little Man, What Now?" and "Alias the Deacon." Both pictures will be in production at the same time.

'Firebrand' Under Sched.

Gregory La Cava brings in "The Firebrand" at Twentieth Century today two days under a 24-day shooting schedule. Constance Bennett, Fredric March, Frank Morgan and Fay Wray headed the cast of the romantic comedy.

Colin Clive Up at 'U'

Universal is dickering with Colin Clive for one of the leading roles in the Max Marcin production, "The Humbug," in which Nils Asther and Gloria Stuart occupy the top spots. Clive is now at Warners in the William Powell picture, "The Key."

MGM Loan to Duffy

MGM yesterday gave the nod to a loan-out deal for Agnes Anderson to Henry Duffy, producer wanting her for a featured spot in "Men in White." Trick negotiated through Beyer-MacArthur.

Radio Starts New Shorts

Radio yesterday signed Dot Farley and Edgar Kennedy for a series of six "Average Man" comedies. Pictures will be made on next year's program under the supervision of Lee Marcus.

Omaha Exhibs Now Squawk on Code

New York.—And still they come, kicks by exhibitors against the code boards. Omaha is the latest, independent exhibitors there registering a complaint yesterday that the boards for their territory are dominated by MPTOA exhibitors.

Another item of trouble is coming to the Code Authority in the necessity of changing boards due to film company employees being transferred to other cities.

MGM Planning Record Campaign for Exhibitors

Playing the field on advertising and exploitation plugs, MGM is getting behind a tie-up with the Victor recording company for a series of discs on their pictures with the idea of serving them out to exhibitors for radio splurges.

Discs are timed for from 4½ to 14 minute programs aimed at etherizing.

Riding Actors Entertain

Riding Actors' Association, organization of film cowboys, added music to NRA discussion last night at their weekly meetings at 6472 Santa Monica Boulevard.

Organized to protect their interests under the Code, the group figured a little entertainment would go well with the squawks. So cowboy singers, members of their own group, were added to the program last night and gave a hotcha program.

Burton Directs 'Hellcat'

Columbia has assigned David Burton to direct "Hellcat" which is scheduled to start early next week. Adele Buffington and Fred Niblo Jr. wrote the original screen play. Picture is the third for the director at Columbia, having handled "Let's Fall in Love" and "Sisters Under the Skin." No cast on "Hellcat" as yet.

Make Police Shorts

Aiming at a major release, the General Film Library has assembled the first in a tentative series of twelve "Calling All Cars" shorts. Subject deals with police department activities and the first has been dialogued by Los Angeles Police Chief Davis.

Para. Borrows Tom Brown

Paramount has borrowed Tom Brown from Radio on a one picture assignment for the juvenile spot in "The Witching Hour," with John Halliday and Judith Allen. Henry Hathaway will direct.

Gordean Will Stick

Jack Gordean yesterday withdrew his resignation from the Schulberg-Feldman and Gurney office and will stay on as an associate of that firm.

Inspiration

When Bernie Grossman was preparing to get married he advertised in a Hollywood paper for "A Little Green and White House." Then the responsibilities of marriage caused him to turn the line into a song, and now it looks like a hit.

MORE CODERS NAMED

Following is the second group of names to be announced by the Code Authority for appointment to Zoning and Grievance Boards. New York, Philadelphia, San Francisco and Washington remain to be named.

ALBANY

Grievance Board: Representative National Distributor Affiliated, R. C. Halligan, RKO; Representative Distributor Unaffiliated, Charles Johnson, Columbia; Exhibitor Affiliated, Abe Stone of Albany, Member N. Y. State Exhibitors; Impartial Member, Shepard Z. Baum, Albany, attorney.

Clearance and Zoning Board: Representative National Distributor Affiliated, Ralph Pielow, MGM; Representative Distributor Unaffiliated, Nate Sauber, Universal; First Run Exhibitor Affiliated, Charles W. Koener, RKO; First Run Exhibitor Unaffiliated, William Benton, Saratoga; Subsequent Run Exhibitors Unaffiliated, Charles Wilson, Troy; Fred Mausert, Glens Falls; Impartial Member, Judge David Wanger, Albany.

ATLANTA

Grievance Board: Representative National Distributor Affiliated, Dave Prince, Paramount; Representative Distributor Unaffiliated, A. C. Bromberg, Monogram; Exhibitor Affiliated, Lionel Keene, Loew; Exhibitor Unaffiliated, Nat M. Williams, Thomasville; Impartial Member, Roy LeCraw, Atlanta, State Life Insurance Company of Indiana.

Clearance and Zoning Board: Representative National Distributor Affiliated, J. H. Hamlin, MGM; Representative Distributor Unaffiliated, W. S. Anderson, Columbia; First Run Exhibitor Affiliated, R. B. Wilby, Paramount; First Run Exhibitor Unaffiliated, Oscar C. Lam, Rome, Ga.; Subsequent Run Exhibitors Unaffiliated, Mitchel Wolfson, Miami; Willis J. Davis, Atlanta; Impartial Member, Alvin G. Maxwell, Atlanta, vice president Citizens' and Southern National Bank.

MILWAUKEE

Grievance Board: Representative National Distributor Affiliated, Sam Shurman, MGM; Representative Distributor Unaffiliated, George Ross, Columbia; Exhibitor Affiliated, D. E. Weshner, Warner; Exhibitor Unaffiliated, Fred Meyer, Milwaukee; Impartial Member, Pierce Bitker, secretary Milwaukee Chamber of Commerce.

Clearance and Zoning Board: Representative National Distributor Affiliated, R. T. Smith, Warner; Representative Distributor Unaffiliated, George L. Levine, Universal; First Run Exhibitor Affiliated, H. J. Fitzgerald, Fox Midwest; First Run Exhibitor Unaffiliated, Tom Saxe, Madison; Subsequent Run Exhibitors Unaffiliated, William Ainsworth, Fondulac; George Fisher, Milwaukee; Impartial Member, Joseph G. Rhode.

CLEVELAND

Grievance Board: Representative National Distributor Affiliated, Edwin Fontaine, Paramount; Representative Distributor Unaffiliated, H. C. Bissell, Columbia; Exhibitor Affiliated, Nat Wolf, Warners; Exhibitor Unaffiliated, J. D. Kalafat, Cleveland; Impartial Member, Judge Joseph H. Ackerman.

Clearance and Zoning Board: Representative National Distributor Affiliated, Frank Drew, MGM; Representative Distributor Unaffiliated, Nat Lefton, Monogram; First Run Exhibitor Affiliated, Nat Holt, RKO; First Run Exhibitor Unaffiliated, John Huebner, Marion, Ohio; Subsequent Run Exhibitors Unaffiliated, Martin J. Smith, Toledo; Frank Gross, Cleveland; Impartial Member, Jerome M. Friedlander.

CHICAGO

Grievance Board: Representative National Distributor Affiliated, Charles Reagan, Paramount; Representative Distributor Unaffiliated, Irving W. Mandel, Monogram; Exhibitor Affiliated, James Costen, Warners; Exhibitor Unaffiliated, Nate Wolf, Chicago, Allied; Impartial Member, Lowell B. Mason, recommended by Chicago Chamber of Commerce.

Clearance and Zoning Board: Representative National Distributor Affiliated, Felix Mandelsohn, MGM; Representative Distributor Unaffiliated, Henry Herbel, Universal; First Run Exhibitor Affiliated, Walter Immerman, Balaban & Katz; First Run Exhibitor Unaffiliated, Jack Rose, Chicago; Subsequent Run Exhibitors Unaffiliated, Jack Miller, Aaron Saperstein of Allied; Impartial Member, Judge Hugo Friend, Circuit Court.

MGM Release Dates Push Studio Hard

New York.—The closeness to release dates with which the MGM plant is operating is evidenced by the following announcement of bookings for the Capitol Theatre, the company's Broadway show window.

"The Showoff," March 16; "Lazy River," March 23; "Rip Tide," March 30; "Tarzan and His Mate," April 13; "Viva Villa," April 20.

Farmer Denies Rift

London.—Michael Farmer today added his denial of rumors that he and Gloria Swanson are to be divorced, by explaining that he will leave for Hollywood shortly. He added that the "separation" is merely an annual affair in which he comes to Europe to see the children who are in school on the Continent.

Lasky Signs Purcell

Gertrude Purcell has been signed by Jesse L. Lasky to work with Don Hartman and Jay Gorney on the screen play of "Redheads on Parade," the musical picture which will feature Nancy Carroll. Frank Tuttle will direct. The Schulberg-Feldman and Gurney office made the deal.

Tellegen Tries Comeback

Lou Tellegen will attempt to make a comeback in pictures and has been signed to a managerial contract by the Ivan Kahn agency. Player returned here from New York last week. Tellegen was the lead in a number of silent pictures but has been away from screen work since.

PHILIP MacDONALD

Adaptation

"MYSTERY OF MR. X"

Metro-Goldwyn-Mayer

From His Own Novel

"MYSTERY OF THE DEAD POLICE"

Story

"LOST PATROL"

RKO-Radio

The BOOKWORLD

New Authors Getting Break in Late Books

It is amazing and encouraging the number of first novels appearing these days. Peter Neagoe has worked on his first for longer than four years, during which time he lived in Paris, Santa Fe and Chatham, New Jersey. The book, "Easter Sun," will be published on March 15 simultaneously in London, Paris and New York. Coward-McCann will publish it here.

Stanley Hopkins is also a new writer. His book, "The Ladies," was published by Harpers last September, but created more of a furore in England than in America. And so Harpers is reissuing it with this explanation: "Because of the fact that in this country it was published at a time when it was swamped in a flood of books by famous authors, it is now republished in the hope that it will reach the wide audience it deserves."

Miss Nola Henderson saw her first book off the press this week. Its title is intriguing: "This Much Is Mine!"

Ronald Fangen, a Norwegian novelist, will have his first novel to appear in English published by Viking. It is "Duel," and is highly recommended by Sigrid Undset.

There are two other new authors appearing on the Viking Spring List. One is Antonia White, a young English woman who writes the story of a girl in a convent school. Her book is called "Frost in May." The other is Laura Gilfillan, an American girl who graduated from Smith College and then went to live in a mining town in Pennsylvania. She tells her experiences in "I Went to Pit College."

One of the prize titles of the year is Branch Cabell's "Smirt." Almost as surprising as the title is the poem Cabell has placed opposite the copyright page. The poem is titled "For George Jean Nathan," and reads, in part:

"Gifted, Smirt forever finds
Everywhere inferior minds;
Jesting, Smirt provokes insanely
Each and all reared less urbanely;
And, derided, Smirt derides."

The great and widespread success of "Anthony Adverse" brings up an interesting comment from Paul Sifton on the present American enthusiasm for old-fashioned clothes, pictures, plays and books.

He says: "America is in mass flight from the present—America is returning to yesterday, to the recent and the remote past, seeking escape from a somewhat difficult present and a future as yet not wholly clear. It is a sentimental journey of recollection, of solace and reassurance, made with smiles and sighs and courage subtly renewed."

He goes on to remark that of the eight successful plays in New York this season six are laid in prewar times, and that of the books there are too many to list.

The books reviewed this week are consistently fine, and several destined to be best sellers:

"The Postman Always Rings Twice"

Author.....James M. Cain
Publisher.....Alfred A. Knopf

Just pick it up and you can't lay it down. It is tersely bard-boiled; exciting; rowdy; tragic as life and funny as death; frankly sensual; heartbreaking, and entirely exciting all the way around.

It is the story of Frank Chambers, who was thrown off a hay wagon in front of one of the many hot-dog stands in Southern California. The Greek proprietor is able to argue Frank into accepting a job . . . after Frank gets a look at the Greek's sullen, sulky, good-looking wife.

The three of them are ruthless. They cheat, lie, steal, murder . . . and love. You'll have to stick your chin out as you read it and pray for a strong stomach. It's strong, uneasy stuff.

"Mr. Thompson in the Attic"

Author.....Anna Gordon Keown
Publisher....William Morrow & Co.

This is a tender, fantastic, subtle and wholly delightful story of Mr. Thompson, who came to teach school at Shillingdean, and remained only a month . . . because he learned to drink sherry and to love the headmaster's wife.

"What," asks Mr. Thompson, "is anxiety but an unwieldly obstacle we deliberately throw down in our path in order to put ourselves to the pain of unnecessary jumping exercises?"

So, when the lady refuses to follow up her smiles, he joins a tinkers' caravan and takes to the open road.

"An Altar in the Fields"

Author.....Ludwig Lewisohn
Publisher.....Harper and Bros.

One of the finest novels on marriage today is this story of Dick Belden and his wife, Rose, who marry for better or worse and find it much worse. They grow apart; they take refuge from their unhappiness in a trip to Paris, and they begin to hate each other. Finally, they make one more attempt. They take a home in the country where Dick begins to raise vegetables and flowers. They begin to build together, they settle down . . . and Rose has a baby, which seems to be the answer to everything.

"Women Are Like That"

Author.....Alice Elinor Lambert
Publisher.....Vanguard Press

The book preaches that every business girl leavens her passion for business with the hope of winning some man's admiration. The girl in this one worships her boss, even after he is a helpless paralytic, useless and discarded. Then she marries his son.

There is good characterization here.

"The Story of the Sforzas"

Author.....L. Collison-Morley
Publisher ..... Dutton

Here is the meat and meaning and the pounding blood of great drama. This story of the conquest of the Duchy of Milan by Francesco Sforza is full of treason and hate and love and corruption and passion.

Beautifully written, packed full of swift action and slow treachery and brief gallantries, this book is a strong and colorful comment on humanity and history.

"Come in at the Door"

Author.....William March
Publisher.....Smith and Haas

Leaning upon the curious mentality of the negroes, whites and French settlers of Mobile, Mr. March has written a striking book of strange superstitions, inhibitions and twisted lives.

His hero is a little boy named Chester who is influenced by his colored nurse, indifferent, cruel and ignorant. She takes him with her to attend a hanging . . . and Chester suffers over it for the rest of his life.

His father is always coldly silent; his uncle is ill and spineless; the wife he finally marries is a puritan . . . all are totally lacking in understanding, and Chester comes to believe that under everything lies a rotten cruelty.

This is a strong, moving and unhappy book.

"About Levy"

Author.....Arthur Calder-Marshall
Publisher ..... Scribner's

This is an account of a murder trial, with Dr. Claude Levy suspected of killing Christopher Hall who is about to marry the girl Levy loves.

It is the judge who sums up the case, telling the details. Levy never appears.

"Salah and His American"

Author.....Leland Hall
Publisher.....Alfred A. Knopf

Here is a queer, astonishing story, laid in Morocco.

It tells of an American who accidentally comes into possession of a black slave, and in turn becomes the owner of the slave. He is caught between the romantic idea that it would be novel to have a runaway slave for a servant and the natural and civilized hatred for anything that resembles slavery.

One of the most interesting sections of the book is where the American determines to get rid of the slave by teaching him a trade: giving him driving lessons so he could be a chauffeur . . . and then the questions that torture the man as he asks himself whether he should put the slave into the power of our machine age.

Fascinating and strange.

"Richardson's Second Case"

Author.....Sir Basil Thompson
Publisher.....The Crime Club

Sir Basil Thompson, who has been the governor of Dartmoor prison and of Wormwood Scrubs and knows about London's underworld backward and forward, writes a new mystery novel.

Helen Dunn, 50, servant of James McDougall, is the victim, and the clues are a parrot and a Mr. Moore, both of whom are missing, and a wallet.

"The Vatican: Yesterday, Today, Tomorrow"

Author .....George Seldes
Publisher ..... Harpers

The Catholic Book Club makes this book by a Jew its monthly selection:

George Seldes, who was ejected from Italy by Mussolini, freely admits his admiration for the Catholic church. He says: The Church will survive Mussolini; the Papacy is stronger today than at any time in the past century; and there may be some day an American pope.

"Murder Made in Germany"

Author.....Heinz Liepmann
Publisher ..... Harpers

Weep over this book. For it is a bloody, cruel and sorrowful saga of the sufferings of the Jews in Germany since April last.

The book is banned in Germany, but it is appearing simultaneously in eight languages.

"I will answer with my honor, my livelihood and my life of the fact that all incidents in this book have actually happened," the author writes.

The incidents are violent, hateful and atrocious.

"Junglemania"

Author.....Arthur Torrance, M.D.
Publisher.....The Macaulay Co.

Here is the account of two tropical expeditions conducted by the British Research Institute into the depths of Africa.

It is an interesting mixture of jungle lore and medical facts. The book is full of adventure and is not wanting in information that will interest medical students.

"Bloody Mary's"

Author .....Geoffrey Dennis
Publisher.....Simon & Schuster

There has been quite a flood of stories of youngsters lately, and "Bloody Mary's" is one of the best.

It is a penetrating inquiry into the heart of a boy, who can't quite reconcile his ideals with the ideals of the school which he attends.

He is humiliated, jeered at, beaten up until he can't stand it any more, and he "peaches." School becomes a torture for him . . . until he changes and accepts the morals of a community life.

One of the most amazing characters in literature is the headmaster of the school who gets into such rages that he feels murderous and yet is able to inspire into the boys a loving loyalty.

The story is intense and apparently so autobiographical that it rings too, too true.

"Lost Man"

Author.....E. L. Grant Watson
Publisher ..... Harpers

Not for the squeamish, featuring as it does two remarkably horrible deaths . . . . one by the bite of a poisonous snake and the other from fear, thirst and starvation.

The basis is the old triangle . . . a brute of a husband, a charming English girl and the sympathetic lover.

"Private Affairs of George Washington"

Edited by.....Stephen Decatur, Jr.
Publisher.....Houghton, Mifflin

Practically anything you want to know about the Father of his Country can be found in this fascinating story of Washington, his life and time.

It is human and amusing.

"The Eight of Swords"

Author.....John Dickson Carr
Publisher.....Harper and Bros.

The victim of no apparent motive, Septimus Depping, a connoisseur of wines and food, is shot in the Guest House of a large estate in Gloucestershire.

But leave it to Dr. Gideon Fell, the amusing detective who figured in "The Mad Hatter Holiday."

"Ogden's Strange Story"

Author.....Edison Marshall
Publisher.....W. C. Kinsey & Co.

An airplane crashes in Alaska and Ogden Rutherford comes to with acute amnesia. He becomes Og the Dawn Man, falls in love with an Eskimo lady and learns all about outdoor life . . . and love.

"She Was a Lady"

Author.....Elizabeth Cobb
Publisher ..... Bobbs-Merrill

Irvin S. Cobb's daughter, Elizabeth Cobb, is a chip off the old literary block, as her book, "She Was a Lady," proves conclusively.

The story is racy and different. The writing is sparkling. The characterizations are true and vivid.

It is the history of Moira Vane, daughter of Acoola's prize drunkard. She inherits from him the aristocratic Vane strain which he has never quite lost in any gutter. One day he dies trying to rescue a little kitten from a burning house, and Moira determines to take her rightful place in his English family.

She goes about it in an astonishing way—some time spent traveling with a circus, and four lucrative years at blackmailing. But through it all she remembers her grammar, her heritage and her "class."

The book is whimsically gallant and wholly amusing.

"Rain On The Mountain"

Author .....Green Peyton
Publisher .....Little, Brown

Green Peyton, one of the most distinguished of the younger American authors, writes a half-good, half-bad novel of the old South.

His characterizations and general mood of the locale are superbly handled. But it is in some of the more intense and dramatic situations where he weakens.

However, it is one of the better books of the season.

"Murder Rehearsal"

Author .....Roger East
Publisher .....Alfred A. Knopf

You'll have to keep your wits about you when you read this one. The author tells, at the same time, of the writing of a mystery novel, and a series of murders that are almost identical with those in the novel.

It is, at first, a little confusing, but once you get the hang of the thing it is completely absorbing.

"Amour-French For Love"

Author .....Cecil Barr
Publisher ..... Liveright

No beating around the bush in this one. The author writes of a young Englishman who, realizing his ignorance in all affairs pertaining to sex, goes to Paris to correct the situation.

Very amusing and plain-spoken.

GOSSIP OF AUTHORS

Phil Stong has written his last book about Iowa. It is called "Village Tale," and will be out March 8. His next novel will be laid in Connecticut and New York.

Germany has banned another book about present-day Jewish life in that country. It is "The Forty Days of Musa Dagh," and is by Franz Werfel. Viking is going to publish the book here.

J. Leslie Mitchell, or Lewis Grassic Gibbon,—one and same person—has six books due for publication in England this year.

Houghton Mifflin will publish in April "How Peary Reached the Pole," by Donald B. MacMillan, who is now on a nation-wide lecture tour.

An anonymous author has written the book which is the choice of the Literary Guild for April. It is "The New Dealers," and Simon and Schuster will publish it.

"The best mystery thriller I have ever read" is what E. Phillips Oppenheim says about Valentine Williams' "The Clock Ticks On." Mr. Williams has a new novel, "The Portcullis Room," coming out in March.

Here are two books for the lazy: "The Art of Relaxation," by Walter B. Pitkin, to be published by Simon and Shuster, and "A Guide to Civilized Loafing," by H. A. Overstreet, to be published by Norton.

Readers in Great Britain bought 10,000 copies of Feuchtwanger's "The Oppermans," during three weeks of publication. Viking will bring this book of a Jewish family in Hitler Germany out here next month.

Horace Stokes has recently returned from England with two books he will publish here. One is "Cheap Jack," by Phillip Allingham, the story of a young man from Oxford who leaves his family and starts off with a few shillings to tell fortunes in the British fairs. The other book is "Faint Harmony," by Vivian Ellis, who besides being an author, is a composer of popular songs.

Alfred Knopf is publishing soon a collection of short stories by Langston Hughes called "The Ways of White Folks."

H. L. Mencken is now in Europe for a long vacation. He will be back, however, in time for the publication of his new book, "Treatise on Right and Wrong."

Covici, Friede, who will be from now on the American publishers of Professor Albert Einstein, announce a new book by the great scientist, "The World As I See It," to be brought out late this spring.

Knopf reports the third edition of James E. Cain's book, reviewed before, "The Postman Always Rings Twice," and Harcourt, Brace are issuing the third and enlarged printing of "Fireweed," by Mildred Walker. Norton is happy over a sell out of the first edition of "Julia Newberry's Sketch Book."

John Dos Passo's new book is non-fiction and is called "In All Countries." Harcourt, Brace will publish it in April.

Once upon a time Edwin Palmer and Phillip Wylie wrote "When Worlds Collide," a tale that proved immensely popular. Now they have written "After Worlds Collide," which Stokes will publish.

Dr. Robert L. Lederer, who supplied S. S. Van Dine the mathematical data for the "Bishop Murder Case," and who has the largest private collection of fish in New York, is writing a book for Afred A. Knopf. It is "The Care and Feeding of Tropical Fish."

Church War on Films

(Continued from Page 1)

theatre men are suffering for the sins of producers.

Literary Digest also declares that both the Jewish and Protestant churches will eventually be enlisted in the wide-spread campaign.

Highlights of the Digest summary follows:

"All the Catholic priests throughout the country, and there are 30,000 of them, have been asked to use their influence with their local congregations for the success of the drive for cleaner films. Members of the religious sisterhoods and brotherhoods in the Catholic high schools and colleges, as well as in the parochial schools, have been enlisted as auxiliaries.

"All the Catholic national and diocesan weeklies and monthly magazines have been enlisted in the drive. They reach a total of 20,000,000 or more Catholic laymen, and will ask them to lend a voice in the drive. Parents are called upon to be stricter in supervising the attendance of their children at picture houses.

"In one day the Catholic diocesan weeklies, which have a combined circulation of 7,000,000 subscribers, made a concerted attack on suggestiveness on the screen. All of them carried excerpts from a criticism by Bishop T. Cantwell of Los Angeles in which he declared that 'some action of heroic proportions must be taken if we are to save the youth of America from a pollution and debauchery the like of which America has not known heretofore'."

Two New Spring Lists

John Day Co., Inc.

Fiction:

The Mother.....By Pearl S. Buck
No Conquest, a novel..By Henry Hart
The Leaning Tower, a novel.....
By Fred Rothermell
The Prodigal Father.....
By Richard Church
Wild Deer, a novel.....
By J. Hernekin Baptist
Duck's Back (tentative title), a novel.....By Kate Mary Bruce
Texas Ranger.....By Col. E. M. House and Tyler Mason

General:

On Our Way: The First Year.....
By Franklin D. Roosevelt
The American Adventure.....
By M. J. Bonn
People at Work....By Frances Perkins
Do We Want Fascism?.....
By Carmen Haider
The Crucifixion of Liberty.....
By Alexander Kerensky
Will Shakespeare..By Joseph Auslander
Mongols in Manchauria.....
By Owen Lattimore
Marx and America..By Bertram Wolfe

J. B. Lippincott Company

The Evil Empress .....
.....by the Grand Duke Alexander
Black River.....by Carleton Beals
Two Loves I Have, The Romance of William Shakespeare," by Clara Longworth de Chambrun.
Caravan into Canaan.....Grant Taylor
Epilogue.....by Bruce Graeme
Fear by Night.....Patricia Wentworth
Rainbow Cottage .....
.....by Grace Livingston Hill

Mystery of Mr. X

(A METRO-GOLDWYN-MAYER PRODUCTION)

Screen Play
HOWARD EMMETT ROGERS

Adaptation
PHILIP MacDONALD

Additional Dialogue
MONCKTON HOFFE

Directed by
EDGAR SELWYN

Produced by
Lawrence Weingarten

"... It swerves neatly from a pleasant kind of drawing-room comedy to hair-raising thrills."

—N. Y. Post.

"... An entertaining romance is woven into the yarn. Suspense is neatly sustained in the piece."

—N. Y. Journal.

"... An ingenious pot-pourri of excitement, fun and romance."

—N. Y. Times.

"... We should be grateful for the smooth and finished quality of the production, the humor and dexterity that have gone into the dialogue and situations."

—N. Y. Herald-Tribune.

"... This Scotland Yard thriller is an exceptionally good one. Its romantic theme is strong and appealing. Its harrowing suspense is relieved with charming humor."

—N. Y. Mirror.

"... Rather a jolly picture full of pleasant little chuckles and merry incident..."

—N. Y. Sun.

"... One of the most exciting adventures I've encountered on a Broadway screen recently."

—N. Y. News.

"... Full of action, suspense, sly humor, romance and good character drawing."

N. Y. World-Telegram.

"One of the most entertaining mystery comedy dramas since Jimmy Walker was the talk —and the toast—of the town. It's full of laughs, suspense is delightfully maintained and its climactic sequences possess an excitement that called forth a variety of squeals, shrieks and screams from a house jammed with paying guests."

—N. Y. American.

M-G-M STUDIOS,
% READING DEPT.
CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XIX. No. 45. Price 5c. TODAY'S FILM NEWS TODAY Monday, March 5, 1934

N.Y. ASKS PAY CUTS BACK

TRADE VIEWS
W. R. WILKERSON

•THE open forum letters of Myles Connolly and Gregory LaCava anent Frank Capra have started a lot of talk around town. Capra has been the source of conversation for quite a while, but suddenly the boys pounced on the idea that the Capra success was the greatest argument against the production supervisor that could be uncovered.

"But," says one producer, "there is only one Frank Capra." Which is a lot of applesauce. If ten or fifteen other directors were given the same opportunities that Frank has enjoyed, that same freedom of expression in fashioning his pictures, there would most certainly be another story regarding the quality of our pictures.

•

Capra's greatest asset in his continued production of good pictures is the fact that he is the boss of his production. He stands for no production interference and none is even thought of. He works with a writer, helps wherever he can; casts his picture, or okays the casting, and shoots as his best judgment prompts him.

Suppose Harry Cohn should interfere with him as he does with others or as does every other producer in this town, do you think the Capra product would be as good? If you think so, try to get a look at the personally produced picture that Mr. Cohn made for his company in London and many others that are turned out on that lot. And this is not said as any reflection on Columbia pictures.

Others argue that Capra's pictures are expensive. That's silly when compared to what they take in at the box office. And taking that amount in at the box office helps Columbia's studio, its distributing organization, the theatres that play the pictures—in fact almost everyone connected with this picture business.

•

And we insist that there are many other Capras; but they are hamstrung by stupid producer interference, dictation from men who do not know what they are talking about. And with such directorial interference, it is reasonable to assume that the writers are given the same trouble by the same producers.

Why not do away with the supervisor? How many supervisors do you think could write an acceptable screen play or direct a good picture?

'Christina' Still Tops in Good London Wk.

London.—No complaints from film men here with business brisk all the week, especially for "Queen Christina."

Others that enjoyed good returns were "Catherine the Great," "Jack Ahoy," "Duck Soup" and "The Queen's Affair." They are holding over, along with "Christina."

Newcomers on the list are "Footlight Parade," at the Regal; "Man's Castle" at the New Gallery; "Waltzes from Vienna," Marble Arch Pavilion.

'U' Joins Majors in Cancellation Fight

New York.—Major distributors' opposition to the ruling of Sol Rosenblatt allowing the 10 percent cancellation clause of the code to be retroactive to December 7 was strengthened Saturday by the addition of Universal to the opponents' ranks.

Columbia has given no official intimation of its stand, but is expected to join the others.

'Treasure Island' About Ready To Go

The MGM production of "Treasure Island" is about ready to go with Victor Fleming directing from the screen play of John Lee Mahin. Wallace Beery will be the star with Jackie Cooper in chief support.

The plan of going to Hawaii for locations has been ditched with 90 per cent of the picture to be photographed on the MGM lot.

M'Donald In; Ritchie Goes

Bob Ritchie, manager for Jeanette MacDonald, is sailing for Europe on the Berengaria March 7. The star and her mother arrive on The Chief tomorrow.

Publication Of Executives Juicy Bonuses Hits The Home Offices Hard—Morale Low

New York.—There are seething and turmoil here in the home office picture ranks, and undercover agitation for some means of bringing into the open a concerted demand for the restoration of the many pay slashes picture workers have suffered in the past two years. This is the first result of the publication of executive salaries and huge bonuses by the Federal Trade Commission.

The agitators are willing to admit that the biggest figures were back a

(Continued on Page 4)

Labor Action From NRA This Week

Various studio labor groups are hoping that the Studio Labor Committee, appointed to handle NRA complaints for labor, will get under way this week.

Committee was bogged down for weeks, with explanation that it had not been officially appointed. Appointment came through last week with proper stamps and seals, so all labor groups that have complaints on file are pushing for action.

Frank Lloyd-MGM Set 'Mutiny' Deal

Although it is several months off, "Mutiny on the Bounty" will serve Robert Montgomery as a starring vehicle under Frank Lloyd's direction. MGM is polishing off the final details on the Lloyd deal in order to purchase the director's story.

Lloyd will first do the Gaynor-Farrell story for Fox, then going to MGM to fulfill his one-picture ticket.

Del Rio As 'DuBarry' And 2 Year Ticket

Warners did themselves proud over the week-end by signing Dolores Del Rio to a two year straight contract and asigning her to the title role in "DuBarry," which they expect to place in production within the next two weeks.

The cables are working in an effort to persuade Charles Laughton to give up his Old Vic assignment in London and come to Burbank and play Louis XIV in the same picture.

Roy Hunter On Job As 'U' Lab Reopens

Roy Hunter returns to his old post as laboratory chief for Universal with the re-opening of the plant March 15.

Company plans are to start off with daily process work, taking on the task of release printing at a later date. Release print job involves expansion in order to cope with several million feet annually.

Levy-Reisman Radio V-P's

New York.—In addition to confirming the Cooper, Berman, Kahane contracts, last week's meeting of the Radio-RKO Board also elected Jules Levy vice-president of the RKO Distributing Corporation, and Phil Reisman, vice president of the RKO Export Corporation.

Arliss Starts Today

After two weeks of rehearsals, Sidney Lanfield puts "The Head of the Family" into production today at Twentieth Century. George Arliss has the lead with Janet Beecher, Edna May Oliver, Ralph Morgan and Charlotte Henry among the supporting players.

No Rest For Selznick

David Selznick has postponed his vacation at this time until completion of "Manhattan Melodrama" which goes into production at MGM within a week. He plans now to leave in about six weeks.

MASTROLY TAKES REINS AFTER 'BREAK-IN' PERIOD

After a three months' break-in period during which he gradually assumed the duties of general manager of Universal, Frank Mastroly is slated to take the entire burden of responsibility on his own shoulders this week.

Henry Henigson, whom he succeeded, severs himself from the manage-

(Continued on Page 2)

Zeidman Backs Whaling Yarn Independently

B. F. Zeidman is financing the Stacy Woodard feature, which is to be developed as a whaling epic.

Universal producer started the project, it was learned Saturday, before his present studio ticket went in.

ROBIN and RAINGER—Writing Song Hits For—PARAMOUNT

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher

ROBERT E. WELSH.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957
New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

THE LOW DOWN

Walter Winchell announced over the air last night that the Herbert Marshalls are divorcing—it's not true —they have no thought of it.

•

The Randy Scott-Kathryn Menjou amour seems to be in the on again-off again stage. Leastways, as they say in the country journals, Randy beaued Kathryn to the big party that Mrs. Hugh Murray gave Friday night. Mrs. M. hired most of the Beverly Wilshire and entertained, plus many more, the George Hearsts, the Raoul Walshes, Ray Long, Edgar Allan Woolf and Mary Carlisle, the Alan Dwans, Henry Clive, Lila Lee, the Charlie Farrells, the Wes Ruggles, Lew Cody. A very good fortune teller provided the guests the amazement!

•

We hear tell that at the time Sam Goldwyn started "Nana," Dr. Frenke, husband of Anna Sten, was pretty much in his way. So Sam is supposed to have given him a bankroll and told his to go make a picture of his own. Whereupon Frenke hired studio space, wrote a story, signed up actors on the "co-operative plan" and proceeded (for months and months) to make a picture. The film was finally finished and the preview notices are now history. Sooo—unless Frenke suddenly gets himself another production berth, it looks as though Sam will have him right back "in his hair."

•

The thing that tickles Dolores Del Rio most about the new two-year contract she just signed with Warners, is a certain clause in that contract. Dolores won't have to be a "bird of Paradise" any more—or any other kind of a bird. She won't have to play native girls—or let her hair grow. Which is what she's been striving for for a long time. Nothing but beautiful modern clothes or costume pictures from now on. Coming to think of it, the Del Rio contract is a swell break for both the star and the stujo—where, outside of Kay Francis, there isn't (in our opinion) a glamorous beauty on the lot!

New York REVIEWS

"HIPS HIPS HOORAY"

RKO-Radio prod.; director, Mark Sandrich; writers, Harry Ruby, Bert Kalmar.

Roxy Theatre

Mirror: This latest production of Wheeler and Woolsey is similar to their previous ones, a lively series of reliable gags. There is a good song, many fetching Hollywood cuties, handsome settings and provocative clothes. The Wheeler-Woolsey enthusiasts will find this less original than their previous pictures, but if they like the clowns they will be diverted by it.

World-Telegram: Messrs. Wheeler and Woolsey are, to put it mildly, pretty disappointing in the film, and its title confirms all the advance misgivings. It is a film built on a formula, and one which, unless the central characters are humorously portrayed, is pretty apt to be stale and tasteless. But it just about suits the gibberish.

American: It's a better picture than average and it is handsomely embroidered with girls and music. As usual, there is a running patter of comedy, some of which is very funny and some not so much. Mark Sandrich has kept his picture moving all the time, so that there isn't opportunity to do much but giggle.

Times: This film is up to their usual standard. There are three reasonably hilarious gags and perhaps fifty more that depend on whether you are for or against the er-vaudeville clowns to begin with.

Sun: A typical Wheeler and Woolsey romp. The comedy, of course, is mainly slapstick with trick comedy photography usually confined these days to cartoons and short subjects. In short, it is a picture built to amuse children.

Journal: Goofier than most of their farces, this has several musical interludes. The plot really doesn't matter at all; the film is just a succession of gags.

News: Some of the escapades of these comedians are funny, but most of them are so worn out that they hardly force a weak smile. The dialogue is less suggestive than that of previous Wheeler and Woolsey films. The dances are not extravagant, but a nifty powder puff chorus proves entertaining.

Herald-Tribune: It is not really up to the standard of their former work. There just isn't any plot; the lines did not seem overwhelmingly witty nor was the theme song accompanied by appropriate gestures. The interiors, however, were well staged and the direction is fast and lively.

Carminatti Signed For Lead With Grace Moore

Columbia has signed Tullio Carminatti for the lead opposite Grace Moore in her first picture for that studio which will be directed by Victor Schertzinger. Carminatti will arrive here from New York shortly.

The title "Don't Fall in Love" will not be used for this picture as originally intended as it might be confused with "Let's Fall in Love" which Columbia also produced.

'Witching Hour' Starting

Signing Ferdinand Gottschalk, Purnell Pratt and Frank Sheridan Saturday, Paramount puts "The Witching Hour" into work today with Henry Hathaway directing. Tom Brown, Judith Allen and John Halliday head the cast.

Young Crosby in Short

Featuring Bob Crosby, brother of Bing, Paramount put a short into production at the studio Saturday with George Arthur directing. Musical is untitled. Anson Weeks and his orchestra make up the cast.

Warners Change A Title

Warners dropped the title of "Hit Me Again" Saturday and replaced it with "Smarty." Picture has Joan Blondell, Warren William and Claire Dodd in top billing.

Col. Borrows Patrick

Columbia got Gail Patrick from Paramount Saturday for one of the top spots in "Murder in the Studio." Ross Lederman is piloting under Irving Briskin's supervision.

Struss and Marion Repeat

Karl Struss, cameraman, and Frances Marion, writer, who are finalists in the Academy Awards of Merit Competition, hold the unique distinction of having been winners in their classes before. Struss won the cinematography award once, and Miss Marion has won the writing award twice.

New Idea for Stories

New York.—Mo Wax and Ronald Bank have organized a company to prepare completed film adaptations from novels and plays. As a first step they have acquired film rights to James Farrell's new novel, "The Young Manhood of Studs Lonigan."

Eastern Rep. For Ferguson

Lynde Denig, former head of First National Home Office publicity department, has been appointed eastern representative for Helen Ferguson publicity bureau. Plan is to give personal service to clients on both coasts.

Mastroly Takes Reins

(Continued from Page 1)

rial berth to concentrate on the work of an associate producer.

In keeping with this, company's executives moved their furniture around in a mad scramble over the week-end, getting into new offices. Mastroly took Henigson's office, Henigson moved into Eph Asher's office, Asher took Stanley Bergerman's office, and the latter took Julius Bernheim's suite. Whereabouts of Bernheim's office is a mystery, indicating he will be the only one whom agents will be unable to annoy.

Churchill-McCrea Leads in 'Deacon'

Joel McCrea gave the nod yesterday to a loan-out deal from Radio to Universal where he goes into the top spot in "Alias the Deacon," under Kurt Neumann's direction.

Edmund Grainger, picture's producer, signed Berton Churchill through Kingston-Harris for the title role, player re-creating the part he played on the stage when Broadway first saw the play. Madge Evans, at MGM, is reading the script before deciding on the spot opposite McCrea. Ralph Spence, Earl Snell and Clarence Marks on the screen play.

Warners Hold Jory For Additional Two Pics

Warners took such a yen to Victor Jory, latter reciprocating, that the company has received Fox's okay for another loanout for the player, this time for two pictures.

He is scheduled for "Dark Tower" and "DuBarry." Fox gave him permission to withdraw from its picture, "Now I'll Tell," signing Robert Gleckler in his stead.

Milton Gropper On Way

Milton Herbert Gropper leaves New York this week to arrive here March 10. The Small-Landau office has several irons in the fire for him.

Young Burden Engaged

New York.—Flobelle Fairbanks, of Los Angeles, has become engaged to Shirley C. Burden, son of the Radio producer.

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'JOURNAL OF A CRIME' HEAVY PROBLEM YARN

Chatterton Good And Carries Pic

"JOURNAL OF A CRIME"
(Warners)

Director.....William Keighley
Story by.....Jacques Deval
Screen Play.....F. Hugh Herbert and Charles Kenyon
Photography .....Ernest Haller
Cast: Ruth Chatterton, Adolphe Menjou, Phillip Reed, Claire Dodd, Henry O'Neill, George Barbier, Edward McWade, Frank Reicher, Henry Kolker, Leila Bennett, Harold Huber, Noel Madison.

"Journal of a Crime" emerges as what might be termed an interesting picture, even if one that presents a puzzle when guessing at its general audience appeal. It is a curiously involved psychological study that needs light touches, but offers little room for them if the problem is to be told sincerely.

Drastic cutting should help liven the picture considerably. There is, for example, a scene of Ruth Chatterton in delirium that can easily be eliminated, since it is both repetitious and a bit hard to take.

Miss Chatterton proves, in a difficult, unsympathetic part, that she is actress sufficient for the role, even if the choice does not vindicate her judgment. Menjou is deft in the role of a cold-blooded husband, no longer in love with his wife.

The story finds Chatterton, though obviously desirable, making the mistake of being too much in love with her own husband. Menjou appreciates his wife's devotion, but not so much that he is prevented from falling for the wiles of Claire Dodd.

A convenient bank robbery brings Noel Madison, as the fleeing bandit, to hide in the theatre where Menjou's musical comedy company is rehearsing. Dodd is murdered back stage, with the bank robber caught and accused of the crime. However, Menjou finds his own revolver backstage and realizes Chatterton has killed the vamp.

There follows a curious, sadistic interlude during which Menjou waits for Chatterton to break under the strain. During his cruel vigil he keeps a diary of her reactions. Chatterton, on the verge of a nervous breakdown, desires to give herself up, but on the way to the District Attorney's office, miraculously escapes death in an auto accident, only to come out of it suffering from amnesia.

There is a happy ending, with Menjou teaching Chatterton to say "mountain," "sun," "darling."

There is the story. You can judge it for your own audiences. It is not a gay story, though an interesting one. One has the feeling that it could have been more adroitly told; or rather, that it is the individual work of Chatterton that is holding the interest that the picture does possess.

Somewhere between direction and the script must be placed some blame for a certain obviousness in the method of the tale's unfolding; while at the same time giving credit for making an American job of a story taken from a continental source, and typically continental in its emotional aspects. The backstage scenes have been particularly well handled, and we could stand seeing and hearing more of Walter Pidgeon, who possesses a fascinating stage presence, plus a beautiful voice. Claire Dodd clicks and sparkles. Phillip Reed and George Barbier are seen to advantage.

Ernest Haller's photography is in his usual excellent style. The picture is richly staged, with the gowns deserving special mention.

Cameramen, Note!

There should be more cinematographer votes in for the Hollywood Reporter Awards of Merit. Photographers as a class have been most anxious for a method of rewarding outstanding merit that would allow ALL their fellows to vote. So full advantage should be taken of this opportunity. Only a few days left—hurry!

Powell-MGM Deal Stretched To Two

William Powell's one picture deal for the top spot in the Dashiell Hammett story, "The Thin Man" has been stretched into a two picture contract by MGM. Powell will still do the Hammett story "Thin Man" after he finishes "Manhattan Melodrama." W. S. Van Dyke will direct Powell in both pictures. The star is getting $60,000 per picture.

Mrs. August Belmont Research Council Head

New York.—The Motion Picture Research Council, which is waging a strong fight against block booking as a means of opposing objectionable pictures, on Saturday elected Mrs. August Belmont active president, with Dr. A. Lawrence Lowell, president emeritus of Harvard, retiring to the post of honarary president.

Dr. Lowell was originally named by President Roosevelt to the Motion Picture Code Authority, but withdrew when he found he would have an inactive post and no power to put the Research Council drastic program into operation.

Seek Brent For Stage

Danny Wells is after George Brent to play the male lead opposite Alice Brady in the stage production of "Biography" which will open at the Biltmore theatre on Monday, April 2. Edgar MacGregor will direct.

Rankin On Col. Termer

Columbia Saturday handed Arthur Rankin a term contract and immediately spotted him in two pictures. Goes into "Murder in the Studio," then into "The Party's Over."

Nugent Dons Greasepaint

Elliott Nugent's yen for greasepaint has made him take a small part in "Strictly Dynamite," which he is directing for Radio.

Quotas Boomerang In Foreign Theatres

New York.—Severe contingent and quota restrictions laid against American pictures are proving a boomerang in many foreign countries when exhibitors awake to the famine in good attractions.

Czecho-Slovakia is an example, the first run theatres now petitioning the Government to loosen up on Americans. The country needs about 350 pictures annually but in 1933 had only 180 sound pictures. There were only 35 domestic productions. Over eight hundred sound equipped theatres in the country.

Al Dubin Disappearance Just A Vacation Trip

Mystery of Al Dubin's whereabouts during the past two weeks was solved Saturday when he returned to the Warner studio from a two weeks' hideaway at Delmar, California.

Studio had reported itself unable to find him, his disappearance preventing the starting of "Dames." With Warren, his team-mate, he had been writing the song numbers for the picture.

Universal Seeks Loan Of Scott From Para.

Universal started the machinery yesterday for the loan from Paramount of Randolph Scott. Want him for "Humbug," which Max Marcin is producing under Eph Asher's wing.

Another bid registered at Radio for William Gargan will likely go cold, latter planning to put the player into "The Great American Harem," with Pert Kelton.

All Code Yeas Extended

Washington.—General Johnson on Saturday extended the time for approval of all elements of the picture industry to the NRA code until March 10. A similar extension had already been granted by the Code Authority in getting exhibitor assents to the distribution-exhibiion code.

'Scarlet Letter' in Sound

A "talker" of "The Scarlet Letter" will be the first feature for the newly organized Globe Pictures Corporation, of which Larry Darmour is the head. The Nathaniel Hawthorne story will go into production at the Darmour studio around April 1. No director or cast signed as yet.

Basil Woon On The Way

Basil Woon, author of "Life of Sarah Bernhardt," arrived in New York from Europe Friday, according to a wire received by the Ivan Kahn agency. He is enroute to Hollywood to fulfill picture contracts here.

Talbot-WB Talk Terms

His option due within four weeks, Lyle Talbot and Warners are discussing terms on a new contract.

Writers Guild Board Boosted To Fifteen

Increasing its board of governors from eleven members to fifteen is the next move decided upon by the Screen Writers Guild in an effort to get every faction within Guild ranks represented among the directors. Machinery of selecting candidates for the April 5 election has been changed in order to accomplish the same purpose.

With each ballot distributed, according to the new plan, there will also be a list of Guild members. Each ballot will have room for fifteen selections by the individual voter. The thirty candidates receiving the highest number of votes will form the final slate from which the new board will be chosen by the entire Guild membership at the annual meeting.

Code Extra Committee Down To Hard Work

The Code Committee for Extras will be busy this week. Slated for meeting of full membership tonight and tomorrow night.

Idea of Mrs. Mabel Kinney, chairman, is to get the most pressing problems and complaints of extras settled as soon as possible. Committee is attempting to get all knotty questions of extras' section of code untangled and clarified so there will be easy sailing on complaints in future.

Prinz Quits Paramount With Indie Pic Plans

Leroy Prinz, who has been at Paramount for the past year directing musical numbers, has handed in his resignation and plans to go into independent production.

Prinz plans on making a series of shorts with puppets. The puppets are to be patterned after screen characters. He has already finished the first short, with the Mae West character featured.

'Little Man' Moves Today

Universal's "Little Man, What Now?" gets under way today, with Frank Borzage at the megaphone. This is the second picture for Margaret Sullavan. Opposite her will be Douglass Montgomery.

Barrymore Back To Capitol

Lionel Barrymore will return to the Capitol theatre in New York next week for another week's personal appearance. The star is playing in Columbus, Ohio, this week.

Librettist Writes Play

New York.—Fall production is planned for a play which has been written by Richard L. Stokes, noted opera librettist, in collaboration with his wife, Muriel Stokes.

Want Kenyon For 'Corn'

Radio is after Doris Kenyon for one of the featured roles in the Ann Harding picture, "Alien Corn," which is scheduled to start in about ten days under the direction of E. H. Griffith.

Crosland Pic Finished

Alan Crosland wound up shooting on "One Man's Woman" Saturday at Warners. Glenda Farrell and Pat O'Brien in the top brackets.

THE REASON

"M. C. **Levee** is my manager is that an agent who wears spats intrigues me,"

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DOUGLAS FAIRBANKS, JR.

A
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HIS MANAGEMENT OFFERS:

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KALMAR and RUBY

Will Tell You **WHY** they are **"Levee"** clients

IN FRIDAY'S

THE Hollywood REPORTER
TODAY'S FILM NEWS TODAY

UP-TO-THE-MINUTE CASTING NEWS

Helen Shipman and **Leonard Carey** signed for "Double Door," Paramount.

Frank McGlynn Sr. added to "Little Miss Marker," Paramount.

Robert Homans, William Augustin, Ed Dearing and **J. Merrill Holman** set for Paramount's "Thirty Day Princess."

Una Merkle and **Nat Pendleton** assigned featured roles in "Manhattan Melodrama" at MGM.

Louis Calhern by Warners for role of the heavy in "Dark Tower."

Sidney Blackmer, Edna May Oliver and **Billie Burke** set for the leading roles in "Let Who Will Be Clever" at Radio.

Kent Taylor for "Double Door," Paramount.

Spencer Charters into "Alias the Deacon," Universal, through Kingston-Harris.

Hugh Herbert and **Barbara Blair** by Warners for "Dames."

Ben Alexander by Columbia for "Most Precious Thing in Life."

Frank Dawson for Paramount's "Double Door."

Dick Rush into "Thirty Day Princess," Paramount.

William Austin for "Dover Road," Radio, through Beyer-MacArthur.

Sidney Toler signed for "Operator 13," MGM. Set by Beyer-MacArthur. Studio also set **Marjorie Gateson** and **Walter Long.**

Ben Lyon for featured spot in "Alien Corn," Radio.

Alden Chase set for "Murder at the Studio," Columbia, through O'Reilly and Mann.

Lane Chandler into "Now I'll Tell," Fox. O'Reilly and Mann did it.

Harry Jordan added to "The Witching Hour," Paramount.

Nella Walker set by Menifee I. Johnstone in the cast of "The World Is Ours," Fox.

Mary Forbes signed by Columbia for "The Most Precious Thing in Life." Deal agented by Freddie Fralick.

Educational signed **Betty Compson, Dorothy Sebastian** and **Robert Warwick** for principal roles in "Breakers Ahead," fourth of the Mermaid comedies. **Don Alvarado** has already been announced for the cast.

Gordon Westcott assigned a featured role in "Happy Family."

Vernon Steel signed by Radio for "Dover Road."

Radio Extends Cavell

Ada Cavell has been given an extension on her one picture deal at Radio. The period in which she was to have made a picture at that studio is up and the studio has extended her contract for another month in which time they expect to have a spot for her.

Johnson Off Para. List

Agnes Christine Johnson has finished her work at Paramount and has gone off the payroll. She collaborated with Brian Marlow and Joseph Gollomb on the screen play of "In Conference," which goes into production today.

Starting Early

Leslie Howard started yesterday to keep his promise to make an actor of William Gargan's son. The youngster, eight months old Leslie Howard Gargan, is working with Howard in "Of Human Bondage."

Mary Brian Closed For Monogram Lead

Monogram Saturday set Mary Brian for the feminine lead in "Numbers of Monte Carlo" which goes into production this week with William Nigh directing. Deal was set by Lew Cantor of the Humphrey office. Miss Brian will not now be able to appear in the stage production of "Men in White."

MGM Buys Saunders' Oxford Varsity Story

MGM has purchased an original story by John Monk Saunders titled "Manners Maketh Man," which is a story about college life at Oxford.

Robert Montgomery will have the starring role in this vehicle which will be supervised by John Considine. No director has been assigned.

To Repeat 'White Cargo'

Leon Gordon will produce his play "White Cargo" in a local theatre in the near future. He will attempt to get as many of the original New York cast as possible. Theatre and opening date not set as yet.

Asks Pay Cuts Back

(Continued from Page 1)

few years and previous to most of the employees' cuts, but they counter with the statement that, while many of the execs wept crocodile tears over taking the salary cuts themselves, the published figures make it clear that the higher-ups did not suffer in any comparison to the rank and file.

They also point out a few instances of execs who took ostensible salary cuts, but still retained bonus and percentage privileges that left them very well protected against the storms and rigors of the depression.

And United Artists, where Joe Schenck restored practically all salary cuts the first of the year, gives them a shining example to hold up to the others.

To any observer, the effect of the publication of the top figures on the morale of distribution staffs has been serious. To say that the rank and file of employees are "resentful" is putting it mildly. And the result is the present effort towards some form of concerted action that will bring the execs to time, particularly with the latest picture company figures showing an upturn in business all around.

JUST ONCE IN A BLUE MOON..



A truly heaven-sent picture happens . . and here it is . . a 'sweetheart' . . nothing short . . where all members of the cast realize their dreams of the one big role of their lives . . blessed with DIALOGUE that will go deep down in History . . as the smartest ever written for the screen . . telling the startling, sparkling solution to the secret love problem faced by EVERY WOMAN in the world . .

Irene DUNNE

as the modern young wife who dared to teach her husband the A-B-C's of fidelity in . .

'This Man Is Mine'

From the play 'Love Flies In the Window' by ANNE MORRISON CHAPIN

with

CONSTANCE CUMMINGS, conscienceless little hussy who had a yen for RALPH BELLAMY, who did just what any husband would do . . except yours . . till KAY JOHNSON exposed her flirtatious sister-in-law's fickle ways . . while CHARLES STARRETT had the goods on the two but refused to tell . . so SIDNEY BLACKMER took things in his own hands . . HE had a novel way of handling such a woman!





A Pandro S. Berman Production
Directed by . . John Cromwell

RADIO PICTURES

MERIAN C. COOPER

Just watch 'This Man is Mine' at the box-office, then recall this copy!

PICTURES NOW SHOOTING

PRODUCTION ABOUT THE SAME WITH 40 IN WORK

BAROMETER

This Week	40 Features
Last Week	39 Features
Year Ago	33 Features
Two Years Ago	24 Features

Columbia

"TWENTIETH CENTURY"

Cast: John Barrymore, Carole Lombard, Roscoe Karns, Charles Levinson, Walter Connolly, Etienne Girardot, Dale Fuller, Edward Kennedy, Herman Bing, Lee Kohlmar, Ralph Forbes, Arnold Gray, James Burke, Anita Brown, Gi-gi Parrish, Gaylord Pendleton, King Mojave, Billie Seward, Snowflake, Buddy Williams, Irene Thompson.
Director ..... Howard Hawks
Play by ..... Ben Hecht and Charles MacArthur
Screen Play ..... Ben Hecht and Charles MacArthur
Photography ..... Joseph August
Associate Producer ..... Harry Cohn

"THE PARTY'S OVER"

Cast: Stuart Erwin, Ann Sothern, Arline Judge, Patsy Kelly, Chick Chandler, Billy Bakewell, Esther Muir, Harold Lloyd, Henry Travers, Katharine Doucet, Mary Forbes, Arthur Rankin.
Director ..... Walter Lang
Play by ..... Daniel Kussell
Screen Play ..... S. K. Lauren
Photography ..... John Stumar
Producer ..... Felix Young

"MURDER IN THE STUDIO"

Cast: Ralph Bellamy, Shirley Grey, Ward Bond, Gail Patrick, Arthur Rankin, Clifford Jones, Vincent Sherman, Bradley Page, Lucien Preval, Kane Richmond, Alden Chase, Frank Mills, Helen Eby Rock.
Director ..... D. Ross Lederman
Original ..... Charles Condon
Screen Play ..... Harold Shumate
Photography ..... Benjamin Kline
Associate Producer ..... Irving Briskin

Fox

"FREE GOLD"

Cast: Claire Trevor, John Boles, Harry Green, Monroe Owsley, Ruth Gillette, Roger Imhof, Edward Gargan, Suzanne Kaaren, Wini Shaw, Blanca Vischer, Elsie Larson, Gloria Roy, Myra Bratton.
Director ..... George Marshall
Story by ..... Dudley Nichols and Lamar Trotti
Screen Play ..... Lester Cole and Henry Johnson
Dance Director ..... Sammy Lee
Photography ..... Joseph Valentine
Producer ..... Sol Wurtzel

"TOO MANY WOMEN"

Cast: Warner Baxter, Rochelle Hudson, Herbert Mundin, Rosemary Ames, Henrietta Crosman, Mona Barrie, Lillian Stuart, Fred Santley, Matt Moore, Addison Richards.
Director ..... James Flood
Story ..... Vera Caspary
Screen Play: Jane Storm, Oscar M. Sheridan and Lenore Coffee.
Additional Dialogue ..... Lenore Coffee
Photography ..... L. W. O'Connell
Producer ..... Al Rockett

"THE WORLD MOVES ON"

Cast: Madeleine Carroll, Franchot Tone, Ferdinand Schumann-Heink, Raul Roulien, Reginald Denny, Siegfried Rumann, Stepin Fetchit, Brenda Fowler, Marcelle Corday, Barry Norton, Dudley Digges, Frank Melton, Russell Simpson, Halliwell Hobbes, Ivan Simpson, Jose Mojica, Lumsden Hare, Walter McGrail, Charles Bastin, Louise Dresser.
Director ..... John Ford
Story and Screen Play— Reginald Berkeley
Photography ..... George Schneiderman
Producer ..... Winfield Sheehan

"THE WORLD IS OURS"

Cast: Janet Gaynor, Charles Farrell, Sally Eilers, James Dunn, Beryl Mercer, Ginger Rogers, Gustav von Seyffertitz, Irene Franklin, Fiske O'Hara, Jane Darwell, Nella Walker.
Director ..... John Blystone
Story ..... Kathleen Norris
Screen Play ..... Sonya Levien and James Gleason
Add. Dialogue ..... Samuel Hoffenstein
Photography ..... Hal Mohr
Producer ..... Winfield Sheehan

"SPRINGTIME FOR HENRY"

Cast: Otto Kruger, Nancy Carroll, Heather Angel, Herbert Mundin, Nigel Bruce.
Director ..... Frank Tuttle
Based on play by ..... Benn W. Levy
Adaptation ..... Keene Thompson and Frank Tuttle
Photography ..... John Seitz
Producer ..... Jesse L. Lasky

"NOW I'LL TELL"

Cast: Spencer Tracy, Alice Faye, Helen Twelvetrees, Hobart Cavanaugh, G. P. Huntley, Jr.
Director ..... Edwin Burke
Story ..... Mrs. Arnold Rothstein
Screen Play ..... Edwin Burke
Photography ..... Ernest Palmer
Producer ..... Winfield Sheehan

Harold Lloyd Company

(General Service Studio)

"THE CATSPAW"

Cast: Harold Lloyd, Una Merkel, Nat Pendleton, George Barbier, Grant Mitchell, Alan Dinehart, Warren Hymer, James Dolan, Frank Sheridan, Grace Bradley.
Director ..... Sam Taylor
Original Story— Clarence Budington Kelland
Photography ..... Walter Lundin
Producer ..... Harold Lloyd

MGM

"SEQUOIA"

Cast: Jean Parker, David Landau, Olin Howland, Willie Fung, Russell Hardie.
Directors ..... Chester Franklin and Nick Grinde
Novel ..... Joseph Vance Hoyt
Adaptation: C. Gardner Sullivan, Frank R. Adams, Anne Cunningham.
Photography ..... Clyde DeVinna and Chet Lyons
Producer ..... John Considine

"OPERATOR 13"

Cast: Marion Davies, Gary Cooper, Samuel Hinds, Douglas Dumbrille, Henry B. Walthall, Mae Clarke, Four Mills Brothers, Jay Lloyd, Florine McKinney, Russell Hardie, Willard Robertson, Ted Healy, Reginald Barlow, Francis McDonald, Katharine Alexander, Gene Austin, Belle Daube, Jerry Howard.
Director ..... Richard Boleslavsky
Original ..... Robert W. Chambers
Screen Play ..... Harvey Thew and Zelda Sears
Photography ..... George Folsey
Producer ..... Lucien Hubbard

"HOLLYWOOD PARTY"

Cast: Jimmy Durante, Lupe Velez, Jack Pearl, Laurel and Hardy, Polly Moran, Charles Butterworth, George Givot, Richard Carle, Edwin Maxwell, Tom Kennedy, Ted Healy and Stooges, Eddie Quillan, June Clyde, Frances Williams, MGM Baby Stars.
Director ..... Alan Dwan
Music ..... Rodgers and Hart, Brown and Freed
Photography ..... Hal Rosson
Producer ..... Harry Rapf

"SADIE McKEE"

Cast: Joan Crawford, Esther Ralston, Jean Dixon, Franchot Tone, Edward Arnold, Akim Tamiroff, Gene Austin, Leo White, Leo Carroll.
Director ..... Clarence Brown
Original ..... Vina Delmar
Screen Play ..... John Meehan
Photography ..... Oliver Marsh
Producer ..... Lawrence Weingarten

Paramount

"WE'RE NOT DRESSING"

Cast: Bing Crosby, Ethel Merman, Carole Lombard, George Burns, Gracie Allen, Raymond Milland, Jay Henry, Leon Errol, Dick Dickinson.
Director ..... Norman Taurog
Original ..... Walter Hall Smith
Adaptation ..... Stephen Morehouse Avery
Music by ..... Harry Revel
Lyrics ..... Mack Gordon
Photography ..... Charles Lang
Producer ..... Benjamin Glazer

"MURDER AT THE VANITIES"

Cast: Carl Brisson, Victor McLaglen, Jack Oakie, Kitty Carlisle, Lona Andre, Toby Wing, Dorothy Stickney, Jessie Ralph, Charles B. Middleton, Gertrude Michael, Gail Patrick, Otto Hoffman, Charles McAvoy, Donald Meek, Beryl Wallace, Colin Tapley, Barbara Fritchie, William Arnold, Arthur Rankin, Cecil Weston, Hal Greene, Teru Schimada, Roy Crane, Ted Oliver, Mildred Gober, Stanley Blystone, Mike Pat Donovan, Edward Mitchell, Eddie Bethune, Clara Lou Sheridan, Gwenllian Gill.
Director ..... Mitchell Leisen
Original ..... Earl Carroll and Rufus King
Screen Play ..... Carey Wilson and Joseph Gollomb
Additional Dialogue ..... Sam Hellman and Arthur Johnston
Music and Lyrics ..... Sam Coslow
Photography ..... Leo Tover
Producer ..... E. Lloyd Sheldon

"DOUBLE DOOR"

Cast: Kent Taylor, Evelyn Venable, Mary Morris, Ann Revere, Sir Guy Standing, Virginia Howell, Frank Dawson, Helen Shipman, Leonard Carey, Colin Tapley, Ralph Remley, Burr Caruth.
Director ..... Charles Vidor
Original ..... Elizabeth McFadden
Photography ..... Harry Fischbeck
Producer ..... E. Lloyd Sheldon

"THE WITCHING HOUR"

Cast: Tom Brown, Judith Allen, John Halliday, Richard Carle, Sir Guy Standing, Olive Tell, John Larkin, Ralf Harolde, Frank Sheridan, Purnell Pratt, William Frawley, Henry B. Walthall, Robert Littlefield, Richard Michael, Ferdinand Gottschalk.
Director ..... Henry Hathaway
Original ..... Augustus Thomas
Adaptation ..... Salisbury Field
Screen Play ..... Anthony Veiller
Photography ..... Ben Reynolds
Producer ..... Bayard Veiller

"THIRTY DAY PRINCESS"

Cast: Sylvia Sidney, Cary Grant, Edward Arnold, Vince Barnett, Ray Walker, Henry Stephenson, Marguerite Namara, George Baxter, Lucien Littlefield, Robert McWade, Robert Homans, William Augustin, Dick Rush, Ed Dearing, J. Merrill Holmes.
Director ..... Marion Gering
Original ..... Clarence Budington Kelland
Adaptation and Dialogue: Edwin Justus Mayer
Photography ..... Leon Shamroy
Producer ..... B. P. Schulberg

"LITTLE MISS MARKER"

Cast: Adolphe Menjou, Dorothy Dell, Charles Bickford, Shirley Temple, Lynn Overman, Frank McGlynn Sr., Jack Sheehan, Sam Hardy, John L. Kelly, Warren Hymer, Edward Arnold.
Director ..... Alexander Hall
Original ..... Damon Runyon
Adaptation ..... Joseph Moncure March

PICTURES Now SHOOTING

THIS WEEK AS COMPARED WITH 39 LAST WEEK

Music .....Ralph Rainger
Lyrics .....Leo Robin
Photography .....Al Gilks
Producer .....B. P. Schulberg

"IT AIN'T NO SIN"
(Rehearsing)

Cast: Mae West, George Raft, Duke Ellington and Orchestra.
Director .....Leo McCarey
Original .....Mae West
Music and Lyrics: Arthur Johnston and Sam Coslow.
Photography .....Karl Struss
Producer .....William LeBaron

"IN CONFERENCE"
(Charles R. Rogers)

Cast: Zasu Pitts, Helen Mack, John Halliday, Grace Bradley, Phillips Holmes, Ned Sparks.
Director .....Harry Joe Brown
Original: Vera Caspary and Bruce Manning.
Screen Play: Brian Marlow, Agnes Christine Johnson and Joseph Gollomb.
Photography .....Milton Krasner

RKO-Radio

"STRICTLY DYNAMITE"

Cast: Jimmy Durante, Lupe Velez, Norman Foster, Marian Nixon, William Gargan, Eugene Pallette, Four Mills Brothers, Ruth Etting, Minna Gombell, Sterling Holloway, Stanley Fields, Berton Churchill.
Director .....Elliott Nugent
Original.....Robert T. Colwell and Robert A. Simon
Screen lay.....Maurine Watkins and Ralph Spence
Photography .....Eddie Cronjager
Associate Producer.....H. N. Swanson

"STINGAREE"

Cast: Richard Dix, Irene Dunne, Mary Boland, Conway Tearle, Snub Pollard, George Barraud, Andy Devine, Una O'Connor, Henry Stephenson.
Director .....William Wellman
Original .....E. W. Hornung
Screen Play.....Becky Gardiner
Photography .....James Van Trees
Associate Producer.....David Lewis

"DOVER ROAD"

Cast: Clive Brook, Diana Wynyard, Billie Burke, Alan Mowbray, Reginald Owen, Gilbert Emery, Phyllis Barry.
Director .....J. Walter Ruben
Original .....A. A. Milne
Screen Play.....H. W. Hanemann
Photography .....David Abel
Associate Producer.....David Lewis

"OF HUMAN BONDAGE"

Cast: Leslie Howard, Bette Davis, Reginald Denny, Alan Hale, Reginald Sheffield.
Director .....John Cromwell
Original.....W. Somerset Maugham
Screen Play.....Lester Cohen
Photography .....Henry Gerrard
Associate Producer..Pandro S. Berman

United Artists

Twentieth Century

"HEAD OF THE FAMILY"
(Rehearsing)

Cast: George Arliss, Janet Beecher, Edna May Oliver, Ralph Morgan, Rafaela Ottiano, Charlotte Henry, Edward Ellis, Frank Albertson, Donald Meek, Joseph Cawthorn.
Director .....Sidney Lanfield
Story .....Katherine Clugston
Screen Play.....Leonard Praskins
Associate Producers: William Goetz and Raymond Griffith.

"BULLDOG DRUMMOND STRIKES BACK"

Cast: Ronald Colman, Loretta Young, Warner Oland, Charles Butterworth, Arthur Hohl, Billie Burke, Mischa Auer, Pedro Regas, Halliwell Hobbes.
Director .....Roy Del Ruth
Original .....H. C. McNeille
Screen Play.....Nunnally Johnson
Photography .....Peverell Marley
Associate Producers..William Goetz and Raymond Griffith

Universal

"UNCERTAIN LADY"

Cast: Genevieve Tobin, Edward Everett Horton, Dorothy Peterson, Frank Lyman, Herbert Corthell, Renee Gadd, Paul Cavanagh, Mary Nash, George Meeker, Arthur Hoyt, Gay Seabrook, James Durkin.
Director .....Karl Freund
From Play by.....Harry Segall
Adapted by Daniel Evans and Martin Brown.
Screen Play: Doris Anderson and George O'Neil.
Photography .....Charles Stumar
Asso. Producer.....Dale Van Every

"THE BLACK CAT"

Cast: Boris Karloff, Bela Lugosi, Jacquelyn Wells, David Manners, Lucille Lund, Egon Brecher, Ann Duncan, Andy Devine, Herman Bing, Harry Corday, Luis Alberni, Andre Cheron, Alphonse Martell, Tony Marlow, Paul Weigel, Alber Polet, Rodney Hildebrant.
Director .....Edgar Ulmer
Based on story by.....Edgar Allen Poe
Story.....Peter Ruric, Edgar Ulmer
Screen Play.....Peter Ruric
Photography .....John Mescal
Associate Producer.....E. M. Asher

Ken Maynard

"DOOMED TO DIE"

Cast: Ken Maynard, Gloria Shay, Frank Hagney, Walter Miller, Bob Kartman, Jack Rockwell, Ed Coxen.
Director .....Alan James
Original .....Ken Maynard
Screen Play.....Nate Gatzert
Photography .....Ted McCord
Producer .....Ken Maynard

Warners-First National

"WITHOUT HONOR"

Cast: James Cagney, Joan Blondell, Victor Jory, Sarah Padden, Ralf Harolde, Harold Huber, John Qualen, Russell Hopton, Frank Craven, Bradley Page, James Eagle, George Chandler, Samuel E. Hines.
Director .....Lloyd Bacon
Original Story.....Robert Lord
Screen Play.....Tom Buckingham and Niven Busch
Photography .....George Barnes
Supervisor .....Robert Lord

"SAWDUST"

Cast: Joe E. Brown, Patricia Ellis, Dorothy Burgess, Donald Dilloway, Charles Wilson, Poodles Hanneford, Ernest Clarke, Alfreda Codona, Tom Dugan, William Demarest, Harry Wood, Earl Hodgins, John Sheehan, Ronie Cosby, Gordon Evans, Edmund Breese, Gordon Westcott, William Davidson, Paul Hurst.
Director .....Ray Enright
Based on Story by Bert Kalmar and Harry Ruby
Revisions by.....Tom Buckingham
Photography .....Sid Hickox
Supervisor .....James Seymour

"THE KEY"

Cast: William Powell, Edna Best, Colin Clive, J. M. Kerrigan, Hobart Cavanaugh, Maxine Doyle, Arthur Treacher, Henry O'Neill, Philip Regan, Halliwell Hobbes, Donald Crisp, Gertrude Short, Dawn O'Day.
Director .....Michael Curtiz
Based on the Play by Robert Gore-Browne, J. L. Hardy
Screen Play.....Laird Doyle
Music and Lyrics.....Allie Wrubel and Mort Dixon
Photography .....Ernest Haller
Supervisor .....Robert Presnell

"THE HAPPY FAMILY"

Cast: Aline MacMahon, Guy Kibbee, Allen Jenkins, Hugh Herbert, Helen Lowell, Joan Wheeler, Frankie Darro, Gordon Westcott, Louise Beavers, Harry Beresford, James Bush, Maidel Turner, Harry C. Bradley, Ethel Wales, Ed Keane, Charles Coleman, John Sheldon, Ivan Linow, Michael Visaroff.
Director .....Alfred E. Green
Original Screen Play..Gene Markey and Kathryn Scola
Photography .....Arthur Edeson
Supervisor .....Robert Lord

"RETURN OF THE TERROR"

Cast: Mary Astor, Lyle Talbot, Robert Barrat, Frank McHugh, John Halliday, Irving Pichel, George E. Stone, J. Carrol Naish, Frank Reicher, Renee Whitney, Robert E. O'Connor, George Cooper, Etienne Girardot, Edmund Breese, Cecil Cunningham, George Humbert, Charles Grapewin, Maude Eburne, Frank Conroy, Howard Hickman.
Director .....Howard Bretherton
Suggested by Story by— Edgar Wallace
Screen Play.....Eugene Solow and Peter Milne
Photography .....Arthur Todd
Supervisor .....Sam Bischoff

"DR. MONICA"

Cast: Kay Francis, Veree Teasdale, Jean Muir, Warren William.
Director .....William Keighley
Based on Polish play by— Marja Morozowicz Szczepkowska
Adaptation by.....Laura Walker
Screen Play.....Charles Kenyon
Photography .....Sol Polito
Supervisor .....Henry Blanke

"FRIENDS OF MR. SWEENEY"

Cast: Charlie Ruggles, Ann Dvorak, Eugene Pallette, Dorothy Tree, Harry Beresford, Berton Churchill, William Davidson, Harry Tyler, Herbert Bunson, Ann Shoemaker, Virginia Pine.
Director .....Edward Ludwig
Novel .....Elmer Davis
Screen Play.....Warren Duff and Sidney Sutherland
Photography .....Ira Morgan
Supervisor .....Sam Bischoff

Independent Productions

Invincible

(Mack Sennett)

"TOGETHER AGAIN"

Cast: Lila Lee, Onslow Stevens, Claude Gillingwater, Dickie Moore, James T. Mack.
Director .....Frank Strayer
Original Screen Play.....Robert Ellis
Photography .....M. A. Anderson
Producer .....Maury Cohen

Mascot

(Mack Sennett)

"THE LOST JUNGLE"
(Serial)

Cast: Clyde Beatty, Sid Saylor, Cecilia Parker, Al Smith, Edward Le Saint, Warner Richmond, Charles Whitaker, Max Wagner, Jim Corey, Maston Williams, Jack Carlyle, Ernie Adam, Bud Fine, Wally Wales.
Directors.....Dave Howard and Armand Schaefer
Original Screen Play..Sherman Lowe and Al Martin
Photography .....Alvin Wyckoff
Producer .....Nat Levine

Eastern Productions

All Star Productions

(United Artists Release)
(Biograph Studios)

"FRANKIE AND JOHNNY"

Cast: Helen Morgan, Lilyan Tashman, Chester Morris, William Harrigan, Florence Reed, Walter Kingsford, Sam Wren, Jack Hazzard, Frederic Worlock, Cora Witherspoon, Pedro de Cordova, Robert M. Middlemas, Montagu Love, Percy Welton, Chester Hale Girls, Victor Young's Orchestra.
Director .....Chester Erskin
Screen Play.....Moss Hart
Photography .....Joe Ruttenberg

WHAT'S WHAT

BRULATOUR BULLETIN

WHO'S WHO

Published Every Monday — J. E. BRULATOUR, Inc., Distributors — Eastman Motion Picture Films

the REFLECTOR

Ernie Haller turning in an unusually artistic job on photography of the Bill Powell picture, "The Key." Roberts and Glouner, associates. Direction Mike Curtiz . . . Joe August (Columbia) photographing the classic profile of John Barrymore in "Twentieth Century," Howard Hawks, Director. Dave Regan, Marcel Grand and Jack Anderson, camera staff. . . . For authentic backgrounds on the same picture, Andre Barletier and Roy Davidson to New York. . . .

•

Charlie Stumar at the cameras, with his old friend Karl Freund directing "Uncertain Lady" with Genevieve Tobin and Eddie Horton. Assisting Stumar, James Drought and Maury Gertsman . . . Alvin Wyckoff anxious to do a picture of The Sphinx and Pyramids after tackling an animal serial for Mascot . . . Plenty of camera action at Arkayo . . . Nick Musuraca bossing the boxes on "Dover Road," Biroc and Barth, assisting.

•

Henry Gerrard, who contributed plenty to Ia Hepburn in "Little Women" is photographing "Of Human Bondage," assisted by DeGrasse and Diskant . . . Jimmy Van Trees and his staff loaned to R. K. O. along with Director Bill Wellman, completing "Stingaree" with Richard Dix and Irene Dunne. . . . Roy Hunt completed "Finishing School" . . . Eddie Cronjager on "Strictly Dynamite" with Jimmy Durante and Lupe Velez . . . Tony Gaudio whose "Mandalay" (Kay Francis-Warner Brothers) is playing locally now, is on brief rest but starts again any minute at same lot . . . Henry Sharp turned in final shots on "Melody in Spring."

•

Ollie Marsh who covered himself with plenty glory through his work at the cameras for "Dancing Lady" is currently turning 'em over for "Sadie McKee" (M. G. M.). His assistants, Mead, Greer and Brigham . . . Hal Rosson is responsible for the photography of "The Cat and The Fiddle" (Novarro-MacDonald) playing currently Loew's State . . . Solly Halperin (Fox) back home from New York with the snow still in his ears . . .

DEAR MR. WILKERSON:

You're a perfectly swell salesman . . . whether it's caviar, rare vintages or printer's ink. Too, the quality's generally as good as you claim it to be. So what?

So I agree with you in your statement that the production bosses are more and more interested in their photography . . . That they want to know more about their own cameramen as well as the other fellows' . . . That it's not always easy for your boys to get the dope (and get it right) . . . but that it's a cinch for us to tell the story (and tell it right) because we're as close to the camera as you are to the printing press.

We know the photographers. They know us. We've kept faith with each other for generations. We've never overlooked a bet when we could give SERVICE to the photographer or his employer. We agree with you that The Brulatour Bulletin tied in with the Hollywood Reporter is a service natural. Therefore, I accept your suggestion . . . Here's . . . The Brulatour Bulletin.

And now, Mr. Wilkerson, may I MAKE a suggestion to you . . . Agreeing that photography (and the cameraman) are just as important as you claim them to be to EVERY production . . . I venture the opinion that the PRODUCERS will read, with genuine interest, anything you or your writers may have to say about this vital feature of productions in any review you print.

Lang on Musical

With his splendid camera achievement, "Farewell To Arms" set up in the sweepstakes of The Academy as a top contender for the award on outstanding photography, CHARLES LANG of Paramount has turned in creditable encores with "Cradle Song" and "Death Takes A Holiday" . . . (both Paramount); and now steps up to prove his versatility as he completes the tag shots for the Bing Crosby-Carole Lombard melody-mounting, "We're Not Dressing." Bob Pittack, Harry Hollanberger, Cliff Shirpser and Irving Glassberg are Lang's seconds and assistants.

Lyons Continues 'Malibou'

Chester Lyons continues on his Marathon assignment for M. G. M., "Malibou." Picture has been in production several months, and the dailies disclose some of the most unusual photographic material with wild animals as subject matter. Lyons has covered several thousand miles to various locations during his photographic work on this production.

Polito With Keighley

Sol Polito, who set up bigger and better standards for the boys to shoot at through his work with Bus Berkeley in the spectacular dance numbers of the Warner musicals, has been assigned to Director William Keighley, and is photographing the muchly discussed, "Dr. Monica."

Edeson Shoots New Star

Warner Bros., launching the starring destiny of Aline McMahon, placed her photographic fortunes in the lap of Arthur Edeson, while Al Green is taking care of the action. With this fool-proof combination of cameraman and director, a new star of even lesser capabilities should be a cinch.

McGill Returns to Century

Barney "Chick" McGill, contract lenser of Twentieth Century, who has been on loan-out to Fox where he accounted for the photography on two feature productions, returns to his home lot, where he will be in charge of the cameras on the George Arliss production, "Head of the Family," with Sid Lanfield directing.

Barnes Completes Del Monte Location

George Barnes (Warner Bros.) completed location shots at Del Monte on the Lloyd Bacon production, "Without Honor" and resumed studio work this week.

Applause for Valentine

Camera and laboratory staff at Fox Hills were unanimous in commending Joe Valentine for his photographic work on "Three on a Honeymoon," with Sally Eilers. . . . Unusually effective work, particularly with the star, whose popularity will never grow less because of this picture.

'IT HAPPENED ONE NIGHT'

Asserts The Reporter (discussing Columbia Pictures) . . . that a producer had cracked, "I'll give a million dollars for the contracts of Frank Capra, Sam Briskin and Bob Riskin" . . . so OKay! . . . But that same producer would be smart to also offer at least a hundred'G's for the contract of Joe Walker who turned an uncanny crank on the cameras for "It Happened One Night." We take not a thing away from the credit deserved by the million dollar trio above mentioned but we'll bet real dough that they'll be the first to agree with us that Walker should be included in the deal. . . . Few short years ago and this boy was photographing program stuff. Today he's crowding the best. Walker's photography makes you believe Riskin's story and Capra's action. Briskin assigned all three of 'em. . . . Any new offers?

the BUZZER

(NOTE: Each week, sales and service representatives of J. E. Brulatour, Inc. will ask a number of cameramen the same question. The question will be given and then the answers verbatim.)

QUESTION:

WHAT'S YOUR FAVORITE SHOT?

OLIVER MARSH (M. G. M.): "Big head close-ups—and I mean BIG close-ups—the bigger the better. The more vital the expression the greater the close-up. You can say it again: my favorite shot is a big close-up."

ERNIE PALMER (FOX): "My favorite shot has always been a marine view. I do not mean that I am particularly or exclusively interested in shooting only sea stories, but my idea of beauty is the long sweeping coast line or the silhouette of a cutter along the horizon."

VERN WALKER (RKO): "Naturally a projection background shot, but it must be so well done that it defies detection."

EDDIE CRONJAGER (RKO): "What do you mean? Photography . . . or . . .?"

HAL ROSSON (M. G. M.): "A close-up of Jean Harlow."

JACKSON ROSE (M. G. M.): "Pictorial interiors where the actor does not detract from the photographic beauty." (Migawd, Jack, do they always assign you to Durante's pictures?)

HAL MOHR (FOX): "I am particularly strong for close-ups of young and very beautiful girls with classic features. By the way, have you seen 'David Harum'?"

L. W. O'CONNELL (FOX): "Exterior long shots, particularly those where trees lend themselves to pleasing composition."

LEN SMITH (M. G. M.): "Out of a sand trap with a 9 iron."

LUCIUS LOOSTONE: "A test of the supervisor's sister."

starting

20TH CENTURY
McGill
COLUMBIA
Bennie Kline, John Stumar, Al Seigler
EDUCATIONAL
Dwight Warren
GILLSTROM PRODUCTIONS
Gus Petersen
UNIVERSAL
Norbert Brodine — George Robinson
WARNERS
Tony Gaudio

finishing

RKO
Eddie Cronjager — Nick Musuraca
FOX
Joe Valentine — Art Miller
M. G. M.
Hal Rosson, Jimmy Howe, Len Smith
PARAMOUNT
Henry Sharp, Chas. Lang, Leo Tover
WARNERS
Wm. Rees

METRO-GOLDWYN-MAYER STUDIOS,
% MR. SAMUEL MARX,
CULVER CITY, CALIF.

The Hollywood Reporter

Vol. XIX. No. 46. Price 5c. TODAY'S FILM NEWS TODAY Tuesday, March 6, 1934

CODE PROGRESS SHOWN

TRADEVIEWS by ROBERT WELSH

•TO a time-worn veteran like the writer it is pretty hard to work up anything approaching enthusiasm concerning conventions.

But there is an affair shaping up and heading towards Hollywood that revives our jaded spirits, and makes us think, "Maybe here is a convention that will serve a purpose, and accomplish some good."

We refer to the coming gathering of the Motion Picture Theatre Owners of America, to be held in Hollywood April 10, 11 and 12.

•

President Ed Kuykendall, in a letter to The Reporter, emphasizes the fact that all the pre-convention publicity and planning is based on the hope and the determination to get three days of real value to exhibitors in their visit to the source of the merchandise they sell.

The "play" note is being subordinated.

Exhibitors have come through some tough years. Just as producers have.

Exhibitors, for much of the time during those tough years, depression or no depression, have all too often placed most of the blame for their problems on the producers.

They are coming here to see and be shown.

They will learn a lot.

•

And may we add a postscript thought that Hollywood can learn something from the visiting exhibitors. Recalling our own days playing the exhibitor convention circuit, we can't remember learning anything from the speeches, but we do recall many a nugget of hard show wisdom gleaned in a lobby corner from a battle-scarred exhibitor just talking "his patrons."

Many a good thought. Many a valuable tip on titles, on types of pictures, on whether certain stars were going UP—or GOING down.

Welcome these exhibitors, boys and girls of Hollywood. They're playing in the same game with us—if they lose, we lose. Inevitably.

National Screen Profits Jump

New York.—National Screen Service Corp. reported a profit of $107,010.75 for the year 1933. Profit for 1932 was $95,556.47.

Radio In Jam Over Play 'Tobacco Rd.'

New York.—Prospects of the play "Tobacco Road" winning the Pulitzer prize have thrown a snag into plans of Radio pictures to buy it for the screen.

It is claimed that Radio took a verbal option on the play two weeks ago, at a tentative price around $35,000. Now the play producers are hemming and hawing on whether there was an option.

Al Werker Signs To Meg W. C. Fields

Al Werker, who recently completed "The House of Rothschild," yesterday closed with Paramount to direct the next W. C. Fields picture, "Grease Paint."

Part of the deal includes a three-year option by Paramount on Werker's services.

Walter Connolly Up For 'Louis XIV' Role

Warners have placed a bid with Columbia for the loan of Walter Connolly to play the role of Louis XIV in "DuBarry," Dolores Del Rio's first starring vehicle under her Warner contract.

Flinn Report Tells Of Gain In Employment And Payrolls In All Branches Of Industry

Washington.—A satisfactory increase in numbers of employees, heavy increases in expenses, especially in production, and the fact that the code of fair competition for the picture industry is not yet fulfilling all the hopes of its advocates, are the main points in the report of progress, made yesterday by John C. Flinn, executive secretary for the Code Authority, to Sol Rosenblatt.

The report states that, before the code provisions were in effect, one studio, which averaged seven pictures in production, employed 478 persons

(Continued on Page 2)

Ric Cortez Backs Out on Salkow Play

New York.—Ricardo Cortez is no longer a potential play producer, and Zetroc, Inc., the firm with which he was to operate in association with Sidney Salkow, has dissolved.

Cortez and Salkow clashed over cast and production details of the play "Shoestring," written by the latter. Now the playwright will direct and produce it on his own.

Morris to Europe

New York.—Sam Morris, Warners foreign sales manager, is back home after several weeks in the hospital. He sails for Europe March 17.

'Green Bay Tree' Ends

New York.—"The Green Bay Tree" ends its New York run at the Cort this coming Saturday night.

Elliott to Settle Jurisdiction Scrap

William C. Elliott, president of the IATSE, in town for the discussion with producers of a new Basic Agreement, has had a full schedule since his arrival. He has met separately with the business agent of each IATSE local.

His plan is not to try to meet the unions in a body and make speeches, but to meet with committees from

(Continued on Page 2)

Kirkpatrick, Veteran Film Exec, Dies at 53

New York.—Arthur S. Kirkpatrick, who resigned from Educational Pictures last November as assistant general manager after a six months' leave of absence, died yesterday at Riverside, N. J. He was 53 years old.

Kirkpatrick was a veteran of the film business, being with the famous Mutual in the early days, later with Robertson-Cole, the organization that after many changes became Radio Pictures.

Franklin-Craven Deal

Harold Franklin is negotiating with Frank Craven with a three-way ticket in mind. He is figuring on getting Craven to write his own stories, direct and act in them.

Cantor Due in May

Eddie Cantor is planning to return to Hollywood first week in May. Is now writing a play which Sam Harris is understood to have already purchased.

Two Players En Route

New York.—Picture passengers on today's Century will include Gene Raymond and Tullio Carminati.

Miljan Loses Father

Frank Miljan, father of John, died yesterday as a result of complications. He was 77 years old.

PRINCESS TO SUE EXHIBS AFTER 'RASPUTIN' AWARD

London.—Intimations that suits would be filed against exhibitors in all countries where "Rasputin" has been exhibited were the startling aftermath of the verdict yesterday giving Princess Youssoupoff an award of $125,000 damages for alleged libel in the MGM picture "Rasputin and the Empress."

No member of the conservative British solicitors who won the verdict for the Princess would be quoted directly on the threat to sue all ex-

(Continued on Page 3)

Labor 'Merry-Go-Round' Still Running Strong

Local labor groups were grousing again yesterday about the Studio Labor Committee, set up to handle all studio NRA labor problems.

Committee stalled action for weeks, saying not properly appointed. Last week appointment was okayed. Just as labor boys thought committee would really start work they were informed yesterday that Al Berres was leaving for New York for a short trip.

RICHARD ARLEN AS LUCKY "COME ON MARINES" Directed by HENRY HATHAWAY

THE Hollywood REPORTER

W. R. WILKERSON..... Editor and Publisher
ROBERT E. WELSH..... .....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957
New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat, Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

RAMBLING REPORTER

Winfield Sheehan was the biggest individual ticket-buyer for El Nido charity party Sunday night. . . . And thanks to all the local scribes whose mentions of the affair helped make it a big success—thanks, too, to the one and only columnist who wouldn't mention that it was being given given at the Vendome! Because if there had been any more people jamming the place the reserves would have had to be called out! . . . Among the movie folk who helped, besides the sponsors, were Wally Beery, the Al Rogells, Connie Bennett, the Bill Goetzes, Lupe Velez, Johnny Weissmuller, Adrienne Ames, Bruce Cabot, the Ric Cortezes, Mary Brian, Dick Powell, Edgar Allan Woolf, the Mike Levees, Sol Wurtzel, the Darryl Zanucks, Eddie Buzzell—and more.

•

The Elliott Gibbons-Irene Jones engagement is now official — Irene hopped a plane for a rush trip to New York Sunday night. . . . Sidney Fox and Charlie Beahan still determined upon a divorce. . . . Dixie Lee Crosby has her tresses blonde—because Bing likes 'em that way. . . . Mrs. Carl Brisson is now fretting because Carl has to wear side-burns in his current flicker. . . . Irene Dunne sick abed with a sore throat and "Stingaree" being held up. . . . There's a move on to make Humphrey Pearson the Mayor of Palm Springs! . . . Janet Gaynor is playing with fire.

•

Sally Eilers and Harry Joe Brown have gone goofy over the game of Russian Bank—the old-time bridge arguments are as nothing! . . . Alan Mowbray has written a story called "Lonely Road" for Clive Brook—and Radio may buy it for him. . . . The Herbert Marshalls farewell-dinnered Mrs. Ernest Torrence Sunday night—Mrs. T. going around the world. . . . James Seymour and Jocelyn Lee gave a big cocktail party for the Tito Schipas at the Vendome the other day. . . . Having a change of heart about vacationing in Honolulu, the Arlens—Richard, Jobyna and junior—make it Europe instead. Leave Saturday for New York to catch the Europa March 16. . . . Ed Sedgwick, the Charlie Butterworths, Bebe Daniels, Ben Lyon, the Dick Rodgers—among the Palm Springers this week-end.

New York REVIEWS

"SHADOWS OF SING SING"

Columbia prod.; director, Phil Rosen; writer, Warden Lewis E. Lawes.

Mayfair Theatre

Times: The chief point of interest in the production is the background of a police department bureau of identification through which comes a surprise ending to the tale of love and woe. Needless to say the arm of coincidence here is no shorter than usual.

Herald-Tribune: Despite its lack of a finished production, is an entertaining and ingenious little timekiller of considerable merit. The film is not especially exciting, but the climax is admirably and rather convincingly worked out.

American: While the basic plot is scarcely redolent of stark realism, its little fictions are plausibly explained and its entire structure is skilfully and suspensefully wrought.

Sun: Those shadows of the title creep too often into the picture, foretelling too many approaching events. Thanks to its cameraman and its trick ending, this is a pleasant, unexciting little melodrama.

Post: It is pretty trashy stuff, with only one moment—when the defense attorney springs his big surprise in court—of any dramatic value.

World-Telegram: If you want a bit of good, old-fashioned melodramatic entertainment, this should just about fit the bill. It has practically everything in it that the average program thriller demands. However, it has been rather carelessly put together and is told in a static manner.

Journal: It's an entertaining little melodrama that sustains suspense smoothly and offers several interesting demonstrations of police procedure.

CODE PROGRESS SHOWN IN REPORT TO 'ROSY'

(Continued from Page 1)

per picture each day. After the code, the same studio, with five pictures average, had a 20 per cent increase in employment.

"Another studio," said the report, "estimates that its production costs will be increased $500,000 in the first year."

It is the same story in distribution and exhibition. One national distributor reports an increase of 83 employees in the home office and 31 exchanges, and a heavy payroll increase. Another concern reports 61 additional employees.

In exhibition, average payrolls have been increased from 10 to 15 per cent, the report states. It is believed that the improved business of the theatres is due to better pictures, as the public is still shopping for its screen entertainment and will not take mediocre product. The increase in attendance since last August is set at from 12 to 15 per cent.

The report details the machinery that has been set up for the protection of labor and to insure fair trade practices, and also the provisions for the arbitrations of wage disputes. This abitration machinery centers in 62 quasi-judicial boards in 31 cities, 52 of which have already been named, while the other ten will be appointed within a week. The report concludes:

"The Code of Fair Competition for the motion picture industry has yet to fulfill in practice and application the earnest wishes of its advocates, who worked arduously in its preparation and for its adoption, and the time has not yet arrived for criticism or praise."

There was a mass conference yesterday of all the motion picture code members, but today they split into five groups so that one can attend each of five meetings held simultaneously. The members in attendance are John C. Flinn, secretary; Ed Kuykendall, W. Ray Johnston, Nathan Yamins and Charles O'Reilly. R. H. Cochrane was to have attended, but is ill. Kuykendall, Yamins and Louis Phillips, of Paramount, will attend the meetings on the small industry problems, while Flinn and Johnston will sit in on the code administration meetings.

In addition to these, the Motion Picture Laboratory Association is represented by Stephen Eller, Alan Friedman, Herbert Huebner, C. Hurleman, Frank Myers, E. H. Rosenberg, Arthur Poole and Herbert Yates.

General Johnson has extended the evidence of compliance date to March 10, and given Rosenblatt until April 7 to make his report on the salary and trade practice investigation.

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PERSONAL

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10 years Inspector U. S. Immigration Service (last 7 years in charge of Mexican border port at Calexico, California)

Levy of RKO Due For Studio Visit

Jules Levy, RKO-Radio general sales manager, is due in Hollywood soon for a visit of several weeks at the studio.

While here he will conduct a western sales conference of exchange managers, and will hold his annual preseason conferences with production heads. Among those who will attend the western sales conference will be Harry Cohen, western sales manager, and the following western branch managers:

J. H. Ashby, Denver; N. P. Jacobs, Los Angeles; M. E. Corey, Portland; T. J. Walsh, Salt Lake City; G. W. Wolfe, San Francisco; E. A. Lamb, Seattle.

'U' Signs Alan Hale

Universal yesterday signed Alan Hale for the part of Jackman in "Little Man, What Now?" He landed the job out of twenty tested for the role.

Elliott to Settle Scrap

(Continued from Page 1)

each local and go over the many knotty problems that are now facing them.

One of these problems will be the matter of the jurisdiction in the studios among the sound men. In a vote conducted under NRA supervision to decide who would represent sound men in all NRA discussions, total of 448 votes were cast for sound men's IATSE union, and only 9 for Local 40, IBEW. Announcement was made last week that Local 40 and the major studios had signed an agreement that will give IBEW the say. Elliott will be given that to ponder over.

PRODUCER

•

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•

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NEW YORK CITY

RADIO'S 'CRIME DOCTOR' NEW, INTERESTING MURDER YARN

Kruger, Morley and Asther Tops in Cast

"THE CRIME DOCTOR"
(Radio)

Director .....John Robertson
Original.....Israel Zangwill
Adaptation .....Jane Murfin
Art Directors.....Van Nest Polglase and Al Herman
Photography .....Lucien Andriot
Cast: Otto Kruger, Karen Morley, Nils Asther, Judith Wood, William Frawley, Donald Crisp, Frank Conroy, J. Farrell MacDonald, Fred Kelsey, G. Pat Collins.

"The Crime Doctor" is something new in murder mysteries. The audience is in on the whole thing from the start, and, with the exception of one clue near the beginning of the picture, is able to predict pretty well the general working out of the plot. But there's a surprise every minute, and you watch the darned thing, utterly intrigued and fascinated all along the way. And then the ending comes, and you find that you have been thoroughly fooled after all.

There really is no mystery. The audience sees the murder, knows the motive, and then has the fun of watching the detectives send an innocent man in the direction of the electric chair. The picture is beautifully timed and the plot is slyly and expertly worked out.

Otto Kruger is a master-mind detective, and he flatters himself that he could commit the perfect crime. An opportunity comes, when he suspects his wife (Karen Morley) of being unfaithful to him. So when she tells him that she loves Nils Asther, he determines to kill Judith Wood, who has been blackmailing Asther, and lay the blame on him through a series of cleverly contrived clues. A detective—and a jealous one at that—is a bad person to be married to.

Everything works out as he plans, and Asther is condemned to die for the murder of the girl. But the trick ending takes care of everything happily.

Kruger is uncanny in the role of the detective. No technique is apparent. He just IS Dan Gifford. A remrakable piece of acting. Karen Morley is thoroughly good as the wife, and Nils Asther is splendid in his part. Judith Wood does nice work as the hard-boiled blackmailer, and William Frawley has a role that is not worthy of his talents. Fred Kelsey is fine, as usual, as a dumb dick; Donald Crisp plays the district attorney well, and J. Farrell MacDonald and G. Pat Collins are outstanding in smaller roles.

John Robertson has gotten a swell tempo in his direction; Jane Murfin's adaptation did right by the Israel Zangwill story, and Lucien Andriot photographed it with distinction.

This is an above-average murder mystery, and, with Kruger's performance added, should be a good hit.

Joel Sayre at Col.

Turning in his script on "High Seas" for Mitchell and Durant at Fox, Joel Sayre checked in at Columbia.

Conference All Wet

The songwriting team of Gordon and Revel along with Lou Diamond, Paramount exec, and two others were lost at sea for twelve hours in a water taxi en route to Catalina Island over the week-end. The skipper said he was kept so busy answering questions fired at him by Revel that he didn't have time to watch the compass.

Free Lance Writers Ready For Action

Following three meetings during which the policy of the committee was set, the Business Management Committee of the free lance writers in the Screen Writers' Guild gets under way officially tonight. Establishment of the committee was prompted by a variety of problems repeatedly facing the free lancers, who will now get advice, suggestions and help from the new body.

Prime purpose of the committee is announced as an effort to "avoid unfair deals" for writers. Body's scope excludes the major studios. John Natteford is chairman of the group, which includes Tristram Tupper, John Grey, Wilfrid MacDonald and Harold Shumate. Alternates are George Sayre, Harry Fraser and Sherman Lowe.

Crosbys Nursing Young Bob So MGM Deal Cools

The MGM-Bob Crosby deal for the crooner to play the role of the crooner in the Joan Crawford picture "Sadie McKee" is off.

The deal was queered by the crooner's brothers, Bing and Everett, who do not believe that he is ready for a part as fat as this for his first crack at pictures and want him to go for a proper build-up. He is at present making a short with the Anson-Weeks for Paramount as an introduction to the screen.

Tingle-Tangel Theatre Draws Film Patrons

Frederick Hollender opened his Tingle-Tangel Theatre last night, presenting his first show, "Allez Oop," to a large turnout of film people.

Among those attending were the Fredric Marches, Walter Pidgeons, Herman Mankiewiczes, Benn Levys, Ernest Vajda, Ernst Lubitsch, Francis Lederer, Maurice Chevalier, Jesse L. Lasky, Dorothea Wieck and many others.

Wadsworth Kept Busy

Henry Wadsworth, newly contracted MGM player, is being kept moving by the studio. Drops today into a role in "Operator 13," and moves from that to "The Thin Man."

Judels Coming West

New York.—Charles Judels, who has been working here in comedy shorts, leaves for Hollywood shortly. He is under the guidance of Ivan Kahn agency.

'U' Is Reissuing 'Quiet,' 'Airmail'

Tying in with the news, Universal is rushing out new prints of "All Quiet on the Western Front" and "Airmail," the former having been cut to seven reels. The idea is to take advantage of the war photographs being published in many newspapers and of the airmail scandal.

"All Quiet" was first released in 1930, and "Airmail" in 1932. No definite general release has been set for either picture, but they will be spotted in various territories as wanted. "All Quiet," one of the big pictures of its year, was directed by Lewis Milestone, and George Cukor directed the dialogue.

Margaret Lindsay Barthelmess Lead

When she returns to the studio from her recent operation, Margaret Lindsay will get the feminine lead opposite Richard Barthelmess in "The Old Doll House."

Helen Lowell, Phillip Reed, Joan Wheeler and Gordon Westcott will have principal roles. Alan Crosland directs, when the subject gets under way in about three weeks.

Col. Adds Two Writers

Two writers were added to the Columbia writing staff yesterday on one picture assignments, the deals being made by the Schulberg-Feldman and Gurney office. Becky Gardner goes to work on the Carole Lombard story under Sam Jaffe's supervision and Joseph Moncure March on a yarn for Felix Young.

Olive Fay with Kahn

Olive Fay, who returned from New York recently, has been signed to a managerial contract by the Ivan Kahn agency. Miss Fay was a child star in pictures several years ago, but has since been on the New York stage, recently appearing in Earl Carroll's "Vanities."

Princess to Sue Exhibs

(Continued from Page 1)

hibitors showing the picture, but the hint was allowed to drift out from persons close to the legal advisors.

While "Rasputin" has not been shown generally on the continent, its British, American, Canadian and Australian exhibitions would mean suits running into the thousands. Film men here, however, expressed the conviction that on the evidence shown there would be some doubt of the case standing up under American libel laws, far less stringent than the British in protecting the complainant.

New York.—J. Robert Rubin, of MGM, today spoke for the company saying: "We are deeply shocked at the London verdict and are advised by our counsel in London that they feel the judge misdirected the jury, and the appellate court will reverse the trial court. An appeal will be filed. A stay of execution pending appeal will be filed tomorrow."

Wampas To Extend Scope of 'Baby' Test

At a luncheon of the Wampas board of directors held yesterday at Levy's Tavern, arrangements were made to include in the list of candidates for baby stardom the names of various girls who are regarded as promising material by the various studios, but who have not yet been placed under contract.

The first name to be submitted in this class was Cecilia Parker by Sam Cohn, publicity director for Hal Roach.

A resolution was passed giving George Landy, Wampas prexy and chairman of the baby star committee, complete authority to establish proper organization for handling candidates. This will include setting up a procedure for screen tests by which this year's stars will be selected.

Another resolution was passed by the board, which will be voted upon at the next meeting, recommending the reduction of annual dues from $24 to $12.

Beecroft, Fla. Filmer, Views Holly Studios

Chester Beecroft, for many years studio executive with Famous Players and Cosmopolitan, and in more recent years active as an independent with his own studios in Florida, is in Hollywood to look over production here. He is accompanied by William A. Dawson, scenario editor for his recent productions.

Beecroft bears the sorrowful distinction of having held an option on Mae West's picture services for three years and being unable to get his Florida backers to go through with the deal.

LeMaire an Agent

Rufus LeMaire has tossed overboard all idea of producing plays in New York and will, very shortly, open an office here representing a group of artists.

LeMaire's first client is George Arliss, whom he will handle for a group of radio broadcasts that is in the planning stage in New York. This Arliss arrangement has no connection with or any bearing on the deal Twentieth Century has with that artist.

Tenney with Gen. Register

Announcement was made yesterday that W. L. Tenney, general sales manager of the reorganized General Register Corporation, has opened an office at 1728 Vermont, where J. F. Schwab will be in charge. P. Phillipson has been made managing director of the company.

Bachmann Promoted

Larry Bachmann has been moved out of the Radio story department into a berth as special assistant to Pandro Berman. He will concentrate on story materal for the producer and function as an aide to William Sistrom, the Berman right hand.

Sherrill a Daddy

Jack Sherrill of the Lichtig and Englander agency is handing out the cigars. His wife presented him with a seven and a half pound baby daughter Sunday.

'WHEN IN ROME' SATIRE WITH MOSS-GROWN PLOT

Weak on Stage And Nil for Pics

"WHEN IN ROME"

George Smithfield presents "When In Rome," a comedy by Austin Major, staged by Austin Major, settings by Yellenti, at the Forty-Ninth Street Theatre. With Herbert Weber, Laurence O'Sullivan, William Stein, Frank Jacquet, Mabel Kroman, Robert Toms, Kenneth Daigneau, Charlotte Reynolds, C. Edwin Brandt, Frank Rothe, Louise Latimer, Garland Kerr, Maurice Freeman.

New York.—"When in Rome" is a slangy satire on modern political corruption in terms of ancient Rome. But it takes more than Roman togas and Vestal Virgins to make present day municipal skullduggery hilarious, especially when it is all caught up in a plot that is essentially decrepit.

It is all about a political boss named Cataline who is out to grab the consulship of Rome for himself. He is opposed by an honest and oratorical senator named Cicero. Cataline is the sort of boss who stops at nothing. He is a grafter, puts his enemies on the spot, frames people, and corrupts judges and elections in the approved and orthodox fashion.

But he makes the mistake of seducing a Vestal Virgin. This is going too far for the yokelry of Rome and old Cicero, who happens to be an uncle of Lydia, said virgin. In the end, deserted by all save Lydia and one regiment of mercenary mobsters, Cataline goes forth to meet death at the hands of the legions of civic pride.

The rest of those who add to the creakings of the plot are Fabius, a scandalous Roman Walter Winchell, who bounces in and out; Spartacus, Cataline's gladiator bodyguard; Abraham, an Hebraic henchman; Aurelia, madame of many brothels; Fulvia, Cataline's long suffering spouse; Marcellus, a charioteer who is put on the spot; Augustus, an honest cop from Hibernia; and Tiberius, a lecherous and bibulous judge.

Following an old Roman custom, this department will not identify the players—that would be the most unkindest cut of all.

Rubbing It In

On the bulletin board at Local 659, cameramen's union, is a newspaper clipping showing the salaries and bonuses of the big fellows in the picture business as revealed to the Senate.

Over the top is penciled:

"Just try to get our ten per cent back."

Unions granted ten per cent cut some time ago to help out in the depression.

Radio Plays Free To 84,000 Week

New York.—In excess of 84,000 people weekly take advantage of the free radio shows in auditoriums, according to a survey made by the joint Legit and Picture Code Committee.

The committee's report condemns the free shows as unfair competition with industries which formerly used such auditoriums exclusively.

George Arthur Withdraws From Local Play Field

George K. Arthur yesterday announced his withdrawal from the local play producing field, severing connections with the International Group Players at the Hollywood Playhouse.

Arthur, in association with E. E. Clive, has run continuously for over eleven months, making a good record for the local show business. Clive will continue to produce at the Hollywood Playhouse.

Parker-Brown a Team

MGM is planning on teaming Jean Parker and Tom Brown in the Florence Ryerson yarn, "Mild Oats," a story dealing with youth. Brown is under contract to Radio but it is understood a loan can be obtained. The two players appeared together in "Wild Birds" for Radio.

8 in Work at 'U' On 19th Birthday

Coinciding with the nineteenth anniversary of the studio, Universal plans to have eight subjects in work simultaneously by March 15. The studio will start "Little Man, What Now?" the Frank Borzage production, and "Alias the Deacon," with Kurt Neuman directing, tomorrow. "The Humbug," Max Marcin's original which he directs, goes before the cameras an Friday. "The Practical Joker," Edward Laemmle directing, and "The Affairs of a Gentleman," Edwin Marin megging, both go into production before a week from Thursday.

The three subjects now in work will carry through next week. They are "Uncertain Lady," Karl Freund megging; "The Black Cat," directed by Edgar Ulmer, and Ken Maynard's "Doomed to Die," which Alan James handles.

Lawson's Play Opens 14th

New York.—John Howard Lawson's "The Pure of Heart," with Dorothy Hall, James Bell and Tom Powers, is slated to reach this city March 14.

MGM Seeks Barrie

MGM has placed a bid with Fox for the loan of Mona Barrie for one of the featured leads in the Norma Shearer picture, "Barretts of Wimpole Street."

Selznick-Joyce Addition

New York.—Frank Schaeffer, former New York trade paper man, leaves for the Coast today to join the Selznick-Joyce agency.

ROSCOE KARNS

as

SPUD McGURK

in

"Come On Marines"

MY APPRECIATION TO
DIRECTOR HENRY HATHAWAY

Just Finished
"IT HAPPENED ONE NIGHT"
Directed by Frank Capra

Now Playing Publicity Man in
"TWENTIETH CENTURY"
For Columbia

ALBERT LEWIS

PRODUCED

"Come On Marines"

PARAMOUNT

HENRY HATHAWAY

DIRECTED

"Come On Marines"

"Henry Hathaway's direction is responsible for the general speed and excellence of the production."—Hollywood Reporter, Mar. 1, 1934.

PARAMOUNT

"COME ON MARINES"

MONTE BLUE

in

"Come On Marines"

Management
Harry Weber Agency

The last two mugs on story

"Come On Marines"

BYRON MORGAN

JOEL SAYRE

with the ART DIRECTORS

Danny Hall of Universal is the only art director in Hollywood who is doubling in brass right now. He is doing the sets for the Margaret Sullavan-Douglass Montgomery picture, "Little Man, What Now?" at Universal, and is also doing special sets for Charlie Chaplin's next picture. Charlie swears by him. . . . Incidentally, Hall's sets for "Little Man" are going to be something to talk about. He is said to be doing something really outstanding in his portrayals of scenes in a German village, also some Berlin exteriors.

•

Willie Pogany is a sort of "Man Friday" for Busby Berkeley over at Warners' lot. Berkeley only has to give Pogany an inkling of the idea and Willie gives him special set effects that make 'em gasp when they are thrown on the screen. Pogany did the special set effect in "Wonderbar" and "Fashions of 1934" for the Berkeley sequences. He is now doing the same on the "Dames" picture.

•

Everyone at Universal is talking about the sets which Stanley Fleischer designed for the Lee Tracy picture, "I'll Tell the World," which has just been finished. Fleischer had a chance to let his imagination run riot, for a lot of it is laid in one of those mythical European kingdoms. Some of his interiors in that kingdom are said to be more than unusual.

•

At RKO, under the general supervision of Van Nest Polglase, head of the Art Department, Al Herman, Carroll Clark and Chick Kirk are as busy as bees. . . . Herman is doing the sets on "Stingaree," the Richard Dix picture that William Wellman is directing. This is made with an Australian background, and Herman did considerable research before he started on it. Some unusual ranch sets are among the highlights. . . . Herman is also working on the sets for "Green Mansions." This is going to give Herman and Polglase an opportunity to create effective settings, for it is laid in the South American jungle. Some very fantastic sets will result, according to those who have seen the drawings.

•

Carroll Clark is portraying a little bit of Merrie England in the sets for "Of Human Bondage." These are being erected at the RKO ranch, and are said to be models of authenticity. . . Chick Kirk had to study up on the middle west corn belt before he started on the sets for "Alien Corn." Yes, sir. That's just where it is laid—right in the corn belt, and Polglase says Chick now knows his corn area (no pun intended).

•

Esdras Hartley, who is responsible for the settings in the Joe E. Brown picture, "Sawdust," at Warners, says he is glad that he is designing the sets and doesn't have to handle the lions that have so playfully slapped Mr. Brown around. Incidentally, the settings for this picture are eye-popping. . . . Bob Haas, also on the Warner lot, is the gentleman responsible for the settings in "Friends of Mr. Sweeney." He won't tell you about them, but the other folk on the lot say Bob has done his usual fine job.

•

Over at the Fox lot Max Parker, Gordon Wiles, William Darling and Duncan Cramer are mighty busy, with "Free Gold," "Too Many Women," "The World Moves On," "The World Is Ours," "Springtime For Henry" and "Now I'll Tell" in production and others coming up.

•

Jack Okey is doing the sets for "The Happy Family" at Warners. At the same lot we find Anton Grot on "Doctor Monica," and "Without Honor"; John Hughes doing "The Return of the Terror."

•

At Paramount, where all the art directors are working under the personal supervision of Hans Dreier, Ben Herzbrun is on "It Ain't No Sin"; W. B. Ihnen is doing "Thirty Day Princess"; John Goodman, "Little Miss Marker"; Earl Hadrick on "The Witching Hour"; Robert O'Dell, "The Double Door"; and Ernst Fegte the gorgeous sets for "Murder at the Vanities."

Jugoslavian Heiress Back to Hollywood

Planning to build a picture studio in Jugoslavia, Frances Taucher, one-time Chicago waitress who fell into the Taucher macaroni fortune, has arrived in Hollywood to get talent for her pictures. Attorneys Oscar Collins and E. E. Morris are incorporating the company locally.

McDonnell Quits Erpi

H. A. McDonnell, studio manager for General Service, resigned suddenly Saturday. Stanley Hawkins, on the way from New York, may be given the post.

Smith Levee Contact Man

Charles Smith becomes contact man for M. C. Levee, severing relations with the Schulberg-Feldman and Gurney office to take a part of the Levee responsibilities on himself.

WB Seek Brook For Francis Lead

Warners are trying to borrow Clive Brook from Radio on a one-picture deal to play the lead opposite Kay Francis in her next picture, "The Firebird," which will follow "Dr. Monica."

Reginald Baker, the London representative of Associated Talking Films, is trying to get Brook to go to England and make a picture there under the production wing of Basil Dean.

Buzz Berkeley's New Warner Ticket 7 Yrs.

Busby Berkeley was all smiles yesterday. Warners handed him a new seven-year optional ticket negotiated through M. C. Levee.

Contract specifies he is to direct pictures outside of the musical class, although he will be called in when important filmusicals need his hand at dance direction.

ConsiderExtras' Transport.

Special group of five members of the NRA Code Committee for Extras met last night to frame a resolution dealing with extras' transportation problem.

The matter was up at recent meeting of main committee which got nowhere with it. Whipped into shape last night, and will be presented to general meeting of entire committee of fifteen tonight.

Para. Stock in 'Vanities'

Paramount assigned eight of its younger group of stock players to "Murder at the Vanities." The group includes Toby Wing, Gail Patrick, Barbara Fritchie, Clara Lou Sheridan, Gwenllian Gill, Colin Tapley, Julian Madison and Alfred Del Cambre.

Kraly Scripts for Harvey

Hans Kraly was signed by Fox yesterday to write the screen play of the next Lilian Harvey starring vehicle titled "Lottery Lover," which will be produced by Al Rockett.

'Ready for Love' Assigned

Byron Morgan and Norma Mitchell have been signed by Paramount to write the screen adaptation of "Ready For Love" which will feature Ida Lupino.

We Can Spare Some

Phil Gersdorf received a postcard addressed to Samuel Goldwyn yesterday reading, "Please send me some of those free lances I have read about. I saw some in the movies in Great Falls and would like to have them."

Tuchock Deal Closed

Radio finally settled the contract dispute with Wanda Tuchock, after several days of differences, and handed the writer-director the tilt in salary that her option called for. She is writing an original story titled "Portrait," which she will also direct.

'Baby' Shorts Fold

Educational is reported having chucked the second "Baby Burlesque" series after making two of the six planned. Jack Hays, working picture-to-picture for the company, is out with other production plans up his sleeve.

WRITERS, CAMERAMEN IN LAST MINUTE AWARD RUSH

Writers and cameramen are staging a last minute voting rush in the Hollywood Reporter Awards of Merit Competition.

Actors and directors started voting early, but the writers and cameramen lagged. Yesterday their ballots began to come in like a deluge. And the results in the cameramen circles will be surprising when the votes are counted and the cinematographic winner is announced.

This is the first time in picture history that ALL the cameramen have had the opportunity to vote in the naming of the best cinematographer of the year. There have been many bitter complaints in the past over some selections. Now the cameramen have the chance to do it themselves. If any cameraman has not received a ballot, a telephone call to the Reporter will bring one immediately.

Among the writers a half dozen pictures are running neck and neck for original story award honors. About as many are bunched in the race for first place among adaptations. So close are they grouped that it will not be until the very last ballot is in that one could safely pick the winner.

Art directors have been sending their votes in steadily, but there are still a number who have not voted. The competition is fast drawing to a close, so we take the liberty of advising the art directors who have not voted to send their ballots along before it is too late.

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Every room has private dressing room, bath and shower. Beds "built for rest." Every modern convenience. Fine foods at reasonable prices. Convenient parking for your car.
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Eugene Stern, Pres.
The "Doorway of Hospitality"
Vine at Hollywood Blvd.
HOLLYWOOD

TO WHOM IT MAY CONCERN:

The "HOT FROM HOLLYWOOD" column, which has been appearing daily in the NEW YORK MIRROR and some FIFTY NEWSPAPERS throughout the United States for several months, was handled until February 14, 1934, by the King Features Syndicate, which at no time held any contract with GWYNN, the writer of that column.

On February 14, 1934, the "working agreement" between this writer and the King Features Syndicate (which had placed this column into several Hearst newspapers) ceased. It ceased BECAUSE on that day Gwynn signed a long-term contract for the distribution of the "HOT FROM HOLLYWOOD" column with the UNITED FEATURES SYNDICATE!

This writer was offered a very good deal to continue with King Features, but signed with UNITED FEATURES instead, figuring that this organization, which serves over 1200 newspapers throughout the world, several hundred of which are in the U.S.A. (including twenty-six of this country's largest and most important dailies) is a far more ADVANTAGEOUS set-up for the interests of the column and its author.

It has always been and will continue to be this writer's intention to print all the news and gossip of Hollywood, except such information which could be construed as anti-Hollywood. The "HOT FROM HOLLYWOOD" column will always be BY, OF, and FOR HOLLYWOOD!

(Signed)

GWYNN
(Edith Wilkerson)

We Thank...

LOU WERTHEIMER
GEORGE GOLDIE
For Their Monte Carlo Production

AL NEWMAN
MAX STEINER
For Their Orchestras

THE VENDOME

And Its Wonderful Organization

And each and every individual whose contribution in any way helped to make our benefit one of the greatest ever held in Los Angeles

EL NIDO CAMP

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Mrs. Albert Eschner
Mrs. Ida Cummings

METRO-GOLDWYN-MAYER STUDIOS,
% MR. SAMUEL MARX,
CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XIX, No. 47. Price 5c — TODAY'S FILM NEWS TODAY — Wednesday, March 7, 1934

COHN BOYS ON THE PAN

TRADEVIEWS by ROBERT WELSH

•A CHAP said to us yesterday, "What do you mean, Hollywood can learn something from lobby corner conversations with exhibitors? With all the high-powered production brains, at least high-salaried, we have in this town—do you think some small town exhibitor playing to three hundred people a night can tell us anything?"

He didn't put it in quite that conceited way, but you could read between his breaths and get the meaning.

And we have given the substance.

•

Which brings us to a thought.

We have an old line group of producers in Hollywood who grew up in this game when your company had to make money or fold.

Louis B. Mayer, who used to sell 'em over an exchange counter; Darryl Zanuck, who had to MAKE MONEY out of a dog star to keep his place in the business; Charles R. Rogers, who used to hit the Pullman route to sell 'em; Hunt Stromberg, who thought up pretty pictures and phrases to put 'em over; Irving Thalberg, who learned in the greatest school in the business, Universal, where a company stands or falls yearly by its pictures; Ben Schulberg—we could go on and on.

And then the business reached a glorious Seventh Heaven—a span of years that developed producers and supervisors who merely had to think of turning out something to SATISFY THEMSELVES.

The boys who could shrug a shoulder if you asked, "Well, did the company make any money out of your pictures?"

It was a blissful period.

Three weekly salaries for fellows who never had to worry about how the salesman was going to sell their personally nursed orchid, or the exhibitor to apologize for it.

Shucks—we can forget the higher realms of creative bunk and come down to hard pan: Fellows who wouldn't even cooperate with their employer to try to meet a release date. Knowing that missing the date was giving the company a six figure loss.

•

And with the dawn, we can tell you something, boys and girls of Hollywood. Go back to the school

(Continued on Page 2)

30-Hour Week

Washington. — While dodging the point of being specifically quoted, the members of the picture industry Code Authority here for sessions with General Johnson and Administrator Rosenblatt, off the record expressed themselves as willing to back the President's expected demand for a thirty-hour week. But no quotes.

Zanuck Sends Offer To Swedish Prince

London.—On behalf of Darryl Zanuck, Ray Griffith yesterday made a picture offer to Prince Sigvard of Sweden, and Erika Patzek, the blonde German screen star who is to be his bride. Their coming marriage has been an international headline for weeks.

The offer is not so far from becoming a deal as you might imagine. Not only is the bride of the royal youngster a screen player, but Prince Sigvard has had considerable production experience both at Ufa in Germany and in English studios. The negotiations are on in earnest.

Jory for 'Du Barry'

Victor Jory's deal at Warners, on a loan-out from Fox for one picture and extended to two as already reported, was stretched in order to have Jory in line for the part of the Duc D'Aguilon in "Du Barry."

Two Weeks for 'Spitfire'

New York.—The Katharine Hepburn picture, "Spitfire," has been booked for the RKO Music Hall here for a two weeks' run. Starts Easter week, March 29.

Monday Set For Hearing In Stockholder's Suit Kicking About Salaries And Bonuses

New York.—Just in time to follow the spread headlines about big salaries and bonuses in the picture business as disclosed by the Federal Trade Commission, the Columbia Picture executives come to the gridiron. Supreme Court Justice McGeehan yesterday set Monday for the hearing in the suit of Mrs. Emma Cohen, claiming anything and everything against the company's heads.

Attorneys House, Grossman and Voorhaus represent the stockholder.

(Continued on Page 4)

Para. Said Planning To Do Own Shorts

On the heels of news that Paramount would make a short featuring Bob Crosby, younger brother of Bing, comes a strong report that the picture company will make all its own shorts next year instead of farming to independents.

Arvid Gillstrom and Phil Ryan made the bulk of the Paramount comedies last year. Both producers have been in session with Lou Diamond, head of Para's shorts for the past two weeks, but no decision reached.

'Schnozzle' in Person

New York — Jimmie Durante is scheduled into the Capitol Theatre for personal appearances starting March 16.

Hays to Miami

New York.—Will H. Hays and his wife are on their way to Miami to spend a week's vacation.

Dick Rowland Deal At Radio Closed

New York.—Indications were yesterday that the deal which will bring Richard A. Rowland into the Radio Pictures situation in an executive capacity is closed. J. R. McDonough, Ben Kahane and Rowland spent an hour in conference.

It is understood the Rowland spot will be in the East in an advisory capacity, much in the same line he followed while on the Fox production staff.

Code Auth. Officials Report and Go Home

Washington.—The group of picture executives here to make their report to NRA higher-ups yesterday decided that they might as well go home after filing the report presented by John Flinn. The feeling is that the picture code hasn't begun to function yet, anyway, so there are no particular problems to iron out.

Next Week's N. Y. Pics

New York.—A very ordinary week in view for the Broadway picture palaces. Monday brings "Bedside" to the Mayfair," a drop for a Warner picture; "Heat Lightning" at the Rialto, Wednesday; "Spitfire" at the Music Hall, Thursday, and on Friday, "Six of a Kind" at the Paramount and "Midnight" at the Roxy.

'Palooka' Goes Big

New York.—In spite of the blizzard, Jimmy Durante's "Palooka" did the biggest first week business at the Rivoli here since "Roman Scandals." It rang the bell in the box-office to the tune of more than $38,000.

N. Y. Banker Arrives

Arthur Lehman, of the New York bankers, Lehman Bros., is in town to look over his Radio property. He was a guest of David Selznick at MGM yesterday.

FOX TRIES TO BEAT GUN ON ACADEMY ART AWARD

Art director circles buzzed yesterday as a result of a Fox publicity story, despatched to all newspapers throughout the country, giving the impression that the company had already won the Academy award for art direction. Studio announcement inferred Fox had been given the nod for "Follies" because of Gordon Wiles' art work. Wiles was given last year's award for "Transatlantic."

Offending paragraph in the Fox blurb reads, "The ingenuity an art di-

(Continued on Page 6)

Loretta Young To MGM for 3 Pictures

Loretta Young was signed yesterday by MGM on a three-picture deal. The studio has no immediate assignment for her.

Miss Young is still under contract to Twentieth Century, but was farmed out by Darryl Zanuck for these three pictures during his shutdown period.

LAST CALL — Out Next Week — WRITERS' NUMBER

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher
ROBERT E. WELSH.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

THE LOW DOWN

There's a story all over town which spread like wildfire—probably because so many were glad to hear it. It's about the composer who was supposedly playing the score for the new Dietrich picture for Josef von Sternberg the other day. He had played only a few bars, we hear, when the director said, "I wish I could find words to tell you how lousy your music is!"

Whereupon, we are reliably informed, the composer grabbed his score, tore it in half, and threw it in Von Sternberg's face, saying, "Well—this is ONE way!"

•

A side-light and a high-light on the opening of "Allez-Ooop" at the new Tingel-Tangel Theatre, Tuesday night, is the fact that Francis Lederer called off that night's performance of "Autumn Crocus" to be master of ceremonies at the opening, in which Steffie Duna was the star. A very nice gesture, if you ask us! The Duna was so lovely in her numbers that no doubt she'll be chased immediately by picture producers (for pictures, of course!) and the number "Tears" composed by Frederick Hollander—who did everything connected with the show—is destined to be a hit. Didja know that Hollander wrote the music for Marlene Dietrich's "Blue Angel"?

•

One of your favorite cowboy stars (or maybe not!) got himself in a nice mess at Palm Springs the other ivvening. Trying to imitate a sponge, and absorbing much too much liquid dynamite, he proceeded to call his wife a lotta mean names, and to break up the furniture in his hotel room. When the manager tried to interfere, the cow-boisterous actor pulled a gun—so the manager retired until morning when the star was gently but firmly ejected from the Inn. Manager may sue for the damage done—in which case you'll know whom we're driving at—not that it matters!

New York REVIEWS

"DARK HAZARD"

Warner-First National prod.; director, Alfred E. Green; writers, Ralph Block, Brown Holmes, W. R. Burnett.

Rialto Theatre

Times: The film is guilty of an irritating abruptness in its transitions, and it is apparent that the director has used this as a device to convey a false illusion of speed.

Mirror: An excellent story by W. R. Burnett proves slightly disappointing as a movie for Mr. Robinson. He plays his part bravely and he is supported by one of the usual excellent First National casts.

Herald-Tribune: It has been directed by Mr. Green with a simple, almost homespun treatment without frills, but with a human quality which recalls some of those gripping silent pictures of William DeMille. The picture has pathos, humor and believability. All in all, we recommend "Dark Hazard."

Sun: It ambles along peacefully for the most part, with little suspense and not much excitement. But a colorful background and a competent cast keep the interest alive. Its main assets are the star's pungent personality and a new background for motion pictures, the greyhound races.

American: It is difficult for Mr. Robinson to be convincingly sappy and in the hen-pecked sequences of the film he isn't very happy, for then the one glamorous character in the yarn is plucked of its fine, dashing feathers.

World-Telegram: In writing, characterization and plot it sets a high standard, and although the players who attempt to recreate Burnett's story and the characters on the screen are sufficient in every way, the film lacks the gusty comedy and bitter tragedy of the original.

Post: Edward G. Robinson possesses the gift, unhappily not common among his contemporaries, of bringing a humanizing conviction to most of his film characterizations, and this altogether welcome quality is to be found in his current work, "Dark Hazard."

News: Alfred E. Green adds fame to his megaphone with this smooth, fast production. Add the work of W. R. Burnett, who wrote "Little Caesar," and you have a picture you can bet on.

Journal: It's a milder role than Robinson fans expect of their hero, but the picture has been nicely handled and has its share of diversion. Genevieve Tobin does well with the not especially sympathetic characterization of the nagging wife, and Glenda Farrell is excellent as a breezy blonde who was part of Turner's past and ultimately becomes his future

A. J. Balaban Going In With Fanchon & Marco

New York.—Following news from Chicago that Fanchon and Marco flesh shows were going into Balaban and Katz houses comes the information that A. J. Balaban is to associate himself actively with the Fanchon and Marco organization.

Move is interesting in view of the incipient revival in flesh shows throughout the key cities.

Seff-Bartlett Team On Latter's Original

Manny Seff has been assigned to collaborate with Cy Bartlett on the screen play of the latter's original story, "Princess from Kansas City," which will co-star Joan Blondell and Glenda Farrell for Warners.

Compton Driving Out

Juliette Compton is en route from New York with an automobile party, due to arrive in Hollywood next week.

Tradeviews

(Continued from Page 1)

that graduated the men whose names we have mentioned above.

Get a group of exhibitors representing the Kansas prairie, the Chicago Loop, the New York Bronx, and the Boston Back Bay in a corner during this coming convention.

Let THEM do the talking.

And listen.

We'll all profit.

Cummings-Levy Abroad

Finishing her last retake for "Glamour" at Universal today, Constance Cummings and her husband, Benn W. Levy, hop a train tomorrow for New York on the first leg of their trip to London. Miss Cummings will do a play there and Levy will write screen material for Alexander Korda.

Radio Signs Horman

Radio yesterday signed Arthur Horman to collaborate with Wanda Tuchock on the story of a school teacher which she is writing. Deal was set by Fritz Tidden, of the Hoffman-Schlager agency. Kenneth Macgowan produces.

Pat Flaherty at Col.

Pat Flaherty was set yesterday through Flo Bromme, of the Ivan Kahn agency, for the role of Flanagan in Columbia's "Twentieth Century." Flaherty was brought out here some time ago by Paramount for "Come on Marines."

Reisner on 'Party'

Charles Reisner has been assigned to direct the remaining sequences of "Hollywood Party" for MGM. Alan Dwan directed a portion of the picture, as did Richard Boleslavsky.

MGM Crew to Miami

MGM is sending a camera crew down to Miami, Florida, next week to shoot exteriors for the Jean Harlow picture, "Eadie Was a Lady."

Para. Buys One For Lombard-Marshall

Paramount yesterday announced the acquisition of the Frederick Irving Anderson Saturday Evening Post story, "Notorious Sophie Lang," as a vehicle for Carole Lombard, with Herbert Marshall being discussed as her teammate.

William Cameron Menzies will co-direct with another pilot yet to be selected. Other cast spots are filled by Kent Taylor and Barbara Fritchie.

'In Conference' Given to Murphy to Direct

Harry Joe Brown will not direct "In Conference" for the Charles R. Rogers unit as was planned, but will work on several stories that the unit has just purchased, turning over the assignment to Ralph Murphy.

"Canal Boy," which Murphy was to do next, will be assigned to another director.

Sylvia Thalberg on 'Honor Bright' Solo

Sylvia Thalberg is proceeding on the additional dialogue of "Honor Bright," which Louis Lighton produces for Paramount. Austin Parker, who collaborated with her, has gone to New York, and Tay Garnett, who was to direct, has moved over to MGM to handle a picture there.

Barred Yarn for MGM

MGM yesterday purchased "Forty Men on a Mountain," a German novel by Franz Werfel, soon to be published in this country. Story was printed in Germany, but was barred by the Nazi regime. Studio has no plans for it as yet.

'Life Ends' Foy Title

Bryan Foy has set "Life Ends" as the title for his steralization picture, which goes into work this week. Jack Schultz has been engaged as technical man. Foy himself will direct the Wallace Thurmond story.

Adrian Returns Home

Adrian, MGM's fashion artist, returned from a month's trip to New York yesterday.

RUSSELL, MILLER and Company

Members
NEW YORK STOCK EXCHANGE
New York Curb Exchange
Chicago Board of Trade
Los Angeles Curb Exchange
SELMER L. CHALIF
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HOLLYWOOD OFFICE
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New York Portland
Seattle Oakland
San Francisco
Los Angeles
Del Monte

'LET'S BE RITZY' LIGHT AND PLEASANT COMEDY

Cast, Direction and Photography Okay

"LET'S BE RITZY"
(Universal)

Direction .....Edward Ludwig
Original Play....Wm. Anthony McGuire
Screen Play.....Harry Sauber, Earle Snell
Photography .....Charles Stumar
Cast: Lew Ayres, Patricia Ellis, Isabel Jewell, Frank McHugh, Berton Churchill, Robert McWade, Hedda Hopper, Addison Richards, Adrian Morris, Betty Lawford, Clay Clement.

While the screen version of William Anthony McGuire's play, "If I Was Rich," will set no worlds on fire, neither will it send people away muttering into their beards. The picture is a pleasant, if unimportant, program attraction, designed simply to entertain. One of its main charms is that it has no illusions of grandeur. It is a light comedy, content to be merely light—and comic.

The story concerns a boy and a girl, married and living in a New York one-room flat upon their salaries as a shipping clerk and a stenographer. The girl accepts attentions from her boss, while the boy putters about with the housework. Behind with the rent, his friend, a loud-mouthed radio announcer, attempts a bluff to avoid dispossession. The shipping clerk is represented to be the son of a millionaire, struggling because he wants to make his own way. His landlord, rising to the bait, invites the young couple for a week-end party. Hoping to advance himself by this association with wealth, the boy accepts, only to discover that the landlord is facing bankruptcy and is bluffing too.

Some of the material has dated a bit since McGuire wrote his play. The adaptation is workmanlike but a few labored spots remain, despite vigorous direction by Edward Ludwig. Photography is standard.

The picture might well have been stolen by Robert McWade, playing the grouchy employer of our hero, had not McWade played with such a heavy hand. He is too grouchy. Contrast this performance with the always adept one contributed by Berton Churchill.

Lew Ayres and Patricia Ellis have both been seen to better advantage. Isabel Jewell and Frank McHugh make the most of their opportunities as the friends of the couple. The other parts are no more than bits.

The keynote of your campaign can be found in the original title, "If I Was Rich." Certainly there are enough variations of this theme to sell any picture. Promise your patrons a pleasant evening and leave it to the picture to deliver.

Asbury at Columbia

Herbert Asbury arrived in town yesterday to take up a term writing ticket at Columbia, where an assignment for him will be selected today. His deal was set through the William Morris office.

Baby LeRoy-Fields Feud Healed at Last

If the Hollywood Reporter's Award Contest does nothing else, it will go down in picture history as having been the means of healing one of the most bitter and long-standing feuds in the industry, that of W. C. Fields and Baby LeRoy. Ballots received by the Reporter show that each has voted for the other for the best acting performance of the year.

Pic Shortage Brings More Chi 'Vaude'

Chicago.—The Balaban and Katz Oriental Theatre has added six vaudeville acts to the screen bill and capped it with a reduction in admission prices.

This move steps the Oriental up alongside the State-Lake Theatre, operated by Jones, Linick and Schaefer. This house has been doing a big business with combination of vaudeville and pictures.

Barrymore Signed For 'Wednesday's Child'

John Barrymore was yesterday signed by Radio for the lead in "Wednesday's Child," a Broadway play by Leopold Atlas. Barrymore goes to Radio when he completes his work in "Twentieth Century" at Columbia.

Frank M. Thomas, a youngster of 12 who had the top spot in the play, will be featured. Willis Goldbeck is scripting.

Beachwood Plant Revives

California Studios, Inc., yesterday announced it has taken over the plant and equipment of the Beachwood Studios at 1420 N. Beachwood Drive. Announced that many improvements in lighting, stage and sound equipment have been made.

Morris Back This Week

Chester Morris will return from New York this week in time to start his next picture, "Practical Joker," for Universal on Monday. Edward Laemmle will direct and Stanley Bergerman is producing.

Smith on Radio Mag.

Frederick James Smith is again editing a radio magazine. Tower publications today brought out the first issue of a new radio book with Smith as managing ed. Last year he introduced a similar magazine for Fawcett.

Walthall Not at Para.

Henry B. Walthall did not go into "The Witching Hour" at Paramount as previously announced by the studio. Player recently finished his work in "Operator 13" at MGM.

Fields on West Yarn

Herbert Fields checked in at Paramount yesterday to develop an original story for a Mae West starring vehicle, to be produced by the William LeBaron unit.

Arliss Contract Protects 20th Cent.

Rufus LeMaire states that his deal with George Arliss covers personal management for future picture contracts, has no relation to radio work, and that LeMaire himself has not abandoned plans for stage production.

The Arliss contract with Twentieth Century is understood to contain a clause which gives that organization a six-month period after the release of his second picture before deciding on future commitments. With "House of Rothschild" going out as a two-dollar road show, this puts the release date for the next Arliss considerably in the distance, and consequently also postpones new negotiations by Le Maire for his client.

Agents Suffer by MGM Ban on Solicitors

MGM is putting the screws on agents in its latest order putting up the bars against solicitors. Studio is trying to get rid of he hawkers who invade offices at all times of day, selling everything from behind-the-counter literature to racing turtles.

Artist managers are the unwitting sufferers, since the ban cancels the freedom of the lot heretofore enjoyed by them.

Rogers After Title of 'Stormy Weather'

Charles R. Rogers is dickering with Arlen and Kohler to purchase the title of their song hit, "Stormy Weather," sans the score. Paramount producer wants it as the title for his "Canal Boy" production.

Yacht Club Elects

Mike Boylan succeeded Bill McNutt as commodore of the Pacific Writers' Yacht Club as the result of an election held yesterday. Other officiers include, Dick Schayer, vice-commodore; Harvey Gates, rear-commodore; Milton Cashy, fleet commander; Franklin Hansen, port commander; and Russell Coller, fleet secretary.

Adams-Murfin to Team

Although he has three more weeks to go with Charles R. Rogers at Paramount where he is writing the script of "Lizzie Skeritt," Frank R. Adams was signed by Radio yesterday to join Jane Murfin at a later date to write a story for Frances Lederer. The Rebecca and Silton office negotiated.

Somborn Will Okayed

The will of Herbert Somborn, late proprietor of the Brown Derby restaurants, was admitted to probate yesterday. The document leaves 60 per cent of his estate to Gloria Swanson Somborn, daughter of Gloria Swanson, whose second husband Somborn was.

'Beef Trust' Wanted

Leo McCarey is searching for a Beef Trust chorus. Director wants a bulging line for the Mae West picture, "It Ain't No Sin."

YESTERDAY IN New York

By BURNEY

With the entire motion picture industry almost completely unionized or codified by this time, about the only ones left unprotected seem to be patrons of motion picture theatres. So, a New York editor has devised a code for the lads who deposit their quarters at the box-office till—to wit: A demand for the production of a greater number of comedies—so that our evenings at the talkies may tickle our risibilities more and our tear-glands less. . . . All directors to stop worrying about "trick" camera angles and to realize (noting the success of Mae West) that the public is far more interested in curves. . . . Sound equipment in all theatres to be reduced in volume because under the present conditions members of the audience can hardly hear what they are saying to each other.

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Recognition of the fact that the Adonis on the screen is not always the real hero. It's often the man out front who has the endurance to sit through the picture. . . . The setting apart in each theatre of an isolated section for the exclusive use of young couples who don't love to go to the movies, but who go to the movies to love. . . . And, finally, producers to give more thought to the stories of the pictures and stop depending so much upon their lucky stars.

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Quite the baldest and boldest move ever made in this country to dignify the existence of professional gigolos was attempted this past week in New Yorк. Billy Rose, impresario of the Casino de Paree, addressed a newspaper ad to the ladies which reads as follows: "May I present a group of sophisticated, amazingly handsome young men? If Madame's escort doesn't feel like dancing, she can trip the light fantastic with Mr. Three or Mr. Seven (they have no names). They see, they hear, but they remember nothing! You'll know them by their lapels. LOOK FOR THE GREEN CARNATION!" A swell idea, but the floral decorations should be RED.

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Anybody in Hollywood who thinks he or she is being overworked playing in two productions simultaneously or something should hide his head in shame . . . and Jack Williams of the good old legit is the lad who puts them to shame. . . . Playing in "Peace on Earth," the Theatre Union Group production at the Civic Repertory on 14th street, Jackie establishes what is probably an all-time record by performing seven roles in one night. . . . As the play advances he is a striker, a German sailor, a college alumnus, a bailiff, an admiral, an army recruiter and a financier. . . . Only Paul Muni, to our knowledge, could equal this feat!

'Tight Breeches' For N.Y.

New York.—"Tight Breeches," a play by Taintor Foote and Herbert Hayes, will be given a tryout here in the Spring. Rowland Stebbins recently gave an amateur performance of it in Charlotte, N. C.

REELING around LONDON

The Selznick-Joyce gang must be having a hearty snicker at the people who have been gagging about Frank Joyce's extended British "vacation"—for Frank, despite all the society stuff, has been working overtime here and has wangled some ser-well contracts, and we don't mean maybe. . . . Max Milder, Warner chief, sitting in the lobby of the Prince Edward, Derby hatted and big cigaro in mouth, superintending a booful display for the trade show of "Fashions for 1934"—and in our opinion this title can qualify for one of the worst lows of the year—nevertheless Max and henchman Dillon Damen smacked it over with a beeg bang.

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Johnnie Farrow taking time out from Culver City to write his British Mayfair acquaintances for a suggested name for his noo scooner. . . . Ana Lee, now radiantly blonde and going into the new Al Parker pic, is looking a million and one dollars these days. . . . Ned Mann giving London the once-over, he's going to do the model stuff for the Korda-Wells fantasy. . . . Marian Marsh takes Momma around with her on parties; she should team up with Miss Ida and Mrs. Stanley Lupino! . . . Anthony Bushell starting a new fashion here, red and white spotted scarf, black hat, coffee colored coat and banana suede shoes—oh, we nearly forgot, he carried a rolled umbrella!

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Betty Stockfeld dancing at the Cafe de Paris with Russell Fawcus, who originally put her into the flicks; 'tis rumored Betty may go to Universal City if she's a good girl. . . . Walt Disney's "Pied Piper" is re-playing date after date in this town; they love it, and what a hand it gets ,too. . . . Hugh Findlay and Bob Flaherty lunching to discuss exploitation of Bob's new epic "Man of Arran." . . . John Betjman, new movie critic on the Standard, is still trying to out-Walter Winchell, and still hasn't mastered the idea yet. . . . The reason Betty Astell visits the Royalty Theatre stage door is—snap! Crackle!! Pop!!!—her brother is the stage manager.

•

Joe Schenck told a few folk he thought Aileen Marson was a hit for pics and in less time than it takes to say "Cut!" British Lion got her John Henry to a year's contract; too many Hollywood talent scouts in town today! . . . Last year our biggest studio here admitted that it did not have to sign people; it could always get them for a pic when needed; but with featured folk and even bit-players taking the New York boats with contracts in their pockets, there is a little more British talent hunting in this town than there used to be.

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It is time some one was assigned to DIRECT Judy Kelly in a flicker; that girl has got plenty, if only some one would go after it! . . . Michael E. Balcon, Herman Fellner, Anna Neagle, Joe Friedman and Herbert Wilcox among the celebs watching Garbo wowing them in "Queen Christina." . . . Irving Asher lining up a big production schedule, but how come, Warners, that you are re-making "The Church Mouse" so soon? Even if it is only in England?

•

Chris Mann fixed the Gregory Ratoff-Gaumont deal here. . . . There is a British star who freely admits that she would fall on her, well, face—if she ever gets the chance of playing opposite Junior Fairbanks; now what do you say about that, Gertie Lawrence? . . . Buster Laughton, who has been to the South of France for a few days' vacation, is back legitimating again. . . . Dave Bader recuperating from a bout of flu. . . . When is some one going to give Pearl Argyle a real movie break?

Joe Rock Makes One Pic for Wainwright

London.—Wainwright Brothers have closed a deal with Joe Rock whereby he will handle production for them on a picture for Gaumont.

Picture has been hanging fire for some time. The Wainwright boys had the contract with Gaumont, but were waiting for right yarn. Now they feel they have it, and with the okay from Gaumont have Dorothy Farnum doing the script.

Sweden Goes Cozy

Stockholm.—No more big theatres will be built in Sweden, unless theatre men change their present plans. The idea is that the cozy house, seating not over 1000 people, gives an atmosphere of warmth that attracts, while big houses are cold and keep 'em away.

New London Company

London.—Charles O'Brien has organized a new picture company here with a capital of $250,000. A two-stage studio will be built at Blackpool, where the company plans to do six pictures yearly when operations get under way. O'Brien formerly managed the Sporting Club at Cannes.

Picture on Mozart

Prague.—A plan is being developed here to make a picture around the life of Mozart. The picturesque background of old Prague and his music are figured to make a picture with world draw.

Same Old Alibi

Paris.—Jacques, whose film company did a fold, attributed the collapse of his enterprise to economic depression and failure of the bank that was to finance him.

8 Percent for German Co.

Berlin.—The AFIFA film company did well enough in the past year to pay out a dividend of 8 percent to stockholders. Much rejoicing hereabouts.

Cartoons in Poland

Warsaw.—Wladimir Kawonko is making first animated cartoons for Polish film industry.

LONDON PAPERS DO RAVES OVER 'QUEEN CHRISTINA'

London.—Greta Garbo's "Queen Christina" has set a new record for reviews in the press of London. Without exception, the critics lauded Garbo and the picture to the skies, praising in terms seldom if ever used before. Some of the papers even went so far as to issue special contents bills, announcing the reviews. Following are some excerpts:

Daily Herald: Garbo's best . . . a triumph . . . never has done better work.

Daily Express: Garbo's new triumph . . . greatest personality on the screen.

Daily Mirror: Garbo's greatest.

Daily Sketch: An outstandingly fine picture.

Times: Deliberately brilliantly composed.

Morning Post: Triumph . . . may easily prove the best American film shown in London this year . . . should be seen by everybody.

Daily Mail: Garbo greater than ever . . . better than ever before . . . one of the loveliest productions possible to remember . . , may well be the sensation of the year.

Star: Do not miss this picture. It has everything.

Sunday Observer: In all this world of shifting homage, she is still the Garbo.

Sunday Times: None exceeds for brilliancy or the power of casting a spell the glamorous Garbo . . . her best yet.

Sunday Pictorial: A perfectly gorgeous film.

Sunday Express: A magnificent picture.

News-Chronicle: Triumph of acting . . . more serenely enthroned as the queen of the screen than ever.

Daily Telegraph: A Greta Garbo triumph . . . memorable acting.

Evening News: One of those pictures you can see and see again. I have seen it twice and shall go again.

Sunday Chronicle: The ruling queen of the screen. Her performance is one of the strongest she has ever given.

News of the World: Garbo the enchantress. The greatest woman star the moving picture industry has ever known. The greatest of her triumphs.

The People: Greta's greatest triumph. I went into the Empire Theatre on the first morning of this picture. Although it was in the middle of the day, the vast auditorium was full. Will be the most successful of all Garbo's pictures.

Sunday Referee: Her finest display. Beside all the other film stars, Garbo is a film sun.

Fahrnie Bankroll Is All Padlocked

Here's a gal with a purpose. Merry Fahrnie, daughter of Chicago's patent medicine king, who came to Los Angeles for a rest, has decided to stay in Hollywood until she gets into pictures. She is taking a house, and tells promoters she isn't in line to pay for her own pictures, even though she has a big enough bankroll.

A Turkey Show

Istanbul, Turkey.—Ipek Films is making the first all-Turkish production turned out here. The story is by a Turk, about Turkish life, and with a Turkish cast.

RKO Closes Latin-Amer.

New York.—With the announcement yesterday by the RKO-Radio export department of closing of contracts for distribution of its 1933-34 product in Columbia and Cuba, this company gets practically a 100 per cent Latin American coverage. Cine Columbia and Cuban American Film Company got the above two contracts.

Amato Active in Italy

Rome.—Giuseppe Amato, one of Italy's most active producers, is making a series of three pictures. They are: "Old Rogue," "Mr. So and So," and "The Brothers Castigliano."

Swiss Make Race Film

Zurich, Switzerland.—The Mentor Film Company has finished big sound production, "Separation of Races," with both German and French versions. Release early this month.

McLaglen Biography Out

London.—A biography of Victor McLaglen has just been published here. It is titled "Express to Hollywood."

Cohn Boys on the Pan

(Continued from Page 1)

As a matter of fact, the suit was filed over a year ago. But because of the recent Government publicity on excessive payments to executives in all lines, it is certain to assume real importance in newspapers next week.

Mrs. Cohen's complaint, through the long ritual of a legal document, among other things lists as grievances the alleged "issuance of false statements regarding profits," "that the executives have withdrawn excessive sums from the company under the guise of bonuses, expenses, etc.," and that in the fiscal year ended June, 1931, the company over-stated its income by $750,000.

The complaint goes on to claim that the three executives, Harry Cohn, Jack Cohn and Joe Brandt, without the sanction of the stockholders, voted themselves 25 per cent of the profits; that no dividends on the common have been paid since 1931; and that In 1929 the executives voted themselves five year contracts at $1500 a week, but nevertheless later boosted Harry's figure to $2800 a week.

A peculiar feature of the suit is the inclusion of Joe Brandt as a defendant, the latter having been an officer during the period about which complaint is being made, but since having split with the Cohn brothers.

The stockholder's attorneys are prominent in this city, giving something of weight to the possibilities of the suit. But the attitude of the Columbia attorneys is that the suit only has nuisance value, and they do not care to dignify the charges with an answer before trial.

What A Grand and Glorious Feeling!

When the Hollywood Reporter Awards of Merit are announced to know that YOUR OWN judgment has been vindicated by the combined judgment of your fellow workers.

And what a petty feeling if you failed to vote just because you couldn't put someone's name on a ballot.

Only a day or two left.

And you owe it to yourself and your branch of the industry to be represented.

So here is a ballot. It takes a minute to fill it out.

And a year to regret not having done so. Hurry!

BALLOT

Name .....

Studio at which employed.....

Classification: (Actor, Director, Sound Man, Writer, Cinematographer, Art Director etc,) .....

.....

Vote for outstanding achievement in my branch.....

.....

(In case of Actors and Actresses, Actors may only vote for Actors and Actresses for Actresses).

Special for Writers:

Outstanding Original Story.....

Outstanding Adaptation.....

Vote for outstanding production of the year.....

.....

(All branches vote in this classification)

To assure that this is my individual vote

My Signature.....

Residence .....

Phone .....

Mail This Ballot to AWARD EDITOR
THE HOLLYWOOD REPORTER
6717 Sunset Boulevard, Hollywood, California
FILL OUT AND RETURN IMMEDIATELY

Reviewing the FAN MAGS

PHOTOPLAY

126 pages and cover

COVER DISPLAY.....Norma Shearer (MGM)

Not bad—the April issue of Photoplay.

Sara Hamilton lets her sense of humor run riot in her two stories, "Secrets of the Fitting Room" and "Sing, Hollywood, Sing!" Kirtley Baskette is the only other two-story writer here, offering "Is It Garbo or Hepburn?" and "They, Too, Were Stars." Jane Hampton is very amusing in her "Sweet Alice Brady."

William F. French tells about the trials and tribulations of "Wunderbar" in "Only Al Wanted to Play"; C. B. Gray writes "Green-Eyed Jealousy"; Sylvia issues her usual warning—this time to Patricia Ellis; Winifred Aydelotte has "Hollywood, the World's Sculptor"; and Ruth Rankin has a good yarn, "What's This Muni Mystery?"

"Happy Landing!" is by Jim Tully and is about the Bill Boyds; Virginia Maxwell tells about "Leslie Howard's Lucky Coin"; and Jeanne Hayes writes a swell, grand story on Mary Carlisle, "Little Girl, Don't Cry."

SHADOPLAY

74 pages and cover

COVER DISPLAY.....Clara Bow (Fox)

It is unfortunate that Shadoplay must so consistently be the "spill-over" magazine for Photoplay, for it comes out the little end of the horn with annoying regularity. The March issue is no exception.

In fact, Virginia Maxwell's fictionization of "The Journal of a Crime" is the only thing in the mag that is particularly interesting, with the exception of Susan Hempstead's amusing story of "Healy and His Hooligans."

"Apollo in Furs," by O. B. Server is about Francis Lederer; "Barnstorming Days," by Crowell Mack, tells of experiences players had on the road; Vera Mason writes about "Jack Gilbert's Latest Heartbreak"; William Pendleton says nothing very pleasantly in "Kay's Okay with Kenneth"; Rita Ryan has "The 'Best Dressed Woman' Jinx," and Miriam Morris has a yarn on youthful players in "Little Men, What Now?"

Art all the way through the magazine tops the reading matter.

SCREENLAND

98 pages and cover

COVER DISPLAY.....Lilian Harvey (Fox)

The April issue of Screenland is breezy, amusing reading from cover to cover, with so few dull spots that they don't matter.

Leonard Hall contributes the brightest spots in his two stories, "Star's Return" and "Hail, Hayes!" They are well-written accounts of the adventures of Miriam Hopkins and Helen Hayes on the New York stage.

Ida Zeitlin has "What Happened to Hepburn on Broadway?" and she also writes "Maurice Denies It"—meaning practically all the rumors that have been tagging around after him.

James M. Fidler is another two-story contributor—"Janet and Charlie Tell the Truth About Their Screen Reunion" and "Why Jean Harlow Almost Quit the Screen."

S. R. Mook is very funny in his yarn on Richard Ralston Arlen Jr., "Baby LeRoy's Rival"; Bing Crosby starts "My Real Life Story," told to Mr. Mook; Louis E. Bisch, M.D., Ph.D., writes rather ramblingly in "Warning to Hollywood Stars"; Ben Maddox quotes Leslie Howard in "Is Movie Love Too Real?" Beth Brown has an interesting story on Herbert Marshall in "Marshall vs. 'Bart'," and Dickson Morley tells about Dick Powell in "Scared of Movie Women."

MOVIE CLASSIC

82 pages and cover

COVER DISPLAY....Constance Bennett

Most of the stories in the March Movie Classic hit a nice, average, readable level, with none standing out very far.

Dorothy Donnell outlines the loverless career of the German star in "No Romantic Roles for Dorothea Wieck?" Loretta Young talks to Jack Grant about Spencer Tracy and other things in "Get Your Heart Broken Early"; Gladys Hall has "Doug Jr. Speaks Up for His Dad—and Himself"; Boris Nicolai quotes Rouben Mamoulian's father as saying that his son was going to marry Garbo in "Will Garbo Marry Her Director?" Mark Dowling goes over the 1933 awards in "Hollywood's New Roll of Honor"; Sonia Lee writes "Madge Evans Tells Her Big Secret," and the secret is Tom Gallery; and Winifred Aydelotte gives the younger players an intelligence test in "These Li'l Girls Know the Answers."

Dorothy Roberts' story on "What Rudy Says About Women Now" is not so interesting; Faith Service writes a nice yarn, "Flash! How Otto Kruger Got to the Top!" Dorothy Calhoun tells how "Hollywood Starts a Big Clean-up," concentrating mostly on art and ads; and Robert Fender has a very amusing story, "What's a Stooge? Ted Healy Tells You." Ruth Biery writes the third chapter in "The Private Life of Mae West."

Everything O.K. but nothing O.S. (out-standing).

MOVIE MIRROR

96 pages and cover

COVER DISPLAY.....Mae West (Paramount)

There are sixteen stories in the March Movie Mirror and they all, individually, are worth the price of the magazine.

One of the best is Douglas Fairbank's Jr.'s "The Unknown Leslie Howard," and for sheer earnest sincerity, read Gladys Hall's "Spencer Tracy's Love Confession." Faith Baldwin is fair and clever in "Has Virtue a Chance in Hollywood?" Helen Louise Walker has a nice yarn, "Hollywood Takes Care of Its Own"; Dora Albert tells about the romances of Ricardo Cortez and Adolphe Menjou in "They're Not Afraid of Love"; Susan Talbot is amusing in her outline of the stars' busy days, "How To Be Three People in One Day"; Charles Grayson has "Its Tough To Be On Top" (Sylvia Sidney); Alice Fuller tells about "The Salvation of Cary Grant," and Adele Whiteley writes "How Four Stars Got Their Man" (Irene Dunne, Norma Shearer, Claudette Colbert and Helen Hayes); and George Madden wonders about Gloria Swanson in "Can Gloria Come Back?"

Dorothy Emerson writes a swell fictionization of "Trigger"; Harry Lang concludes his life story of Mae West; Michael Johnson contributes one of the best Max Baer interviews yet; Caroline Somers Hoyt tells about "Hepburn's Hollywood Creations," and Harold Stevens has "Jimmy Cagney's Health Road To Success," and Dorothy Manners lets "Jean Harlow Talk about Those Divorce Rumors!" and spike them.

Not bad reading this month.

PICTURE PLAY

66 pages and cover

COVER DISPLAY.....Lona Andre (Paramount)

Picture Play for March is enlivened by humorous, clever writers whose stories are entirely entertaining.

Samuel Richard Mook writes about some unguarded moments in the lives of certain stars in "Secret Selves Unmasked"; Malcolm H. Oettinger has a good time telling about Elissa Landi in "Sleeping Beauty"; Dudley Early has a swell story on Paul Kelly in "Who's Afraid of Kelly?" Florence Ross is very amusing in "The New Love Code," and Maude Latham has a grand interview on Jean Muir in "A Blond Natural."

Frances Fink tells all about George Raft's wife in "Fans, Mrs. Raft"; Kay Francis gives both sides of the story to Dorothy Wooldridge in "What Hollywood Has Given Me and What It Has Taken from Me"; Myrtle Gebhart has a sympathetic, fair story on Joan Crawford, "Growth Is Her Goal"; Laura Benham looks around the Hollywood Hills and writes "Tragic Mansions," and Helen Pade has gotten up a questionnaire by which the fans can compare themselves to their favorites —"What Star Are You Like?"

The March Picture Play is one of its best issues to date.

SILVER SCREEN

74 pages and cover

COVER DISPLAY.....Myrna Loy (MGM)

Elizabeth Wilson, Patricia Keats and Charles Grayson exercise their sense of humor to great advantage in the March Silver Screen.

They write respectively, "A Visit to Norma Shearer on the set of 'Rip Tide' "; "I'm in Love" (Myrna Loy) and "Clicked Twice," all about Douglass Montgomery.

These three stories are good and funny.

Adela Rogers St. Johns comments frankly on several stars in "Some Grow—Some Swell"; Muriel Babcock points out the influence Hollywood has upon customs and costumes of the world at large in "All the World Follows the Stars"; S. R. Mook flits humorously from studio to studio in his department, "Stars at Work"; Ruth Biery is serious—and with reason, too—in "The Assassins of Hollywood"; Lenore Samuels has "Design for Starring" (Miriam Hopkins), and Harriet Parsons tells about Miss Wieck in "There Is Only One Dorothea."

Ted Healy and His Stooges Split Up

Ted Healy and his stooges definitely came to the parting of the ways yesterday. The fight over salary has been on and off for several weeks among the gang, and the stooges, Howard, Fine and Howard, decided to go on their own.

Healy's deal with MGM, until he received a new contract, was also for the stooges, but the new one only calls for him.

Para. Managers Shift

Boston.—J. Harold Stevens, branch manager for Paramount in Indianapolis, has been appointed manager of the local Paramount exchange. Edward Ruff, former manager here, goes to manage the Portland exchange, and J. T. Howard succeeds Stevens in Indanapolis.

Ludwig Sought by 'U'

Edward Ludwig may return to the Universal lot shortly to direct another picture there. At present he is doing "Friends of Mr. Sweeney," at Warners. He recently completed "Let's Be Ritzy," for Universal, and negotiations are now on for him to return.

Mudie in 'Cleopatra'

Paramount yesterday signed Leonard Mudie for a featured spot in "Cleopatra," which Cecil B. DeMille directs. Mudie was last in "The Mystery of Mr. X" at MGM. Deal was set by the Lew Cantor-Humphrey office.

New Mystery for Radio

Radio yesterday tagged Charles Marshall to write an original mystery story, "In the Clouds," for Kenneth Macgowan to produce. Marshall is the author of many mystery novels, the most recent being "Murder of the Naked Woman."

New Clients Signed

Rebecca and Silton office yesterday announced the signing of Sheila Terry, Helen Morgan and Florence Reed to managerial contracts, getting the latter two through the New York affiliation, M. S. Bentham.

New Song for Irene

Irene Franklin will sing "I Was Crying," a burlesque on torch songs, in Fox's "The World Is Ours," which John Blystone directs. Miss Franklin wrote the words and Jerry Jarnagin the music.

Kent Starts New One

With Lane Chandler as the star, Willis Kent put "Bandit of Lawless Valley," the first of a series of six westerns for the state right market, into work yesterday. J. P. MacGowan directs.

Fox Tries To Beat Gun

(Continued from Page 1)

rector of a motion picture must exercise in order to conceive, prepare and execute motion picture settings is explained in an interview with Gordon Wiles, winner of the Academy of Motion Picture Arts and Sciences award and creator of the sets and symbolic backgrounds for 'The Follies,' for Fox Film."

HOT WORDS SCORCH AIR AS EXTRA GROUP MEETS

Friedman-Garcia Exchange Opinions

A verbal row that reached the "Here's my nose, hit it if you dare" stage, but which ended in nothing more exciting than a lot of words and blatant noise, enlivened the meeting of the NRA Code Committee for Extras last night at the committee quarters in the Guaranty Building.

The squabble was between Phil Friedman, casting director on the Fox lot, and Allan Garcia, president of the Hollywood Supporting and Extra Players' organization.

The meeting had gone along as smoothly as the code meetings usually do, and apparently was finally getting somewhere. It was adjourned and members started to leave. Suddenly Friedman jumped up and shouted that he had something to say about one of the members of the committee.

"Forget it," exclaimed Chairman Mrs. Mabel Kinney.

"A member of this committee told a friend of mine he was going to poke me in the nose the next time he saw me," shouted Friedman. "You're the man who said it," he shouted as he pointed his finger at Garcia. "Here's my nose! Now poke it if you dare. You can't scare me," he fairly screamed.

The open door to the room was slammed shut and nothing but a noisy rumble issued for a few minutes. Then Friedman, looking very white, came out with a friend, exclaiming, "He can't intimidate me."

A few minutes later Garcia came out, also looking white. Neither Friedman nor Garcia would talk. Neither would any of the committee members.

Mrs. Kinney declared that it was perfectly ridiculous for grown men to "act so much like children when they gather to take up matters of real importance."

She was so disturbed by it all that she could give no definite announcement of what action took place, except to say that the matter of transportation and hazardous risks for extras was finally settled, but that the details would have to be obtained later. She also announced that she leaves today for Sacramento for a week. While away, Mrs. Una Hopkins will act as chairman of the committee.

And the dove of peace tucked his head beneath his wing and shivered as the blue eagle on the NRA sign seemed to be about to scream.

Award Note

Due to an error in make-up, the original story, "Six Hours To Live," was listed as "an adaptation" in the list of pictures eligible in the Reporter Awards of Merit Competition. It was written by Gordon Morris and Morton Barteaux, and was produced by Fox. Therefore, it should be listed in the originals.

She's Typed

Alice White won't be able to get sore if anyone calls her blonde poison now. She goes into RKO's picture, "Blonde Poison" as the lead.

Screen Writer Puts Dillinger Into Yarn

Taking advantage of the notoriety that has been and is being heaped upon John Dillinger, the bandit, Bartlett Cormack, of the Paramount writing staff, has done a story on Dillinger's life and adventures.

It is understood that the story makes the bandit both the hero and the villain. Cormack has titled his story, "Goes Marching On."

Dr. Cimini Signed for Grace Moore Picture

Dr. Pietro Cimini, conductor of the operas at the Hollywood Bowl for the past four years, was signed yesterday by Columbia to organize and rehearse the operatic choruses and direct the orchestra for the opera sequences in "Don't Bet on Love," the Grace Moore vehicle. Victor Schertzinger directs. Deal was set by the Sackin agency.

Paramount Sponsors Colored Wedding

Paramount opened its doors Monday for the wedding of Gladys Henderson, Negro player in "Murder at the Vanities," to Wilbur Clayton band leader leaving for China.

Studio had Duke Ellington and his orchestra playing the marches, while Mitchell Leisen gave the bride away. Reverend Napoleon P. Greggs officiated.

MGM Beauty Winner Totes Own Historian

Claudia Smaw, beauty contest winner in MGM's traveling studio project, has arrived in town to take up her contract with the company.

Accompanying her is Mildred Seydell, of the Atlanta Georgian, who will record the girl's doings for "Diary of a Contest Winner" for her newspaper.

'McFadden's' Again

Charles R. Rogers has closed the deal for the talkie screen rights to "McFadden's Flats," which he produced in association with Edward Small and Eph Asher as a silent in 1927. Rogers will make this for next season's program.

Gable Leaves For Home

New York.—After the most sensational series of personal appearances that any picture star has enjoyed since the silent film days, Clark Gable left for the Coast yesterday.

Philip Barry to MGM

New York.—Philip Barry, playwright, goes West this week to adapt "Nancy Stair" for the Irving Thalberg unit at MGM.

'Elizabeth-Mary' Still Alive at 'U'

With $60,000 already expended for the production of "Elizabeth and Mary," most of which was salary for Lowell Sherman, Universal is making another attempt to get a suitable script.

Carl Laemmle Jr. and Sherman were in a huddle yesterday on the story and, if the yarn cannot be brought to life, Sherman will likely do "Left Bank" next.

Spotlight Theatre To Reopen on March 12

The Spotlight theatre is scheduled to reopen on Monday evening, March 12, with the stage play, "Six Months' Option," by Ansella Hunter.

Edwin O'Connor will direct the play, according to announcement by Virginia Kay. Members of tthe advisory board and production staff of the theatre include: B. E. Brown, Fred Datig, Bill Friedman, Al Rockett, Harry Joe Brown, E. A. Asher, Felix Herman Spitzel, Milton Mitchell and Milton Black.

Invinc. Completes Cast On 'Together Again'

Maury Cohen, producer of Invincible Pictures, yesterday added James T. Mack, Rosita Marstini, Tom Ricketts, Clarence Geldert and Lloyd Ingraham to the cast of "Together Again," which Frank Strayer is directing. at the Mack Sennett Studios.

Lila Lee and Onslow Stevens head the cast in this picture, which is being made from an original story by Robert Ellis.

Alice White to 'U'

Alice White returns to Universal, after doing two outside pictures, to play one of the leads opposite Paul Lukas in "Affairs of a Gentleman." Edmund Grainger is producing.

Lundy Quits Agency

Ben Lundy, who has been with the Walter Herzbrun agency for the past six months as an associate, yesterday handed in his resignation, taking effect immediately.

Wyler Has Choice

Bringing "Glamour" under the wire on schedule time, William Wyler's next directorial trick is a toss-up between "Sutter's Gold" and "Fanny," with latter favored by Universal.

Coffee-Richman Team

MGM yesterday signed Lenore Coffee to collaborate with Arthur Richman on "Vanessa," the Diana Wynyard vehicle. Walter Wanger produces. No director set as yet.

Randy Bartlett in N. Y.

New York. — Randolph Bartlett, veteran film editor and screen writer, is back in New York after three years spent in Paris for Paramount and French concerns.

Para. Has New Plan On Writer Credits

In an effort to avoid conflict among staff writers as to who deserves credit lines on scripts and how those credit lines should read, Paramount has issued an order removing writer names from screen plays as they come through. Proper credits on scripts have in the past caused much friction among the scriveners which the company hopes to eradicate.

Writers now will have to wait until previews to know how their screen credit will shape up. Considerable dissatisfaction among the staff members has been heard over the new scheme. One important writer said: "I won't know how I stand until the preview and then it's too late to start fighting for my rights."

Chesterfield to Make Brown-Thorpe Yarn

George R. Batcheller has purchased an original, "City Park," by Carl Brown and Richard Thorpe, and will put it in work March 26 as the next Chesterfield production. Brown will script and Thorpe will direct. The Hoffman-Schlager agency set the Brown deal.

When Brown finishes his work on his original, he moves over to the Invincible unit to script an untitled story for Maury Cohen.

John Lodge, Para. Actor, Has to Close Law Office

New York.—John Lodge, former local attorney now a Paramount contract player, finished winding up his law business here and left for Hollywood and Paramount yesterday. He will stop off at Boston for a brief visit. From there he goes to Washington, and then to California.

Col. Settles French Sales

Paris.—J. H. Seidleman is expected here today to start discussions with Pathe-Natan regarding distribution of Columbia product in France. This territory is one of the final points to be covered in the new Columbia foreign line-up.

Liberty Changes Tag

Liberty Pictures has again changed the title of the Damon Runyon story, "The Big Mitten," which Fred Newmeyer directed. Shooting title was "The Quitter." Now changed to "No Ransom."

Mrs. 'Schnozzle' to Act

Mrs. Jimmy Durante turns screen actress for MGM. Studio has set her in "Hollywood Party." She will play the role of Mrs. Jimmy Durante in the picture.

Young Selwyn an Agent

New York.—William Selwyn, son of Arch Selwyn, has opened offices at 229 West 42nd Street, where he will act as personal representative for stage, screen and radio talent.

Art Ripley at Radio

Radio yesterday signed Arthur Ripley to write and direct the next Edgar Kennedy "Average Man" short. Lee Marcus produces.

NOTICE

Inasmuch as what newspapermen call "the Dillinger Story" is reaching newspaper proportions that will undoubtedly suggest moving-picturization to picture makers, major (as the slang term goes) as well as independent, it is appropriate (to save the rest of the industry its valuable time, as well as its money) that PARAMOUNT gives notice that it has a story (an original by Bartlett Cormack) derived entirely from "the Dillinger Story"—a comment and a reflection on this day and age—in which Dillinger, rank individualist that he is, is both hero and heavy, and which script, being practically finished (in timeliness time) will go into production immediately. Its title is "Goes Marching On." Moreover, the story treatment and the title have been registered—and discussed—where it matters legally.

METRO-GOLDWYN-MAYER STUDIOS,
% MR.SAMUEL MA
CULVER CITY,CALIF.

THE Hollywood REPORTER

Vol. XIX, No. 48. Price 5c — TODAY'S FILM NEWS TODAY — Thursday, March 8, 1934

IATSE DECLARES WAR

TRADE VIEWS by W. R. WILKERSON

• GETTING back to the question of supervisors.

How much supervision do you think was offered or was given George Cukor for his "Little Women?" How much of the writing of that adaptation do you think the supervisor dictated?

With Cukor on "Little Women," and on all his recent pictures, it has been the same with the writer or the adaptor. Both of them worked together in fashioning a story for the screen and no supervisor or producer had anything to do with their work other than to say "that's fine, go ahead." None would dare say otherwise, for they would not question the intelligence, good judgment and production ability of the director.

And there are plenty of Cukors and Capras; the woods are full of them. Why not give them their production chance, why not permit them the use of their abilities, why stifle them with stupid supervision?

•

Certainly there is a supervisor here or there who knows his work, who is capable of dictating ways and means of making pictures that will be good pictures; but they are very few, and the many others, through their lack of ability, are accounting for most of the bad pictures.

Good writers, good directors are licked by the inane judgments of both story and direction of groups of men who have no place in this business at all. They throw up their hands in disgust and reason: "If the studio thinks so little of its product as to permit such insanities, why not give it what it wants?" They do—and it's generally bad.

For a man to be a good supervisor, he should be a good writer, an excellent director and an intelligent executive. How many of our supervisors possess those qualifications?

We are pleading for a freedom of production expression for the men and women in this industry WHO KNOW. We are condemning the practice of putting relatives in executive seats, dictating the efforts of those men and women, because the relatives DO NOT KNOW and will never know. We are asking for BETTER PICTURES and suggesting a way that they may be had. What do you think?

New Exhib Body?

New York.—An exchange of speechmaking invitations between Harry Brandt, of the New York indie exhibs, and Martin Smith, of Ohio's indie group, is thought by many here to presage a possible move towards a new national exhibitor organization.

Earl Carroll-Para. Sued for $270,000

George Rosener yesterday filed suit for $120,000 against Earl Carroll, producer of the stage version of "Murder at the Vanities," and against Paramount, which is making a picture of the play, for $150,000, alleging infringement of copyright.

Rosener claims he wrote a play called "Grease Paint" in 1929, later revised it as "Murder to Music," and copyrighted it in 1931. Carroll and others, the complaint alleges, "appropriated" portions of the theme, plot and characters of this play and embodied them in "Murder at the Vanities." Rosener also asks an accounting and an injunction against further showings.

Radio Plans 8 in England

London.—Radio Pictures is planning to make about eight quota pictures for the British market in the coming season. They will be produced at the Hagen Studios, where it is understood Universal will also eventually close for its next year quota productions.

Irene Dunne Recovers

Irene Dunne returns today to the Radio studio after being laid up for several days with a throat infection, and production on "Stingaree" will be resumed. Richard Dix is co-starred with her.

Elliott Rushing To Capital To Lay Pic Situation In Lap Of Roosevelt And Congress

With the departure last night for Washington of International President William C. Elliott of the IATSE, it was learned that the IATSE is preparing for war and plans to carry the fight to Congress and right to the desk of President Roosevelt.

Burned by the merry-go-round ride he was given in Hollywood, Elliott, instead of leaving for New York, departed for Washington where he will go before the Labor Committee of the House of Representatives and lay bare a complete report on local labor Code

(Continued on Page 4)

'Sailor Beware' Cast May Walk on Show

New York.—There is something of a mystery about the proposal of a salary cut for the Broadway cast of "Sailor Beware." All the members of the cast have handed in their resignations, and the producers announce plans to bring the Chicago cast back to the Rialto.

But in the background is the fact that Paramount, owner of the screen rights, would be tickled to death to see the play close now, because under their deal, the longer the play runs the higher the price to be paid.

Helen Hayes Due Here For 'Vanessa' Lead May 1

New York.—"Mary of Scotland," the Theatre Guild play, will close around May 1 and Helen Hayes will return to Hollywood immediately. She will go into "Vanessa" at MGM, which will be ready when she returns. Diana Wynyard has already been cast.

N. Y. Indies Fight Majors and Erpi

New York.—More headaches for the majors. The New York independent exhibitor group decided yesterday that so long as they had got this far in the season without weakening in their agreements not to book percentage pictures or give preferential dates, they might as well continue with the policy.

Another important angle of the meeting was a warning to exhibs against signing the new Erpi agreements being offered on the heels of the suit against that company alleging exorbitant charges. The indies claim the new agreement is virtually a release to Erpi from all past claims.

Flood of Dillinger Pictures in Offing

In addition to the story on the bandit, Dillinger, written by Bartlett Cormack for Paramount and announced in yesterday's Reporter, several other yarns built around the same personality are in the making.

Charles Furthman wrote one some time ago, in which he predicted the jail break, and this is being considered by Warners, Fox and Radio. The Hays office has not yet approved the subject for pictures.

Vita. Close Date Set

New York.—The date is set, the Vitaphone plant in Brooklyn shuts down on March 28. Sam Sax, production chief, sails for Europe and a rest on March 17.

Kahane Leaves Today

New York.—After a couple of false starts it appears that B. B. Kahane will get off to the Coast today, taking the Century for the first lap.

DeSylva-Silvers East

Buddy DeSylva and Sid Silvers leave for a three weeks stay in New York this Saturday. Trip is all vacation.

MGM ON BUYING SPREE FOR PLAYS AND NOVELS

New York.—A couple of weeks ago it looked as though Radio was Broadway's best customer for screen rights to plays and novels, but developments yesterday indicate that the Coast MGM conferences with Nicholas Schenck have reached the point where that organization is ready to go to market for next year's material.

And when the MGM bankroll is loosened, things happen. That organi-

(Continued on Page 2)

Radio Cables Doug. Jr.

Radio yesterday cabled Douglas Fairbanks Jr. in London an offer to return for a top spot in "Green Mansions." Kenneth Macgowan is producing it.

Vicki Baum-MGM Part

Vicki Baum winds up at MGM next week, after being on and off the writing staff for the past two years. She will rest for the next two months.

LAST CALL — Out Next Week — WRITERS' NUMBER

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher
ROBERT E. WELSH.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

RAMBLING REPORTER

The list of Hollywooders who are building or planning to build at Palm Springs right now—is tareefic! . . . . Angela Joyce, who is reported suing Lord Ravelstroke for breach of promise, has been playing a bit in a show in Los Angeles. . . May Robson has gone to Frisco for a rest. . . Ernst Lubitsch has been taking his big, black cigar horseback riding every morn these morns. . . . Latest description of Hollywood is Jerry Horwin's which is, "Hollywood—the place where your standing has nothing to do with your picture success!"

•

The James Seymour-Jocelyn Lee thing is too serious. . . . Mary Pickford will be back in town in about three weeks. . . . Georgie Raft, all "wore out" from wearing a costume weighing seventy-five pounds! . . . June Brewster, lunching with Earl Carroll and looking things over at Paramount—or was it vice versa? . . . . Bolton Mallory and Johnny Machio smothering Merrie Fahrnie with attention—but not getting much encouragement.

•

Hear tell that Pan Berman tried to sign up Steffie Duna the night of the Tingel-Tangel opening—but she no talk! . . . Paul Muni saw fourteen plays in two weeks—not in Noo York—in Russia! . . . Mary Astor, back from a week in Palm Springs. . . The Jack Warner reconciliation rumors are around again—but we don't believe it. . . . Gene Markey has been living at the hospital, right next door to Momma Joan Bennett. . . . Jeanette MacDonald has put her Cord body on a new Packard chassis.

•

Norman Foster busy losing an appendix—and Margaret Lindsay will be out of the hospital on Monday. . . . Frances Marion, Mrs. Hunt Stromberg, Lorraine Walsh, Shirley Lanfield among those at Mrs. Gardner Sullivan's luncheon at the Vendome. . . . Mrs. Nick Schenck, guest of honor, couldn't come because of her father's sudden death. . . . The Sally Eilers-Harry Joe Brown babying now official—though Sally asked no denials when we printed it weeks ago. . . . George White is still insisting that Bob Kane's name be taken off the "Scandals" credits—and for plenty of reasons. . . At the Clover Club last night, Bert Wheeler, Patsy Parker, Bill Seiter, Louise Fazenda, Robert Montgomery, Lupe Velez, Johnny Weismuller, Patsy Ruth Miller, Howard Dietz and Henry Ginsberg.

New York REVIEWS

"DAVID HARUM"
Fox prod.; director, James Cruze; writer, Walter Woods.
Radio City Music Hall

News: There is very little action in the picture, but the story has a nice, homely quality that keeps the audience interesed.
Times: Another of those welcome, refreshing pictures which, judging by the constant outbursts of laughter, was enjoyed greatly.
Herald-Tribune: The picture is entirely Will Rogers.
Mirror: Filled with humor and charming tenderness, it has such vivid American color that it is a Rogers picture of importance.
American: It is essentially heart-throb drama, but it is distinguished by moments of high hilarity, and, too, there are incidents of gentle gaiety and simple effectiveness.
Sun: Built all too obviously to glorify one personality, it does just that. The picture might have been much funnier, certainly more dramatic, if its purpose had not been so important.
World-Telegram: Just an innocent ancient that might better have remained hidden in some attic.
Journal: It's all very homespun and bucolic.
Post: We can hardly imagine any material less inspiring to work with than the skimpy story of David Harum.

Radio Going Slowly On Foreign Market

New York.—Unsettled European financial and political conditions will cause Radio to proceed with caution in foreign expansion, according to Phil Reisman, just returned from Europe.

Reisman declares that Radio will not go into intensive distribution until conditions settle, but meanwhile expressed his satisfaction with the British organization, which has had great success with "Little Women" and "King Kong."

Incidentally, Reisman confirmed reports printed in The Reporter that quota restrictions are proving a boomerang to foreign exhibitors through resulting in a cheaper class of product just made to fill quota requirements.

Song Writers to Dine

The Song Writers Protective Association, on the eve of the annual dinner in New York, will hold a dinner and meeting in Hollywood at Al Levy's Tavern, next Monday evening, at 7 o'clock. L. Wolfe Gilbert will preside.

Another Murphy

Frank Murphy, head of Warners' electrical department, became the father of a six-pound boy yesterday afternoon at the Monte Sano Hospital. Mrs. Murphy was formerly Louise Lynch.

Harling on Von's Music

Frank Harling was signed by Paramount yesterday to write the music for Josef von Sternberg's "Catherine the Great." The deal went through the Beyer-MacArthur office.

Love Me, Love My Dog

Douglass Montgomery has moved to the Garden of Allah. He says he moved there so he could have his dog with him.

Reginald Owen To Be The King in 'Du Barry'

Reginald Owen was signed yesterday by Warners for the part of King Louis in "Du Barry," which will star Dolores Del Rio. The William Morris office made the deal.

The studio was negotiating with Columbia for the loan of Walter Connolly but was unable to get him as he is now in "Twentieth Century," after which he goes to Fox.

Dan Clark to Hawaii

Daniel B. Clark, one of the few cameramen ever to hold the distinction of twice heading the A.S.C., sailed last night for Honolulu to photograph special scenes for several MGM pictures. He will be gone about six weeks.

McGuire Back on Job

William Anthony McGuire reported for work at Universal yesterday after a week's battle with the flu. He is winding up on the script of the Frank Borzage production, "Little Man, What Now?"

Roach on Vacation

Hal Roach leaves today for Del Monte for a ten day vacation to attend the polo matches there. He will be accompanied by his wife.

MGM on Buying Spree

(Continued from Page 1)

zation closed yesterday for the rights to Max Gordon's production, "The Shining Hour," as a possible Norma Shearer vehicle. The price was $47,000—no mean nickels.

"Yellow Jack," the play about Dr. Walter Reed's martyrdom in Cuba searching for the yellow fever germ, opened last night to mixed critical opinions—but it doesn't mean much anyway since the understanding is that MGM has the inside track on the picture rights.

And to close the day, MGM paid $15,000 for a Nazi novel by Franz Werfel, titled "Forty Days of Musa Dagh." It has been published in German but wont' be out in this country until Fall, when Viking will sponsor it. Yessir, MGM money is in the market.

OPEN FORUM

March 6, 1934.

Dear Bill:

I am one of the "malcontents" regarding the Screen Writers' Guild; at least, I am one of those who have sat with the "malcontents." I am writing this note because it has been published that all scribblers not at present enthusiastic about the Screen Writers' Guild are critics of the present regime.

I am not.

I feel it is coming from me to say so because I was on the Executive Board for several months. I saw a great deal of earnest effort to find issues for which a writers' organization should and could go seriously to war. In my opinion, we found none. Also in my opinion, it makes not the slightest difference who occupies the official spots. A writer's real problems are individual and there's nothing for an organization to do.

At the time of the fifty per cent cut, I was persuaded a spectre was rising—the sinister monstrosity—a producers' agreement of some kind against everything in the world but themselves. If any such thing ever did threaten, the President has made it impossible.

The writer's business is to make himself valuable. If he does, he's badly needed.

As far as I am personally concerned, I have never been more fairly and courteously treated than I have since I came to the movies five years ago.

My convictions being what they are, I intend to take no part in coming elections. So I'll be obliged to you if you let me state my case in your paper.

Sincerely,
JOHN MEEHAN.

Novarro Stop-Over in Chi

Chicago.—A week's engagement at the Chicago theatre here will break Ramon Novarro's trip to the Coast. The MGM star left New York yesterday.

'U' After Brook

Universal is after Clive Brook for the top spot in the next James Whale production for that studio, titled "Trip to Mars."

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BRITISH PRODUCERS THROUGH WITH 'WASHED-UP' STARS

Baker, Visitor Here, Gives Latest Slant

British motion picture producers have turned over a new production leaf, and from now on only the biggest American stars, with names that mean something at the box-office, will be able to land contracts that will carry them to the English studios.

This information comes from no less an authority than Reginald Baker, managing director of Associated Talking Pictures, Ltd., and Associated British Distributors, who is now in Hollywood for a brief stay.

Commenting upon the part that British producers are playing in the amusement world, Mr. Baker declared that the time has passed when American players, writers and directors who are either "washed up" or find themselves on the picture skids, may get juicy picture contracts in England.

"We are more than grateful for the help of the American picture people," said Mr. Baker, "but we have awakened to the fact that in the past we have frequently hired people who had practically finished their careers in America and have taken them to England where they were of no real worth to us. That time has ended. From now on we will only turn to America for people who are at the top of the motion picture ladder; people who will mean something, and who will be of material assistance to our pictures.

"Over in England we feel that we are now really getting somewhere. So unless we can get the best, we will use our own people. Of course when we can get someone like Douglas Fairbanks, Jr., that is different. We have been developing some fine picture people ourselves, and we feel they should be given the chance to go along with us."

Mr. Baker expressed himself as more than proud of the fact that England has produced such a picture as "Henry the Eighth" and declared that the reception and praise of that picture by the American people is considered by the British as another indication of the fairmindedness of the American people.

"I also understand that Mr. Laughton has been getting a very big vote in the Academy and Reporter awards competitions," he added. "That surely is sporting of your American picture people. It is a splendid spirit."

Stooge Makes Good

Another stooge makes good. Benny Baker, one-time foil for Lou Holtz, comes into his own on a ticket signed yesterday by Columbia which gives him the comedy assignment in "Hell Cat," which Al Rogell directs under Sid Rogell's supervision. Walter Kane of the Weber office spotted the deal.

Radio Likes Blackmer

Radio is talking terms to Sidney Blackmer on a seven year optional ticket. Player is set for two pictures, "Down To Their Last Yacht" and "Let Who Will Be Clever," company planning to convert these deals into the termer.

Mrs. Coolidge As Film Group Officer

New York.—Mrs. Calvin Coolidge has accepted the honorary vice-presidency of the Motion Picture Research Council. The announcement was made yesterday by Mrs. August Belmont, president of the group.

U's 'Sutter's Gold' May See Stage Rival

New York.—An interesting situation looms as a result of an announcement from Melvyn Levy that his play, "Sutter's Gold," was set for Broadway production next Fall.

Universal has owned the rights to Cendrar's novel, "Sutter's Gold," since 1927, and for the past six months has had George O'Neill at work on a script, planning the picture for the Fall's big special. Opinion here is that Universal will have protection on the title, though the story is naturally open to all, being of a historical nature.

Levy has just sold another play to Anthony Brown, producer of "Tobacco Road."

'This Little Piggie' Brings Home the Bacon

The song, "This Little Piggie Went to Market," from Charles R. Rogers' "Eight Girls in a Boat," has just replaced "Smoke Gets in Your Eyes" as the number one tune over the air, according to word received yesterday by Bobby Crawford, of DeSylva, Brown and Henderson. Sam Coslow and Harold Lewis wrote the number.

Asst. Directors Boosted

The Academy yesterday announced that the assistant directors in that organization have been reclassified and boosted from the rating of "associate" members to full "active" membership. This move will give the assistant directors the right to vote along with actors, producers, writers, directors and technicians.

Schubert on 'Heide'

Sol Lesser has signed Bernard Schubert to script "Heidi," a classic by Johanna Spyri, when he finishes work on "Peck's Bad Boy." Latter picture will be delayed a month because Jackie Cooper will not be available from MGM. Hoffman-Schlager set the Schubert deal.

Rowland Has 'Adeline'

Announced some months ago for the Rowland-Brice concern, "Sweet Adeline" will be made now by William Rowland alone on his Columbia ticket as his first picture. Producer has closed the rights to the Kern-Hammerstein stage production.

MGM Signs Novices

MGM yesterday handed long term contracts to James Elison, Robert M. Dalton and Robert Levingston, all graduates of the Oliver Hinsdale school for acting at the studio.

Chevalier in Suit Over 'Widow' Cut

M. C. Levee yesterday commissioned Ronald Button, attorney, to file suit against Maurice Chevalier for commissions on the star's contract with MGM for "Merry Widow."

Manager stated he had not closed the deal for the player, but had been authorized by him to obtain offers on deals, one of which had been for "Merry Widow," Chevalier turning it down only to close it himself at a later date. Chevalier is said to be getting $150,000 for the picture.

"In the event my claim is legally substantiated in the suit," said Levee, "proceeds will be turned over to the Motion Picture Relief Fund as a joint contribution from both Chevalier and myself after deducting costs."

Merkel-Pendleton in 'Manhattan Melodrama'

MGM yesterday assigned Una Merkel and Nat Pendleton to featured spots in "Manhattan Melodrama," which goes into work Monday with W. S. Van Dyke piloting.

Joe Mankiewicz, who is scripting, will attempt to keep three sequences ahead of the shooting. Clark Gable, William Powell and Myrna Loy have the top spots.

Idwal Jones to Write 'Cleopatra' Features

While in San Francisco over the week-end, Tom Baily, head of Paramount publicity, signed Idwal Jones to do a special feature writing job on "Cleopatra."

Jones is dramatic editor of the San Francisco Examiner and was one of the first editorial feature writers on the Hearst paper. He gets down here next week.

Jolson's Radio Role

The Kraft Cheese radio program over NBC tonight will feature an excerpt from the script of MGM's "Viva Villa." Al Jolson will play the role of the newspaper reporter which Stuart Erwin portrayed in the film, and the cast will be made up of radio players.

'In Conference' Starts

With Ralph Murphy directing in place of Harry Joe Brown, Charles R. Rogers puts "In Conference" into work today at Paramount. Cast includes Zasu Pitts, Helen Mack, John Halliday, Phillips Holmes, Ned Sparks and Grace Bradley.

MGM Buys 'Swans'

MGM has purchased "All His Geese Were Swans," an original by Charles S. Selden and Frederick Stefani. Selden is now doing the adaptation of his own yarn, "Fifteen Wives," for Invincible Pictures.

Lucille Watson at MGM

MGM yesterday signed Lucille Watson, character actress, on a long term deal. Player is now appearing in "No More Ladies," a play by A. E. Thomas, running on Broadway.

Arliss English Pic For Next Spring

If, and when, George Arliss accepts a deal to do a picture in England, it cannot be done until the Spring of 1935, as per his agreement with Twentieth Century. The old ticket expiring on the completion of his present picture designates that he can do a single picture in England but not until after six months from the release date of "The Head of the Family" and inasmuch as that picture will not be offered for release before next December, his English production cannot go into work before a year from May 1.

It is understood that Arliss has been offered $75,000 for a series of ten broadcasts in New York and he countered with a proposition of $100,000 and for this purpose engaged Rufus LeMaire to get that additional 25 grand, and negotiate a British deal for a picture.

RKO in Build-Up For Fred Astaire

RKO is planning a big build-up for Fred Astaire, the musical comedy star and dancer who was the sensation of "Flying Down to Rio."

Studio officials are jubilant over the discovery that Astaire, while being a marvelous dancer, proved himself to be a comedian who has caught on with the public.

4,000-Pound Star to Do Series of Personals

Following in the footsteps of Robert Montgomery, Wallace Beery, Barrymore and Clark Gable, Mary, a 4,000 pound hippopotamus purchased from the Hagenbeck and Wallace circus by MGM, will make a personal appearance tour over the Loew Theatre chain with "Tarzan." Mary had a role in the jungle picture.

Morgan Abroad for 'U'

Universal's German production unit yesterday signed Edward Morgan for a featured role and he leaves tomorrow for Switzerland. Marian Marsh and Luis Trenker have the leads, with the latter directing. Morgan deal was set by the Ivan Kahn agency.

Burgess Liked by WB

Dorothy Burgess has clicked with Warners, player getting another ticket which takes her from the "Sawdust" cast into a featured assignment in "Friends of Mr. Sweeney," which Edward Luddy directs.

Emily Fitzroy Returns

Emily Fitzroy, recently working for English productions, returns to the American scene in a spot in Warners "Dark Tower." It is an Edward G. Robinson starring picture.

Rosener to Meg Indie

Ken Goldsmith has signed George Rosener to write and direct his next independent picture, "Born to Hang." The Small-Landau office set the dual ticket.

Cooley Signs 'Em Up

Fred Niblo, Estelle Taylor, Margaret Seddon and Grant Withers have signed agency deals with Hallam Cooley.

IATSE Declares War

(Continued from Page 1)

violations and complaints, as well as all the other jurisdictional disputes that have had local labor men running round in circles ever since the strike of last summer.

It was learned he will present the fight between the IBEW and the Carpenter's Union for jurisdiction as opposed to the IATSE before the committee. He will also detail the complaints of Code violations laid before the Studio Labor Committee and on which it has refused to act.

As a second step in the campaign, it was also learned that the unions plan to give the Code authorities one more week in which to take some action on their complaints. Then, if nothing has been done, they will send one or more representatives to Washington to seek an audience direct with President Roosevelt and tell him their whole story.

Those close to the situation declared yesterday that a big labor battle between battling unions and producers is slated to take place in Washington. With Al Berres, chairman of the Studio Labor Committee, already en route to Washington, and Elliott starting on his way, it was learned las night that Pat Casey, producers' labor contact man, also plans to go there this week.

In preparation for the fight, it was learned that the IATSE group has already sounded out certain Congressmen, and that it already has sufficient backing lined up there to assure a real battle if it reaches that point.

The representatives who will go to see the President, it is said, will carry with them copies of every complaint that labor has filed with the Studio Labor Committee, and which has not been acted upon. Plan is to use these in a publicity campaign if they are refused an audience with the President.

Each day they plan to release to the press one violation until they get into the White House.

"We have great faith in President Roosevelt," said one union representative yesterday," and we feel that we will get some action if he is informed of what is going on. We feel that he does not know the situation, so we shall go direct to him."

When Elliott came to Los Angeles a week ago he came expecting to attend the meeting between unions and producers for discussion of the renewing of the Basic Agreement. After a few days here he found the conference had been shifted to New York for March 15. But it is believed that date will be postponed because some of those who will have to attend will still be in Hollywood.

While those opposed to the IATSE group are predicting that the IATSE is washed up as far as getting in on the Basic Agreement is concerned, officials of that group yesterday declared they are just starting to fight.

"There has been enough of subterfuge and applesauce passed around," said one of them. "We will get these troubles settled soon or know why."

So, they plan to carry the fight where they feel they will get definite and final action—to Washington, with the hope that President Roosevelt will be the arbiter.

Up-to-the-Minute Casting News

Charles Williams for "Now I'll Tell" for Fox by Bernard, Meiklejohn and McCall agency.

Gay Seabrook for "Alias the Deacon" for Universal by Bernard, Meiklejohn and McCall.

Halliwell Hobbes to "Double Door," Paramount.

Dewey Robinson for "The Cat's paw," Harold Lloyd.

Ward Bond in "The Party's Over," Columbia, through the Kingston-Harris agency.

Bruce Warren to "Thirty Day Princess," B. P. Schulberg-Paramount.

Dorothy Burgess in "The Thin Man" at MGM.

Edward Nugent and **Edward Gargan** in "It Ain't No Sin" at Paramount.

Ivan Lebedeff for a featured role in "Happy Family," Warners.

Edward McWade into "Party's Over," Columbia, through Herbert G. Weber.

Frederick Burton engaged for "It Ain't No Sin," Paramount, on a Herbert G. Weber ticket.

Harry C. Bradley for "Head of the Family," Twentieth Century, by Max Shagrin.

Edward Earle into "Little Miss Marker," Paramount. Set by Hallam Cooley.

Murray Kinnell added to "Too Many Women," Fox. Deal agented by Beyer-MacArthur.

Arthur Byron signed for "The Dark Tower," Warners.

Cecil B. DeMille yesterday signed **Clay Clement** for the role of Brutus, **Charles Middleton** for Cassius and **Edwin Maxwell** for Casca in "Cleopatra."

Helen Shipman and **Leonard Carey** have been added to the cast of "Double Door" for Paramount.

Frank Sheridan, Purnell Pratt and **Ferdinand Gottschalk** were added to the cast of "Witching Hour" for Paramount.

Lucile Lund will be Ken Maynard's leading lady in "Doomed To Die."

Stage Bid for Beauty

Gilmore Brown has received Paramount's okay for the loan of Gwen Munro for the spot opposite Leslie Fenton in "Dear Bill," play which Brown is putting on at his Pasadena Playbox.

Girl makes her stage bow in this one, coming to Paramount as the Australian winner of their "Search for Beauty" contest.

Junior Durkin Returns

Junior Durkin has returned from New York where he was starred in the Broadway play, "Growing Pains." Joy and Polimer agency handling him under personal supervision of Henry Willson.

Wineland at 'U'

Ben F. Zeidman has borrowed Sam K. Wineland from the Meyer Synchronizing Service to supervise the music on the Universal producer's latest picture, "Glamour."

It's Getting Popular

Esther Ralston did a Sullavan this week. She showed up at MGM with a nice black eye. However, hers didn't come from a fishhook. She was riding a bump the bump at Venice and smacked into a protecting rail.

Sherwood Completes 'Marie Antoinette'

Robert Sherwood winds up a five-week deal with MGM next Wednesday, leaving on the return hop to New York. He hands in a finished script to Irving Thalberg of "Marie Antoinette." This is for Norma Shearer under Sidney Franklin's direction.

Stage Role for Conti

Albert Conti has been signed for a role in the stage production of "Biography,' 'which will open at the Biltmore Theatre with Alice Brady in the starring role. The Bernard, Meiklejohn and McCall agency made the deal.

Barris for 'Party'

MGM yesterday signed Harry Barris to sing a song in "The Hollywood Party." Picture is still in work, with Charles Reisner now handling the megaphone.

Goldsmith Prods. Unfair, Labor Says

Several of the local IATSE unions today will file complaints with code officials, charging that the Ken Goldsmith Productions have violated the film code by working technical crews more than 100 hours in six days at a pay rate one-third less than scale, and with no overtime.

Cameramen's union, and possibly the electricians' local, will not only file complaint with the Studio Labor Committee, but will file copies with the Regional Labor Board, NRA Compliance Board and with Judge Ben Lindsey, but a copy will be sent to Deputy Administrator Rosenblatt.

According to the unions, the camera crew worked in six days as follows: 19, 21, 19, 17, 11 and 15 hours, respectively. Electricians' schedule was said to be even longer hours.

Two Tickets for Mickey

Mickey Rooney signed two sets of contracts yesterday negotiated by Walter Kane of the Weber office. Player goes into "Alias the Deacon" for Universal and then moves out to MGM for a featured spot in "Three Men."

MGM Tests O'Brien

MGM has made a test of George O'Brien for a term contract. The John Zanft agency is now handling him.

Lanny Ross East

Lanny Ross, Paramount player, leaves Sunday for New York for a three week trip.

Gene Lewis

Dialogue Director

"It Happened One Night"
A Frank Capra Production

"Lady for a Day"
A Frank Capra Production

"Bitter Tea of General Yen"
A Frank Capra Production

"Countess of Monte Cristo"
Universal Production

Management of
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THE Hollywood REPORTER

Vol. XIX, No. 49. Price 5c — TODAY'S FILM NEWS TODAY — Friday, March 9, 1934

COURT SOCKS AUTHORS

TRADE VIEWS by W. R. WILKERSON

•IN making the rounds yesterday we stumbled across some astounding information regarding Universal. Astounding because there has been an undercurrent of chatter during the past few months that this company was not in the best of condition, that it had to stop production for one reason and the other and it did stop for a while, giving plausibility to the talk.

But from what we heard yesterday, from a more than authoritative source, "U" is in better shape now than it has ever been since sound came in. It has been collecting an average of $425,000 a week for the past 16 weeks, it has paid off almost $2,000,000 in debts; it does not owe a quarter to the bank and has but eight pictures on the year's program to finish.

And that may be news to you. It was to us.

•

Uncle Carl's company has had more ups and downs in so far as the rumor market goes, than all the other companies put together. The foundation for that talk has always been as a result of the elder Laemmle fighting his own financial battles, holding on to his control of the stock and withstanding all shots turned in his direction in the hope that they could not shoot him away from control.

There is no question but what there have been days when things looked pretty black to everyone but the Laemmles, Senior and Junior, when prospective buyers felt they had them where they wanted them and could get the control they were after. But they were fooled as was everyone who listened to the talk.

Universal today owes less money than any company in the business and that takes in production organizations of all sizes and types that have been making pictures for any period of time. And given any kind of a shove with a hit picture or two, along with the steady progress program it has been churning out, you will be confronted with another major fighting off all competitors for top rating in quality product.

So use your sympathies for some other organization, Universal does not need them, although it has been accepting them with a rather guilty smile of thanks.

Million for Consol.

New York.—The Consolidated Laboratories statement for 1933 shows a net profit after all deductons of $909,388.

Radio Offers Pan Berman $50,000 Bit

New York.—Radio Pictures has offered Pandro Berman $50,000 cash for a settlement of his commissions on the product the studio turned out during the last 12 months.

When Merian C. Cooper was placed in charge of the studio he was given $1,500 a week and 15 per cent of the profits on all the product. Cooper gave Berman 2½ per cent of his 15 and it is the remaining collections that have not been paid to date and those that will accrue that he company is now trying to buy from Berman.

It is understood that Berman has rejected the offer.

Universal Settles Plans For 12 Made Abroad

New York.—Definite confirmation has been made in New York of Universal's foreign production plans, the present intention being to produce twelve abroad, with England, Austria and France the location for the shooting.

Kahane Names Asst.

New York.—Before starting back for the Coast B. B. Kahane has appointed Joe Nolan, formerly assistant secretary of Radio Pictures, as his assistant.

New York Body Rules Sale Of 'Dramatic Rights' Also Conveyed Talking Pic Title

New York.—A decision of great importance to authors and playwrights, and one which has many picture companies worrying about how many thousands of dollars they have thrown away since the advent of the talkies, was handed down yesterday by the New York Court of Appeals.

The high court upheld a decision by a lower court that the sale by a playwright or author of the "dramatic rights" to a book or play, even if the sale were made before the advent of

(Continued on Page 3)

Raft-Para. Argue, So West Part Off

George Raft and Paramount reached the deadlock stage yesterday on the problem of placing George in the next Mae West picture, and when the session was over George had won his point.

Friends of Raft state that the player objected to the importance, or rather lack of importance, of the part. Paramount's version is that Raft has been in so many pictures in a row without rest that he did not feel called upon to step immediately into another.

Dover in LeMaire Spot

Rufus LeMaire's severing relations with Twentieth Century as of last Saturday has resulted in his casting duties being absorbed by William Dover, assistant to Darryl Zanuck.

Cooper Burned by Publicity Story

With the ink hardly dry on his signature to his new Paramount contract, Gary Cooper is all burned up over a publicity story which is announced for Sunday's issue of the Los Angeles Times. The title of the story is "What I Think of Marriage—Now. By Gary Cooper."

"I don't want to be made to appear a sap," said Cooper yesterday. "I

(Continued on Page 3)

Constance Bennett to Star in 'Green Hat'

Constance Bennett's first picture on her new MGM deal will be the lead in the remake of Michael Arlen's "The Green Hat," which Zoe Akins is scripting and Irving Thalberg producing.

Producer is attempting to snare Robert Z. Leonard from his other assignments to direct.

Marquis Busby Dies From Scarlet Fever

Marquis Busby, well known fan magazine writer and newspaperman, died yesterday as a result of scarlet fever. He was taken ill last Saturday. His illness was diagnosed erroneously as a cold.

He was 31 years of age and is survived by his mother.

Barbara Blair Said To Have Walked at Warners

It was rumored on the Warner lot yesterday that Barbara Blair was dissatisfied with her role in "Dark Tower" and had walked off the set.

'U' After Fay Wray

A hitch having developed in Universal's negotiations for Marion Nixon for the lead opposite Chester Morris in "Practical Joker," Stanley Bergerman yesterday put in a bid with Twentieth Century to get Fay Wray for the role.

HERE'S ONE END OF THE BUSINESS TO MAKE MONEY

New York.—The money in the picture business must be spent in the laboratory and the raw stock end. Pathe Exchange just announced a net profit of $386,629 for 1933, compared with a net loss of $109,834 the previous year. The profits are largely accounted for through receipts of dividends on the forty nine per cent of Du Pont stock owned by Pathe.

The dividends from Du Pont amounted to $637,000, which gave an indication of what the Pathe statement would have been without the raw stock gravy.

S & J Representing Runyon and Kelly

The Selznick-Joyce office is representing Damon Runyon and Mark Kelly. The former for his published stories in affecting deals for the screen and the planting of the latter at a writing desk in one of the major lots.

Sidney Fox Ill

Sidney Fox has been suffering from a slight throat ailment for several days.

MILTON HERBERT GROPPER AVAILABLE MARCH 10 MANAGEMENT SMALL-LANDAU CO.

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher
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Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

THE LOW DOWN

It looks like Hollywood is going to lose Connie Talmadge for keeps. We hear that Connie and T. Netcher are planning to move to Chicago very soon, where most of T.'s family reside, and at the moment are planning to stay there permanently. The reason, we hear, is because Hollywood is so full of association with the memory of Peg Talmadge for whom Connie's devotion was only too well known.

•

At the private auction of the belongings of a local film couple recently a certain writer bought up their vast collection of foreign and American victrola records for two hundred dollars. The collection was worth over $1,000. No sooner had the writer purchased the discs than he proceeded to sell them, piece by piece, to his friends for thirty-five cents each. In no time at all he had his investment back, so all his music now is clear profit.

•

Do you suppose George Kaufman and Moss Hart are really writing that play down in Palm Springs all this time? Well, anyway—we just thought of the wire that Kaufman sent a certain hostess who was giving a party for him, viz:—

"Sorry Can't Attend Party in My Honor—It's the Baby's Night Out and I Have to Stay Home with the Nurse."

•

Just heard about how Leslie Howard begged to be allowed to remain in England over the Xmas holidays in order to spend them with his children there, when he was being paged for pictures over here. But no—he had to "leave immediately—they needed him so badly!" So he dashed over. So what happened? So he just sat around here for six weeks at several thousand dollars per week—doing nothing—before he actually went to work!

Hutchison Duties Expand

London.—Announcement was made here today that Walter Hutchison, for years Fox managing director in England, would hereafter control distribution in Continental Europe as well.

New York REVIEWS

"WONDER BAR"

Warner prod.; director, Lloyd Bacon; writers, Karl Farkas, Geza Herceg, Earl Baldwin; music and lyrics, Harry Warren, Al Dubin.

Times: "Wonder Bar" depends more upon melody and elaborate staging than it does on its story. Those who are partial to this type of entertainment will probably relish it, especially during those interludes where Mr. Jolson lifts his voice to vehement singing.

Herald-Tribune: The story is not of much more dramatic value than is usually the case in screen musical comedies, but at least it provides a certain morbid interest not ordinarily to be found in such works. "Wonder Bar" on the whole is pleasant musical entertainment.

Mirror: This excellent entertainment is a worthy successor to "42nd St." and "Gold Diggers," surpassing them in splendor, in imagination, and in its song numbers. The book is unusual, the cast is genuinely all-star. The songs are hits. The production numbers are dazzling and spectacular. "Wonder Bar," from beginning to end, is splendid entertainment. You mustn't miss it.

World-Telegram: Although the production is lavish in the manner of all Warner Brothers' musical extravaganzas, it seems to me to be rather tasteless. "Lukewarm" is the best this movie thermometer can register for "Wonder Bar."

Journal: "Wonder Bar," like those other Warner extravaganzas, features a couple of lavish dance numbers staged by Busby Berkeley.

Post: The plot is crowded wth events, and the majority of them are interesting. Mr. Berkeley succumbs to the Hollywood tradition, letting loose a depressing fantasy. This is very bad indeed. It comes as near as anything to spoiling an otherwise lively, tuneful and interesting picture.

Sun: The cast, of course, is a glittering one, handsome, beautifully costumed, well photographed, and with nothing at all to do. "Wonder Bar" is on a par with the rest of them, built with the same smooth, lavish formula.

American: From any angle it is popular entertainment. Our suggestion is that you step right up to this "Wonder Bar" and enjoy the entertainment cocktail the Warners offer.

News: Al Jolson's "Wonder Bar" is rich in entertaining elements. The fun and the wisecracks do not always come within the bounds of good taste, but for the most part the fooling is of a harmless variety that delights the audience.

THE NINTH GUEST

Columbia prod.; director, Roy Wm. Neill; writers, Owen Davis, Garnett Weston.

Roxy Theatre

World-Telegram: In spite of its grisly massacres, it is a shambling entertainment, slow in its movement, pedestrian in its speech and peopled with superficial and uninteresting characters.

American: A far better picture than it was a play, the latest murder mystery film to reach the Roxy screen affords a very fair amount of entertainment for devotees of the cinematic crime school. The finale of the film is as startling and as terrifying as its sinister introduction.

Mirror: One-half the characters are killed in this tricky mystery melodrama. The cast is an excellent one. The always interesting Genevieve Tobin plays the leading feminine role.

Herald-Tribune: Although the plot developments are not terribly ingenious, the evening in the penthouse is moderately enlivened by suspense. The acting is fair enough. Genevieve Tobin is helpful as usual as the heroine.

Times: Even though the pictorial version of Owen Davis' play "The Ninth Guest" is neatly staged, well photographed and contains an adequate amount of slaughter, it is all far too unconvincing to be even mildly spine-chilling.

News: The situations and the characters are mechanically devised, but the story unwinds on the screen a certain amount of suspense that has been created by the director, Roy Wm. Neill. It keeps the attention of the audience riveted on the screen.

Sun: Direction, treatment and acting are good routine stuff. Filmed with a little imagination, it might have been one of those popular shockers, which keeps audiences shrieking, shivering and generally enjoying themselves.

Post: Mystery thriller addicts ought to have a good time at "The Ninth Guest." There is enough blood and thunder in it to cover up the implausible premise, and it is a pleasure to see such unholy individuals get what is coming to them.

Journal: It's a neatly contrived little melodrama, that manages to sustain one's interest to the point of wanting to know how it was done—even if one guessed who it was that did it.

Kershner Turns Author

Glenn Kershner, well known Hollywood cameraman, has just finished writing an 80,000 word novel, with a South Seas locale. He mailed manuscript to New York yesterday to his agent who has three publishing houses anxious to see it. One local major picture company is already dickering for the screen rights.

WANTED: SECRETARY for producer in major studio. Must have motion picture studio experience and be excellent stenographer. State age, experience and salary desired.

Box 201, Hollywood Reporter

Outside Writers To Suggest Own Ticket

A group of prominent writers opposed to the present Guild Administration met last night at Levy's and the decision was reached to issue a ticket of fifteen names which the group will endorse in coming Guild Executive Board elections.

The group will make its ticket and the names of the sponsors public today and meanwhile is asking writers to refrain from voting until the new names are offered and the reason for their selections given.

Foy Signs Guy Bellis

As his first break in pictures since arriving here, Guy Bellis was signed yesterday by Bryan Foy for the role of an English doctor in "Life Ends," which starts next week. Player appeared in "His Double Life," produced in the East. Deal was set by the Sackin agency.

Warner Sec. East

Ann Weiss, secretary to H. M. Warner, left last night on her return to New York via San Francisco, planning to arrive in the East before Warner sails for Europe. She was here for two weeks.

MGM Wants Huntley

MGM is negotiating with G. P. Huntley Jr. for a role in "Barretts of Wimpole Street" which Irving Thalberg will produce with Norma Shearer in the lead. Script is now being written by Donald Ogden Stewart.

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AGENTS' 18 LAWYERS TOO MUCH FOR LABOR BOARD

Committee of Three To Work Out Rules

Opening the hearing on the proposed rules and regulations controlling an agent's relations with an artist, Commissioners Barker and Lowy, of the Labor Board, yesterday ordered the election of a committee of three attorneys to represent the eighteen lawyers who crowded the hearing room. Action was compelled by the confusion of the unexpected number of legal lights handling agency interests.

Turnout of lawyers, each exhibiting a readiness to argue over rules which the commission is seeking to get in force over agents, made it next to impossible for the board to conduct the hearing systematically. To cope with the situation, Austin Sherman moved for the committee plan, which was immediately acted on by the labor officials. The eighteen attorneys cast ballots for representatives and selected Sherman, Ralph Blum and Martin Gang as the committee. Trio will gather the proposals and arguments of the remaining fifteen lawyers and present them in one batch at the hearing set for March 21.

Each attorney at yesterday's hearing was given a list of the regulations, the Commission planning to listen to arguments on each article as it came up. There were nine ruling articles proposed, a resume of which was recently published. The only change in the list affected the provision which had agency contracts with artists voided in the event the agency went out of business. The revised article reads: "Every contract shall contain a recital and agreement that the agency is and will continue to be a duly licensed agency during the whole period of contract." Effect of the rewritten codicil was said to be identical to the provision it replaced.

"The committee of attorneys," said Ralph Blum, representative committeeman, "will seek to accomplish the purpose of the entire group of lawyers by getting all their views together and presenting them to the Commission in the hope of obtaining the aims and purposes of every interest represented."

Hal Horne to Florida

New York.—Hal Horne, United Artists ad head, is on his way to Florida, for two week's rest.

Cooper Burns

(Continued from Page 1)

have been married about three months and suddenly I am quoted as to what I think of marriage. That's idiotic."

It is understood that Gary will insist that a clause be inserted in his new contract which will provide that all future publicity stories about him shall be submitted for his approval before being sent out.

The Paramount publicity department says that the story was read and okayed by either Cooper or his manager.

'Capt.' Van Dyke Now

In recognition of his expeditionary film work, W. S. Van Dyke has been commissioned captain in the U. S. Marine Corps, Reserve officers. Don't forget to salute.

Van Every Quits 'U' To Go With Para.

When he winds up the two pictures he is now producing for Universal, Dale Van Every will leave his associate producers berth there and join Paramount's writing staff on a one picture deal.

"I'll Tell The World," now being edited, and "Uncertain Lady," finishing actual shooting in a day or two, are Van Every's most recent productions.

Corinne Griffith on Air

Corinne Griffith was signed yesterday for the featured guest artist on the Shell radio program over the Don Lee broadcasting system next Monday night. Deal was agented by Bren and Orsatti.

ASC Places Men

Allan Watt, executive manager of the ASC, announced yesterday that the ASC has placed a total of thirty cameramen in studio jobs during the past thirty days.

Simmons on 'Catalina'

Edward Small is planning a musical production with a Catalina background. Set under the title "Catalina," Reliance producer has Michael Simmons on the screen play.

Court Socks Authors

(Continued from Page 1)

"talkies," carries with it the right to make a talking picture.

The case revolved around "The Volga Boatman," which Conrad Bercovici sold to Cecil DeMille in 1924, and which was made into a silent film. The ruling now is that a talkie can be made without further payment to the author on the ground that the contract conveyed "dramatic and stock production rights" and this phase includes all the elements essential to the production of a talking picture.

The decision set picture company accountants and attorneys scurrying through their books to determine how many thousands of dollars they had thrown away since 1929. The practice has been to make a separate deal and payment to authors for talking picture rights, when the original contract of sale included the phase "all" rights, or "dramatic" rights. Picture companies have been proceeding on the old United States Supreme Court decision in the Kalem-Klaw and Erlanger case which was to the effect that an author could not convey something "which did not exist" at the time he made the sale. In that case motion picture rights themselves were involved, but attorneys felt there was a parallel with the advent of the talkies.

Indie Producers Stall Guild Pact

Independent producers, at their regular monthly meeting last night, tabled the invitation from John Natteford, of the free lance writers of the Screen Writers' Guild, to work out a basic contract. Natteford's letter, addressed to Sam Wolf, IMPPA attorney, and I. E. Chadwick, asked the indies to sit in on discussions to draw up a standard form of employment contract between producers and their writers.

The decision of the indies was to stall the issue until an undetermined future date. Producers figure it advisable to await the outcome of a number of Guild problems before committing themselves to the writers, it was said. "We don't know yet," one board member said, "what will happen between the Guild and the major producers. Therefore we can't decide on our position until that at least is settled."

'Tail Spin Tommy' Deal Completed at 'U'

Universal yesterday concluded negotiations with Hal Forrest for the rights to his comic strip, "Tailspin Tommy," and will use it as the basis for the first serial on the current program. Henry McRae produces. Forrest's strip runs daily in 214 papers on three continents.

Rumann Set for Two

Fox is lining up a series of assignments for Siegfried Rumann, recently acquired term player, which will keep him going for some time. The next two pictures slated with him are "Marie Galante" and "Servants Entrance."

Another 'Inside' Play

New York.—Another play about Hollywood's studio life is announced for Fall production, "Before Please." Frank Roeder and Lionel Tull are listed as the authors.

Albright in 'Biography'

Hardie Albright was yesterday signed by Alice Brady for her coming downtown production of "Biography." Jesse Wadsworth set the deal.

Mae West Set For Modern 'Du Barry'

Mae West is to do a modernized version of "Du Barry," from a story now being developed by the William Le Baron unit.

The story will not conflict in any way with the Warner Brothers production of "Du Barry," starring Dolores Del Rio. The idea is to have Miss West play her famous character of "Diamond Lil," who has visions of herself as the famous French woman.

Jane Loring Given Chance to Direct

Jane Loring, who has been a head cutter at Paramount for the past few years, is the latest woman to be given a chance at directing.

She will co-direct "Lovers in Quarantine" with Robert Sparks, now assistant to E. Lloyd Sheldon, who is also getting his first crack at directing pictures.

Academy Figures Close On Awards Banquet

The Academy reports excellent sale of tickets for its Awards banquet. No figures given out yet. Officials of the organization hope to sell 500 tickets. Price is $5 per plate. From good authority it is understood that cost is $2.50, and the Academy steerers figure on the profit from the dinner to take care of the awards overhead.

Osgood Perkins To Do Richelieu in 'Du Barry'

Osgood Perkins, New York stage actor, has been signed by Warners for the role of Richelieu in "Du Barry" which will star Dolores Del Rio. Wilhelm Dieterle will direct. The player was set by the Selznick-Joyce office.

'U' Borrows Kelly

Universal closed negotiations yesterday with Twentieth Century for the loan of Paul Kelly. He takes a top spot in "Humbug," which Max Marcin is directing under Eph Asher's supervision.

Darrow Gets a Lead

John Darrow steps up from the juvenile class to a leading role, getting the bracket spot with Mary Brian in Monogram's "Numbers at Monte Carlo." William Nigh is directing. Ticket was handled by Jack Gardner.

'ROSY' APPROVES MOVE OF NRA EXTRA COMMITTEE

Notification to Arline Judge and Judith Wood yesterday by Twentieth Century that options on their term contracts were being passed up culminated a systematic plan on the part of the Zanuck company to give the contract members of the organization their release.

Twentieth Century for the past six months has had individual talks with term holders in which players were granted their freedom at the expiration of their terms in view of the company's plan for next year's program to produce a limited group of specials. Players got their freedom when it became apparent that it was more to their advantage to free lance than to be under contract to the company and going on loan to other companies while not working on Twentieth Century assignments. Agreements permit the players to earn the profit which the producer would have received if they continued under contract.

Among those also released on this understanding were Sally Blane, Morgan Conway and Russ Brown. Star deals are being held. These include Fredric March, Ronald Colman, George Arliss, Fay Wray, Loretta Young, Constance Bennett and Paul Kelly.

DICKSTEIN CARRIES ALIEN FIGHT TO PUBLIC VIA AIR

Bill Has Strong Chance of Passage

Washington.—Representative Dickstein, who is leading the fight in Congress to curb the importation of foreign actors, last night made a radio plea over a nationwide hookup for support of his alien actor bill.

Dickstein declared that opposition by the motion picture industry to his bill was unpatriotic and was actuated by selfish motives.

Among those close to the situation, it seems the bill has an excellent chance of passing both Houses. If it does, it is a certainty it will be signed by the President. If the bill is passed it will have a tendency to keep movie players' salaries up, for it will stop producers from importing movie talent at a figure lower than Americans will work for.

Vidor Signs Richards

King Vidor yesterday signed Addison Richards for a spot in "Our Daily Bread," which goes into production March 19 at the General Service Studio. Karen Morley, borrowed from MGM, is the only other player set to date. Kingston-Harris agency negotiated for Richards.

Huber in 'Family'

Warners yesterday assigned Harold Huber to replace Gordon Westcott in "The Happy Family," now in production. Westcott is not available, being tied up in "The Circus Clown," the new label for the Joe E. Brown vehicle, "Sawdust."

New Girl for Warners

Ethelreade Leopold, spotted in Chicago by the Warner office there, has been signed to a long term contract. She will arrive here Saturday and will probably go into the Buzz Berkeley numbers in "Dames" as her first assignment.

Lloyd Pic Held Up

Because Sam Taylor was sick at home with a bad cold, production on Harold Lloyd's "The Cat's Paw" was suspended yesterday. Shooting will resume as soon as Taylor returns.

Barrows at Para.

B. P. Schulberg has set Nick Barrows to direct comedy for "Little Miss Marker," which Al Hall is directing for Paramount.

Fox Changes Title

Fox has changed the title on "The World Is Ours" to "Change of Heart." Picture is now in production with Janet Gaynor and Charles Farrell being directed by John Blystone.

Philip Reed to 'U'

Phillip Reed has been borrowed by Universal from Warners for a featured role in the Paul Lukas picture "Affairs of a Gentleman."

Ric Cortez Guard Of Oakie Quarters

Jack Oakie, Paramount's pet cut-up, has a new gag. He lugs around one of those cut-outs of Ricardo Cortez, an exploitation idea for "Wonder Bar," setting it up wherever he may be. If the figure is outside Oakie's dressing room Jack is out. When Ric is not on guard, Jack is in.

Mono. May Cut To 20, Boosting Costs

New York.—Monogram may alter original plans to produce thirty-six pictures next year and concentrate on twenty instead in order to increase production budgets, shooting time, and concentration on preparation of stories.

Decision on the matter will be reached by the franchise holders at the coming sales convention to be held in Atlantic City, April 4th to 7th.

MGM Buys New Play

MGM yesterday announced the purchase of "No More Ladies," a play by A. E. Thomas, now running on Broadway. Studio signed Lucille Watson, who has the lead in the production, Wednesday.

Term for Humberstone

On the strength of his work on "Merry Wives of Reno," Warners yesterday signed Lucky Humberstone to a long term director's ticket. The contract takes effect immediately although the studio has no immediate assignment for him. The deal was made by the Schulberg-Feldman and Gurney office.

Erpi Official East

Whitford Drake, vice-president of Erpi, left last night for San Francisco where he will spend a few days before returning to New York. He spent two weeks in Hollywood having conferences with George Pratt, Western executive of ERPI.

Two for 'Biography'

Huntley Gordon was signed yesterday through Menifee I. Johnston for the male lead opposite Alice Brady in "Biography," and George Lewis was set in the role of the screen actor by the Ivan Kahn agency. Play opens at the Biltmore April 2.

Miner Now Scenarist

Worthington Miner has taken on the added burden of becoming a scenario writer. The director is doing a screen play on "Sour Grapes," which he is also to pilot with Clive Brook. Myles Connolly is supervising the picture at Radio.

'H. B.' Buys '14th Street'

New York.—H. B. Franklin moves further along in his production plans with the purchase of rights to the title "Fourteenth Street" based on the Simon & Shuster book by Percy Shostac. Title will be used in connection with an original story.

Committee of 12 to Settle Code Hours

Washington.—The fate of the wage and hour provision of the motion picture industry code rests in the hands of a committee of twelve people who represent the consumer goods industries, of which amusements are considered a part.

This committee, headed by George A. Sloan of New York, is slated for a series of conferences with General Johnson. Sloan is also chairman of the Textile Code and head of the Cotton Textile Institute.

Pickford Says Industry Barred to Newcomers

New York.—"What this industry needs is a return to the individualistic pioneer spirit of its earlier days," said Mary Pickford in an address to the Ampas yesterday. She made a hit with the statement that the industry is now in the hands of a few with no opportunity being given newer and younger elements.

Dixon Morgan Set

Universal yesterday signed Dixon Morgan to act as dialogue director on "The Practical Joker," which Stanley Bergerman produces and Edward Laemmle directs when it starts next week.

'Rothschild' Road Show Bow in Boston

New York.—Road engagements for the Twentieth Century Special "The House of Rothschild" outside New York will start in Boston on March 31st at the Majestic Theater. The decision to make a $2 two-a-day show out of the production has picture people hopped up and hoping the good old days are back again.

Al Selig left New York last night to pave the publicity road for the Boston engagement.

'Little Man, What Now?' Goes Into Work Today

Signing Fred Kohler, Bodil Rosing and Paul Fix through the Kingston-Harris agency yesterday, Frank Borzage puts "Little Man, What Now?" before the cameras today at Universal.

He will shoot this second Margaret Sullavan vehicle from an incomplete script. William Anthony McGuire hopes to turn in the completed screen play sometime next week, in time to prevent any delay on the shooting.

Arhur Hopkins Tries To Get Lee Tracy East

Arthur Hopkins wired the Selznick-Joyce office today asking for Lee Tracy to make a picture to be produced and directed by him.

Tracy is interested in the offer and it is understood that negotiations are now under way.

TO WHOM IT MAY CONCERN:

In yesterday's issue of the "Hollywood Reporter," an advertisement appeared, which stated that I directed the dialogue on the following pictures:

"THE BITTER TEA OF GENERAL YEN"
"LADY FOR A DAY"
"IT HAPPENED ONE NIGHT"

I wish to state that I DID NOT direct the dialogue on the above mentioned pictures.

I assisted Mr. Capra only by seeing that the cast knew their lines.

GENE LEWIS

OPEN FORUM

March 7, 1934

The Reporter:

I have noted, with satisfaction, your personal interest in the many problems of the motion picture industry. I want to bring to your attention some facts regarding a situation which now exists and which I think you can cause to be remedied.

At the time of the sound men's strike last year, I went to work, along with forty or fifty other men, at MGM. I was employed as a recorder. We were all employed at a salary of $50 per week. It was a good job and jobs of any kind were hard to find. I have a wife and four children to support and I was glad to get the work. Sometimes our hours were long, but when they were we were told to take the next day off Everyone was apparently happy and we could not understand why anyone would walk out of a job like that.

Then came some distant rumors of the NRA. We heard that salaries were to be increased and hours to be cut and more men employed. It was all a rumor, however, as we were told that the sound department would never go on the code. Then out of a clear sky we were informed that we were going on an hourly basis, of 75c per hour and time and a half for overtime. We were subject to call. We asked if this was the new code and were told it was NOT. Now, as you can see, our earnings had been cut. We worked when we were called and there was no allowance for sickness, etc. I know of some cases where sound men did not make more than $10 per week for several weeks. I know of one man whose family had toasted dry bread for Thanksgiving dinner. He had a wife and five children. Those of the boys who had a drag with the right man were making from $18 to $40 a week. Please bear in mind that we were employed at $50 per week.

Now here is the best yet! A week ago Monday we went on the code! Our salaries were increased and the NRA had saved the day! Oh, yeah!

We now get 83½c per hour, but the most we can work is six hours per day. If we work every day we can make $30 per week. I understand that three new men were hired as a result of this arrangement and they were laid off the next day.

What's the answer? Well, all I know is how it concerns me. I have received a $90 a month cut in wages. My cost of living is more than it was a year ago, but I am making $90 per month less. I am told that I CANNOT work more than six hours per day, so I can't get any overtime. When I was getting 75c per hour and was allowed to work eight to fourteen hours I had a chance to break even and give my family a little happiness. The studio says it has complied with the code. I seriously doubt it! I don't believe the code or the "recovery act" was intended to work this way. "Raise prices and lower wages" is not a prosperity slogan.

What can be done about it? I can quit, of course. I am in no position to be out of work and I don't believe there is any great possibility of finding another job. I can't squawk too much or I will be fired and we are all in the same fix. We know we are getting a rotten deal, but we don't know what to do about it, and I doubt if anyone of us has guts enough left to do it even if we were told how.

Sincerely yours,
SIGNATURE WITHHELD.

'Merry Andrew' Goes Into Work at Fox Today

Setting Roger Imhof and Mary Carlisle for featured roles, Sol Wurtzel has completed casting on the Will Rogers' picture, "Merry Andrew," and places it in work at Fox today under David Butler's direction. Peggy Wood, Edward Nugent, Paul Harvey, Frank Melton, Arlington Brugh and Conchita Montenegro round out the cast.

The Lewis Beach story was fashioned into a script by Kubec Glasmon and William Conselman.

Carrillo in Demand By Warners and Fox

Warners are negotiating for Leo Carrillo for one of the top spots in "Oil for the Lamps of China," based on the Alice Tisdale Hobart story. Carrillo is also being sought by Fox to star in a Spanish verion for the Sol Wurtzel unit.

MGM has signed Leo to make personal appearances at the Capitol theatre in conjunction with "Viva Villa," in which he has one of the leading roles.

Gordon Has 'Tondeleyo'

Nadja, who has appeared in numerous motion pictures, was yesterday closed as the Tondeleyo for Leon Gordon's coming production of "White Cargo" at the Hollywood Playhouse. Wallis Clark and Allan Connor, from the original New York cast, are also set. The play opens March 15.

'Sweeny Todd' Extended

'Sweeny Todd," the old-time melodrama being presented at the Troupers' Club, with all the old-time recreational accompaniment that goes with a "ten nights in a barroom theme" is getting a play from the picture folk and will likely extend its run.

Barrymore on Air

John Barrymore goes on the air on the "Hall of Fame" program April 8, sponsored by the Hinds company. Broadcast is from the Radio studio on the NBC network. Ralph Farnum and Henry Hotcherer handled the deal.

Crowds Worry Censors

Portrush, Eng.—Local town council has just appealed to the police to help solve the difficulty of controlling the large crowds that block traffic while trying to get in the movie houses.

Serialize 'Rothschild'

New York.—United Artists starts the build-up for "House of Rothschild" here Monday when a serialization of the story starts in the Daily Mirror.

Acad. Adds 5 Techs

Announcement was made yesterday by the Academy that five new members have been added to the Technicians Branch during the past week.

THE REASON

...we're with **Mike Levee** is that nobody else will have us,

SAY

KALMAR

AND

RUBY

AND

HIS MANAGEMENT OFFERS;

Personal Representation
(and we mean Personal)
Business Administration
Secretarial Service
Bookkeeping & Accounting
Income Tax Service
Publicity & Exploitation

WARREN WILLIAM

Will Tell You **WHY** he is a **"Levee"** client

IN MONDAY'S

THE Hollywood REPORTER

Reviewing the FAN MAGS

MOTION PICTURE
98 pages and cover
COVER DISPLAY.....Myrna Loy (MGM)

Gladys Hall, with her two swell stories in the March Motion Picture, makes it almost imperative to read the magazine.

"Exclusive! Mary Pickford's Own Story!" is the best-written and most sincere yarn on her separation that has yet appeared. It is kindly and fair and intelligent. Miss Hall's other story is one of her "Secrets of the Stars" series, and this time she tells one on Constance Bennett.

Jack Grant also has two stories, "How Hollywood Likes Its Legal Liquor" and "Give Yourself a Movie Talent Test."

Sonia Lee, with the aid of someone who prefers to remain anonymous, gives "Doug's Side of the Story," a companion yarn to Miss Hall's Pickford story; Constance Champion has "Katharine Hepburn, Mae West—and Sex Appeal"; Winifred Aydelotte tells about Lois Weber in "The Little Red Schoolhouse Becomes a Theatre," and James M. Fidler wonders naively "Are They Making a Goddess Out of Garbo?"

Dorothy Manners has an unusual story on Bing Crosby, "Almost Divorced After Three Weeks of Marriage"; Faith Service recounts some amusing items in "You Don't Know Your Stars Until You Know Their Habits"; Alice White tells Sonia Lee "How to Get—and Hold—Your Boy Friend," and J. M. Ruddy has the first story on Florence Desmond in "She Can Show You How to Imitate Stars."

SCREEN PLAY
74 pages and cover
COVER DISPLAY....Margaret Sullavan (Universal)

There are three very good stories in the March Screen Play, with Sidney Skolsky's "Tintype of Ruby Keeler" heading.

The other stories that are unusually good are "The Human Side of Hollywood's Wildcat—Lupe Velez," by Jack Jamison, and "My Life Has Been Full of Confusion" (Jean Parker), by Dorothy Spensley.

An interesting and much needed story is contributed by Ruth Biery, who writes an answer to Baldwin Wallace, who gave the fan magazines a rousing pan in the December issue of Plain Talk. Miss Biery's story is called "The Movie Magazine Racket."

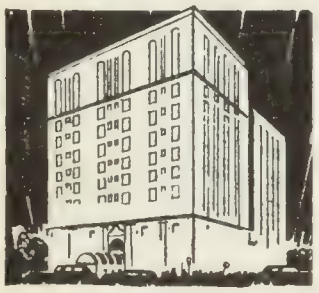
Grace Simpson makes the most of "When Barthelmess Flew With Death"; Sonia Lee has a new angle in "Ralph Morgan Explains Why Actors Make the Best Husbands"; Eric L. Ergenbright has "Hollywood Takes Inventory"; Donald P. Sheldon quotes several stars in "No Trial Honeymoons! Hollywood Doesn't Like Fifi Dorsay's Daring Idea"; Grace Simpson records "Mae West's Ten Beauty Commandments"; Gladys McVeigh tells about "The Romance Hollywood Couldn't Stop" (Alice White and Cy Bartlett); Clark Warren tells what Sammy Hahn has to say on the subject "Are Hollywood Divorces Legal?" Marcella Burke has the same old story on Margaret Sullavan in "She Lives Life HER Way," but the same cannot be said of Harry N. Blair's Katharine Hepburn story, "It Pays to Be Independent." Richard English struggles with no material in "Rudy's New Love."

PICTURE PLAY
66 pages and cover
COVER DISPLAY .....Mae West

Picture Play comes out cheerily and brightly for April. Regina Cannon's amusing and clever query, "Who Wants New Faces?" William H. McKegg's story on Dorothea Wieck, "Calmly Conquering"; Dena Reed's yarn about Sterling Holloway, "Funny Face From Georgia," and Samuel Richard Mook's story, which is as bitter as it's title, "Fame's Bitterest Cup," are all well worth the reading.

"Hepburn's Mystery Man" is by Hester Robinson and isn't exactly new stuff; "Tragedy Is His Teacher," by Dickson Morley is about Ricardo Cortez; "Baby Face" is a story on Lew Ayres by Romney Scott; Malcolm H. Oettinger waxes enthusiastic over Miriam Hopkins in "Cream of the Group"; Dena Reed tells about Randolph Scott's new modus vivendi in "Gentleman—on Holidays"; Ben Maddox does very well with no material in "Heather's an Angel," and Drummond Tell interviews Claire Trevor in "Three-Alarm Blonde."

HOLLYWOOD PLAZA



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Eugene Stern, Pres.
The "Doorway of Hospitality"
Vine at Hollywood Blvd.
HOLLYWOOD

Radio Trying Out Improved Camera

A new type of sound camera has been developed by William Eglinton and Harry Cunningham at Radio's engineering staff. It will get its try-out on "Of Human Bondage," under Henry Gerrard's hand. Company estimates a saving on the one picture of four days work and $10,000 in budget shaving, owing to the advanced features on the instrument.

Camera weighs 115 pounds as against 180 on other machines, is half the customary size and is exterior controlled, eliminating pulling down the blimp for lens changes. It is proofed against light reflections.

Preston Sturges to 'U'

Finishing his deal Saturday with B. P. Schulberg at Paramount, where he wrote the script for "Thirty Day Princess," Preston Sturges swung over to Universal yesterday. He will write the screen play of the Marcel Pagnol play, "Fanny," on a contract set by the William Morris office.

Meglin Kiddies in Indie

Maury Cohen yesterday signed the entire Ethel Meglin troupe of dancing kiddies for scenes in "Together Again" which Frank Strayer is directing at Mack Sennett Studios for Invincible Pictures.

Young Waller a Writer

Lewis Waller, son of the noted actor, has been signed to a six month writing contract at MGM and is en route by boat from New York to join the studio staff. He will operate under the Bernie Hyman wing.

Fence Jumper Cast

Frank Melton, the Alabama boy who jumped over the fence to secure a term ticket on the Fox lot, was assigned the juvenile lead in the Will Rogers picture, "Merry Andrew."

Foreign Taste

New York.—The taste of Engladn and Continental Europe in musicals is summed up by Phil Reisman, Radio executive, this way: "They like musicals, but not jazz. In other words operettas or subjects where the music is an integral part of the story."

Lombardo and Bernie To Tour Pacific Coast

The Guy Lombardo and Ben Bernie orchestras will make a tour of one night stands on the Pacific Coast on completion of their picture work for Paramount. Phil Stein of the Music Corporation of America is making the arrangements and the two bands will likely follow the same route that the Anson-Weeks orchestra just completed.

Clark and McCullough Sign for Four at Radio

Radio has closed a deal with Clark and McCullough for four two-reelers on next season's short program, which Lee Marcus will produce.

Ben Holmes has been assigned to write the stories and also direct.

Another Ellington Short

Duke Ellington and his band are slated to make another short for Radio, under Lee Marcus' supervision. Music men made one several years ago, called "Black and Tan." Freak featurette was conceived by Dudley Murphy.

Enfield for Stage

Edgar MacGregor is negotiating with Universal for the loan of Hugh Enfield for the male lead opposite Alice Brady in "Biography." MacGregor is handling the direction of the play, which opens soon at the Biltmore.

Pic Legislation Rife

New York.—A recent survey shows that there are 68 bills now pending in 21 different State Legislatures which will affect motion pictures Most of them pertain to taxation.

Dyott Plans Another

New York.—Commander Dyott is planning to leave soon on another film expedition. He goes to Borneo and other Malay points.

Belden Sells to Invincible

Charles S. Belden sold his original story, "Fifteen Wives," to Invincible Pictures yesterday. Maury Cohen did the buying.

EL CAPITAN
THEATRE BEAUTIFUL • HOLLYWOOD BLVD at HIGHLAND AVE
PHONE GR 1147
MATS Today and Sat. 25° 50° 75°
LAST WEEK
Francis LEDERER
"AUTUMN CROCUS"
with JULIE HAYDON
OPENS NEXT SUNDAY MAT
HENRY DUFFY presents
SMASH HIT OF NEW YORK
"Daring! Vital! Dynamic!"
MEN IN WHITE
with ROGER PRYOR, MIRIAM JORDAN, HENRY KOLKER
And CAST OF 30
EVERY EVE including Sunday 50° 75° 1.00 1.25 & 1.50

Maurice Chevalier says: "Don't miss it! The funniest show in town!"

"ALLEZ-OOP"

Tingel-Tangel Theater
8533 Santa Monica Blvd.
CRestview 6530
Refreshments Curtain at 8:30

Peeking Around Paris

Owen Moore thinks the city looks a bit empty, what with no taxicabs. . . . But to the rest of us—well, it's no fun in Paris these days. . . . Even the balcony on the Crillon feels like the trenches on the Marne in those rough days in '15. . . . Film colony is wise and stays away from trouble. . . . Thus, no casualties among them. . . . But, oh, the headaches for the theatre owners. . . . Big white elephants waiting for customers to get out so they can close up. . . . Even postponed openings. . . . Blase tourists sore 'cause no place to go. . . . That's true. Even subways not safe.

•

Allan Byre served whale pate, snow chicken and salted tongues of caribou to press after premiere of "Eskimo." . . . Senorita Julia Reyes gets a big hand at Chez Florence at her Paris debut. She's more Spanish than beauty, but that's not her fault. . . . Anna May Wong looks like a million walking down Rue de la Paix shopping—perfume—and you should hear her speak "Hollywood." Says she to a reporter: "I like Hollywood, but as a foreigner one feels better in Europe." She should be forgiven. . . . Curt Melnitz smiling from ear to ear on return from Brussels, where "Catherine" was a wow.

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The Sultan of Morocco, dolled out in white suit, knocked the ladies cold at the Favart hotel, where the manager threw a swell party for him. Swell looking bunch of ladies, too. Maybe that's why the Sultan learned to play bridge. . . . Monty Banks and Irving Asher are collecting cognac sample bottles—four a day. . . . Jeanne Boitel has become a treat for the eye. . . . It's an evening dress you need—no more men's breeches. . . . Erich Pommer again in his office. . . . Jean Guerlais is raving about his lead in "Pecheur d'Islande." . . . Pines of the S. I. C. is very sick—or is it his secretary with that pan-Russian temperament?

•

It's a sad Carnival here this year with everyone having a dime going down to Nice and Cannes. . . . Entire Universal office force busy trying to figure whether Junior will come over or not—all a-twitter about it. . . . The Hoffmann girls are more than popular. . . . After premiere of "The Bowery" a local fight promoter cabled Wallace Beery: "When can you meet Schmeling? How many grand for bout in London?" Wally didn't answer. . . . Bob Dowling and Phil Reisman trying to distance Columbia on opening of branches all over Europe. . . . H. W. Leasin sold on possibilities of RKO over here. . . . Another bottle of wine, Gaston!

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BRITISH PLAN INTENSIVE DRIVE FOR COLONY COIN

Definite Program Set to Grab Market

London.—British motion picture producers are laying plans for one of the biggest drives for business during the coming year that has ever been made in this infant British industry.

Eyes of the British producers are on the British Colonies, where they figure they have been missing a lot of money that has found its way to other countries, namely America. So an unusual attempt will be made to secure a bigger share of this business.

Colonies involved in the program include all the British West Indies, Indian Islands, British Guiana, British Honduras, Nigeria, Sierra Leone, the Gold Coast, Kenya, Nyassaland, Rhodesia, Zanzibar and Mauritius.

Much of this territory has not been wired for sound, and present plans are for intensive drive to get installation in as much of this as possible. Some idea of people to be reached is shown from the fact that 20,000,000 people live in Nigeria alone.

British producers plan to spend approximately $20,000,000 in production here this year in talking pictures and feel that this program will give them sufficient pictures to fill all needs of the colonies. Two hundred pictures already planned.

Lou Guimond Pub. Head For British Gaumont

New York.—British Gaumont has made a change in its American publicity department as a result of the resignation of Charles Hynes.

Lou Guimond, veteran who dates back to the old Selznick days, is now in the Gaumont spot.

Garbo Life for Film

Stockholm.—Einar Asplund, Swedish photographer, is at work on a picture built around the life and career of Greta Garbo. It will be released in America under the title, "The Making of Greta Garbo."

French Make Shakespeare

Paris.—Local company plans to produce "The Merchant of Venice" as a screen feature. Work to start shortly.



Nazi Rebuff

Paris.—When signing her contract to play in "Catherine the Great," Elizabeth Bergner okayed the dubbing of the film into any language but German.

"If they want to hear me play," she said, "they will have to be satisfied with English."

London Film Goes To Africa on Pic

London.—London Film Productions are taking a leaf out of American producer ideas. They plan to send a company into Uganda and the Congo to make "Sanders of the River," from the Edgar Wallace story of the same name.

Director Zoltan Korda and G. E. T. Grossmith, production manager, have just returned after an 11,000 mile jaunt through that territory, picking locations and arranging for the company which will go down shortly.

Chinese Fans Losing Interest in Talkies

Shanghai.—Chinese picture fans seem to be losing their interest in talking pictures. The novelty has worn off and the public is showing a definite preference for Chinese silent or sound films.

American pictures enjoy more than 80 per cent of the Chinese trade. There is but little competition from French or German sources. More and better British pictures, however, are appearing and are obtaining a larger share of the business than heretofore. Talking pictures in the English language have to depend almost entirely on receipts in Shanghai and Hongkong for their profits.

17 Weeks for 'Henry'

Brussels.—The British film, "Henry the Eighth," has started its seventeenth week here at the Studio des Beaux-Arts. Still packing them in.



German Trade in Film Falling Off

Berlin.—The foreign trade in motion picture film in Germany has shown a decided decrease, especially with regard to imports. The statistics for 1933 show a heavy decline in imports and exports of raw stock and positive, while the foreign trade in negatives showed an advance.

Total imports of raw stock in 1933 amounted to 5,647,400 meters, compared with 9,243,000 meters in 1932. The outstanding feature in the 1933 import trade was the heavy decline in shipments from the United States and France.

German exports of raw stock in 1933 amounted to 33,170,300 meters, against 39,715,700 meters in 1932.

Total imports of developed negatives in 1933 amounted to 1,378,700 meters, a volume increase of 10 per cent compared with 1932. Exports totaled 935,700 meters, an advance of 12.5 in volume over the preceding year. The improvement in imports resulted from increased receipts from the United States, Spain and Great Britain.

Gracie Fields Rest

London.—Gracie Fields has finished work in the Basil Dean picture, "Life, Love, Laughter," and has left for a vacation at her villa at Capri. She will be back in two months to do another for Dean.

Bergner Europe's Star

Brussels.—Local advertising posters for "Catherine the Great" carry only Elizabeth Bergner as the star, with Douglas Fairbanks, Jr., far outshadowed.



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1916	Chateau Mouton Rothschild (Pauillac)
1916	Chateau Margaux (Margaux)
1918	Chateau LaTour (Pauillac)
1918	Chateau Margaux (Margaux)
1928	Chateau Margaux (Margaux)
1929	Chateau Margaux (Margaux)
1929	Chateau LaTour (Pauillac)
1923	Montrose Saint Estephe
1926	Chateau Vieux Certan St. Emilion
1928	Chateau Troplong Mandot St. Emilion
1928	Chateau LaTour du Roc Moulis
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THE Hollywood REPORTER

Vol. XIX, No. 50. Price 5c — TODAY'S FILM NEWS TODAY — Saturday, March 10, 1934

WRITER SPLIT DEFINITE

TRADEVIEWS by ROBERT WELSH

•IN a conversation recently with one of the ablest and most intelligent producers in Hollywood, the subject of "better pictures," a subject to which this publication has devoted much space, came up. He not only agreed that pictures should be much better, from a box-office standpoint, but he had very definite ideas on how this end could be attained.

"The spine of a motion picture is action," he said. "Nothing can take its place. There has been too much so-called art in pictures. If an art finish can be put on an action picture, that's great. Sort of shellacked hokum, as it were. But without action, a motion picture is simply an inert body in which the interest is sustained artificially.

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"In my opinion it is a great mistake to transfer to the screen the 'mental' plays from the New York stage. Those precious elements in which the critics rejoice are not for the great mass of the public. Producers have gone to these more or less highbrow pictures as a sort of window dressing. They have become too susceptible to criticism.

"The public, I believe, wants more fun, broader entertainment values, not merely ideas spread on the screen. The 'smart picture made for smart people' has had its day, and it is time to cater to the tastes of the great audiences which go to motion picture theatres because they supply the most satisfactory and cheapest entertainment.

"I am not arguing for cheap pictures, even if they have action. I think that what is usually called the 'program picture,' the type that has been made simply to have something to feed to the theatres, must go into the discard also. There is no use making a picture which, by the very characterization given it, announces that it has no great entertainment value. The exhibitors don't want it and the public won't take it.

"More than that, good acting will not save a picture unless the story gives sufficient reason for such acting. The public is not interested in acting as such. I believe the great majority of picture-goers are personality-conscious, not performance-conscious. I have known many instances in which make-up has led an audi-

(Continued on Page 2)

Indies Hope

New York.—News from the West Coast that Pantages had gone to double features, and West Coast might do the same on an even greater scale than at present because of union troubles on stage shows has indies here scraping up new bankrolls with real hopes for a break next season.

Rogers Announces Parting With Para.

Charles R. Rogers yesterday announced that he would leave Paramount as soon as he had finished work on the remaining four pictures on his old contract. These pictures will be finished by May 1 and, after a short vacation, he will take his organization, including Harry Joe Brown, and park it on another lot for a series to be released next year. His first on that contract will be "McFadden's Flats."

The pictures remaining to be made at Paramount are "In Conference," "Canal Boy," "Lizzie Skerrit" and "Here Comes the Groom."

Franklin Comes West; May Produce Here

New York.—H. B. Franklin is due to leave for the Coast next Tuesday, with the possibility that he may consider producing his first picture in Hollywood.

The general understanding is that Franklin was to tie up with the Biograph plant here and Herb Yates.

Film Folk to Europe

New York.—When the steamer Lafayette sails for Europe tonight it will have on board Cliff Edwards, Robert Ritchie and Edward Hope Coffey, Jr., the playwright.

New Group Labelled 'Liberal' Puts Complete Ticket Before Members Of Guild—Fight On

The split in the Writers' Guild was made a definite matter yesterday when it passed beyond the stage of conversation into the issuance of a definite slate of fifteen suggestions for the Excutive Board by the group calling itself the "Liberals."

Not only did the group opposed to the present administration announce its own slate, but is is understood to be following up the bare announcement with action by sending ballot and proxy blanks concerning its ticket to the entire membership of the Guild.

(Continued on Page 2)

Lee Tracy on New 2-Year Term at 'U'

Lee Tracy signed a new contract with Universal yesterday to make three pictures a year for two years, with options after that. The contract permits Tracy to make as many pictures on the outside as re desires.

Tracy has just finished "I'll Tell The World" for Universal and is awaiting his first assignment on his new contract.

Mex. Divorce for Nissen

London.—Greta Nissen yesterday confirmed the report that she and her husband, Weldon Heyburn, will get a divorce in Mexico. They separated six months after their marriage in March, 1932.

Norma Shearer on Air

New York.—Norma Shearer will broadcast over the Columbia coast-to-coast network next Wednesday evening at 10.15 o'clock, Pacific time.

Business Fair in New York Houses

New York.—Motion picture houses did a fair business the past week, with "Palooka" taking in $30,000 for its second week at the Rivoli. ..However, "David Harum" had a tough week at the Music Hall, clicking for only $65,000.

"Spitfire," now in Music Hall, did around $52,000 last four days of this week, with estimate for the week of $85,000 to $90,000. Grosses for other pictures for the week follow: "Wonder Bar" did $42,000 at the Strand; "Queen Christina" took $31,000 at the Capitol; "Death Takes a Holiday" grossed $30,000 at the Paramount, and "Dark Hazard," in its second week at the Rialto, did $9,000.

'Rome' Dies Quickly

New York.—"When in Rome," stage play at the 49th Street Theatre, closed after seven performances. Trouble rose when Franke Rothe, who played Marcellus, refused to enter into a cooperative agreement to extend the show.

Para. Holds Three

Paramount cut three coupons yesterday, taking up the options on Gail Patrick, Grace Bradley and Frances Drake. They continue as featured members of the stock company for another year.

Cromwell Renewed

John Cromwell signed a new one-year ticket with Radio yesterday. He is directing the Somerset Maugham yarn, "Of Human Bondage," which stars Leslie Howard.

Term for Gloria Stuart

Universal signed Gloria Stuart yesterday to a new three-year contract. Her first picture will be "The Humbug," with Nils Asther.

DRAMATISTS GUILD SWINGS INTO ACTION ON PIC RIGHTS

New York.—The chaotic situation of sales of picture rights to Broadway plays this season has resulted in action by the Dramatists Guild . Depression years brought laxity in the rule of the Guild which this past season resulted in half the new plays having picture company strings tied to them before production.

And now it is reported that film producers are trying to buy the rights

(Continued on Page 7)

Gable Arrives Today, Starts Work Monday

Clark Gable arrives back from his vacation and personal appearance tour this afternoon and will start work Monday at MGM in "Night Over Broadway," formerly titled "Manhattan Melodrama."

W. S. Van Dyke will direct the picture and William Powell and Myrna Loy will act in support of the star.

JOHN CROMWELL JUST SIGNED NEW CONTRACT RADIO PICTURES

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher

ROBERT E. WELSH.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard

Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

RAMBLING REPORTER

Bee Stewart, Kendall Glaenzer and Liz Du Pont leaped off the Chief here last night . . . The Pat O'Briens are taking the boat to Panama any minute—just for the ride . . . Esther Ralston and Earl Oxford are aflame . . . Adolph Menjou is giving a big dinner for Veree Teasdale the night of the "Wonder Bar" opening . . . Charlie Chaplin left the Vendome Thursday night to walk to the Fox Wilshire to meet Paulette Goddard and got lost—he wound up on Hollywood Boulevard—honest! Must be that when Charlie gets to thinking about something he gets to thinking . . . and while on the walking subject, George Arliss tears up Hollywood boulevard every afternoon at two-thirty—looking neither to right nor left for miles on end . . . Aline McMahon will be off soon for two months with her husband in N' Yawk—it's in her contract. The vacation—not the destination . . . The night of a party recently, Frances Marion's cook inquired naively, "are you having guests—or picture people?" (!).

•

Countess di Frasso is wearing dark glasses from playing backgammon all night for countless nights. . . . The Darryl Zanucks, who haven't gone hunting yet, are about to build a trophy-room! Sort of to maybe keep the moths all in one place? . . . Aileen Pringle, Matt Moore, the Ben Lyons, the George Hearsts, Carmen Pantages, the Bing Crosbys, Eddie Kane, Eddie Graham, Lady Carlyle, among those at the Raoul Walshes' tea for the Bill Hearsts Jrs. . . . Angela Joyce, we find, is not playing a bit in a Los Angeles show—she is playing the leading role in "The Big Bird."—No comment! . . . Guy Lombardo's wife like a green Lincoln so much at the Auto Show that the maestro wrote out a check for it on the spot and drove it off the floor. But now she's doing the driving.

New York REVIEWS

"THE ORIENT EXPRESS"
Fox prod.; director, Paul Martin; writers, Graham Greene, Carl Hovey, Paul Martin, Oscar Levant.
Mayfair Theatre

Times: This is the first American work of the Continental director, Paul Martin, who achieves, in certain individual scenes, a fine liquid movement and suspense. But the script is an ineffective patchwork.

Herald-Tribune: Due either to bad cutting or an assumption on the part of the producers of clairvoyance it remains a veiled mystery. The story is a tangle of loose ends and rough edges which grows increasingly obscure as the tale unwinds.

Mirror: Though impossible, it is all very lively, and the continental director, Mr. Martin, has given his setting a high color.

American: It's pretty mediocre material, and players who have demonstrated their abilities in other vehicles struggle valiantly to lift the piece by its boot-straps without much success.

World-Telegram: Mediocre entertainment, lazily put together and amateurishly acted and directed.

Journal: The picture emerges as an episodic narrative in which each character is presented in turn. Each says his or her piece and the camera then moves over to the next group. It's mild program fare.

Sun: "Orient Express" starts off smartly. It keeps up that pace for quite a while, winding up its melodramatic springs with cheerful briskness.

News: "Orient Express" attempts to be unconventional in atmosphere. The earlier sequences are pieced together in a crude way, and the latter ones are unbelievable.

"ROAD TO RUIN"
True Life Photoplay; directors, Mrs. Wallace Reid, Melville Shyer; writer, Mrs. Wallace Reid.
Cameo Theatre

Post: It is slightly more sordid, more trite, and surely even duller than the usual run of films of that nature. Mrs. Wallace Reid, widow of the former screen idol, has directed the picture and it is to be hoped that her next efforts will be centered on a more worthy subject.

Sun: "The Road to Ruin" is about as unnecessarily sordid a tale as the movies have ever taken the trouble to film. The acting is about equal to theme and treatment.

Herald-Tribune: It would be a little clearer had the story been more connected and a trifle more convincing had the plot been less highly colored. None of the people seemed to act like the characters they were intended to represent. The interiors are pretty dreary, but some of the outdoor shots are pleasing.

Times: The deficiencies of "Road to Ruin" lie not so much in its amateurish composition as in its dull and unnecessary preoccupation with subject-matter which belongs in a sociological case history.

American: "The Road To Ruin" is scarcely art, but there is some suspicion that it is good commercial property for the side streets. It is difficult to tell just what the film was before censorial shears started snipping, but as it stands it looks like a quickie depending on title and implication for allure.

Two for Armetta

Henry Armetta has been assigned comedy roles in two pictures at Universal. He will double up in "The Black Cat" and "Practical Joker."

Bennett at Mayfair

Spencer Bennett has been signed to direct the next Mayfair production, which goes into work the end of next week.

Vera Caspary En Route

New York.—Vera Caspary, authoress, leaves for the Coast next Wednesday. Plans to write a play in collaboration.

Tradeviews

(Continued from Page 1)

ence to believe that it was witnessing some great acting. I am convinced that, if the story isn't there, no amount of fine acting will make the picture a hit, no matter what the critics may say."

And there is food for thought in those remarks.

L'Estrange North For Creel Talks

Richard l'Estrange, labor representative on the Studio Labor Committee, left last night for San Francisco to confer with George Creel, State NRA Administrator, on the motion picture labor grievances that have been piling up since the film code went into effect.

"I want to get Mr. Creel away from the Hollywood influence and give him a real report on what ISN'T being done here to enforce the film code," said l'Estrange. "Our Labor Committee has failed to function on all these complaints and I think Mr. Creel should be informed of all the difficulties and squawks."

Chas. Grayson to 'U'

Charles Grayson was all set to make his trip around the world, but postponed it temporarily to go to Universal on a one-picture deal. He will write an original story.

Para. Crowd Gives Dick Arlen Send-off

Richard Arlen got a surprise party at luncheon yesterday at Paramount when the studio's entire executive, writer and director staffs let him know how popular he is with them. Speakers were Emanuel Cohen, who pointed out that Arlen had never given the company any trouble, and Jack Oakie.

Arlen himself turned the affair into a testimonial for Charles Barton, Paramount assistant director, who gave the player his first break. The occasion celebrated also Arlen's eleventh year with Paramount and his departure for Europe. He was presented with four traveling bags, two of which were for his wife, Jobyna Ralston.

Sylvia Sidney Fails to Make 'Black Eye Club'

Attempt by Sylvia Sidney to emulate Margaret Sullavan and Esther Ralston in joining the "Black Eye Club," failed yesterday when the orb refused to discolor.

She received an accidental blow during a battle scene between Cary Grant and George Baxter in "Thirty Day Princess."

Mrs. Zion Myers Ill

Mrs. Zion Myers, wife of the Columbia shorts producer, has been ill in bed for the past three days with a bad case of flu.

Writer Split Definite

(Continued from Page 1)

The slate announced by the "Liberals" has an interesting angle with the inclusion of the name of Ralph Block, at present acting president of the Guild and always identified as a stalwart of the old Administration.

An unofficial explanation given for this inclusion is that the "Liberals" are anxious to show willingness to include all factions and points of view in the group they aim to have guiding the destinies of the Guild.

The slate announced yesterday by the "Liberals" is as follows:

Frances Marion, John Lee Mahin, Zelda Sears, P. J. Wolfson, John Emerson, Bert Kalmar, Ernest Pascal, Arthur Richman, Jack Natteford, Tristram Tupper, Arthur Ripley, Brian Marlow, Waldemar Young, James K. McGuinness and Ralph Block.

Pre-election gossip, based upon the presence of the names of Jack Natteford and Tristram Tupper in the above list, has it that the free lance writers, who total close to a hundred votes out of a voting total of about three hundred and seventy, have the balance of power and will easily swing the election towards the new ticket.

The members of this group are interesting in that they include Emerson, a former president of Equity; Richman, former head of the Dramatists, novelists and a song writer, in addition to the screen writers.

Those on the executive committee sponsoring the new ticket are: Robert Riskin, Harvey Thew, Jules Furthman, Allen Rivkin, Carey Wilson, Howard J. Green, P. J. Wolfson, Howard Emmett Rogers, Richard Schayer, Anita Loos, James K. McGuinness and Jack Cunningham.

25% OF HOLLYWOOD PRODUCT VILE, SAYS BISHOP CANTWELL

'Writers and Execs Must Take Blame'

"Twenty-five per cent of all pictures made in Hollywood in the course of a year are definitely bad and offensive," declares Bishop John J. Cantwell, of Los Angeles, in an article on "Priests and the Motion Picture Industry" in the February issue of the Ecclesiastical Review, a monthly publication for the clergy of the Roman Catholic Church.

This article is one of the strongest arguments yet advanced in the battle of this Church for cleaner pictures, for Bishop Cantwell minces no words. He calls a spade a spade, and he lays the responsibility for these offensive films directly at the doors of the managing executives of the studios and the writers of the stories.

"Some of these pictures," he writes, "suggest that the motion picture industry has set itself to the task of seeing which company can produce the most vicious films. The subject matter of most of these offensive films deals with sex relations of every conceivable kind. When the pictures are not vile in toto, the films are crowded with salacious details, smutty talk, obscene wit, offensive situations. If one were to glean one's knowledge of family life in America from the American screen presentations, one would, unerringly, come to believe that adultery is but a slight adventure in romance that any understanding wife should easily forgive."

Bishop Cantwell outlines the themes of ten pictures, "selected at random from recent releases," as follows:

1—"Based upon seduction, rape and prostitution."

2—"A foreign—South Sea isle—locale and offended by a plot embracing aphrodisiac drugs, rape and revenge."

3—"Also with a foreign locale, based upon native toxicology and nudity."

4—"The story of a nudist colony which, so far, a number of the political censor boards have refused to license for public exhibition."

5—"A vile and revolting story of a mother who became a prostitute to provide luxury and education for her son."

6—"Deals with an alleged cultured social worker who makes it a practice to bear children to men she never sees afterwards."

7—"A new study of the unhappy small-town girl made happy by the gay adventurer from the city—she giving him her body 'on call.'"

8—"Concerned with the lechery of a fanatic monk and his two attempts at rape."

9—"A rowdy farce with Boccaccian dialog."

10—"Adultery justified, or at least conveniently forgotten, in a discussion which sought to show that a man's mistress can be his wife more truly 'in the sight of God' than the woman he married."

He cites, as a further example, an erotic dance in a picture based upon the early days of Christianity, "which gave great offense to patrons in all parts of the world."

Bishop Cantwell, while not placing the responsibility for these offensive pictures directly upon the Jewish influence in the picture industry, makes the point that Jewish executives are the responsible men in ninety per cent of the Hollywood studios and have the final word on all scenarios.

"Certain it is," he says, "if these Jewish executives had any desire to keep the screen free from offensiveness, they could do so."

Continuing on the point of responsibility, he writes:

"Along with the director of the picture, the writer is the person who creates all the filth of the picture and it is the writer who is most responsible, next to the managing executives of the studios."

He speaks of the rush of stage writers to Hollywood when the talkies came in and continues:

"Along with these went the authors of current 'literary' successes, the writers of the pornographic school whose books have had a great sale in recent years. Seventy-five per cent of these authors are pagans. They are men and women who care nothing for decency, good taste or refinement. Most of them are living lives of infidelity or worse, wherein there is to be found not a suggestion of respect for religion or for spiritual values.

"Our writers for the screen spend much of their talents in glorifying the female libertine and the public prostitute. As panderers of this sort our motion picture producers have welcomed them and shifted the blame to the public, with the excuse that the public wants that sort of story and will have no other."

To offset this charge against the public Bishop Cantwell cites the cartoon, "Three Little Pigs"; the musical play, "Be Mine Tonight," and "Cavalcade" as examples of clean pictures which were enormously successful. He also mentions a group of "26 oversexed pictures," only two of which were "outstanding financial successes" and nine were "fair."

Bishop Cantwell reviews briefly the more or less abortive attempts of the Hays office to handle the moral issue in pictures and says that "a new and complete overhauling is now imperative if the motion picture industry is to survive unhampered by additional State censorship bodies or a Federal censorship law." He concludes:

"Certain it is that some action of heroic proportions must be taken if we are to save the youth of America from a pollution and debauchery the like of which America has never known before. In vain do we struggle to rear great educational institutions, if the invidious character of the cinema is permitted to prostitute the character of our adolescent youth.

"So great is the power of the motion picture to impress the youth of the land that one hour spent in the darkness of a cinema palace, intent on the unfolding of the wrong kind of story, can and frequently does nullify years of careful training on the part of the Church, the school, the home. So great is the problem suggested by the wrong kind of talking picture, that drastic efforts must be launched at once if we are to stave off national disaster."

The current issue of The Tidings, official Catholic weekly for the Southern California diocese, contains a significant editorial comment in touching on the news of Omaha's Catholic bishop who forbade his faithful to attend the performance of Sally Rand at the Paramount Theatre there under pain of sin.

The Tidings says: "Perhaps this may be the means necessary to cope with objectionable pictures—the specific mention and banning of specific pictures."

Censor Thought

London.—The British censors objected to the title "Nana" and then, after much cogitation, okayed this substitute: "Lady of the Boulevards."

Universal Will Hold Three Conventions

New York.—Indication that Universal plans to go after business in a big way during the coming year is disclosed in the fact that it will hold three regional conventions starting in June.

The first will be staged in New York. Next will be the gathering of the midwest group in Chicago. The wind-up will be the Pacific Coast sector, which will convene at San Francisco.

Mae Clarke Borrowed For 'Dark Tower' Lead

Mae Clarke was borrowed by Warners yesterday from MGM for the spot in the Edward G. Robinson picture, "Dark Tower," left vacant by Barbara Blair. Archie Mayo is directing.

Cutting an Old Friend

After thirty years trouping with a mustache, Sir Guy Standing voted it goodbye for a featured role in "Witching Hour" at Paramount, where he has a term deal. It will be the first time he has played a part sans the adornment.

Gracie Allen on Leave

On the the completion of her work in Paramount's "We're Not Dressing," Gracie Allen leaves for San Francisco for a vacation. Husband George Burns is slated to stay behind to look after arrangements for broadcasts.

'Murder' Tab at Para.

New York.—Following its successful run at the Majestic, "Murder at the Vanities" will open next Friday night in tabloid form at the Paramount. "Green Bay Tree" closes tomorrow night.

B'way Plays Unfavorable

New York.—Of the New York stage openings last week, "Too Much Party" and "Yellow Jack," the report must be on both, "Not very hot for pictures."

300,000 See MGM's 'Christina' in Lon.

London.—"Queen Christina" has been seen by 300,000 people in London to date, and naturally the picture holds over into a fourth week. It's the sensation of the town.

Other pictures doing good business include "Catherine the Great," "Jack Ahoy" and "Footlight Parade," all being held over.

Newcomers are "Bolero," at the Carleton; "Man's Castle," at the New Gallery; "Six of a Kind" and "Dark Hazard," at the Plaza.

Publications Must Show Value to Get Ads

The Publicity Committee of the Producers' Association yesterday took action which will curb the advertising plans of any new publication entering the picture field.

It was decided that, from now on, the committee will not recognize as an advertising medium any publication until it has been published continuously for a period of six months. Then the publication will have to submit circulation breakdown for examination before any action is taken.

More Mae West Fans

Mae West received word yesterday that the inmates of the Iowa State Penitentiary have voted her their favorite, this despite her having been instrumental in sending a man to prison recently for robbing her. Jail's news organ, the Presidio, has asked her for a photograph and an interview.

Owen Goes to Radio

Finishing his work in "The Dover Road," Reginald Owen switches over to the cast of "Of Human Bondage" at Radio today. Studio yesterday signed Holmes Herbert for a featured spot in the production which J. Walter Ruben directs.

Ken Maynard Abroad

Washing up his eight-picture production deal with Universal for westerns, Ken Maynard takes a two months' trip to Europe. He leaves March 15 for New York, where he catches the Berengaria a week later. Mrs. Maynard goes with him.

Rosener Won't Direct

Ken Goldsmith did not sign George Rosener to write and direct "Born to Hang," as erroneously reported, though there is the possibility he may be tagged to write the continuity. Rosener will not direct the picture.

Another Humorist

Second baby to be born within two weeks to a Paramount publicity man made Ralph Huston a father yesterday. It was a girl, weighing eight pounds, seven ounces. Mother is at the California Lutheran Hospital.

Bull Fighter Leaves

Brought here by Paramount as technical advisor on "Trumpet Blows," Edouardo Castro, bull fighter, left last night for Mexico City.

'Henry' Clicks in S. A.

Buenos Aires.—"Henry the Eighth" created a furore here, breaking every existing week-day record when it opened at the Monumental Theatre at a two-a-day deluxe showing last week.

'TOO MUCH PARTY' ALSO PROVES TOO MUCH JUNK

Pic Possibilities Lost With All Else

"TOO MUCH PARTY"

The Metropolitan Players present "Too Much Party," by Hiram Sherman; staged by William B. Friedlander; settings by Amend, at the Masque Theatre. With Warda Howard, Philip Truex, Janet McLeay, Maude Richmond, Reed McClelland, Mady Correll, Claire Grenville, Pierre Watkin, Viola Swayne, George Alison.

New York.—If punning is the lowest form of wit, remember that sometimes the provocation may be so great as not only to condone it but actually to demand it—as in the case of this incredible play about an incredible creature called Lettice Dean. Lettice go further and wish that there might be even a lower form to dispose of such mistakes as "Too Much Party."

Well, anyhow, this mistake concerns itself with the fantastic doings of a midwestern matron who is bound and determined to become a probation officer in her home town. She is the sort of nitwit who just dotes on moral delinquency, and thinks she knows all about it. But it turns out that she doesn't, for she has a son, Kenneth, who goes in for forgery, and a daughter, Judy, who has been addicted to too many parties—and we mean parties. Add an obnoxious female politician who eggs Lettice on, a nice husband who hates said politician, an undefiled freshman, whom Judy takes advantage of, and a perfectly respectable bootlegger daughter for Kenneth—and you can imagine the complications for yourself. No, you can't. Because in order to be able to do that it is necessary also to acquaint you with Agnes. Agnes is a "case," whom Lettice takes out of a "home" and brings right into her own household as a servant. Agnes has had three children by three different fathers, and is definitely a moral imbecile. Hilarious, isn't it? Well, if this doesn't break you down completely, we'll throw in the epileptic fit which Agnes throws at the end of the second act—how you like dese? Incidentally, Viola Swayne, as Agnes, gave a clinically correct performance —which only made the whole thing worse.

We thought we could get away without mentioning Agnes; but, after all, if we are to give you a complete idea of the magnificent picture possibilities of "Too Much Party," Agnes has got to be included.

The cast owes a vote of something or other to William B. Friedlander's direction.

Slate Four New Plays

New York.—Four new stage shows are slated for this town next week. "New Faces," the Dillingham-Elsie Janis revue, opens Thursday at the Fulton, "The Perfumed Lady" goes into the Ambassador on Monday, "Wrong Number" at Provincetown Playhouse Monday, and "The Pure at Heart" at the Longacre on Friday.

The Latin Touch

The Chamber of Commerce is staging a move to have the telephone company change a lot of the phone prefixes arguing, "they are not in keeping with the locality, many of them are too cold, they should have a Spanish idea in their treatment."

Ham Beall suggested that they change the GRanite exchange to GRAUMAN and the Chamber wrote back, "We don't feel that the name Grauman is sufficiently Spanish."

Academy Banquet Won't Be Broadcast

The Academy steering committee met yesterday and turned down requests from the National Broadcasting Company and the Columbia Broadcasting Company to put the Annual Awards banquet on a nation-wide hookup on the night of March 16.

Even though it would cost the Academy nothing, the committee felt that such a broadcast would be dull to listeners unless a special air program were prepared. This the committee does not want to do, as it feels the affair is one staged within the industry, and that it should be confined solely to honoring those who will be present to accept awards.

Ticket sale has taken a big bound in the past twenty-four hours, officials announced, and yesterday afternoon a total of 250 tickets had already been sold.

Film Folk Leaving for East in Special Car

A group of film folk, including Mr. and Mrs. Nat Goldstone, Buddy De Sylva, Sid Silvers, Mr. and Mrs. Richard Arlen, Arthur Kober and Dave Dryer, will leave tonight on the Chief for New York. The group will have a special car that will go straight through to New York.

Warner Trailers Click

Trailers on "Wonder Bar" and "Dark Hazard" being shown at the Warner houses in Hollywood and downtown this week are getting considerable favorable comment. They are the product of Warners' special trailer department.

McGuire Did His Job

The story that Universal started work on "Little Man" with an incomplete script is not quite true, since William Anthony McGuire completed the script job in final form on a sick bed two days before the start of shooting.

Vacation for O'Brien

Pat O'Brien has been granted a vacation by Warners and will leave with his wife on a boat trip to Panama.

Chester Morris on Way

New York.—Chester Morris leaves New York for the Coast Saturday to resume his Universal contract.

Actors' Equity Sees Revival of Stock

New York.—Actors' Equity officials yesterday predicted that there will be a big increase in the number of stock companies operating throughout the country next year. This past year saw only nineteen stock companies running in the entire United States.

The reason for the increase in the immediate future, they explain, is because the present crop of Broadway shows are better suited for stock companies than those for some time. It was also pointed out that the legitimate theatre code restricting the sale of film rights before stock and the road have seen the play will help stock.

LaCava and Fields on Del Monte Golf Trip

Gregory LaCava, having completed "The Firebrand" for Twentieth Century, left yesterday for Del Monte with W. C. Fields for a few days of golf. He will return Monday to Hollywood and will then hop a train for New York for a few weeks.

Warren To Do Chinese

After searching unsuccessfully for a Chinese to play the role of Tien Wang, the Chinese merchant, in "Cat's Paw," Harold Lloyd signed Fred Warren for the role. Production is expected to be resumed on Monday, with Sam Taylor back at work.

Barrows on the Script

Nick Barrows is not doing any directing on "Little Miss Marker," as published yesterday, but was on a writing job in connection with the picture. Al Hall is directing the B. P. Schulberg subject alone.

Vaude Team at MGM

Shaw and Lee, veteran vaudeville comedy team, were signed yesterday to appear in a series of MGM shorts under Jack Cummings' supervision. Harry Santley, of the William Morris office, made the deal.

Rosen to Latvia

London.—Phil Rosen, American director, wasn't given enough time in London to even see the sights, before he was shipped off to Latvia on location for his picture.

Larkin Recuperates

John Larkin, screen writer, is recuperating nicely at Hollywood Hospital from a rush surgical job that resulted in the removal of his appendix.

Ferguson Opens Offices

Helen Ferguson will open her new offices at 6615 Sunset boulevard next Thursday, with an informal gathering from four to six.

Jean Fenwick Leaves

Jean Fenwick, sister of Marian Marsh, left last night for England to do a picture.

Glimpses at MGM

"Louie" Mayer conducting the regular Thursday production meeting in his office. All the producers (with the exception of Thalberg, who was at the Academy meeting), sitting in and Nicholas Schenck looking on.

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Although Wanger walked out on the present Marion Davies production, he is still the producer contact for her interests on that lot and will do her next picture. And Walter gloating over the defeat of the Warner Bros. team at polo by the team on which he plays.

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David Selznick staging three different previews on "Viva Villa" next week, not one of which will be for the press. He wants to see just what the picture looks like before an audience with the new material plus a cut version of the picture he had shown before. The picture has all the earmarks of a hit.

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There is not an individual in Hollywood more interested in the success of the Academy than Irving Thalberg. When it began to curve and sink in the middle about a year ago, he was not in town to fight for the organization, but he is doing everything possible now to put it back on its feet, believing that its functions are the best fitted for the harmony of this industry.

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Howard Strickling yelling for clearance on stories that have already been printed by the trade press. He's handcuffed because the papers have not been signed. . . . Frank Whitbeck trying to reason with the Fox West Coast crowd to spend $3,000 on the exploitation of "Rip Tide." . . . If you take our judgment Louise Henry, just arrived from New York, will be a star in less than eighteen months. She is a combination of Connie Bennett and Carole Lombard and better looking and younger than either. . . . Frank Orsatti "eyeing" the new importation.

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Johnny Farrow finishing the South Sea yarn that Selznick will produce. . . . Jules Furthman talking wine. . . . M. A. Greenwood saying "I told you so" on the question of author rights, that was decided in the New York Court of Appeals Monday. Eddie Mannix bowing an assent and trying to estimate how much MGM has paid out against its better judgment on those rights. . . . Marcella Banet, Selznick's secretary, will not go to the studio stages. She has been made assistant to Selznick and becomes one of the first feminine execs.

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That song "Rip Tide," that Walter Donaldson and Gus Kahn wrote for the Thalberg picture, has caught on like a storm. . . . Nicholas Schenck is going back to New York Thursday. . . . Paul Snell likes his job. . . . That blonde "sec" in the Thalberg mansion reminds us of an ad for a sweet scented toilet soap. . . . Sam Marx looks as big as Carnera.

Expert Sound Men Form New Society

The new Society of Sound Engineers, which is now being formed by some of the sound men in the picture industry, will be an exclusive organization, according to present indications.

According to those active in the forming of the organization, there are not more than 125 men in the industry who will be qualified for membership, due to the high technical requirements. A total of 107 of these sound engineers and mixers are already in the group, which has Roger Marchetti as counsel.

The group at first thought of attempting some sort of affiliation with the ASC, it is said, but later decided to form their own organization. C. S. Pratt is temporary chairman and J. Aiken is temporary secretary. The plan is to have no affiliation with the unions.

More Para. Pub Men

Paramount is increasing its staff of publicity men, Tom Baily, taking on Andy Hervey and Barney Hutchinson. Both register a week from Monday. Hervey is now with Howard Strickling at MGM. Hutchinson's is a return trip.

Rogers Changes Title

Charles R. Rogers yesterday selected the title "Private Scandal" for the picture he now has in work under the tag, "In Conference." Ralph Murphy is directing a cast topped by Zasu Pitts, John Halliday and Helen Mack.

UP-TO-THE-MINUTE CASTING NEWS

Richard Carle by Universal for "A Gentleman's Affairs." Negotiated by the John Lancaster office.

Georgia Caine through John Lancaster for "Call It Luck," Fox.

E. Alwyn Warren to Harold Lloyd's "Cat's Paw" by John Lancaster office.

Mabel Colcord set by Freddie Fralick for "Sadie McKee," MGM.

Helen Jerome Eddy to "Dr. Monica," Warners, by Menifee I. Johnstone.

Noel Madison by MGM for "Manhattan Melodrama."

H. B. Walthall, John Harron, Tom O'Brien and **Joseph Girard** by Willis Kent for "Murder in the Museum."

Crauford Kent, Frank Conroy, James Burke and **Lucille Ward** for "Little Miss Marker" at Paramount.

Gertrude Michael for "Cleopatra," Paramount.

James Donlan and **Frederick Burton** for "It Ain't No Sin," Paramount.

Thomas Monk, Frederic Sullivan and **William Arnold** into "Thirty Day Princess," Paramount.

Jane Darwell signed through Walter Herzbrun for "Most Precious Thing in Life," Columbia.

Ralph Remley into "Humbug," Universal, through Herzbrun.

Walter Woolf by Universal for role in "Practical Joker."

Fred Kohler and **Hedda Hopper** by Universal for roles in "Little Man, What Now?"

Lew Cody and **Harold Waldridge** signed by Charles Rogers for "In Conference" at Paramount.

Earl Carroll Offers June Brewster a Lead

Earl Carroll is negotiating with June Brewster for the starring role in his next "Vanities" production in New York. Miss Brewster was formerly one of the line girls in the Carroll show. If she fails to get a term deal in the near future she will accept the offer.

Reporter Rep. a Daddy

Washington.—William Silberberg, newspaper correspondent and Hollywood Reporter representative here, is passing out cigars in honor of a new son presented him by Mrs. Silberberg last Friday.

Lackey on 'Derby Day'

Trem Carr has handed the "Derby Day" story, which is based on the life of Tod Sloan, to William Lackey for his supervision. Production on this picture will get under way next week.

'Roman Scandals' Smash in Paris

Paris.—The special charity premiere of "Roman Scandals" at the Lord Byron Theatre Monday night caused almost as great a sensation as the recent street riots.

This premiere was ticketed at $10 a copy and was staged under the patronage of the American Ambassador.

The general public showing started yesterday morning and the house was a sell-out ten minutes after the doors were opened. Both United Artists and the theatre management expect a run of four months for this new Cantor picture.

J. Walter Ruben East En Route for London

J. Walter Ruben finished "Dover Road" for Radio yesterday and leaves Wednesday, accompanied by his wife, for New York, where he will spend four or five days before leaving for London to direct "Java Head," for Associated Films.

Howard Green on Air

Howard J. Green, writer and first vice-president of the Academy, will go on the air over station KMTR next Thursday night to plug the Academy awards banquet. He will be interviewed by Edwin Schallert.

Sinclair with Foy

Bryan Foy yesterday signed Diana Sinclair for the lead in "Life Eends," which goes into work March 15 with Foy directing. Deal was set by the Kingston-Harris agency.

LEONARD MUDIE

PLAYING

"MR. X"

IN

"MYSTERY OF MR. X"

Metro-Goldwyn-Mayer Picture

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Recently Completed:
"House of Rothschild"
George Arliss — 20th Century

PERSONAL MANAGEMENT:
LEW CANTOR
C. S. HUMPHREY

Current Assignment:
"CLEOPATRA"
C. B. DeMille — Paramount

The BOOKWORLD

Gertrude Stein Receives Reviewer's Notes This Wk

No book page today would be complete without mention of Gertrude Stein's opera, "Four Saints in Three Acts," which is published by Random House, and which is puzzling the New Yorkers who, besides being able to read it, can also see it performed on the stage. Miss Stein, of course, is the lady who writes in the following manner and vein: "The cat walking cat through the cat walking slinking through the kitchen through the cat slinking kitchen door" and gets away with it. At least, she gets away with it to the extent of setting people to talking about her.

The opera is, according to various people, "a gorgeous piece of kidding" . . . "an amazing experiment" . . . and "So what?"

The most intelligible part of the book is the preface by Carl van Vechten and even that fails to interpret what obviously Miss Stein doesn't want interpreted—or knows can't be interpreted.

Incidentally, Miss Stein reviewed Robert Coate's "Yesterday's Burdens" in the March Scribner's. And here's what she says about it: "And so Robert Coates has written a book which is a modern book and which is his book. And I say very definitely he is the first young American who has done so. The very first. May there be many more. And what he has done is exciting not because it is modern, but just because it is exciting, and it is so exciting because it is modern."

And so we submit the following reviews which are reviews because they are following:

"The Gunga Sahib"

Author .....Talbot Mundy
Publisher.....Appleton-Century Co.

More adventures of the Babu Chullunder Ghose. This time he helps a Maharajah's daughter to secure the throne for herself.

He is aided by a grave-digger from Philadelphia, who contributes bits of wisdom, during tiger hunts and elephant tamings, garnered from five-cent books of philosophy.

"We Ride the Gale!"

Author .....Emilie Loring
Publisher.....The Penn Pub. Co.

Concerning the Farrs brothers—Guy, the playboy, who was endlessly getting into scrapes, and Michael, the reliable one, who was endlessly getting Guy out of them.

He even went to the extent of installing Sonia Carson and little three-year-old Richard, who was Guy's illegitimate son by Sonia's dead sister, **in his house.**

A political campaign, a treasure hunt, a jewel robbery and a kidnaping scare are major complications.

"On the Shore"

Author.....Albert Halper
Publisher.....The Viking Press

Fifteen biographical sketches, possessing more sincerity than humor, comprise this book by Albert Halper who, last year, attracted a good deal of attention for his "Union Square."

He writes colorfully, always using the slums of Chicago for his backgrounds, and his sketches, though sometimes repetitive and a little too earnest, are for the most part vividly interesting.

"Red Square"

Author.....Samuel Andrew Wood
Publisher.....E. P. Dutton & Co.

Violence, mystery, murders, escapes—the excitement is continuous in this book. And it is a red-blooded, gusty, played-to-the-hilt excitement that revolves around the activities of the Soviet Secret Police.

There is a young English engineer; an English girl who is a Communist; a Chinese girl who is a screen star and a revolutionary leader, and Prohackai, the murderee.

The story is swiftly told and, as we said before, violent.

"Hide-Away Island"

Author .....Barry Fox
Publisher ..... Greenberg

Here is a light, charming tale of a lady who divorced a brute of a husband and found refuge in an old shack on an island near the South Shore of Long Island.

Fortunately, it was near a Coast Guard Station, and the guards, according to the story, are remarkably fine chaps.

They fixed the shack up for her, found an obstetrician when Beth's baby arrived, and even succeeded in bringing a new romance to her life.

"End of an Ancient Mariner"

Authors: G. D. H. and Margaret Cole
Publishers .....The Crime Club

Philip Blakeway kills old Captain John Day in full view of the reader. Well—almost in full view. And then the fun starts while the reader watches Inspector Henry Wilson try to fit the puzzling clues together.

Good story, good conversation.

"Summer's Play"

Author.....G. B. Stern
Publisher.....Alfred A. Knopf

Miss Stern slyly subtitles her book, "An Exaggeration," and then proceeds to weave together a sort of fantasy and a definite reality.

The result is a highly original and diverting novel, the like of which has never been seen before.

It tells of the Leighs who lived the year around at Clifford's Bay, and who hated the noisy summer visitors with a hatred all out of proportion. The Leigh children were kept away from the visitors with such fierce vigilance that they finally came to regard them as an alien and strange race. Dr. Alexander Leigh nicknames the visitors "The Augs," and secretly encourages the children to carry on a scientific investigation of the Augs.

This book is strange, vivid and utterly charming.

"Weymouth Sands"

Author.....John Cowper Powys
Publisher.....Simon & Schuster

Writing again of Dorsetshire and Dorsetshire folk, Mr. Powys displays the same profound pity for his characters, the same gentle understanding of their faults, foibles and virtues, that he displays in all of his books. His analyses are keen and his characters move around in the plot as if they had a right to be there, as indeed they have.

He writes of Adam Skald, whose nickname was "The Jobber"; of Cattistock, a rich miser; of Perdita Lane, a girl from Guernsey, and of Sylvanus Cobbold, a mystic, who is finally arrested and put away in an insane asylum on the charge of immoral relations with young girls. The fact that these relations were not physical, but mental, is a typical Powys touch.

This is a book of tenderness and compassion and high intelligence.

"Children of Ruth"

Author.....Marvin Sutton
Publisher ..... Greenberg

Miraculously, Marvin Sutton does not allow his novel to fall into class war propaganda. And he had plenty of opportunity, for the book is fundamentally a comment on the gradual change of outlook among the English farmers.

Mr. Sutton tells his story simply and without exaggeration, making his people, whether they be rich landowners or poverty-stricken tenants, completely human and understandable.

He tells of Gaffer Garland and his plowman, Tom Noble, who struggle endlessly to make the farm yield enough to supply them with the money for the never ceasing demands of the new order. And there is the old vicar; the country doctor, and finally Ted, the farm boy, who revolts against absentee landlordism.

This book is entirely and poignantly readable.

"This Much Is Mine!"

Author.....Nola Henderson
Publisher.....Smith & Haas

Although this novel has plenty of life and action and color, it is interesting chiefly as a character sketch of Jo Terry, a girl who is born and lives her life on a secluded Oklahoma farm.

She is a stubborn, sullen, fierce child, who quarrels with her mother, plays with horned toads and rides like a whirlwind over the surrounding country. And she grows up to be stubborn and fierce, determined to supplant her mother as ruler of the farm and to enlarge it. However, when she is eighteen, she is crippled.

Miss Henderson writes fearlessly and sparingly, and the book is in the better-than-average class.

"One-Way Ticket"

Author .....Ethel Turner
Publisher.....Smith & Haas

Ethel Turner writes of life in San Quentin, and she knows whereof she writes, for her father was a prison official, and she lived at San Quentin for nineteen years.

She tells of the lives of the officials' families, living always in dread of attempted escapes on the part of the desperate convicts; of the high electric tension on the days when a man is to be hanged; of the servants who are convicts and of the general, uneasy monotony within the prison walls.

This is Ethel Turner's first novel, but it is not in the least amateurish.

"Covering Two Years"

Author .....I. V. Morris
Publisher.....Reynal & Hitchcock

Here is a first novel important enough to review without using the old saw, "It gives promise of better things to come."

The book is a study of Judith Mahon, 33, who has sunk into an apathy, a self-absorption, and an esoteric shyness that take her completely out of the world. Something happened to her once, and she fled to her aunt and uncle in Boston, where she lives in almost complete silence, with a deadened mind and a crumpled heart.

And it is the story of two years of her life, when Haliday succeeds in bringing her back to the world, relighting the fire that made her at one time a charming and vital woman. But when Judith tells him what drove her into her emotional solitude, the old, painful shroud falls upon her again and the two years come to a silent end.

GOSSIP OF AUTHORS

"Such Is My Beloved"
Author .....Morley Callaghan
Publisher ..... Scribner's

Morley Callaghan has done a clever thing in taking a very usual plot situation and developing out of it a novel of taste and power.

The situation is this: Father Dowling, a young parish priest, is moved to try to save two girls from their life on the streets. He meets them and helps them along with clothes and money.

He persuades a business man to help him . . . and the wife immediately calls in the bishop to have Father Dowling and the two girls run out of town.

Nothing new, but Mr. Callaghan, recounting the effect of the whole experience upon the young priest, does an unusually effective piece of work.

"Cinnamon Seed"
Author .....Hamilton Basso
Publisher ..... Scribner's

It is said that everything that Harry Brand does in this book has its foundation in fact, and that the "King Frog" (Brand's nickname) is unmistakably patterned after Huey Long.

Be that as it may, "Cinnamon Seed" is a tale of the modern South, pulsing and alive, and worthy of high recommendations.

The story is too intricate, and involves too many characters, to find justice in a line or two of synopsis, but the thing as a whole is a dramatic contrast of the past and present South, and well worth reading.

"Fools Rush In"
Author .....Anne Green
Publisher.....E. P. Dutton & Co.

Eleanor Rockwell, daughter of a scatter-brained mother who made a runaway marriage, and a father who finally became mentally deranged, gets in and out of adventures with a natural-born agility.

The two main ones were with a young French art student, and, later with an eccentric old lady whose strangeness led to Eleanor's finding herself an honored guest at a villa whose owner was absent and unknown to her.

Very light, unimportant and amusing.

"The Mystery of the Cape Cod Tavern"
Author.....Phoebe Atwood Taylor
Publisher.....W. W. Morton & Co.

Here's something new in the genus detective. Asey May has no artistic leanings, he is absolutely unsophisticated, he was born and bred on Cape Cod, he has no English accent or butler or affectations. He is merely the hired man, and, in odd moments, a sleuth.

He it is who solves the mystery surrounding the murder of Eve Precne, the proprietor of the tavern. Miss Elspeth Adams, a globe-trotting old gossip who loves murders, helps him a bit.

Bermuda is playing host to two distinguished writers. One is Ida A. R. Wylie, who is writing a book about modern Germany, "To the Vanquished," and the other is Rufus King, who is working on a novel and a play.

A book to look forward to is Mrs. Arnold Rothstein's confession, called "Now I'll Tell," which will be published early in April.

Sheldon Dick's literary agency will change hands—temporarily. Dick is going to retire to the country on March 1 to write a novel, and his assistant, Henriette Herz, will conduct the business.

Richard Aldington is heaving a large sigh over the completion of the first draft of his new novel which he expects to run over 100,000 words.

Doubleday objected to "Triduum" as the name for Kate O'Brien's new novel, so she changed it to "Anteroom."

Claude Kendall has just published a novel called "More Money," which is by Charles Grant, who is really William C. Lengel, associate editor of Liberty.

Christopher Morley calls George Cronyn's "The Fool of Venus" one of the "most singular, colorful and fascinating of the novels of our time." This is the Book-of-the-Month Club's premium book for 1934, and Covici-Friede will print it on March 5.

It is said that Dr. Axel Munthe, who is becoming more blind each day, has finished a new book. All that his publishers know is that he has been working on a book for several years which he called, tentatively, "Death and the Doctor."

James Corbett, who lives in Bristol, England, is reported to have written three novels in three weeks—all of them accepted for immediate publication.

An ambitious undertaking is planned by Alter Brody, who has decided to gather together an anthology of Yiddish literature in English, beginning with Mendelee Mocher Sforim's work and continuing to the present day.

The next Max Miller book will be "The Second House from the Corner," inspired by his own house in La Jolla.

There's an interesting book coming out shortly, published by Long and Smith. It is "Editor's Choice: Short Stories for Today," and it is compiled by Alfred Dashiell, managing editor of Scribner's Magazine. Stories by Chekhov, O. Henry, Thomas Wolfe, William Faulkner, Ernest Hemingway, Robert Nathan, F. Scott Fitzgerald, Marjorie Kinnan Rawlings, Ambrose Bierce and Langston Hughes will be included.

If anyone has any original letters of Charles Lamb, E. V. Lucas would like to see them. Mr. Lucas can be reached through Harper and Brothers, New York.

Ethel Boileau, the English novelist, is happy. Her book, "A Gay Family," which was published last fall and which showed no activity, has suddenly become in so much demand that Duttons have gone to press with it three times in three weeks.

Hendrik Willem Van Loon isn't wasting his time on his round-the-world tour. He has written two new books, "Paris, and How to Like It in Spite of Everything," and "Salzburg and the Part of Austria You Will See While Getting There," both books taking prizes for the longest titles.

James E. Abbe has just signed a contract with Robert M. McBride and Company for a book on his adventures as a press photographer and as a member of the Soviet Press Bureau in Russia. Mr. Abbe, who was the first foreigner to be entertained by Stalin in the Kremlin, has just finished photographing President Roosevelt in the White House.

"Gentleman of Vienna," which will be brought out by Reynal and Hitchcock, was written by Count Hans Wilczek and is an account of his own life in the gay, old Vienna that is now gone forever.

Anne Meredith (pseudonym) went to a murder trial at the Old Bailey once, and she left it with the firm conviction that "the weakness of the average detective novel is its insistence on the plot as the thing of first importance, while the really important points should be the characters of the murderer and murderee." And so she has written "Portrait of a Murderer," in which she allows the reader to be present at the murder, know all the facts, see the false clues planted, and follow the course of police efforts to solve the crime.

Arthur Pound has three books on three publishers' spring lists. "Once a Wilderness" is a story of his native Michigan; "The Turning Wheel" is a history of General Motors, and "Golden Earth" is a study of Manhattan real estate.

Dr. J. Manuel Mayer, of Brooklyn, is another busy man. He has just finished a novel, "Step-Children of the World"; he has also finished a three act play, "Fling at Life," and is now working on another novel, "Office Hours."

For the first time in many months, another book has edged "Anthony Adverse" out of first place as national best seller. Sinclair Lewis' "Work of Art" nosed it out. Gene Fowler's book, "Timber Line," on the other hand, has moved away up and has already outsold his earlier success, "The Great Mouthpiece."

John V. A. Weaver is hurrying along with a dramatization of his novel, "Her Knight Comes Riding," in order to join his wife, Peggy Wood, in Hollywood.

Dramatists Guild Acts

(Continued from Page 1)

before production of practically every worth while appearing play that is on next Fall's list.

The Guild has named a committee to iron out the situation. The committee consists of Marc Connolly, Owen Davis, Morrie Ryskind, Howard Lindsay and Edward Childs Carpenter. They will investigate and recommend a definite policy for the Dramatists Guild.

"The Mystery of Dead Man's Heath"
Author .....J. Jefferson Farjeon
Publisher .....Dodd, Mead & Co.

If a bat hadn't caused Lionel North to fall off his motorcycle, he never would have become involved in the murder or Sir Rufus Lunt, an old scoundrel who met a fitting end at the head of a good-sized hammer.

Patricia Dale is suspected, but she is the heroine and beautiful . . . so don't worry.

"The Adventures of Davy Crockett"
Illustrator....John W. Thomason Jr.
Publisher ..... Scribner's

The autobiography of David Crockett, full of wild west adventures and Indians and massacres, is now available in a popular edition, and illustrated by John W. Thomason.

It is an exciting, genuine Americana, and it contains, besides Crockett's own story, "Col. Crockett's Texas Exploits" and an account of the Alamo disaster.

"First Over Everest"
Authors: Air Commodore Fellowes, Lord Clydesdale, Colonel Blacker and Colonel Etherton
Publisher ..... McBride

It took a year of planning in England, a month en route to the flying base—and only six hours to fly over the tallest mountain in the world.

All these English fliers added their bit to the writing of the book, with the result that it is a little choppy, but fascinating.

The photographs are superb and terrifying. Nobody who once begins the book will be able to lay it down.

"Murder to Music"
Author .....Glen Burne
Publisher .....Dodd, Mead

Mr. Burne writes his first detective story . . . and it's a swell one.

It is laid to the tune of a symphony orchestra in a concert hall, and a music critic solves the crime while waiting to catch a boat and win his bride!

"Fireweed"
Author .....Mildred Walker
Publisher .....Harcourt, Brace

Mrs. Walker, 28, with two children, enrolled at the University of Michigan last year and won the $2,500 prize for novels from the Avery and Jule Hopwood fund. She also won a second $2,500 prize for the best essay.

Her book, "Fireweed," which won the novel prize, is a fine, honest recountal of the life of a pretty young girl who wants to go to the big city and get some color and excitement in her life. Instead, she marries a lumber worker, and is forced to dedicate the rest of her days to babies, dishes, washing, bread-making and small talk about bargains and whooping cough.

EDWARD LUDWIG

Directed

"LET'S BE RITZY"

(UNIVERSAL)

VARIETY

"Let's Be Ritzy" has been given top-notch direction by Edward Ludwig. . . . It should have no trouble standing on its own.

HOLLYWOOD REPORTER

"Let's Be Ritzy" is light and pleasant comedy . . . direction okay . . . designed to entertain, Ludwig's direction is vigorous.

Now Directing

"FRIENDS OF MR. SWEENEY"

For Warners-First National

METRO-GOLDWYN-MAYER STUDIOS,
% MR. SAMUEL MARX,
CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XX, No. 1. Price 5c — TODAY'S FILM NEWS TODAY — Monday, March 12, 1934

CONSOL. AND ERPI CLASH

TRADE VIEWS by W. R. WILKERSON

Bishop John J. Cantwell,
Los Angeles, California.

My dear Bishop:

Because of the interest it held for the motion picture industry, particularly those at the seat of production here in Hollywood, we caused a digest of your article, "Priests and the Motion Picture Business," as published in the Ecclesiastical Review of February, to be run in the columns of this paper in the issue of March 10, and, along with the majority here at the seat of production, we take exception to most of the remarks aimed at this industry.

I am a Catholic, my dear Bishop, a member of the Blessed Sacrament parish in Hollywood, and, too, I am a member of the motion picture industry, as publisher of this paper. I have always had pride in my Church and am also proud of my small affiliation in motion pictures. I feel that you have shown a gross misunderstanding of the subject you treat with.

•

My dear Bishop, the producers in this business, those "pagan" writers to whom you refer, and each and every individual connected with this industry, succeeds only in so far as he succeeds in giving the public what it wants. We are in the business of selling entertainment to millions. If our efforts do not produce entertainment, if our goods do not measure up to what the public wants, then we are out of the business—we have no companies, we have no jobs.

Even if our pictures are as bad as you say, (and they are NOT) if the men and women and their children did not want those pictures, we would try to make what they DO want. Because of your remarks, my dear Bishop, you seem to convey the acknowledgment that the Church has failed in its mission and, because of that failure, you are blaming us. That's not right.

The picture business is successful because its producers, its writers and all those assisting them make every effort to keep abreast of the times. There was a period when the sweet, homespun story had the popular favor; pictures of that type were made. The times then shifted to the flapper age and we made flapper pictures. When the bootlegger and the gangster were the big interest of the day, our in-

(Continued on Page 6)

MPTOA for Aliens

Washington.—The Motion Picture Theatre Owners of America have joined the fight against the Alien immigration bill, filing a brief today which states the industry needs new faces and talent, and in addition the bill will invite retaliation costly to the industry abroad.

MGM Nips Cain Yarn from Col.

The James M. Cain best seller, "The Postman Always Rings Twice," was bought by Metro-Goldwyn-Mayer Saturday after a few hectic hours of trading on the part of that outfit and Columbia and general runarounds by William Morris Jr., representing the author, and the author himself.

Lewis Milestone, in an attempted washup of his deal with Columbia, consented to agree on a story with the studio, place it into immediate production, draw pay for that production and call the Columbia deal an "experience."

Milestone suggested the "Postman" story because it did not require star

(Continued on Page 2)

London Reports Doug And Mary Reconciling

London.—The Sunday Express yesterday carried a story that efforts for a reconciliation between Douglas Fairbanks and Mary Pickford have reached the point of lengthy trans-ocean telephone calls between the pair.

More 'Rip Tide' Work

"Rip Tide" goes back to work at MGM in the next couple of days to polish off some rough spots revealed at the sneak preview in Long Beach Friday night. Picture has had three sneak previews.

Laboratory Finally in Picture Producing and Selling Openly-- Forming States Right Chain

New York.—Consolidated Film Industries, long a financing factor in the operations of both majors and independents, is now definitely in the production and distribution ends of the business. The first step is already under way with Consolidated canvassing the state right field to build up an organization of franchise holders who will handle twelve pictures to be made at the reopened Biograph studio.

The news is important from two angles, first, in the placing of the tre-

(Continued on Page 4)

Sound Firms Lose Out on Para. Claims

New York.—On the grounds that collection is impossible due to the bankruptcy of the defendant, Referee Davis, of Paramount, has disallowed the huge claims filed against the picture company by General Talking Pictures, American Triergon and DeForest for alleged infringement of sound patents. The legality of the claims had previously been upheld by the courts.

MGM Planning to Team McLaglen and Beery

MGM is sounding out a deal with Victor McLaglen for a top spot alongside of Wallace Beery in "Fish Out of Water," which the David Selznick unit is making from the Guy Gilpatric series of short stories.

Jean Parker has been assigned a featured role and Harry Segall has been set with Richard Schayer to work out the screen play under Ned Marin's supervision.

Pryor Replaces Geo. Raft with West

Roger Pryor was borrowed from Universal by Paramount Saturday for the role in the Mae West picture, "It Ain't No Sin," which George Raft refused to play. The deal was set by the William Morris office and Miss West has consented to the substitution. The shooting schedule will be arranged by Director Leo McCarey so that the picture work will not interfere with Pryor's performances in "Men in White" at El Capitan Theatre.

The change has also caused the substitution of Johnny Mack Brown for

(Continued on Page 2)

William Wellman To Direct 'Barbary Coast'

Negotiations are reported to be concluded for William Wellman to direct "Barbary Coast," starring Gary Cooper, for Samuel Goldwyn.

Nunnally Johnson has been signed to write the screen play.

Nixon Wanted for Two

Universal is trying to arrange its schedules so that Marian Nixon can play the feminine lead in both "Practical Joker," which Stanley Bergerman is producing, and "Alias The Deacon," Edmund Grainger's production. She has already been signed for the former.

White To Shoot in East

New York.—George White announces that he will probably make a musical film in the East next season, coincident with presenting his next edition of the "Scandals" on the stage. White's Fox production opens at the Music Hall March 22.

Dover Going Abroad

William Dover is planning to take a month's vacation in Europe, starting May 1. The Twentieth Century executive makes it during his company's production siesta.

GEN. JOHNSON COMING TO HOLLY FOR MPTOA MEET

Washington.—The big shots will be at the MPTOA convention next month in Los Angeles. General Johnson will head a Washington delegation including Sol Rosenblatt, Senator McAdoo, Senator Hiram Johnson, Frank Walker and Postmaster General Farley.

Mayor Rossi of San Francisco is also expected. Will Rogers will probably act as toastmaster at the final banquet.

Barrymore and Harlow In '100 Per Cent Pure'

John Barrymore and Jean Harlow will be co-starred in the Anita Loos-John Emerson original story, "100 Per Cent Pure," which will be directed by Sam Wood for MGM. Patsy Kelly will also have a featured role in this picture.

Production will get under way when Barrymore finishes "Twentieth Century" for Columbia.

BROWN and FREED Music and Lyrics 'Good Old Summertime'

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher
ROBERT E. WELSH.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957
New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15 Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

THE LOW DOWN

The Donald Ogden Stewarts threw an elegant party Saturday night—especially Don, who almost forgot to tell his wife (just arrived) that they were entertaining that evening. In fact—they're always entertaining. Guests were invited to inspect the fountain in front of the house—but that's as far as it got. Mrs. S., however, went for a look and practically swooned for joy. It seems that Don had moved into the new mansion while she was away and neglected to tell her about the house OR the fountain! While the fountain merely dripped, the champagne flowed like a raging river, so what kind of a time do you think was had by all? Music, both professional and unexpected, was provided, too—these writers of laff riots certainly don't "spare the horses," we always say!

•

Among those who spent the night (or was it the week-end?) were Virginia Gilbert, Warren Leslie, the Gary Coopers, George Cukor, the H. Mankiewiczes, Kay Francis, Maurice Chevalier, Kendall Glaenzer, Lewis Milestone, Liz DuPont, Whitney de Rham, the Jimmy Bordreos, Lydia Macy, Grace Moore, Countess di Frasso, Harvey Ladew, Mrs. Leslie Howard, the Walter Wangers and many more. The high-spot of the evening was provided by the host, who asked everybody enthusiastically, "Have you EVER had a better time in your life?" (!)

•

Frances Marion, who works hard enough to keep ten women busy, has gone in for music in a big way "on the side." She takes a singing lesson every day and piano lessons three times a week. She calls the ivory-tapping her "waiting-accomplishment" because the only time she gets to practice is while waiting for guests to arrive at her house for dinner. F'instance, if Mary Pickford is invited for seven o'clock, Frances knows she'll get in at least an hour's practice. If it is the David Selznicks (known in Hollywood as "the late David Selznicks") Miss M is good for two hours or more of hard work while waiting—and so on.

•

The Warner Baxters are building a new house, the construction of which is practically an electrician's picnic The new Baxter mansion will have everything in the way of electrical devices for the home that modern science has contrived. An entire room in the basement is set aside for plugs and switches and even the silver will be polished by electricity. If a fuse blows out in the Baxter menage, a considerable part of the Baxter fortune will probably blow out with it.

New York REVIEWS

"PALOOKA"
Edward Small prod.; director, Benjamin Stoloff; writers, Jack Jevne, Gertrude Purcell, Arthur Kober
Rivoli Theatre

Times: The film gives Mr. Durante an opportunity to express his mortification in various ways, some new and some old.

Herald-Tribune: The plot formula is routine and the method of narration is not much better.

Mirror: The story is no conventional scenario of the fight-game. Jimmy never has been funnier. And he never has had more able clowns cooperating in his daffy antics. Several gags and lines, aimed right at the smart boys of Broadway, give the story a resounding ring of conviction. Men particularly will relish "Palooka" for it is roistering, robust fun, undiluted with mush. Don't miss it.

American: A laughter-studded fight farce, embroidered with gags and giggles, and strengthened by a line-up of names, gives good film fun at the Rivoli, where it should remain for several weeks by box-office request. The story gives our Mr. Durante something to do besides "hot-cha," and in a part holding comedy situations, his clowning is doubly effective.

World-Telegram: Wherever Jimmie Durante is ,fun is never far away. And since in "Palooka," Jimmie is on the screen practically all the time, the film is far and away the funniest and breeziest that has come this way in many a blue moon. This "Palooka" seems to me to be Jimmie Durante at his hilarious best.

Journal: "Palooka" is hilariously goofy, a Jimmie Durante field-day. The picture is packed with laughs and has a couple of songs, a couple of fights and some love interest thrown in for good measure.

Post: Though it might be unfair to the other actors, the story and the dialogue to say that Jimmie Durante in "Palooka" is the whole show, it would have been a major catastrophe if by some studio oversight the picture at the Rivoli had been made without him. Here is a vehicle that suits the inscrutable flavor of the comedian at every point. It is rich, riotous and gorgeously low.

Sun: "Palooka" is pure Durante, Durante at its loudest, funniest and most coherent. "Palooka" is pretty much a man's picture. It is not a picture for chuckling. Its response is guffaws, loud bursts of masculine laughter. The audience is nearly as noisy as the picture.

News: "Palooka" is a rowdy, lusty comedy and Jimmie Durante is responsible for most of the belt-line laughs with which the audience at the Rivoli responds to it. It is his picture, for without him it would not amount to much. The fight scenes are amusing and exciting exhibitions which will tickle the risibles and interest especially the male observers in the audience. This is more of a man's film fare than a lady's dish.

Para. Takes Marion Story Off the Shelf

Paramount yesterday pulled the George Marion Jr. story, "Here's Your Quarter-back," from the shelf, handing it to Louis Lighton for supervision. The picture was planned as a musical and is said to be the first of its type. It was previously scheduled for Richard Arlen and Jack Oakie, with the possibility it may again go through on this set-up.

Scola-Markey Set

Kathryn Scola and Gene Markey were set Saturday by Warners to write the screen play for the Kay Francis picture, "Lost Lady." James Seymour will supervise.

Chesterfield May Boost

New York.—Chesterfield Pictures is now canvassing its franchise holders on the proposition of increasing output next season from nine pictures to twelve.

Pryor Replaces Raft

(Continued from Page 1)

Eddie Nugent, because of the resemblance between the latter and Pryor.

Meanwhile, Paramount has given Raft a ten-weeks leave of absence and he and his stooge, Mack Gray, leave for New York tomorrow, sailing for England on the first available steamer. Raft goes off salary for the ten weeks, but the time will be added at the end of his contract.

Schenck-Hatrick East

Nicholas Schenck and E. B. Hatrick return to New York Wednesday.

SPOTLIGHT THEATRE CLUB
1011 N. Cole
HO. 9997 GR. 8703
Showcase for Professionals
GALA OPENING TONIGHT
Virginia Kay Presents
"SIX MONTHS' OPTION"

Central Distributors
Will Buy for CASH
FEATURES SHORTS
Quick Action — Prompt Payment
M. LEON LEVINE
599 Fifth Ave., N. Y. C.

Cooper for Lead in Para's 'Honor Bright'

Gary Cooper has definitely been set for the starring role in "Honor Bright" at Paramount, on completion of "Operator 13," which he is now making for MGM. This assignment is the last picture on his old contract.

After Cooper finishes this picture he goes to Samuel Goldwyn on an eight-week loanout to be starred in "Barbary Coast."

Mowbray in 'Joker'

Universal has signed Alan Mowbray for a featured role in the Stanley Bergerman production, "Practical Joker," which Edward Laemmle will direct. The William Morris office set the player.

Silvers Set for Two

Signing a managerial contract with Al Rosen, Sid Silvers has been set for two pictures. He goes from "Catalina," the Edward Small picture, to the Jesse L. Lasky unit at Fox for "Redheads on Parade."

MGM Nips Cain Yarn

(Continued from Page 1)

names, it could be made cheaply and he felt it had great possibilities.

Getting down to cases, Columbia insisted that Milestone would have to agree to any eliminations in story that the Hays office might demand. Rather than make such an agreement, "Millie" suggested that Mr. Hays' office be called in. But after hearing the Hays demands he said he could not do the story.

In the meantime, the author and his agent were waiting for the three o'clock deadline they gave Columbia on its option, and when the clock struck the hour, they scrammed to MGM, received their payment ($25,000) and the yarn will be done by David Selznick as an MGM attraction.

Maurice Chevalier says: "Don't miss it! The funniest show in town!"
"ALLEZ-OOP"
Tingel-Tangel Theater
8533 Santa Monica Blvd.
CRestview 6530
Refreshments Curtain at 8:30

STUDIO EMPLOYEES
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WARNERS HIT WITH MUSICAL, FLOP WITH DRAMATIC FILM

'Rhythm in the Air' Sure-Fire Success

(Warners-First National)

Direction .....Ray Enright
Original.....Paul Finder Moss and Jerry Wald
Screen Play.....Warren Duff and Harry Sauber
Music and Lyrics.....Harry Warren and Al Dubin
Photography .....Sid Hickox
Cast: Pat O'Brien, Dick Powell, Ginger Rogers, Allen Jenkins, Four Mills Brothers, Ted Fio Rito and band, Grant Mitchell, Joseph Cawthorn, Johnny Arthur, Joan Wheeler, Henry O'Neill, "Three Radio Rogues"; Ken Hollingwood, Eddie Bartell, Henry Taylor.

"Rhythm in the Air" has HIT written all over it. And the capitalization is not a typographical error. The general excellence of the piece is due to every department functioning on all eight. With the contributions of all concerned noteworthy, it is impossible to single out any individual for undue credit. Credit, then, the entire cast, direction, dialogue—which proves fun can be fun without being dirty—tuneful music, photography—but this could go on and on. It was a perfectly synchronized machine that turned out "Rhythm in the Air."

The oddest part about it is that the picture boasts nothing particularly new in the way of a plot. It tells the story of a singer who makes good with the aid of a fast-talking manager and the sacrifice of the girl who loves him. When marriage threatens to interfere with his career, he asks her to wait, there is a misunderstanding, his career goes smash, then the happy fade-out with girl, career and everything regained. It can't be the plot, so it must be the way it was put together.

The opening shot is a smart establishment of locale. The "Three Radio Rogues" do a series of impersonations of outstanding ether personalities, their voices coming from the loudspeakers of radios of all types. From the start, a fast comedy tempo is set and maintained until the serious side of the love interest intrudes to slow up proceedings. The satire on radio broadcasting is biting without being bitter. It is perhaps the only believable burlesque upon its subject that the screen has given us.

Concerned as the action is with radio, the song numbers are introduced naturally. There are no big production dance routines, nor are any called for. The Four Mills Brothers are in for three numbers, all show stoppers. With the other music, Warren and Dubin have done it again. Their "I'll String Along With You" has more than hit possibilities. It is sure-fire.

The role of the fast-talking manager was tailor-made for Pat O'Brien, and how he carries it off. Nice characterization in not having him as big a shot as he thinks he is. Dick Powell is the singer O'Brien picks up in a beer garden and he shapes up well as a comic in the early sequences. His part keeps him on the screen almost continually.

Why Ginger Rogers was not given more to do is something of a mystery. The girl has everything and shows it in comparatively brief flashes. She is one of the few personalities who appear to advantage while singing, yet is allotted only one song—possibly because Powell has so many.

Seldom are three supporting comedy roles so evenly balanced. Allen Jenkins as the grouchy bed-time story teller, Grant Mitchell as the radio station chief, and Joseph Cawthorn, with the chance to do his German dialect again, as the soap program sponsor, all are superb. And there is still room for an outstanding moment with Johnny Arthur doing an outraged secret husband of a movie star. Which should give you a good idea of the fun that is literally packed into "Rhythm in the Air." Remember, too, that it is all clean fun, with only two instances of slightly suggestive dialogue, both unimportant and quite easily eliminated.

Ray Enright's direction is expert, especially in holding to tempo. So good is the direction that the inevitable boudoir shot of a leggy group of girls listening to the radio crooner seems like somebody's else idea.

There are so many exploitation angles in a radio comedy that recounting them here would be a waste of space.

Phoney Previews Thrive in Heat

The heat caused a hectic scramble by theatre men to bolster up business with a stack of previews over the week-end, Saturday night witnessing a record number, the majority of them from the off-the-shelf class. Local sector saw twelve such previews.

Sid Skolsky Story For Marion Davies

Cosmopolitan productions Saturday closed negotiations with Sidney Skolsky, New York Daily News columnist, for his original story, "Movie Queen," and will use it a a Marion Davies vehicle.

Story is a musical and the studio is negotiating for the loan of a crooner for the male lead. Donald Ogden Stewart will script when he finishes his work on "The Barretts of Wimpole Street." Jack Moss handled the deal for Skolsky.

Radio Wants Child Player for Dix Film

With a featured spot in "Treasure Island," the Wallace Beery-Jackie Cooper co-starring vehicle, practically set for Cora Sue Collins, Radio is after the child actress for the most important role in her screen career in "Family Man," the next Richard Dix starring vehicle.

'Upperworld' Dull With Stale Story

(Warners)

Direction .....Roy Del Ruth
Story .....Ben Hecht
Screen Play.....Ben Markson
Photography .....Tony Gaudio
Cast: Warren William, Mary Astor, Ginger Rogers, Theodore Newton, Henry O'Neill, Robert Barrat, Andy Devine, Dickie Moore, Robert Grieg, William Gargan, Edward Arnold.

"Upperworld" is about as exciting as warmed-over souffle, but somehow or other Warren William seems to emerge triumphantly in spite of all the dull stories they throw him into. There isn't much to be said for this opus except to chronicle the fact that Warren William seems to have taken on qualities that are slaying feminine audiences right and left.

Having mentioned that fact, there isn't much left to chronicle about "Upperworld." It is a dull story, tepidly told. The formula is familiar, the man married to a woman whose social ambitions cause her to neglect him and their youngster, thus throwing him into the arms of the other woman.

Have you heard that one before? Yes, so have we.

In this case, as has happened before, "the other woman," Ginger Rogers, after starting to play William for a sucker, eventually falls in love with him. Of course. And also, another "of course," the way of the transgressor results in a murder, a trial scene with some poor efforts at suspense, and an eventual reconciliation between William and Mary Astor as his wife.

There is a banal scene where Miss Astor tells William that she has been wrong and they must start all over again, bringing lovable Dickie Moore home as the piece de resistance, a typical wifely gesture to hold her man.

Roy Del Ruth did his best, but couldn't overcome the frayed familiarity of the material and the obvious method of its intelligence. Cute and talented Ginger Rogers was excellent, but it was evident that even the director was a bit dubious about her relationship to the two men in her life. Mary Astor looked charming, while Andy Devine, Dickie Moore and the balance of an excellent cast tried their best.

'6 Months' Option' Opens

"Six Months' Option," a comedy drama by Ansella Hunter, will have its initial Pacific Coast staging at the Spotlight Theatre, 1011 N. Cole avenue, tonight. Herman Spitzel will be host. Arthur Lovejoy, Richard Castle, Bernard Suss, Margaret Brayton, Elsaye Mackaye, Kathryn Sheldon and Iris Brent comprise the cast.

Osterman with West

Jack Osterman has been signed by Paramount for the role of the prize-fighter's manager in the Mae West picture, "It Ain't No Sin," which will be directed by Leo McCarey.

RKO Buys 'Fountain' For Harding Film

"The Fountain," a novel which, some time ago, was shunted back and forth between Radio and MGM, has finally been purchased by the former company as a starring vehicle for Ann Harding.

When David Selznick was at Radio, both he and MGM had options on the story. Finally the latter bought it, with the intention of having Selznick produce it when he went over there. Now the plans have changed and Radio has taken it back for Miss Harding.

'Forgotten Girl' Is Shelved for 2 Months

Production plans going askew, MGM shelved the Wilson Collison story, "Forgotten Girl," as a Robert Montgomery yarn and is planning to return to it in two months.

Sam Wood, who was assigned to direct, moves over to the Bernie Hyman unit to pilot Jean Harlow in "Eadie Was a Lady."

Kelton-Lightner Team

Lou Brock is planning on making a comedy team of Pert Kelton and Winnie Lightner for his forthcoming production, "The Great American Harem," which will be directed by William Seiter for Radio. Miss Kelton has been set for the picture and Miss Lightner is expected to close this week.

Neil Hamilton on Air

Neil Hamilton was signed Saturday for a one-time radio appearance over the National broadcasting coast-to-coast network. The broadcast will be from the Palmer House in Chicago and the hotel is sponsoring the program. Date will be March 22.

MGM Wants Forbes

Irving Thalberg is discussing a deal with Ralph Forbes with a view to having the player for a featured spot in "Barretts of Wimpole Street," which serves Norma Shearer as a starring picture under Sidney Franklin's direction.

DeSylva-Fox Cold

At odds over a new contract, Buddy DeSylva's answer to Fox overtures on another deal is said to have been "not interested." Producer left Saturday for New York with plans to produce a play.

Stuart Out of Agency

Nick Stuart returns to the acting branch of the business, withdrawing from the agency field today and leaving Dave Kay running the office in which he was a partner.

Russ Holman East

Russell Holman, of the Paramount production department in New York, and his wife left for home last night by train. They were here for ten days.

Two for 'Barretts'

Maureen O'Sullivan and Ferdinand Munier were assigned featured roles by Irving Thalberg Saturday in "Barretts of Wimpole Street" at MGM.

THE REASON

I am a **Levee** client is
he gives dog shows and
my puppy, "Babs," wins

S
A
Y
S

WARREN WILLIAM

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N
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HIS MANAGEMENT OFFERS:

Personal Representation
(and I mean Personal)
Secretarial Services
Business Administration
Bookkeeping & Accounting
Income Tax Service
Publicity & Exploitation

BUSBY BERKELEY

Will Tell You **WHY** he is a **"Levee"** client

IN FRIDAY'S

THE Hollywood REPORTER
TODAY'S FILM NEWS TODAY

SEES FORTUNE IN OLD PICTURES IN FAR EAST

Robert Brandt, who recently returned from a two and a half years stay in the Orient, has been huddling the past few days with one major company on a unique plan which he worked out while abroad, and which he figures will bring in a lot of extra money for the producers.

Brandt's idea is simply this: Take pictures that have had their run, not only in America, but throughout the world, and do a special narrative sound track for the various dialects of the many Far East countries. In India, alone, he points out there are about five dialects that are generally understood. Thus, by adding his type of sound to such a picture as, say, "The Thief of Bagdad," his survey indicates that a large sum can be gleaned from India on this picture alone.

William Rich is associated with Brandt in the promotion of his idea. They have checked India, Siam, Japan, China and Dutch East Indies, and figure they can do the necessary sound track over there with native talkers for a thousand dollars a feature picture, with no duty to pay, either.

"From my own personal checkup," says Brandt, "I am certain that at least $500,000 a year can be added to the income of a major company by using the old pictures alone."

Consol. and Erpi Clash

(Continued from Page 1)

mendous Consolidated resources behind the production revival in the East; second, as a step in the competitive war between Erpi and RCA for the independent producing field.

The state rights organization being formed under Consolidated sponsorship will be headed by Adolph Pollak and plans twelve productions. With a $100,000 pool as the basis, one year franchises are being sold to territorial buyers, each paying according to the percentage allotment of his territory.

Phil Meyers, of the General Pictures Exchange, has bought the New York franchise, assessed at twenty per cent. On the delivery of the first two pictures he pays in cash $4,000, the balance of the $20,000 being spread over forty weekly payments.

The distributor will furnish prints without cost to the franchise holder, who will retain forty per cent of the theatre receipts for his end, turning over sixty per cent to the distributor Consolidated will finance the first two pictures, figuring that receipts from the sixty per cent cut will take care of the balance. Foreign rights will also be retained by the distributor. The exchanges will receive the pictures one a month.

It is expected that after the new group is solidified and in operation a few months arrangements will be made to handle other product through the same channel.

The new organization will challenge the supremacy of Erpi in financing independent production, and is the first move by RCA which equipped the Biograph plant, in that direction. Erpi, through live handling of the Eastern Service Studios and a new deal at the General Service Studios in Hollywood, has held a practical monopoly on the recording of independent producers.

Oh, Happy Day

Myles Connolly, Radio producer, yesterday discovered that he had once been a novelist. He received a check for $17 royalties on "Mr. Blue," which he wrote ten years ago.

Poster Association To Make Own Paper

New York.—With the major distributors bearing down on enforcing their copyrights to prevent reselling of posters by independent dealers, the National Poster Service Association has countered with plans to make its own complete line of posters for pictures.

The Association will turn out one and three sheets, as well as 11x14 and 22x28 paper, and sell to independent poster dealers.

Garber's Orchestra Signed at Catalina

Jan Garber, brother of David Garber, Charles R. Rogers' art designer, and his orchestra have been signed to play in the Casino at Catalina Island during July and August. They will come here from the Trianon ballroom in Chicago, where they have been for the past four months.

NBC will handle Garber's Sunday broadcast and a local daily air program.

Schulberg Signs New One

B. P. Schulberg has signed Jean Chatburn, former chorus girl, to a personal term contract. The Paramount producer has three other players tagged under a similar arrangement. Miss Chatburn has been assigned a bit in "Little Miss Marker."

Praskins for London

Although negotiations are yet to be concluded, indications are that Leonard Praskins will go to London shortly to write the script of "Sons o' Guns" for British and Dominions, which release through United Artists in the American territories.

Lubin Back from East

Arthur Lubin returns to town today from New York, where he has handled stage productions for the Shuberts since early last Fall. He went to Palm Springs Saturday from the train, getting off at San Bernardino.

French Pathe Buys RCA

Paris.—Pathe Cinema of France has contracted for five of the latest type of RCA portable recording units for the local studio. The firm has also equipped more than 300 theatres with RCA Photophone.

Vienna Opposes Mae

Vienna.—The showing of Mae West's "She Done Him Wrong" here resulted in powerful propaganda by the leading Government organs to bar all Mae West pictures from Austria.

They! THANK YOU!

We're grateful—everlastingly grateful to Mr. William Wilkerson—

•

For his kindness, his interest and his support . . . which made possible the success of the party given by the Ladies of El Nido Camp . . . and the raising of $7,000 which will bring us comfort and care for so many months to come . . .

•

We are grateful for the fine food and service of the famous Vendome . . . for the music of the orchestras of Lou Kosloff, Al Newman and Max Steiner . . . to Mr. Lou Wertheimer and Mr. Abe Goldie.



This advertisement made possible by our kind and appreciative friends who join with us in saying "Thank You."

Extras Are Hoist With Own Petard

Extra players who formerly were in considerable demand because they were able, when called upon, to step front and center and speak a few lines, are now beginning to grouse over the discovery that the extras' section of the film code has given their pocketbooks quite a dent.

That clause which says that extras who are called upon to speak lines must be paid $25 per day is the fly in the ointment. It seems that producers, not wishing to pay so much for such a tiny bit, are now signing "bit" players for a figure below the $25 per day mark, and the talking extras are finding themselves waiting for calls while the other chaps are getting the work.

The trouble is that such procedure is not a violation of the code, so some of the extras are now wondering if they didn't ask for too much when making code demands.

New York Exhibs Take Over Casino for Vaude

New York.—Haring and Blumenthal and Jack Shapiro, veteran exhibitors in the New York and New Jersey territories, will open the Casino Theatre, a Broadway theatrical landmark, on Easter Sunday with the "Casino Varieties," a sort of glorified vaudeville.

It will operate on a two-a-day basis week days, with three shows Saturdays, Sundays and holidays. Program changes every four weeks.

'Suicide Club' May Have Karloff-Lugosi

Universal has removed the Robert Louis Stevenson story, "Suicide Club," from the shelf and has once more placed it on the production schedule. This time it is to bracket Karloff and Bela Lugosi if an acceptable script can be worked out of it.

Disney to Tell Secrets

A feature of the Academy awards banquet next Friday night will be a demonstration by the Walt Disney studio of how the sound effects were produced in the making of "Three Little Pigs."

Five for Invincible

Larry Steers, Milla Davenport, Billy Arnold, Pal Weigel and Betty Kendig have been added to the cast of "Together Again," which Invincible Pictures is making at Mack Sennett studios.

Arlens to Europe

Richard Arlen, his wife and son left Saturday by train for New York on the first leg of a three months' vacation in Europe. They hop the Majestic there March 16.

Bing Crosby Cruising

Bing Crosby left Saturday on Dick Arlen's yacht for a cruise on the Pacific. He will be back by the end of the week.

Quillan with Fralick

Fred Fralick has sighed Eddie Quillan to a managerial ticket and will guide him on the return trip in pictures.

TRADEVIEWS

(Continued from Page 1)

dustry flooded the country with pictures of that type.

•

We did not make the flapper, or the bootlegger or the gangster. They may have been created because of the failures of the Catholic and other Churches, but they were the chief interest of the times and we fashioned pictures around them and the public bought them. Just as soon as public interest started to die, our producers switched to other subjects.

All the preachings, all the teachings, anything that you or we may do, will not keep the public from talking sex, thinking sex; and as long as they are talking about it, thinking about it, authors will write stories around it, publishers will print them, plays will be produced, and pictures will be made. Can't you understand, my dear Bishop, that the men responsible for making those pictures do not make them for their own entertainment or because they like them? They are made because they are the type of films that will sell for the time being!

We could (and will if you want) present you with figures on pictures of the type that you may like, or we may like, or the producers may like best to make, figures that will stagger you with their tremendous losses. The public would not go to see them. They were not of the times, they were not topical in any sense; they did not answer the questions the public wanted answered and, because of that, those producers sustained great losses. We will also show you figures that will be equally staggering, but in another direction, pictures that made millions, pictures to which neither you nor we, nor the producer who made them would give ten minutes time.

So, my dear Bishop, if your story is right (and it is NOT right) you can't blame this business, you can't slander its producers, you can't defile its authors. They are doing what the public wants them to do and, if they don't do it, they will be out of the business.

•

That condition you speak of (if it is a condition) can't be corrected by stories in the Ecclesiastical Review or any other review. You may try it from your pulpit. We have seen it tried from the pulpits of other churches not of the Catholic faith, and the few members of the congregation who happened to be present could not wait to get to the nearest picture theatre to see what it was all about.

Suppose we agree, for the moment, with everything you have said; what is there to do about it? Shall the producers stop making pictures altogether, taking whatever profits they have made and hoping that it will keep them for the rest of their days, or shall they make the pictures that you would have them make, taking all those losses until there is no more to lose and then bow out with the epitaph over their graves, "He tried to sell the public what it did not want." Or maybe the Church, the Catholic Church, can change that public taste; maybe it can tell the people not to buy the pictures we are making; maybe, through your influence, we can get the people to buy the pictures you want to be made, the pictures we would like to see, the pictures the producers would like best to make.

•

Maybe you can, and if you can, you will be doing this industry and this and other nations a great service. There is no doubt about the influence of the screen, there is no doubt that it sways public opinion and public taste to a degree, but our producers who have tried to sway that opinion and affect that taste, are no longer in this business. They were ruled out by lack of finances brought on through terrific losses sustained in their attempts to educate the public.

Many of the conditions you speak of, dear Bishop, are correct, but the remedy is not in the direction you choose to dynamite. The producers, as a whole, are not wrong; they are only making what the public demands they make. Failing in that, there would be no picture business and, if there is no picture business, we feel certain the affairs of the Church and the nation would be in a much more deplorable condition. Don't you think so?

Lanny Ross East

Lanny Ross left last night by train for three weeks in New York. He will do his next three broadcasts there and return to Paramount for his role in "Her Master's Voice."

'U' May Release Girls' Travel Film

Universal evinced interest over the week-end in the film which Leila Roosevelt and Edna Olmstead shot during their unique trip around the globe. Carl Laemmle Sr. asked Miss Roosevelt to show him the footage before continuing with her plans to ship it East for cutting and presentation.

Both girls made the swing around the world in a motor truck, making a 12,000 foot pictorial record of their adventures. They were the guests of Universal at luncheon Saturday. Miss Roosevelt is the daughter of Andre Roosevelt and is married to Armand Denis.

Actress Makes Screen Debut in 'Cleopatra'

Confident they would sell Eleanor Phelps to C. B. DeMille for his Paramount picture, "Cleopatra," the William Morris office brought the stage player out from New York two weeks ago on speculation.

The ticket was closed yesterday and the player makes her screen debut in the picture.

Dunne Out of MGM

Handing in his script on "Student Tour" to Monta Bell, Phillip Dunne has checked out of MGM, winding up a two-picture deal. The Jack Gardner office is handling him.

Amity Opens in Frisco

San Francisco.—Amity Pictures has opened an exchange here under the management of M. Lubfin.

Lincoln's 'I-Beam' front axle means safety for you!

Lincoln engineers, America's finest, know that "I-Beam" construction, used in earthquake-proof buildings, makes the best . . . the SAFEST . . . front-axle design. It is your insurance against shimmy, wear, and collision danger . . . time-tested and PROVED — not an experiment.

MADDUX INC.
1353 N. Vine GL. 5171

'YELLOW JACK' GOOD HISTORY BUT POOR ENTERTAINMENT

Yellow Fever Epic HasNothing for Pics

"YELLOW JACK"

Presented by Guthrie McClintic at the Martin Beck Theatre; written by Sidney Howard in collaboration with Paul De Kruif; directed by Guthrie McClintic; production designed by Jo Mielziner. Cast: Geoffrey Kerr, Colin Hunter, Francis Compton, Bernard Jukes, Lloyd Gough, Kim, Robert Shayne, Wylie Adams, Chas. Gerard, Jack Carr, James Stewart, Edward Acuff, Samuel Levene, Myron McCormick, Katherine Wilson, Clyde Walters, Frank Stringfellow, John Miltern, Barton MacLane, Eduardo Viannelli, Robert Keith, Richie Ling.

New York.—A dignified audience sat for two and a half hours while the history of the fight against yellow fever was enacted in a series of animated lantern slides at the Martin Beck. Without intermission it grew tiresome, windy and muddled and the audience which had first given it rapt attention grew uneasy and disinterested. The production has no motion picture possibilities whatever, in its present form, and little chance of surviving as theatrical entertainment. For it just isn't.

Guthrie McClintic hasn't set out to fool anyone, and should get credit for that. "Yellow Jack" is labeled "a history" and not a drama, and it has been given a splendid production. Mielziner's one set is impressive and beautifully lit, McClintic's direction is fastidious, and Sidney Howard's dialogue is sincere, but the mosquito hunt just doesn't hold sustained interest from 8:30 till 11.

One alleged critic argued that it needed an intermission. "Yeh, about a month," argued another. But a production like "Yellow Jack" cannot be treated flippantly. It must be set down as a notable recording of the long experiments in the fight against a dreaded enemy and the discovery that the carrier is the villainous mosquito. The performances were all excellent, with James Stewart and Samuel Levene brightening this dark play most, in minor roles.

Ad Men Kick

New York.—There is undercover complaint from local ad men chafing under Hays office censorship that Warners get away with murder. They point particularly to a Harold Teen ad this week which pictures Hal LeRoy asking if he can hold his girl's dog, and her reply: "Yes, but don't point him at anyone, he's loaded."

Birinski Returns

Leo Birinski returned from New York Saturday after being there for ten days. He went to see plays which MGM has already purchased.

Powerful Civil Body Aids Censor Fight

New York.—The Civil Liberties Union joined the fight against picture censorship in New York State with a vigorous appeal to the Assembly to support a bill now in the legislature abolishing censorship.

The Union points out that censorship now exists in only six states and has been so discredited it has not been extended anywhere else since 1922.

Stoloff Will Direct 'Catalina' for Small

Ben Stoloff, who directed Edward Small's "Palooka," has been signed by the producer for another picture. He will pilot "Catalina."

Sid Silvers will handle gags and take a featured spot in the filmusical, book for which is being done by Mike Simmons.

Teasdale for 'Du Barry'

Upon the completion of her work in "Dr. Monica," Veree Teasdale will move into the cast of "Du Barry" for a featured assignment, Warners deciding Saturday.

Cagney in New York

New York.—Jimmy Cagney has arrived here on a four-week vacation from the Warner studio.

UP-TO-THE-MINUTE CASTING NEWS

Isabel Jewel, Thomas Jackson, Muriel Evans and **Noel Madison** for "Night Over Manhattan" at MGM

Emmett Vogan for "Three Men," David Selznick production at MGM.

Edward Earle by B. P. Schulberg for "Little Miss Marker," Paramount. Deal set by Hallam Cooley.

Georges Renavent to "Stingaree," Radio. Negotiated by Lewis J. Deuser.

Maurice Black to "Friends of Mr. Sweeney," Warners. Handled by Hallam Cooley.

James Burke, Frank Conroy, Craufurd Kent and **Lucille Ward** by B. P. Schulberg at Paramount for "Little Miss Marker.

Carlos Veldaz in "Little Man, What Now?" Universal, by Lewis J. Deuser.

Marian Lessing, through Hallam Cooley, for Warners' "Du Barry."

William Arnold, Frederick Sullivan and **Thomas Monk** to "Thirty Day Princess," B. P. Schulberg-Paramount.

Margaret Brayton set by Hallam Cooley in "Merry Andrew," Fox.

John Harron into "Murder in the Museum," Willis Kent. Negotiated by Hallam Cooley.

Torben Meyer in "Little Man, What Now?" Universal.

Edgar Norton in "Thirty Day Princess," Paramount.

Frank McGlynn Sr. and **Sleep 'n' Eat** in "Little Miss Marker," Paramount.

Katharine DeMille for "It Ain't No Sin," Paramount.

The GREATEST IMPROVEMENT in TICKET ISSUING MACHINES!



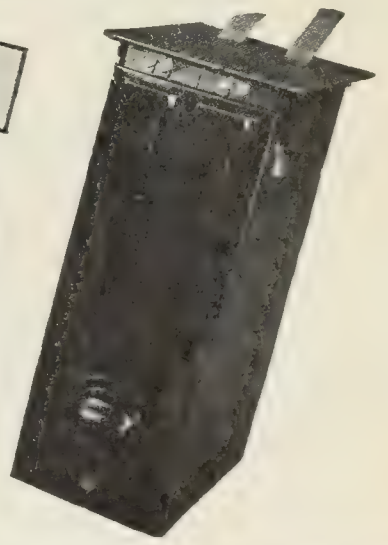
PERFECTION of 50 years embodied in the NEW 1935 MODEL 'H' ALL PURPOSE TICKET REGISTERS brings to the motion picture theatre, cash control equipment that is without equal in accuracy and speed. Low cost ...noiseless hand operation... reliability ... sturdiness ... attractiveness in design and appearance... makes this register adaptable to any type house.

WRITE TODAY TO OUR NEAREST REPRESENTATIVE FOR FULL DETAILS

More SPEED!

Complete QUIETNESS!

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WHAT'S WHAT

BRULATOUR BULLETIN

WHO'S WHO

Published Every Monday — J. E. BRULATOUR, Inc., Distributors — Eastman Motion Picture Films

the REFLECTOR

Speaking of breaks (I was) . . . Jim VanTrees, Sr., knocked over with an attack of lumbago . . . worrying about a sub-lenser on the Irene Dunne-Richard Dix picture at RKO . . and notified that 'the picture's held up a few days. Miss Dunne has the flu.' . . . All hands okey-dokey now . . . Jim, Jr., twittering around the valley all snug in his new home with his new bride . . . 'nother Century lenser said "I do" and now Pev Marley and bride (Virginia McAdoo) are being pestered by realestaters in Beverly. . . . County Clerks . . . Ministers . . . Florists . . . Stand by for Sid Hickox and 'Lizabeth . . . any second now!

•

Roy Hunter all jittery and smiling as he hustles about in last-minute plans for the reopening of the Universal Lab over which he's been King for a decade . . . Fred Gage . . . high mogul of Warner Brothers-First National labs . . . doing a lousy imitation of Jack Warner in Golf Course Vocabulary . . . George Seid squawking account of Columbia loading him down with five units . . . then taking two hours for lunch with Arthur Gottleib (points east) . . . Jack Guerin crashing the gate of The Jockey Club at Caliente and coming home with CASH DOUGH. . . .

•

Hal Roach Studios going dark for a fortnight (two weeks, baby) and sending Ken Peach on a two weeks tour of the golf courses . . . Len Smith flat on back with pneumonia bugs pestering him . . . but better now. . . . Dan Clark (what a grand guy) off on The Molola for Honolulu to do some plain and fancy crank-turning for Johnny Arnold . . . Clyde DeVinna in Mexico City shooting those added scenes for Viva Villa . . . Hey Hey . . . Easter's just around the corner . . . Lou O'Connell's necktie just made me think of that . . . Ira (Joe) Morgan at another assignment for Boss Bill Koenig at Warners. . . .

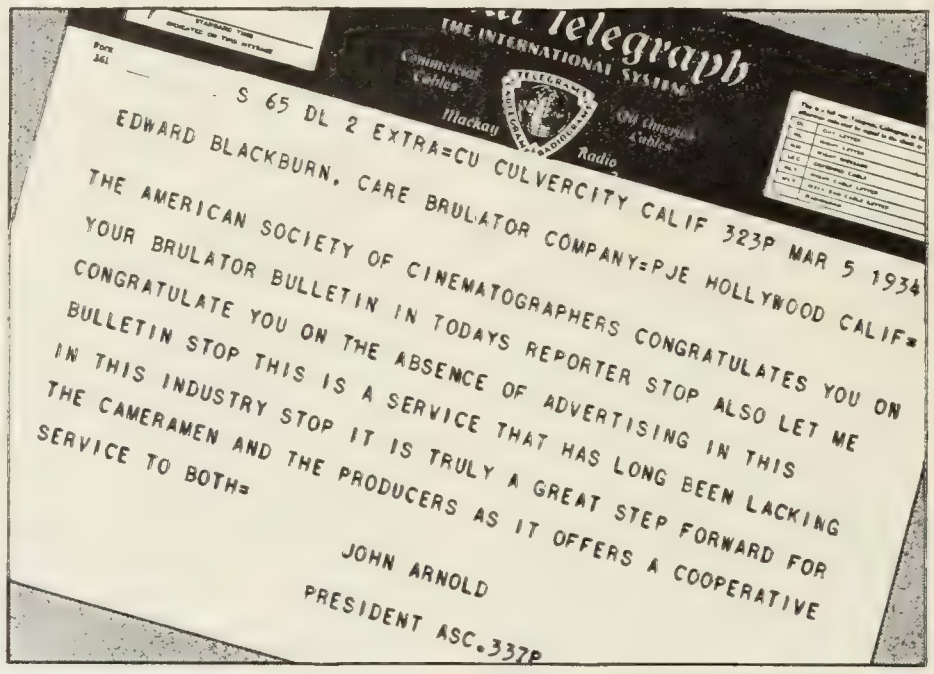
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Ted McCord getting gorgeous geography (and some swell hoss stuff) in the Ken Maynard opry "Doomed to Die" . . . Johnny Mescall laughing at superstition and deliberately shooting "The Black Cat" (Universal) . . . Jack Stevens completed another laugh-jerker for Warren Doane. . . .

Starting

PARAMOUNT
Henry Sharp — Victor Milner
Milton Krasner
COLUMBIA
Joe Walker
WARNER BROS.
William Rees
UNIVERSAL
Norbert Brodine — George Robinson
Gilbert Warrenton
M. G. M.
James Wong Howe

SAYS THE CAMERAMAN



Break for Marley

Pev Marley, who focused to fame with C. B. DeMille, and who during the past year has been associated with Twentieth Century, gets the big break, which every cameraman craves, when "House of Rothschild" opens at Grauman's Chinese as the attraction succeeding the current run of la Garbo.

Warrenton Back to "U"

Gilbert Warrenton, free lance cameraman, who is still taking the bows on Charles Rogers' "Eight Girls in a Boat," draws a ticket for feature production photography at Universal starting today. Warrenton was for several years a permanent member of the Universal camera staff.

Krasner Renews

Milton Krasner, who is one of the youngest first cameramen in the business, resumes with Charles Rogers next week, when he takes the camera for the Rogers' production, "In Conference."

Youngster has made quite a name for himself with his outstanding work on Rogers' productions, including "Strictly Personal," "I Love That Man," "Golden Harvest," "Sitting Pretty," "She Made Her Bed."

Milner With De Mille

When C. B. DeMille calls action on the Claudette Colbert super-feature, "Cleopatra," at Paramount, Vic Milner will be for the first time (strange as it may seem) associated with Mr. De Mille as his photographer. Time and again De Mille has aimed at Milner, but on the ready date Lubitsch or some other director has connected.

Marsh Boosted

Purpose of the Brulatour Bulletin is frankly to tell the producers facts about cameramen. Hence this page.

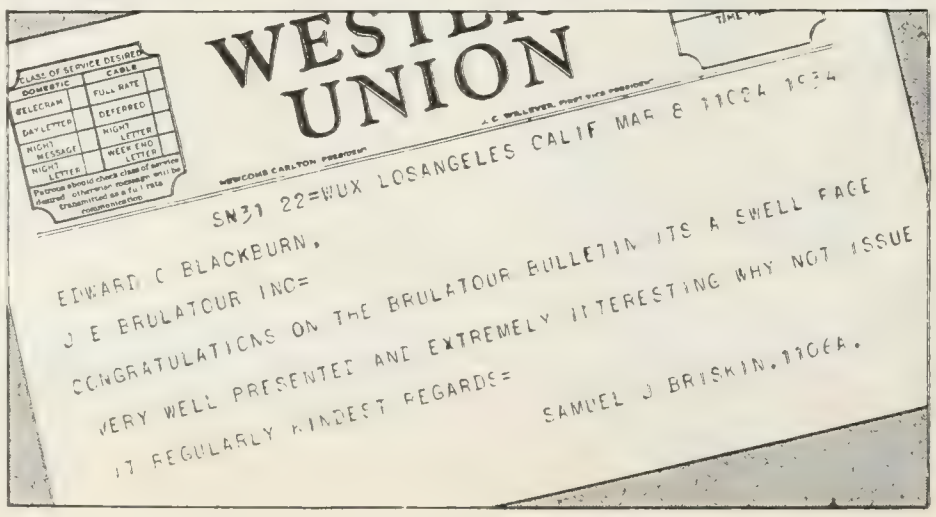
Unusual break for lenser comes in M. G. M.'s full page display ads carried last week in local trade journals, ballyhooing "The Mystery of Mr. X," and using big bold black type to say that "Every . . . art director, technical expert and cameraman owes it to himself to see it!"

Ollie Marsh shot this one.

Rosher Completes

"The Firebrand" (Twentieth Century), directed by Greg La Cava, turned his fade-out last week with Charles Rosher at the camera, Constance Bennett, star.

—AND THE PRODUCER



the BUZZER

(NOTE: Each week, sales and service representatives of J. E. Brulatour, Inc. will ask a number of cameramen the same question. The question will be given and then the answers verbatim.)

QUESTION:

WHAT'S YOUR ATTITUDE REGARDING MAKE-UP?

JERRY ASH (Universal): "I like to see character people without make-up; they look more natural. Juveniles, leading men and women, should use make-up intelligently because in movies it contributes the same smooth, pleasing effect that retouching does in stills."

VICTOR MILNER (Paramount): "Make-up can be as much of a detriment when used promiscuously as it is an aid when used properly. We have many actors who need little, if any, make-up, but the majority cannot be photographed without it."

THEODOR SPARKUHL (Paramount): "I find since the introduction of the highly sensitized negatives, the need for make-up has diminished. I consider eyebrow and lip make-up most essential because of their vital importance to facial expression. With many women smooth face powder is sufficient."

HENRY SHARP (Paramount): "In photographing individuals many times only slight touches of make-up are necessary, but in photographing large casts of men and women I find it necessary for everyone to use a make-up because of the dissimilarity in the photographic value of complexions. This is especially true with some of our sun-tanned ingenues."

TONY GAUDIO (Warners): "In majority of cases I don't care much about make-up for men. However, I have never photographed a woman whose picture appearance was not improved by the intelligent use of make-up."

HAROLD MENSTROM (RKO): "As you know, I photographed Wally Beery in 'The Big House,' also Victor McLaglen in 'The Lost Patrol.' Men in this type of story certainly should not use make-up with the exception of a little grease to strengthen the characterization and simulate sweat."

Finishing

WARNER BROS.
George Barnes — Arthur Todd
M. G. M.
Chester Lyons
FOX
L. W. O'Connell — Arthur Miller
PARAMOUNT
Charles B. Lang
UNIVERSAL
Jerry Ash

M-G-M STUDIOS,
% READING DEPT.
CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XX. No. 2. Price 5c — TODAY'S FILM NEWS TODAY — Tuesday, March 13, 1934

WRITERS' ROW FLARES UP

TRADE VIEWS by W. R. WILKERSON

•WE bumped into a surprising situation yesterday. We had an actor, a good actor who has been freelancing for quite some time and making more money than he ever has made before, tell us, "This freelance thing is not what it is cracked up to be. When I was under contract, I only had one studio to worry about, now my worries are directed to every plant in the business and I am spending most of my sleeping hours reading scripts, trying to judge whether the part is worth my accepting, and if I do accept, what's going to be in the picture after the preview."

That's an unusual angle and a true one.

•

A contract player gets a lot of protection from his home lot even though he may have to do a lot of fighting after he gets up into the big chips. But he has to do that fighting anyhow and our informant told us, "I would much rather have whatever protection a contract would give me, being content that they are at least working on my development, exploiting my name in advertisements, seeing that exhibitors help in the build and continuing it after I had become a box-office asset.

"As it is," continued the artist, "I take only the parts and at the price I want, but I know I am not getting any of the breaks in the company advertising, that they are not going out of their way to exploit me, that the protection I always got at a contracting studio is washed out altogether."

This fellow told us that during his last five pictures made in four different studios, not ONE plant requested him to sit for publicity stills either before or after the picture. "And you know we have to have plenty of publicity, even though we may be great artists," he said.

All of which is food for thought, particularly for those ready to jump to the freelance market after their present contracts expire. Maybe it is better to fight all your battles from one dugout rather than move the shooting-ground every month or two.

Uncertain Minds

New York.—Columbia cannot make up its mind whether "No Greater Glory" is a two-a-day show or should be turned loose to grind picture houses in a hurry. So the company is trying two-week test engagements in Akron, Hartford and Washington before bringing the pic to New York.

Longer Schedules Okayed at Warners

The fifteen, sixteen or eighteen-day shooting schedule has been ditched at the Warner plant, and Harry Warner's threat that he would not look at a Warner picture "if it cost over $250,000" has been pushed aside also.

Warners are not throwing away any production money, but they are set on getting better pictures and realize the best means of attaining this is more time for preparation and shooting.

MPTOA Prexy Coming

New York.—Ed Kuykendall, president of the Motion Picture Theatre Owners of America, leaves for Los Angeles April 1 to be on the ground for preparatory work for the big exhibitor convention April 10-11-12.

Frank Joyce Returns

New York.—Mr. and Mrs. Frank Joyce arrive here today on the Majestic. Incidentally the date of arrival coincides with the birthday of Mrs. Joyce, a thoughtful idea on the part of Frank.

Gen. Harbord Here

Gen. James G. Harbord, chairman of the board of directors of RCA, arrived in Hollywood to look over the studio and confer with B. B. Kahane.

Waldemar Young Withdraws From Liberal Slate—Threats And Treachery Are Charged

The fire which has been smouldering in the Screen Writers' Guild for several days burst into flame yesterday, fed by charges of playing politics, double-crossing, treachery, etc., although no one would stand for being quoted on such accusations. The developments were:

Waldemar Young's withdrawal of his name from the slate of fifteen presented last week by the "liberal element" of the Guild.

An expression of regret over Mr. Young's action by the Committee of

(Continued on page 4)

Steam Up Fight on N. Y. Censorship

New York.—An attack on censorship on all fronts is planned at the Wednesday meeting of the National Council on Freedom from Censorship.

The meeting will spur action on the organization's bill to abolish State censorship in New York, start action against the Wales Padlock Law, which makes it possible to padlock a theatre if the License Commissioner considers an attraction immoral; and will also ask for the repeal of the law by which the postmaster of a city sits in censoring books. The council would substitute jury trials in both cases.

Alexander to Produce

Max Alexander, nephew of Carl Laemmle, who has been manager of the Cineglow studios for the past year, is turning his thoughts to producing and has purchased an original story by Jerry Sackheim and Nathan Asch, titled "Decent."

Sell 2 Wks. Ahead in N.Y. on 'Rothschild'

New York.—"The House of Rothschild" was dropped into the ticket agencies only a few days ago and already is showing a surprising record of reservations for two weeks in advance, first sign to the speculators of a potential hit.

United Artists has completed plans for four of the road shows to carry the Darryl Zanuck picture over the country as a two-a-day show. One opens at the Ohio Theatre, Cleveland, March 31; another at the Majestic, Boston, same date; at the Oneida, Utica, April 3; and Grauman's Chinese on the same date.

Gene Raymond Does Not Like 'McKee' Script

Gene Raymond returned from New York Saturday and immediately reported to MGM studios to discuss the role of the crooner in the Joan Crawford picture, "Sadie McKee."

Raymond turned down the script and will not accept the role unless the studio makes a few changes in it.

Runyon Coming to 'U'

Universal has signed Damon Runyon to write the screen play of his Collier's short story, "Princess O'Hara," which the studio purchased recently. Runyon is due to arrive here from the East April 1.

Grace Bradley Hurt

Charles R. Rogers was forced to rearrange his shooting schedule on "Private Scandal," which started yesterday, due to a slight injury to Grace Bradley, who has a featured role. She will be unable to work for a few days.

French Filmers Visit

New York.—Arrivals on the Paris tomorrow include Jean Duvivier, French picture director, and Nikita Balaieff.

REOPENING OF LEGIT CODE GIVES HOPE TO FILM MEN

Washington.—Exhibitor opponents of the present NRA code machinery and independent exhibitors took heart today with the official announcement that the legit theatre code would be reopened for an entire overhauling on March 28th. Public hearings will be held.

The legit code was one of the first adopted by the NRA authorities, and in comparison with the opposition aroused concerning the picture code, was thought to be a firmly established document.

Film Council Honors Mother of President

New York.—Mrs. James Roosevelt, mother of the President, has accepted an honorary vice-presidency of the Motion Picture Research Council.

Mrs. Calvin Coolidge is the other honorary vice-president. The honorary president is Dr. A. Lawrence Lowell.

This is the organization that is leading the powerful Congressional fight against block booking.

ONE MORE DAY! To Vote for the Outstanding Picture of 1933—Mail Your Ballot TODAY! LAST CALL!

THE Hollywood REPORTER

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Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957
New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

THE LOW DOWN

The current success of "Dodsworth" in New York reminds us that Jo Meilziner (Ken MacKenna's brother) has outdone himself on the stage settings for this show. Meilziner was faced with the cute little job of executing fifteen changes of scenes for this production—all quick ones. The play at the moment is requiring the use of two revolving stages at the theatre where it is playing. One "quick change" is so quick that Fay Bainter and Walter Huston have to change costumes together in the same spot on one of the stages on a strip about five feet in diameter. Some fun!

•

This sounds like a press agent's dream, but our informant swears it is true. Evelyn Venable is a vegetarian and, even though the title of King Vidor's picture "Our Daily Bread" is "vegetarian" enough, Miss V. turned down a role in it because it called for her to kill a chicken in one scene and eat a rabbit stew in another. Migosh—sounds like a food show!

•

The latest rumors from London anent the possibility of the Pickford-Fairbanks reconciliation really sound authentic and we hope they are. We happened to know that those close to Mary have always hoped, regardless of the separation, that she would take no steps towards the finality of a divorce. We know, too, that if Mary divorces Doug at this time, she will put him in a spot that we are reliably informed he no longer desires to be in. We refer to what would be the chivalrous necessity of marrying Lady Ashley. Someone who should know tells us this supposed romance is ice-cold. Along with a lot of others, we feel that if Mary will just wisely stand off the gossip for awhile longer, it will mean happiness for both her and Doug in the end.

•

A certain writer who was lassoed into a publicity stunt trial engagement with a certain young actress decided against it when he learned that it involved a trial mother-in-law as well.

Gene Fowler Cites Bible In Replying to Bishop

On the first anniversary of the "Slight Quake," your newspaper reprinted certain views of the Right Reverend John J. Cantwell, regarding vile motion pictures. The Catholic Bishop of the Los Angeles Diocese is quoted as branding twenty-five per cent of the cinematic product as violent, obscene and provocative of paganism or heathenism. Indeed, he arrives at an opinion that seventy-five per cent of the offending Hollywood scriveners are pagans. However, he liked "Three Little Pigs" and two other works.

There can and should be something done about this matter. I propose a compromise between screen and church. But first, let us cue-in from His Grace's benediction of the three small shoats.

"Three Little Pigs" is from Mother Goose, and as every pagan writer will admit (on his deathbed), all our movie plots are taken from one or two sources: Mother Goose or the Bible. Not alone the movies, but many novels and plays owe their success to this very saga of the three tiny swine. For example, "The Three Musketeers," "Three Faces East," and "Three's A Crowd."

While "Three Little Pigs" is largely a presentation of the gangster problem, with a modicum of sabotage thrown in and a bit of cruelty to animals not permitted in ordinary reels by the humane society moguls, it is reasonably free of the usual Mother Goose themes of violence, robbery and mayhem. Mother Goose is second only to the Bible in the number and scope of crime stories, including murder and heinous chicanery.

The slaying of Cock Robin was as dastardly a piece of Little Caesar bumping as any child or adult could imagine. The kiddies were weaned on larcenous rhymes, for example, that one depicting the getaway of Tom, Tom, the Piper's Son, and his subsequent pummeling at the hands of the Vigilantes. Simple Simon, while not a criminal in fact, was of such mongoloid development that he reappears once in while as a Eugene O'Neill character with a mask. Old King Cole's household had about it a certain Faulkener pathology keyed up to hollow laughter by dint of much fiddling and more guzzling. (See "Tugboat Annie," "Anna Christie" and "Henry the Eighth") Jack and Jill have been suspected of various juvenile delinquincies by such savants as Havelock Ellis and Jung.

After a good and obedient child's criminal instincts had been whetted on the Mother Goose wheel, and his libido nicely feather-faddled, he was ready for the greater and the heftier tussle—the biblical phantasmagoria. Here he could run amok.

He was slightly puzzled by the symbolism evoked by Adam and Eve and dreamed of winking fig leaves drifting on the west wind; but from there on it was all to the good. The child's preceptors mumbled in their beards and tried to translate plain, rollicking lecheries and skull-crackings, into something written by Gertrude Stein. The child, however, knew that when Noah was on the grass, alas! he was plenty rummed up and full of incestuous antics. It was right there (and so was Noah et filia) for King James said so.

True, the King's learned translators had people plighting their oaths on each other's "loins," whereas the Hebraic called it something else, and this nicety escaped juvenile notice. But there was plenty left to make up for this delicate mantling of a touching, robust whimsy. The Ark story (later known as Mutiny on the Bounty) was a gentle biological glimpse, a warning to boys and girls to take care.

The battles, riots, abandonment of children, infanticide, the hospitality of scarlet women, the trickery of Esau in chiseling Jacob out of a birthright in exchange for a bowl of Grape Nuts —all these prankish matters were bruited from pulpit and school rostra in the shape of intellectual lollipops. The Song of Solomon topped Joyce's 'Ulysses' so far that for many years the latter was not allowed in our country—the inference being there was not room enough for both.

So, in considering how vile our cinema is (to the extent of twenty-five per cent) and that our plots evolve from the Uriah's Wife motif (See "Design for Living"), would it not be fair for church and screen to effect a compromise? Let the films delete such plots as are in corroboration of biblical set-ups. On the other hand, ask the churches to cut down on the Bible, eliminating all murders, rapes, arson and larceny-from-the-person. And ask the nurseries to burn those Mother Goose tales—all except "Three Little Pigs."

GENE FOWLER.

Grover Jones Goes on 6-Weeks Europe Trip

Grover Jones, Paramount writer, and Mrs. Jones left last night for New York and Europe, to be gone six weeks. They travel East by way of New Orleans and sail for England on the President Harding.

The trip is a vacation, the first one Grover has had for a long time, and is taken because of his health.

Edna Schley Head of S-J Story Department

Edna Schley has abandoned her story agency to join the Selznick-Joyce office and will take charge of the story department.

Nick Carter, who was in charge previously, will do some special assignments for Myron Selznick.

Juliette Compton Here

Juliette Compton arrived yesterday from New York, returning to pictures after a period on the stage. The Small-Landau office is piloting her.

SUNSHINE STAMPEDE
By DOTE FULTON
"The real saga of Florida . . . Swell reading."—John Howard Lawson.
$2. MACAULAY

Cliff Reid and Radio Sign New Contract

Cliff Reid and Radio have signed and sealed a new ticket for the producer, negotiations on which were reported here two weeks ago. Contract keeps Reid with the studio for another year without options as a result of the job he turned out on "Lost Patrol."

He is handling two pictures currently. They are "A Fugitive from Glory" and "Sea Girl."

Fairbanks Manager On Way to Hollywood

New York.—Clarence Erickson, business manager of the Douglas Fairbanks Pictures Corporation, arrives in New York today from London, en route to Hollywood, after working out the releasing arrangements with United Artists for the release of the two pictures which Fairbanks will make for London Films, of which Alexander Korda is the head.

Lionel, Not John

Due to an error on the part of the MGM publicity department, this paper carried the fact that John Barrymore would have the top spot in the Jean Harlow picture, "100 Per Cent Pure." Lionel Barrymore will play one of the leading roles, not John.

G. B. Jarrett in Town

G. Burling Jarrett arrived in town yesterday by automobile from Atlantic City on his yearly trip to Hollywood. Jarrett is proprietor of the Hollywood motion picture exhibit on the Atlantic City Steel Pier and will be here three weeks purchasing new material from the studios.

New Rogers Title

Charles R. Rogers has changed the title of his next picture for Paramount from "In Conference" to "Private Scandal." Production started yesterday.

Keene Lead for Morley

King Vidor yesterday signed Tom Keene for the lead opposite Karen Morley in "Our Daily Bread." Picture is scheduled to get under way March 26 at the General Service studios.

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CREEL DEMANDS SHOWDOWN ON LABOR BOARD STALLING

Judge Lindsey Hears Complaints Today

As a result of the barrage of complaints to Washington from various labor groups complaining that the Studio Labor Committee was not functioning, George Creel, State NRA Administrator, came to town yesterday and has started the first move to whip the studios into line in the matter of living up to code provisions.

According to Mr. Creel, his first definite action will take place today when he will hold a hearing in the Labor Compliance Board offices at which he will hear the complaints against the Studio Labor Committee.

"There have been many, many complaints made to me and to Washington that the Studio Labor Committee and other committees out here were not functioning," said Creel yesterday afternoon. "So tomorrow I will hold a hearing on these complaints. We want to see if these committees have not been functioning and why."

It was also learned yesterday that Creel has straightened out the matter of the duties of Judge Ben Lindsey, who was appointed Labor Compliance Officer some weeks ago. From now on Judge Lindsey is to hear all labor complaints, whether they have been filed with other code committees or not, as long as they have been neglected.

This decision virtually takes the studio labor complaints out of the hands of the Studio Labor Committee which was appointed last January 11, and which has not functioned yet on the more than a score of complaints of code violations that have been filed with it by studio labor groups.

Richard L'Estrange, labor member of the Studio Labor Committee, has been appointed to represent all the complaints in the cases that are now on the shelf of the committee. Yesterday he sent word to various groups to prepare duplicate complaints and bring them to him. He will present them to Creel and Judge Lindsey and carry on from there.

Among those who have complaints filed with the Labor Committee, which is now to pass them along to Judge Lindsey, are: Local 659 IATSE; Local 37 IATSE, 5 complaints; Studio Police, 2; Federated Motion Picture Crafts, 3; Costumers; Plasterers, 2; Laborers; Upholsterers; Machinists; Makeup Artists; Assistant Directors; Grips; Assistant Cutters; Set Dressers; Sound Men and Truck Drivers.

Many of these cases, the complainants declare have been on file with the Studio Labor Committee for more than a month.

"As a member of the Studio Labor Committee," said L'Estrange, "I tried to do something. But the committee only held one meeting since we were appointed. At that it could not agree when to meet again, so it hasn't met.

"Every studio in Hollywood has been violating the Code, and now I'm glad to say that Mr. Creel is going to give us action.

"I will represent all complainants, and the hearings on their complaints will start immediately before Judge Lindsey who will pass on them all."

Exhibs Like 'Rothschild'

Darryl Zanuck is getting on the average of ten telegrams a day from exhibitors throughout the country praising "Rothschild."

One of the exhibs quips: "After looking at 'Rothschild' I have decided to stay in the business a while longer."

Paramount at Peak With Nine in Work

Starting three features yesterday, Paramount reached peak production for the past four months with nine subjects in work.

Cecil B. DeMille got "Cleopatra" under way yesterday with Claudette Colbert and Harry Wilcoxson in the leads. With Leo McCarey directing, the Mae West vehicle, "It Ain't No Sin," went before the cameras at the same time. Charles R. Rogers started the first of his last four productions for the studio, "Private Scandal." Ralph Murphy handles the megaphone.

Six features continue in work. They are: "We're Not Dressing" Norman Taurog directing; "Murder at the Vanities," Mitchell Leisen megging; "Double Door," Charles Vidor; "The Witching Hour," Henry Hathaway; "Thirty Day Princess," Marion Gering; and "Little Miss Marker," Alexander Hall.

Wynyard to Co-star with Brook at Radio

Diana Wynyard was signed by Radio yesterday on a one-picture loan from MGM for the co-starring spot in "Sour Grapes," opposite Clive Brook. This is the first time this pair has been together since "Cavalcade."

MGM Wins Libel Point

London. — Metro-Goldwyn-Mayer Pictures, Ltd., yesterday won a stay of execution in the famous "Rasputin" damage suit in which Princess Youssoupoff won a $125,000 verdict. The court of appeals decreed that the full amount of the verdict be paid into the court, but only $25,000 be paid to the Princess immediately.

Fowler's 'Pet' Yarn

Gene Fowler, at present doing the screen play on "Barnum" for Twentieth Century, is chafing at the bit, anticipating his return to Fire Island to take up the completion of a book written around his 13 pets.

Raft's Stooge Not a Stooge, He Says

Mack Grey, George Raft's stooge, took offense at yesterday's article in the Hollywood Reporter referring to him as a stooge and made the following statement: "I am not a stooge. I am a high class guy and companion to George Raft, and the mob will back me up on that."

Davies Wants To Get Crosby Again

Cosmopolitan Productions is pounding on Paramount's doors again for the loan of Bing Crosby for the co-starring spot opposite Marion Davies in the Sidney Skolsky yarn, "Movie Queen," which will follow "Operator 13," now in production at MGM.

Crosby will be granted a vacation at Paramount when he finishes his next picture, "She Loves Me Not," after making four pictures in a row, and will more than likely go to Cosmopolitan for this picture if Paramount permits.

Elliott Nugent to Para. for Crosby Film

Paramount has borrowed Elliott Nugent from Radio on a one-picture deal to direct the next Bing Crosby picture, "She Loves Me Not," which Benjamin Glazer is producing.

Nugent has just finished the Jimmy Durante picture, "Strictly Dynamite," at RKO, and will report to Paramount after the picture is edited.

Cyril McLaglen May Do 'Treasure Island'

Cyril McLaglen, brother of Victor, was tested by MGM yesterday for one of the leading roles in "Treasure Island," with Wallace Beery and Jackie Cooper. Victor Fleming will direct.

McLaglen arrived here from England a few weeks ago and has been visiting his brother.

Truex Signs Exclusive For Educational Series

New York.—Ernest Truex, stage favorite, has been signed to a two-year exclusive contract for motion pictures by Educational and will be starred in a two-reel series.

Major Bowes Bereaved

New York.—Margaret Illington, for years a favorite of the American stage, and wife of Major Bowes, a vice-president of Loew's, Inc., died Sunday in Miami Beach, Florida, at the age of fifty-two.

Ainsworth Morgan at Fox

Fox yesterday signed Ainsworth Morgan to write the screen play on Elizabeth Cobb's "She Was a Lady," which Al Rockett is producing. Deal was set by the Lichtig and Englander office.

'Mank' on 'Timber Line'

Herman Mankiewicz will get the screen credit for the adaptation of the Gene Fowler story, "Timber Line," when it is released by Metro-Goldwyn-Mayer.

Walter Wanger is the producer.

Perkins on Way

New York.—Osgood Perkins leaves the big city for the Coast today by train.

Congress Threat to Federal Rec. Judges

New York.—Threats of Representative Summers, of the House Judiciary Committee, to ask for wholesale impeachments of Federal Judges sitting in receivership cases, are said to be behind the delay in numerous decisions from the bench on equity receivership fees, including that of Judge Woolsey, expected for some time to act on the requests of the Paramount receivers.

Recent broad publication of the Senate report on receiverships and terming of many situations as "rackets" has gained importance through the Representative's declaration that in addition to new legislation he will go after impeachment proceedings in many cases.

Radio Ducks Hall On 'Lost Patrol'

New York.—Radio has booked "The Lost Patrol" into the Rialto March 31 for a two weeks' minimum run with the understanding that if the gross goes over a certain figure it will be kept indefinitely.

Al Werker Will Direct '52 Weeks for Florette'

Paramount has switched Al Werker's first assignment on his term contract and the director will do "Fifty-two Weeks for Florette," which was scripted by William Slavens McNutt and Grover Jones, under Louis D. Lighton's supervision. He was first set for W. C. Fields' story, "Grease Paint."

Lederman Suit March 21

Suit by Ross Lederman, Columbia director, against Nat Levine, of Mascot Pictures, for $900 in salary claimed due, goes on trial March 21. Director worked three weeks on a deal for which he was to get $1,500, receiving $600 of the amount, he says. Ronald Button represents Lederman, while Gordon Levoy will act for Levine.

'Cat's Paw' Delayed

Although Sam Taylor is improving rapidly from his recent attack of pneumonia, Harold Lloyd has decided to call off production on "The Cat's Paw" until the director has fully recovered. Company hopes to get back in production March 26.

Maynard Sails March 21

Winding up "Doomed to Die," with Alan James directing at Universal, yesterday, Ken Maynard definitely decided to leave for New York March 16 on the first leg of his vacation in Europe. He hops the Berengaria from there March 21.

Hervey Stays at MGM

Andy Hervey has changed his mind about leaving the MGM publicity department to go to Paramount and will remain at his present post.

Gregory Ratoff Sails

New York.—Gregory Ratoff sails for London to fulfill his British Gaumont contract on March 16.

WALDEMAR YOUNG PULLS HIS NAME OFF LIBERAL TICKET

Academy Loyalty Given As Reason

(Continued from Page 1)

Sponsors which presented the "liberal" slate, and a plain statement that he had been threatened by a representative of the present administration.

A communication signed by Ralph Block, Frances Marion and Ernest Pascal, expressing their faith in the present Guild administration and refusing to stand as nominees on the "liberal" slate, on which they had been named.

Mr. Young's letter, which lays his withdrawal partly to the fact that he is still a member of the Academy, follows:

The Committee of Sponsors,
"Liberal Ticket,"
Screen Writers' Guild,
Hollywood, Calif.

Gentlemen:

I must ask you to withdraw my name from your list of fifteen candidates for the Screen Writers' Guild board. I am, needless to say, wholly in sympathy with your efforts to achieve, if possible, a sane and responsible administration of Guild affairs.

I think you have selected an excellent ticket for that purpose. I joined the Guild to give you my support; and, believing that only in united action is success possible, I will, unless further compromises are made with the opposition, cast my vote for your ticket. But I cannot allow my name to be used.

After a long talk with one other of your candidates, I find myself completely at variance with him (and, I have every reason to believe, a majority of your ticket) on a matter of policy. He thinks I should resign from the Academy. I have no intention of resigning from the Academy. I know what the Academy has done, if he does not; I have sat on the board for more than six years and I intend to know.

The records of the Conciliation Committee, for one thing, are available to the curious; they will show that the Academy has collected thousands of dollars for writers that the writers would not otherwise have got.

Among those who now cry "Wolf!" the loudest, I know several who have reason to be grateful to the Academy and its complete fairness in all disputes involving writer and producer.

The Academy's Writer-Producer Code of Practice is the first document of its kind that the writers have ever been able to negotiate. Meager as it is, it does correct the evil of contingent compensation for free-lance writers. And it is only a beginning. Preliminary steps have already been taken to extend and amplify the Code's provisions until it will become eventually a comprehensive instrument protecting writers from all abuses.

A friend of the ticket—and I have the highest respect for him—cries, with fire in his eye: "The Academy must be destroyed!" I don't think so. He says it is "a company union." I say it is a constant check on the producers. The character of the men sitting in its councils as representatives of the four employe branches is my guarantee of that.

I deeply appreciate the inclusion of my name on your ticket. But I must insist that it be withdrawn, at once.

Your sincerely,
WALDEMAR YOUNG.

Bitter Sweet

New York.—Frank Morgan was yesterday elected vice-president of Angostura-Wupperman Corporation, American representative for Angostura bitters, of which his mother is president. Frank announces he will not abandon films, but expects to handle the bitters so well as a sideline that eventually all his Hollywood friends will be using bitters with their grapefruit.

Serious Changes Made By Free-Lance Group

Following is the statement of the freelances:

"The Free-lance Group of the Committee of Sponsors deeply regrets Mr. Waldemar Young's decision to withdraw from the list of candidates for the Executive Board of the Screen Writers' Guild at the coming election.

"We note that Mr. Young reached his decision after a conference with a self-styled supporter of this Committee's ticket. Later this politician turned out to be a henchman of the present Guild dictatorship, and is on the ticket which, if elected, will perpetuate methods which have provoked dissension and threatened the effectiveness of the Guild.

"By implication, if not more specifically, Mr. Young received a warning and threat from a representative of the present Board, to the effect that his time and efforts on behalf of the Guild would be nullified if he were elected to the new Board.

"We do not necessarily endorse any of Mr. Young's personal views, and if he feels that he cannot serve the Guild whole-heartedly, we agree that he should withdraw his name. But we are unalterably opposed to the policies of coercion, threat and intimidation and shall express that opposition by submitting a ticket to the Guild membership before the election."

Guild Members Stand Pat on Present Record

The statement of Miss Marion and Messers. Block and Pascal is chiefly noteworthy because it offers another complete slate to the members of the Guild which does not contain the name of John Natteford, the leader of the free-lance group. It reads:

"We believe in the policies of the present board of the Screen Writers' Guild, of which we are members. Our names have been included in an opposition ticket without our authority.

"Obviously we will not stand as nominees of any group professing to be opposed to the very policies we have helped to initiate.

"We believe the best interests of the Guild will be served by the re-

Freelancers Charge Threats, Treachery

election of the following members of the Board: Oliver H. P. Garrett, John Howard Lawson, Dudley Nichols, Gladys Lehman, Wells Root, Courtenay Terrett, Ernest Pascal, Frances Marion, Ralph Block, and the following names in addition: John Emerson, Brian Marlow, Seton I. Miller, Arthur Richman, Harlan Thompson, Tristram Tupper.

Ralph Block,
Frances Marion,
Ernest Pascal.

Rosy Wants Action On N.Y. Operators

New York.—Sol Rosenblatt's patience with the squabble between New York theatre owners and operators is about exhausted. Yesterday he announced that he would appoint a new board of representative theatre owners and operators, regardless of organization affiliations, and let this board settle the wage and hour scale.

Rosenblatt refuses personally to recede from the position set down in the code, which declares for the scale "that existed on August 23, 1933."

Carroll Beauts Help Out

Just in case there isn't enough heat up on the stage for the opening Thursday of "White Cargo," Earl Carroll has arranged to be present at the Playhouse with the eleven beauties imported from New York for "Murder at the Vanities."

Hunt-Nolan Suit Off

Eleanor Hunt, who recently filed a divorce action against her husband, Dr. Frank Nolan, was reconciled to to him late last week. Player has ordered her attorney, Gordon Levoy, to withdraw her suit.

Small Borrows Woolf

Edgar Allan Woolf has been loaned by MGM to Edward Small on a one-picture deal to write the screen play on the musical comedy, "Catalina," which Ben Stoloff will direct for Reliance Pictures.

Gibney on 'Adverse'

Sheridan Gibney returned to Warners yesterday to resume his contract at that studio. His first assignment is the adaptation of the Hervey Allen novel, "Anthony Adverse."

Pete Dunne Jr. Set

Peter Finley Dunne Jr. has been assigned to write dialogue on the C. B. DeMille production, "Cleopatra." The writer will sit in on the set with the director.

O'Brien-Cagney Teamed

Warners will team Pat O'Brien with James Cagney in an original screen play by Ben Markson, "Hey, Sailor." No director or additional cast has been assigned as yet.

Nat Levine Lists 20 Features Next Year

New York.—Long king of the serial producers in the indie ranks, Nat Levine announces feature production on a big scale for next year. In addition to his four serials, twenty features will be produced.

The features will be divided into three groups—exploitation specials, modern western dramas and action melodramas.

Three of the serials are announced: "Lost Jungle," "Burn 'Em Up Barnes" and "Law of the Wild."

Morris Due Tomorrow

Chester Morris gets in tomorrow from New York to start work in "The Practical Joker," which Edward Laemmle directs for Universal. Morris was East six weeks, working in "Frankie and Johnnie" opposite Lilyan Tashman.

Dumbrille at MGM

MGM has set Douglas Dumbrille for a featured role in "Treasure Island." Warners, meanwhile, have registered a bid for his services.

Lovett with Fox

Josephine Lovett has been signed by Fox on a one-picture deal to write the screen adaptation on "She Was a Lady," a recently purchased novel.

Weissmuller Renewed

Johnny Weissmuller's option was exercised yesterday by MGM. Player enters his third year on a termer set by the Small-Landau office.

HOLLYWOOD
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HOLLYWOOD

RALPH BLOCK

NOW UNDER CONTRACT TO WARNER BROTHERS

"MASSACRE"

with RICHARD BARTHELMESS

Story by ROBT. GESSNER and RALPH BLOCK
SCREEN PLAY By RALPH BLOCK & SHERIDAN GIBNEY

N. Y. JOURNAL: "Easily the best picture Barthelmess has had in several seasons."
N. Y. WORLD-TELEGRAM: "One of the few really worthwhile films in weeks."
N. Y. MIRROR: "Magnificent—here's a lulu."
N. Y. EVENING POST: "The one important picture of the current season."

"DARK HAZARD"

with EDWARD G. ROBINSON

SCREEN PLAY By RALPH BLOCK & BROWNE HOLMES

L. A. EXAMINER: "Snappy dialogue — blending of thrills & comedy . . . credit Ralph Block and Browne Holmes with some very funny lines."
N. Y. TRIBUNE: "The picture has pathos, humor and believability . . . we recommend 'Dark Hazard'."
N. Y. WORLD-TELEGRAM: "In writing, characterization and plot the picture sets a high standard."

"GAMBLING LADY"

with BARBARA STANWYCK

SCREEN PLAY By RALPH BLOCK & DORIS MALLOY

"THE FIREBIRD"

for KAY FRANCIS

SCREEN PLAY By RALPH BLOCK & DORIS MALLOY

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PICTURES NOW SHOOTING

PRODUCTION ABOUT THE SAME WITH 41 IN WORK

BAROMETER

This Week	41 Features
Last Week	40 Features
Year Ago	29 Features
Two Years Ago	32 Features

Columbia

"TWENTIETH CENTURY"

Cast: John Barrymore, Carole Lombard, Roscoe Karns, Charles Levinson, Walter Connolly, Etienne Girardot, Dale Fuller, Edgar Kennedy, Herman Bing, Lee Kohlmar, Ralph Forbes, Arnold Gray, James Burke, Anita Brown, Gi-gi Parrish, Gaylord Pendleton, King Mojave, Billie Seward, Snowflake, Buddy Williams, Irene Thompson.
Director ..... Howard Hawks
Play by ..... Ben Hecht and Charles MacArthur
Screen Play ..... Ben Hecht and Charles MacArthur
Photography ..... Joseph August
Associate Producer ..... Harry Cohn

"THE PARTY'S OVER"

Cast: Stuart Erwin, Ann Sothern, Arline Judge, Patsy Kelly, Chick Chandler, Billy Bakewell, Esther Muir, Rollo Lloyd, Henry Travers, Catharine Ducet, Mary Forbes, Arthur Rankin.
Director ..... Walter Lang
Play by ..... Daniel Kussell
Screen Play ..... S. K. Lauren
Photography ..... John Stumar
Producer ..... Felix Young

"MURDER IN THE STUDIO"

Cast: Ralph Bellamy, Shirley Grey, Ward Bond, Gail Patrick, Arthur Rankin, Clifford Jones, Vincent Sherman, Bradley Page, Lucien Preval, Kane Richmond, Alden Chase, Frank Mills, Helen Eby Rock, Edward Kane.
Director ..... D. Ross Lederman
Original ..... Charles Condon
Screen Play ..... Harold Shumate
Photography ..... Benjamin Kline
Associate Producer ..... Irving Briskin

"MOST PRECIOUS THING IN LIFE"

Cast: Jean Arthur, Donald Cook, Richard Cromwell, Anita Louise, Paul Stanton, Mary Forbes, Jane Darwell, Ben Alexander.
Director ..... Lambert Hillyer
Original ..... Travis Ingham
Screen Play ..... Ethel Hill
Photography ..... John Stumar
Associate Producer ..... Robert North

Fox

"TOO MANY WOMEN"

Cast: Warner Baxter, Rochelle Hudson, Herbert Mundin, Rosemary Ames, Henrietta Crosman, Mona Barrie, Lillian Stuart, Fred Santley, Matt Moore, Addison Richards, Richard Carle, Frank Conroy, John Sheehan, Irving Pichel, Jane Barnes.
Director ..... James Flood
Story ..... Vera Caspary
Screen Play ..... Jane Storm and Oscar M. Sheridan
Additional Dialogue ..... Lenore Coffee
Photography ..... L. W. O'Connell
Producer ..... Al Rockett

"THE WORLD MOVES ON"

Cast: Madeleine Carroll, Franchot Tone, Ferdinand Schumann-Heink, Raul Roulien, Reginald Denny, Siegfried Rumann, Stepin Fetchit, Brenda Fowler, Marcelle Corday, Barry Norton, Dudley Digges, Frank Melton, Russell Simpson, Halliwell Hobbes, Ivan Simpson, Jose Mojica, Lumsden Hare, Walter McGrail, Charles Bastin, ouise Dresser, Frank Moran, George Irving.
Director ..... John Ford
Story and Screen Play— Reginald Berkeley
Photography ..... George Schneiderman
Producer ..... Winfield Sheehan

"CHANGE OF HEARTS"

Cast: Janet Gaynor, Charles Farrell, James Dunn, Beryl Mercer, Ginger Rogers, Gustav von Seyffertitz, Irene Franklin, Fiske O'Hara, Jane Darwell, Nella Walker, Drue Leyton, Kenneth Thomson, Mary Carr.
Director ..... John Blystone
Story ..... Kathleen Norris
Screen Play ..... Sonya Levien and James Gleason
Add. Dialogue ..... Samuel Hoffenstein
Photography ..... Hal Mohr
Producer ..... Winfield Sheehan

"SPRINGTIME FOR HENRY"

Cast: Otto Kruger, Nancy Carroll, Heather Angel, Herbert Mundin, Nigel Bruce.
Director ..... Frank Tuttle
Based on play by ..... Benn W. Levy
Adaptation ..... Keene Thompson and Frank Tuttle
Photography ..... John Seitz
Producer ..... Jesse L. Lasky

"NOW I'LL TELL"

Cast: Spencer Tracy, Alice Faye, Helen Twelvetrees, Hobart Cavanaugh, G. P. Huntley, Jr., Barbara Weeks, Robert Gleckler, Clarence Hummel Wilson, Ray Cook, Frank Marlowe.
Director ..... Edwin Burke
Story ..... Mrs. Arnold Rothstein
Screen Play ..... Edwin Burke
Photography ..... Ernest Palmer
Producer ..... Winfield Sheehan

"MERRY ANDREW"

Cast: Will Rogers, Peggy Wood, Mary Carlisle, Paul Harvey, Frank Melton, Roger Imhof, Robert Taylor.
Director ..... David Butler
Based on Play by ..... Lewis Beach
Adaptation ..... Kubec Glasmon
Screen Play ..... William Conselman and Henry Johnson
Lyrics ..... William Conselman
Music ..... Richard Whiting
Producer ..... Sol M. Wurtzel

Harold Lloyd Company

(General Service Studio)

"THE CATSPAW"

Cast: Harold Lloyd, Una Merkel, Nat Pendleton, George Barbier, Grant Mitchell, Alan Dinehart, Warren Hymer, James Dolan, Frank Sheridan, Grace Bradley.
Director ..... Sam Taylor
Original Story— Clarence Budington Kelland
Photography ..... Walter Lundin
Producer ..... Harold Lloyd

MGM

"OPERATOR 13"

Cast: Marion Davies, Gary Cooper, Douglas Dumbrille, Four Mills Brothers, Jay Lloyd, Russell Hardie, Florine McKinney, Russell Hardie, Willard Robertson, Ted Healy, Reginald Barlow, Francis McDonald, Katharine Alexander, Belle Daube, Jerry Howard, Fuzzy Knight, Henry Wadsworth, Jean Parker.
Director ..... Richard Boleslavsky
Original ..... Robert W. Chambers
Screen Play ..... Harvey Thew and Zelda Sears
Photography ..... George Folsey
Producer ..... Lucien Hubbard

"HOLLYWOOD PARTY"

Cast: Jimmy Durante, Lupe Velez, Jack Pearl, Laurel and Hardy, Polly Moran, Charles Butterworth, George Givot, Richard Carle, Edwin Maxwell, Tom Kennedy, Ted Healy and Stooges, Eddie Quillan, June Clyde, Frances Williams, MGM Baby Stars.
Director ..... Alan Dwan
Music ..... Rodgers and Hart, Brown and Freed
Photography ..... Hal Rosson
Producer ..... Harry Rapf

"SADIE McKEE"

Cast: Joan Crawford, Esther Ralston, Jean Dixon, Franchot Tone, Edward Arnold, Akim Tamiroff, Gene Austin, Leo White, Leo Carroll.
Director ..... Clarence Brown
Original ..... Vina Delmar
Screen Play ..... John Meehan
Photography ..... Oliver Marsh
Producer ..... Lawrence Weingarten

"100 PER CENT PURE"

Director ..... Sam Woods
Cast: Lionel Barrymore, Jean Harlow.
Original Screen Play ..... Anita Loos and John Emerson
Producer ..... Bernard Hyman

"MANHATTAN MELODRAMA"

Cast: Clark Gable, William Powell, Myrna Loy, Nat Pendleton, Muriel Evans, Isabel Jewell, Tommy Jackson.
Director ..... W. S. Van Dyke
Original Story ..... Arthur Caesar
Screen Play ..... Oliver H. P. Garrett
Photography ..... James Wong Howe
Producer ..... David O. Selznick

Paramount

"WE'RE NOT DRESSING"

Cast: Bing Crosby, Ethel Merman, Carole Lombard, George Burns, Gracie Allen, Raymond Milland, Jay Henry, Leon Errol, Dick Dickinson.
Director ..... Norman Taurog
Original ..... Walter Hall Smith
Adaptation ..... Stephen Morehouse Avery
Music by ..... Harry Revel
Lyrics ..... Mack Gordon
Photography ..... Charles Lang
Producer ..... Benjamin Glazer

"MURDER AT THE VANITIES"

Cast: Carl Brisson, Victor McLaglen, Jack Oakie, Kitty Carlisle, Lona Andre, Toby Wing, Dorothy Stickney, Jessie Ralph, Charles B. Middleton, Gertrude Michael, Gail Patrick, Otto Hoffman, Charles McAvoy, Donald Meek, Beryl Wallace, Colin Tapley, Barbara Fritchie, William Arnold, Arthur Rankin, Cecil Weston, Hal Greene, Teru Schimada, Roy Crane, Ted Oliver, Mildred Gober, Stanley Blystone, Mike Pat Donovan, Edward Mitchell, Eddie Bethune, Clara Lou Sheridan, Gwenllian Gill.
Director ..... Mitchell Leisen
Original ..... Earl Carroll and Rufus King
Screen Play ..... Carey Wilson and Joseph Gollomb
Dialogue ..... Sam Hellman
Music and Lyrics ..... Sam Coslow and Arthur Johnston
Photography ..... Leo Tover
Producer ..... E. Lloyd Sheldon

"DOUBLE DOOR"

Cast: Kent Taylor, Evelyn Venable, Mary Morris, Ann Revere, Sir Guy Standing, Virginia Howell, Frank Dawson, Helen Shipman, Leonard Carey, Colin Tapley, Ralph Remley, Caruth, Halliwell Hobbes.
Director ..... Charles Vidor
Original ..... Elizabeth McFadden
Photography ..... Harry Fischbeck
Producer ..... E. Lloyd Sheldon

"THE WITCHING HOUR"

Cast: Tom Brown, Judith Allen, John Halliday, Richard Carle, Sir Guy Standing, Olive Tell, John Larkin, Ralf Harolde, Frank Sheridan, Purnell Pratt, William Frawley, Henry B. Walthall, Robert Littlefield, Gertrude Michael, Ferdinand Gott- Richard Michael, Ferdinand Gott-
Director ..... Henry Hathaway
Original ..... Augustus Thomas
Adaptation ..... Salisbury Field
Screen Play ..... Anthony Veiller
Photography ..... Ben Reynolds
Producer ..... Bayard Veiller

"THIRTY DAY PRINCESS"

Cast: Sylvia Sidney, Cary Grant, Edward Arnold, Vince Barnett, Ray Walker, Henry Stephenson, Marguerite Namara, George Baxter, Lucien Littlefield, Robert McWade, Robert Homans, William Augustin, Dick Rush, Ed Dearing, J. Merrill Holmes, Edgar Norton, Eleanor Wesselhoeft, Bruce Warren.
Director ..... Marion Gering
Original ..... Clarence Budington Kelland
Screen Play: Preston Sturges, Frank Partos, Sam Hellman, Edwin Justus Mayer.
Photography ..... Leon Shamroy
Producer ..... B. P. Schulberg

"CLEOPATRA"

Cast: Claudette Colbert, Henry Wilcoxson, Warren William, Ian Keith, Charles D. Middleton, Clay Clement, Leonard Mudie, Irving Pichel, Gertrude Michael, Eleanor Phelps, C. Aubrey Smith, John Rutherford, Edwin Maxwell, Robert Warwick.

PICTURES Now SHOOTING

THIS WEEK AS COMPARED WITH 40 LAST WEEK

Director.....Cecil B. DeMille
Adaptation .....Bartlett Cormack
Screen Play.....Waldemar Young and Vincent Lawrence
Photography .....Victor Milnor
Producer .....Cecil B. DeMille

"LITTLE MISS MARKER"

Cast: Adolphe Menjou, Dorothy Dell, Charles Bickford, Shirley Temple, Lynn Overman, Jack Sheehan, Sam Hardy, John L. Kelly, Warren Hymer, Edward Arnold.
Director .....Alexander Hall
Original .....Damon Runyon
Screen Play: William R. Lippman, Sam Hellman, Gladys Lehman.
Music .....Ralph Rainger
Lyrics .....Leo Robin
Photography .....Al Gilks
Producer .....B. P. Schulberg

"IT AIN'T NO SIN"

Cast: Mae West, Roger Pryor, John Miljan, Katharine DeMille, James Donlan, Frederick Burton, Augusta Anderson, Duke Ellington and orchestra, Johnny Mack Brown.
Director .....Leo McCarey
Original Screen Play.....Mae West
Music and Lyrics: Arthur Johnston and Sam Coslow.
Photography .....Karl Struss
Producer .....William LeBaron

"PRIVATE SCANDAL"
(Charles R. Rogers)

Cast: Zasu Pitts, Helen Mack, Grace Bradley, Phillips Holmes, Ned Sparks, Lew Cody, Harold Waldridge, Charles Sellon, William Davidson.
Director .....Ralph Murphy
Original: Vera Caspary and Bruce Manning.
Screen Play: Brian Marlow, Agnes Christine Johnson and Joseph Gollomb.
Photography .....Milton Krasner

RKO-Radio

"STINGAREE"

Cast: Richard Dix, Irene Dunne, Mary Boland, Conway Tearle, Snub Pollard, George Barraud, Andy Devine, Una O'Connor, Henry Stephenson.
Director .....William Wellman
Original .....E. W. Hornung
Screen Play.....Becky Gardiner
Photography .....James Van Trees
Associate Producer.....David Lewis

"OF HUMAN BONDAGE"

Cast: Leslie Howard, Bette Davis, Reginald Denny, Alan Hale, Reginald Sheffield.
Director .....John Cromwell
Original.....W. Somerset Maugham
Screen Play.....Lester Cohen
Photography .....Henry Gerrard
Associate Producer..Pandro S. Berman

United Artists

Twentieth Century

"HEAD OF THE FAMILY"
(Rehearsing)

Cast: George Arliss, Janet Beecher, Edna May Oliver, Ralph Morgan, Rafaela Ottiano, Charlotte Henry, Edward Ellis, Frank Albertson, Donald Meek, Joseph Cawthorn.
Director .....Sidney Lanfield
Story .....Katherine Clugston
Screen Play.....Leonard Praskins
Associate Producers: William Goetz and Raymond Griffith.

"BULLDOG DRUMMOND STRIKES BACK"

Cast: Ronald Colman, Loretta Young, Warner Oland, Charles Butterworth, Arthur Hohl, Billie Burke, Mischa Auer, Pedro Regas, Halliwell Hobbes.
Director .....Roy Del Ruth
Original .....H. C. McNeille
Screen Play.....Nunnally Johnson
Photography .....Peverell Marley
Associate Producers..William Goetz and Raymond Griffith

Universal

"THE BLACK CAT"

Cast: Boris Karloff, Bela Lugosi, Jacquelyn Wells, David Manners, Lucille Lund, Egon Brecher, Ann Duncan, Andy Devine, Herman Bing, Harry Corday, Luis Alberni, Andre Cheron, Alphonse Martell, Tony Marlow, Paul Weigel, Alber Polet, Rodney Hildebrant.
Director .....Edgar Ulmer
Based on story by.....Edgar Allen Poe
Story.....Peter Ruric, Edgar Ulmer
Screen Play.....Peter Ruric
Photography .....John Mescal
Associate Producer.....E. M. Asher

"THE HUMBUG"

Cast: Nils Asther, Gloria Stuart, Erin O'Brien-Moore.
Director .....Max Marcin
Play and Screen Play.....Max Marcin
Photography .....Gilbert Warrenton
Associate Producer.....E. M. Asher

"ALIAS THE DEACON"

Cast: Berton Churchill, Sally Blane, Russell Hopton, Spencer Charters, Alexandra Carlisle, Micky Rooney, Gay Seabrook.
Director .....Kurt Neumann
Play .....Leroy Clemen and John B. Hymer
Screen Play.....Earl Snell and Clarence Marks
Photography .....George Robinson
Associate Producer..Edmund Grainger

"LITTLE MAN, WHAT NOW?"

Cast: Margaret Sullavan, Douglass Montgomery, Alan Hale, Mae Marsh, Fred Kohler, Tom Ricketts, Catherine Doucet, DeWitt Jennings, Torben Meyer, Frank Reicher, Bodil Bosing, George Meeker.
Director .....Frank Borzage
Play .....Hans Fallada
Screen Play....Wm. Anthony McGuire
Photography .....Norbert Brodine
Producer.....Frank Borzage

Warners-First National

"SAWDUST"

Cast: Joe E. Brown, Patricia Ellis, Dorothy Burgess, Donald Dilloway, Charles Wilson, Poodles Hanneford, Ernest Clarke, Alfreda Codona, Tom Dugan, William Demarest, Harry Wood, Earl Hodgins, John Sheehan, Ronie Cosby, Gordon Evans, Gordon Westcott, William Davidson.
Director .....Ray Enright
Based on Story by Bert Kalmar and Harry Ruby
Revisions by.....Tom Buckingham
Photography .....Sid Hickox
Supervisor .....James Seymour

"THE KEY"

Cast: William Powell, Edna Best, Colin Clive, J. M. Kerrigan, Hobart Cavanaugh, Maxine Doyle, Arthur Treacher, Henry O'Neill, Philip Regan, Halliwell Hobbes, Donald Crisp, Gertrude Short, Dawn O'Day.
Director .....Michael Curtiz
Based on the Play by Robert Gore-Browne, J. L. Hardy
Screen Play.....Laird Doyle
Music and Lyrics.....Allie Wrubel and Mort Dixon
Photography .....Ernest Haller
Supervisor .....Robert Presnell

"THE HAPPY FAMILY"

Cast: Aline MacMahon, Guy Kibbee, Allen Jenkins, Hugh Herbert, Helen Lowell, Joan Wheeler, Frankie Darro, Michael Visaroft, Louise Beavers, Harry Beresford, James Bush, Maidel Turner, Harry C. Bradley, Ethel Wales, Ed Keane, Charles Coleman, John Sheldon, Ivan Linow.
Director .....Alfred E. Green
Original Screen Play..Gene Markey and Kathryn Scola
Photography .....Arthur Edeson
Supervisor .....Robert Lord

"DR. MONICA"

Cast: Kay Francis, Veree Teasdale, Jean Muir, Warren William, Herbert Bunson, Ann Shoemaker.
Director .....William Keighley
Based on Polish play by— Marja Morozowicz Szczepkowska
Adaptation by.....Laura Walker
Screen Play.....Charles Kenyon
Photography .....Sol Polito
Supervisor .....Henry Blanke

"FRIENDS OF MR. SWEENEY"

Cast: Charlie Ruggles, Ann Dvorak, Eugene Pallette, Dorothy Tree, Harry Beresford, Berton Churchill, William Davidson, Harry Tyler, Herbert Bunson, Ann Shoemaker, Virginia Pine.
Director .....Edward Ludwig
Novel .....Elmer Davis
Screen Play.....Warren Duff and Sidney Sutherland
Photography .....Ira Morgan
Supervisor .....Sam Bischoff

"THE DARK TOWER"

Cast: Edward G. Robinson, Mary Astor, Ricardo Cortez, Louis Calhern, John Eldridge, Arthur Byron, Mae Clarke, Margaret Dale, Virginia Sale, Harry Tyler.
Director .....Archie Mayo
Based on Play by: George S. Kaufman and Alexander Woollcott.
Screen Play.....Tom Reed and Niven Busch
Photography .....Tony Gaudio
Supervisor .....Robert Lord

Independent Productions

Invincible

(Mack Sennett)

"TOGETHER AGAIN"

Cast: Lila Lee, Onslow Stevens, Claude Gillingwater, Dickie Moore, James T. Mack.
Director .....Frank Strayer
Original Screen Play.....Robert Ellis
Photography .....M. A. Anderson

Mascot

(Mack Sennett)

"THE LOST JUNGLE"
(Serial)

Cast: Clyde Beatty, Sid Saylor, Cecilia Parker, Al Smith, Edward Le Saint, Warner Richmond, Charles Whitaker, Max Wagner, Jim Corey, Maston Williams, Jack Carlyle, Ernie Adam, Bud Fine, Wally Wales.
Directors.....Dave Howard and Armand Schaefer
Original Screen Play..Sherman Lowe and Al Martin
Photography .....Alvin Wyckoff
Producer .....Nat Levine

Monogram

(General Service)

"NUMBERS OF MONTE CARLO"

Cast: Mary Brian, John Darrow, Kate Campbell, Yola D'Avril, Robert Frazer, Astrid Allyn, Billie Van Every, George Hayes, George Cleveland, Andre Cheron, Carl Stockdale.
Director .....William Nigh
Novel by.....E. Phillips Oppenheim
Screen Play.....Norman Houston
Photography .....Archie Stout
Supervisor .....Paul Malvern

Eastern Productions

All Star Productions

(United Artists Release)
(Biograph Studios)

"FRANKIE AND JOHNNY"

Cast: Helen Morgan, Lilyan Tashman, Chester Morris, William Harrigan, Florence Reed, Walter Kingsford, Sam Wren, Jack Hazzard, Frederic Worlock, Cora Witherspoon, Pedro de Cordova, Robert M. Middlemas, Montagu Love, Percy Welton, Chester Hale Girls, Victor Young's Orchestra.
Director .....Chester Erskin
Screen Play.....Moss Hart
Photography .....Joe Ruttenberg
Producer .....Maury Cohen

Meyer Davis-Van Beuren Productions

(RKO Release)
(Biograph Studios)

"NO MORE WEST"

Cast.....Bert Lahr and Rhythm Boys
Director .....Nick Grinde
Photography .....Joe Ruttenberg

Educational Pictures

(Eastern Service Studios)

"CORONET COMEDY SERIES"

Cast .....Ritz Bros.
Director .....Al Christie
Photography .....George Weber

CORDIALS

Before and After Dinner or During Dinner

Benedictine
Cointreau
Kimmel—Gilka
Kimmel—Cusenier
Kimmel—Ouds
Kimmel—Grand Marnier
Kimmel—Ahlstromoff
Anisette—Grand Marnier
Anisette—Ouds
Anisette—Bols
Curacao—White-Orange—Bols
Curacao—White-Orange—Ouds
Curacao—Triple Sec—Ouds
Blackberry Liqueur—Garnier
Apricot Liqueur—Cusenier
Peach Liqueur—Ouds
Cherry Liqueur—Ouds
Prunelle—Garnier
Kirsch—Finot
Kirsch Alsace—Parrot
Maraschino—Ouds
Eggertine—Ouds
Mandarin—Ouds
Advocaat—Ouds
Creme de Menthe—Ouds
Creme de Cacao—Ouds
Vieille Cure Liqueur
Goldwasser—Garnier
Chartreuse—Green
Chartreuse—Yellow
Grand Marnier
Amer Picon
Taffel Akvavit
Creme de Cassis—Finot

VENDOME

6666 SUNSET HO-1666

PETRO-GOLDWYN-MAYER STUDIOS,
9 MR. SAMUEL MAYER,
CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XX, No. 3. Price 5c — TODAY'S FILM NEWS TODAY — Wednesday, March 14, 1934

DU PONT MAY BUY COL.

TRADE VIEWS by W. R. WILKERSON

•AT the time this publication announced its Awards of Merit balloting, it was our impression that this function, which had been taken care of by the Academy since its inception, was going to be passed up by that body, due to one thing or another.

It was our desire to keep the fires burning under this annual honor for the men and women selected by their fellow-workers as the "best" in their line. And that, and only that, was the reason we stuck our nose in, but once it was in, we could not pull it out.

•

We had no desire then, nor do we have now any intention of crabbing this Academy function, but once we started, we had to go through with it. Accordingly, the results of the Reporter balloting will be announced in this paper tomorrow. The privilege of voting closes tonight at 6 p.m. and the count will be made in this office.

Certainly there will be surprises and disappointments. There are bound to be, but we assure you that our count will be THE results of the ballots that were sent in and these ballots will be held in this office for a period of a month, subject to the inspection of ANYONE in this industry who may wish to test their authenticity and the correct tabulation.

•

The voting was thrown open to the entire production industry, with all voters privileged to vote for the best picture of the year and for the best achievement in his or her class during 1933.

We appreciate the expressions of approval we have received both from prominent creators and from workers in the ranks for this method of determining outstanding achievement and allowing ALL within the industry to say their say and mark their ballot. Without in any way detracting from the importance of the Academy awards, it is certain that an all-embracing democratic contest such as this, also has its definite place and value.

As a token of recognition to the winners, we have caused to be made The Hollywood Reporter Award of Merit medals. One will be presented to the winner in each class, and the presentation will be made Friday.

Theatre Prices Rising

Tilting the admission scale at the Paramount Theatre ten cents starting Thursday, Marco becomes the first operator to revise ticket prices upwards since a year ago when cuts went into effect. Indications are that Warners and Loews State will follow suit next week.

Basic Labor Pact Renewed for 2 Yrs.

The Basic Agreement between the major picture producers and the unions was renewed yesterday, with the significant omission of the IATSE unions in the pacts.

Pat Casey, chairman of the producers' labor committee, signed the agreements for a two-year term with the International Brotherhood of Electrical Workers, United Brotherhood of Carpenters, American Federation of Musicians, International Brotherhood of Teamsters.

Sound men and electrical workers come under the IBEW banner, while cameramen are covered by a separate agreement with the ASC, leaving the IATSE out in the cold. International President Elliott of the IATSE is now on his way to Washington.

Barrymore Returns; MGM Comics Leaving

Lionel Barrymore reaches Hollywood today on his return trip from personals at the Capitol in New York. Leaving to replace him are Lou Holtz, Jimmy Durante and Polly Moran, who will start March 16 in another Edgar Allan Woolf sketch at the Capitol.

Goldwyn Leaves Today

New York.—Sam Goldwyn is scheduled to leave for the Coast by train today.

N. Y. Rumors Deal That May Transfer Control To The Du Pont-Pathe Interests

New York.—The latest along the "street" in connection with the desire of the DuPont-Pathe crowd to break into production and distribution centers around the yarn that they have made a strong bid for the control of Columbia Pictures with better than a 50 per cent edge that the bid will be accepted.

Much credence is given to this new angle due to the fact that the present ownership, the control of which is vested in Harry and Jack Cohn, is rumored in for a very serious stockholder

(Continued on Page 8)

Saal-Kelly To Do Consol's 12 Films

New York.—The new plans of Consolidated Laboratories in its operation of Biograph studio will reach the point of signing a deal this week with the outfit which will produce twelve pictures slated for a new state rights franchise group.

Bill Saal and Burt Kelly, who with Sam Bischoff made an enviable record as KBS, are likely to be the producers to sign the contract with Yates.

Jones-McNutt Signed On New Para. Contract

Before Grover Jones left Hollywood Monday night on a six week's vacation in Europe, Paramount signed him and William Slavens McNutt for another year, although their present contract has not yet expired.

The team just completed the script of "52 Weeks for Florette." The Schulberg-Feldman and Gurney office made the deal.

Hepburn-Cukor As 'Joan of Arc' Team

Radio made another bid for big grosses yesterday when it signed George Cukor to direct Katherine Hepburn in "Joan of Arc," thus re-uniting the team that made such a hit with "Little Women." This will be the first time anyone has attempted this subject since Paramount made it with Geraldine Farrar.

Thornton Wilder, author of "The Bridge of San Luis Rey," has been signed by Radio to sit in on the treatment of the story. He arrives this week, having been set by Edington-Vincent.

Nat Finston Offers Resignation Again

Nat Finston, who has been with Paramount for the past nine years, has again tendered his resignation as musical director to Emanuel Cohen, production chief, and is awaiting the studio's decision.

Finston tendered his resignation five months ago because he was dissatisfied with conditions, but the studio would not accept it at that time.

Dick Rowland Here

Richard A. Rowland, former First National chief and Fox executive, is in town for a studio visit at Radio, having come west with B. B. Kahane. Rowland will eventually be associated with the organization's Eastern story department.

Joe Brown to Far East

Finishing his work in "The Circus Clown," the new title for "Sawdust," in the next few days, Joe E. Brown will leave March 23 from San Francisco for a vacation in the Orient. He will be gone 10 weeks.

'Broomsticks' Closes

New York.—"Broomsticks" closes its run at the Little Theater tonight.

GEO. MANN SIDETRACKED ON FRISCO CODE BOARDS

New York.—The Grievance and Clearance Boards for San Francisco, seat of independent exhibitor opposition, were named yesterday—and George Mann, of Redwood Theatres, is a name notable by its absence. An olive branch was offered the kickers by the naming of Morgan Walsh to the Clearance Board, representing the subsequent run unaffiliated exhibitors.

Full membership of the San Fran-

(Continued on Page 2)

Laughton Set for MGM's 'Barretts'

Charles Laughton has been cast for the elder Barrett in the Metro-Goldwyn-Mayer production of "Barretts of Wimpole Street."

Norma Shearer will star in this production that will be made by the Irving Thalberg unit.

JOHN CROMWELL DIRECTED 'THIS MAN IS MINE' RKO-RADIO

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher
ROBERT E. WELSH.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957
New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

RAMBLING REPORTER

Give Johnny Weismuller a hand—for his courage and nerve in actually riding a rhinoceros through a scene for "Tarzan" the other day—after the company had practically given up hope of getting the shot any other way. What's more, animal and circus men around the place say they've never heard of the stunt being attempted before. P.S.—Johnny got away without a scratch, but not without a lot of hand-shakes from the crew. Oh, well, this has probably made the news features by now. . . . Virginia Gilbert had a big pow-wow with her lawyers yesterday. . . . Phil Regan, Warners' singing cop-actor, who's been going places with Marie Marks, says he's still true to his gal in Brooklyn.

•

Harry Cohn has a new desk that is bigger than all outdoors—equipped with radio, victrola, cooking apparatus, swinging doors and charm. . . . The Freddy Marches down at La Quinta for two weeks' siesta; so are Pat Paterson and bridegroom Charles Boyer—while the George Fitzmaurices, the George Archainbauds, Henry King, Ketti Gallian week-ended there. . . . Tullio Carminati back in town at the Beverly Wilshire. . . . Liz Dupont also esconced there. . . . Rouben Mamoulian home again, too. . . . Eleanor Hunt has changed her mind about divorcing Dr. Frank Nolan—and they're cooing again.

•

As predicted in these pages, the veree pretty Louis Henry, fresh from two finishing schools, has been signed to a long contract by MGM. . . . Eddie Lowe, over a flu attack, is personal appearancing in Chicago—while Lil Tashman still toils in New York. . . . Everybody tickled to see Eddie Sutherland up and around again—Eddie, with Monte Brice and Marie Hammans, dining at the Vendome on his "first night out." . . . Kay Francis' fan mail has jumped over two hundred letters a week since "The House on Fifty-sixth Street." . . . The Lionel Barrymores back in Hollywood. . . . What famous star is learning, too late, that you can't boss everybody? Her present husband just won't take it!

New York REVIEWS

"HEAT LIGHTNING"

Warner Bros. prod.; director, Mervyn LeRoy; writers, Leon Abrams, George Abbott, Brown Holmes, Warren Duff.

Rialto Theatre

News: The picture is padded and allowed to sag badly in spots. The acting of the cast is adequate, but the story which they perform is decidedly second-rate.

Times: Drab melodrama with occasional flashes of forced comedy. Does not offer Miss MacMahon the opportunity she deserves.

Herald-Tribune: Just another routine effort, neither better nor worse than the average film. The adaptation lacked spice, and the dialog the sharp edge of the original.

Sun: There is drama in "Heat Lightning" and a suspense shrewdly built up by the competent Mr. LeRoy. Warners, I think, will find better material than this for Miss MacMahon.

American: At best, it's run-of-cargo program fare.

Mirror: A compact, forceful and fairly entertaining play, "Heat Lightning," nevertheless, is not quite suited to Aline MacMahon. Her performance is true, sensitive and stirring.

Post: "Heat Lightning" leaves you with an impression that nothing of importance has happened, an impression that might be induced by the fact that a sketchy and superficial play has been sketchily transcribed to the screen.

Journal: The picture emerges as a pleasant little melodrama, nicely played by a competent cast.

World-Telegram: In theory, this ought to spell engrossing, exciting entertainment. In practice, it spells an ambling, haphazard, slow-grinding film that is hardly suitable to the more rigid demands of Broadway standards.

Big Names Rally To Dickstein's Aid

Washington.—A statement was given out at Representative Dickstein's office yesterday that hundreds of letters had been received supporting his bill to bar alien actors. Among some of the people said to have favored the measure are Irvin S. Cobb, Fred Stone, William Gaxton, Clark and McCullough, Frank Crumit, Fritzi Scheff, Pat Rooney David Warfield and the Friars Club as a body.

It is noticeable that the actor support seems to come entirely from the stage, there being no announcements of support from Hollywood.

Waldemar Young on Screen Play of 'R.U.R.'

Paramount has revived interest in the Capek play, "R.U.R.," with Waldemar Young going to work on a screen play for the picture which was last dropped when Rouben Mamoulian left the company.

The robot play is to serve as a vehicle for either George Raft or Herbert Marshall, pending the final decision on the story treatment.

Stage Actress to 'U'

Alexandra Carlisle, New York stage actress, was signed by Universal for a featured role opposite Berton Churchill in "Alias the Deacon," which Edmund Grainger is producing. Edington-Vincent office made the deal.

Cain Seeks Atmosphere

James M. Cain has gone to Arizona to get local color for "The Duchess of Delmonico's," which he is scripting for MGM. He will be back in about a week.

'Old Maestro' Here

Ben Bernie and his orchestra arrived in town yesterday, reporting at Paramount for featured billing in "The Great Magoo."

Rian James Gets His Release from Warners

Rian James obtained his release yesterday from his Warner contract, after efforts to do so for several months. He had seven more months to go before the expiration.

James leaves tomorrow night for New York to make arrangements with his publisher for his latest novel.

Junior Durkin Set

Junior Durkin, who recently returned from New York, where he appeared in "Growing Pains," will have the leading role in the stage play, "Thirty Thousand to Go," which opens March 29 at Lela E. Rogers' Hollytown theatre.

Geo. Mann Sidetracked

(Continued from Page 1)

Parson, of MGM, national distributor affiliated; Floyd St. John, national distributor unaffiliated; A. M. Bowles, Fox Wesco, first run exhibitor affiliated; George Nasser and Morgan Walsh for unaffiliated exhibitors, and W. W. Chapin, publisher of the San Francisco Argonaut, impartial member.

Grievance Board: C. H. Meuhlman, of Warners, national distributor, unaffiliated; Barney Rose, of Universal, national distributor, unaffiliated; Aaron Goldberg, exhibitor unaffiliated; Cliff Work, RKO, exhibitor affiliated; A. C. Scales, member of the Chamber of Commerce, impartial member.

Boards were announced also yesterday for Boston and Washington, leaving New York and Philadelphia the only two cities to be named.

SUNSHINE STAMPEDE
By DOTE FULTON
"The real saga of Florida . . . Swell reading."—John Howard Lawson.
$2. MACAULAY

OPEN FORUM

Hollywood Reporter:

Will you please correct a misstatement published by you last Saturday in which you say that I am a candidate for office in the Screen Writers' Guild on a so-called Liberal ticket? My name was used without my knowledge or consent. I believe that the interests of the Guild can best be served by re-electing, with one or two exceptions, the present executive board.

BRIAN MARLOW.

Bob Vignola to Direct Darmour's 'Scarlet Letter'

Larry Darmour, planning to go to the $100,000 mark on his independent production of "The Scarlet Letter," has closed for Robert Vignola, who recently staged a directorial comeback with a Monogram picture, to direct the Nathaniel Hawthorne classic.

Leonard Fields and David Silverstein are doing the script.

Lowell Sherman Goes To the Desert for Cure

Lowell Sherman is in the desert trying to clear up his throat so that he may play the lead and direct "The Human Side" for Universal. Eddie Buzzell has been slated to direct the Christine Ames play, but the studio has held up the start, due to casting difficulties.

Carolyn Wagner at 'U'

John LeRoy Johnson has signed Carolyn Wagner, formerly with Thomas H. Ince and other studios, to his publicity staff at Universal. She will handle feature material.

Lederman Finishes One

D. Ross Lederman brought in "Murder in the Studio" at Columbia yesterday on schedule.

Maurice Chevalier says: "Don't miss it! The funniest show in town!"

"ALLEZ-OOP"

Tingel-Tangel Theater
8533 Santa Monica Blvd.
CRestview 6530
Refreshments Curtain at 8:30

STUDIO EMPLOYEES
you can borrow on
★ Salary - Furniture or Automobiles
$10 to $300
24-HOUR SERVICE
Strictly Confidential
Small Monthly Repayments
Loans Arranged by the
LOCAL LOAN CO.
406 Taft Bldg. 1680 N. Vine
HEmpstead 1133

FOX 'EVER SINCE EVE' POOR BREAK FOR GEORGE O'BRIEN

Star Is Miscast in Mediocre Story

"EVER SINCE EVE"
Fox

Director .....George Marshall
Screen Play.....Henry Johnson and Stuart Anthony
Photography .....Arthur Miller
Cast: George O'Brien, Mary Brian, Herbert Mundin, Betty Blythe, Roger Imhof and Russell Simpson.

George O'Brien strays away from the horse operas—and not with startling actress—in "Ever Since Eve."

It isn't entirely his fault however. The story itself is so old and hoary that, no matter how it is dressed up, the audience is always about ten jumps ahead of the dialogue and action.

Herbert Mundin, Roger Imhoff and Russell Simpson do a lot toward throwing out comedy life-lines when the picture shows signs of sinking, but not even their combined efforts could save it.

It's the story of a millionaire miner (George O'Brien) who marries a society girl (Mary Brian) and discovers on their honeymoon that she had married him just for his money. And then, of course, when she really does fall in love with him, he won't believe it and goes away to China in a huff.

But comes the baby—and everything is fixed up hunky-dory.

O'Brien is ill at ease in the role, and Mary Brian is sweet, but fails to give much strength to her part. Betty Blythe is never quite certain what kind of a character the mother should be.

George Marshall's direction is weak in spots, amusing in others. Henry Johnson and Stuart Anthony wrote the story, and Arthur Miller photographed it well.

The film needs consistent cutting. O'Brien's delirium scene is quite bad. The picture will not do at all for metropolitan centers, but might get by in the outskirts, to a mild extent.

Hersholt on 7-Year New MGM Contract

Off salary for three days, Jean Hersholt got a new MGM long term contract for seven years, his old termer having run its course.

Player leaves with his wife and son tonight on a swing around the United States. Trip will be strictly a vacation, trio returning April 1.

Col. Borrows Talbot For Grace Moore Film

Columbia borrowed Lyle Talbot from Warners yesterday for a featured spot in "A Night Of Love," the new title on the Grace Moore vehicle which Victor Schertzinger puts into work tomorrow. Studio also signed Luis Alberni.

Barbara Kent at Radio

Barbara Kent has been set by Radio for the feminine lead in the Richard Dix starring vehicle, "Family Man," which will be directed by John Robertson. Harry Hervey is writing the screen adaptation.

Unruffled Pat

Hearings and investigations don't ruffle the Pat Casey composure. The producers' labor chairman yesterday gave his testimony in the hearings before George Creel and Judge Ben Lindsey over the TELEPHONE.

Rosenblatt Asks Agency Nominees

The following telegram was received by the Hollywood Reporter last night from Sol A. Rosenblatt, NRA division administrator.

"Respectfully request you to announce that I would like to receive immediately from groups of agents, directors and technicians recommendations for proposed members of such classes of employees upon agency committee, as provided in article five, division B, part four, section two of the Motion Picture Industry Code, and that accompanying these recommendations there shall be furnished a certified list of names and addresses of all persons subscribing to such recommendations."

Doug Jr. Unable To Do 'Green Mansions'

Through M. C. Levee, Douglas Fairbanks, Jr., yesterday notified Radio of his inability to return in time to star in "Green Mansions."

Player is committed to co-star with Gertrude Lawrence in a London play, rehearsals on which start April 1. Radio's picture is slated for April shooting.

'Dames' in Rehearsal

Busby Berkeley has started rehearsals on his numbers for "Dames," which Archie Mayo will direct. Berkeley hopes to have his numbers completed and out of the way by the time Mayo completes "The Dark Tower," and is ready to take over the dramatic portion of "Dames."

Henry Menjou an Agent

Henry Menjou, brother of Adolphe, has gone into the agency business, becoming an associate of the Kingston-Harris agency. Makes the third addition to the office in as many months.

Actors' Mag Tomorrow

The first issue of the new magazine of the Screen Actors' Guild will be off the press tomorrow. Due to space limitations, it had to stop accepting advertisements two weeks ago.

Banks Out of MGM

Polan Banks has completed the original story and screen play of "Sacred and Profane Love" at MGM and checked off the writing staff. Story is for Joan Crawford.

Madison with Chadwick

I. E. Chadwick has signed James Madison to script "My Kentucky Home," which he will shoot as his next production. No director or starting date set as yet.

Whitewash for NRA Labor Board Is Due

Apologies for the Labor Board and the Extra Committee seemed to be in order yesterday after the hearings before George Creel and Judge Ben Lindsey on the complaints of stalling on studio labor complaints by the NRA.

Testimony revealed that 107 complaints had been registered with the two bodies, and none acted on. But the publicity statement issued after the meeting emphasized the difficulty the boards had in getting organized, awaiting authority, etc.

Shearer to Talk on 'Rip Tide' Over Air

Radio preview of Norma Shearer's "Rip Tide" is scheduled to go on the air this morning at ten o'clock over the CBS network, broadcasting locally from KHJ.

Louella Parsons will interview Miss Shearer, with a special edition of the picture's sound track as part of the program.

Borcosque Goes South

Carlos Borcosque, former MGM foreign director, and well known writer for several Latin-American picture publications, will accompany Ramon Novarro on his South American tour to make a survey of picture activities in those countries.

Majestic May Do 18

New York.—Majestic, which went through some hectic periods following the withdrawal of Phil Goldstone, plans definite activity next season and is now checking territorial buyers on the basis of producing eighteen pictures.

Taylor on 'Barbary'

Dwight Taylor is writing the screen play for Sam Goldwyn's "Barbary Coast," and not Nunnally Johnson, as was erroneously reported in Monday's issue of the Reporter.

Arthur in 'Du Barry'

Johnny Arthur signed with Warners yesterday for a featured role in "Du Barry," which has Dolores Del Rio in the top spot. Contract went through the Edington and Vincent office.

Appel on MGM Dances

MGM yesterday signed Arthur Appel to handle the dance numbers on the Ted FioRito short which Jack Cummings produces. The two-reeler goes into work in the near future.

John Weaver Here

John V. A. Weaver reached town yesterday by plane after an absence of almost two years from screen writing. He joins his wife, Peggy Wood, here.

New Name for 'Sweeney'

Warner Bros. are hunting for another name for the Edward Ludwig production, "Friends of Mr. Sweeney," which is now in the making.

New Studio Probe Coming Our Way

New York.—Hollywood can look forward to another investigation. After Deputy Administrator Sol Rosenblatt's ten day searching probe, there will be another to see if it is possible for the industry to comply with President Roosevelt's request for still further increase in wages and decreasing of hours of the industry.

The Code Authority yesterday appointed H. S. Bareford of the Warner legal staff, George Schaeffer, General Manager of Paramount, and Charles O'Reilly, New York exhibitor, a committee of three to do the searching. Not stated when they will start for Hollywood.

'House of Rothschild' Tops New York's New Pictures

New York.—"House of Rothschild" opening today at the Astor, with a two dollar top and brisk agency business, over-shadows the other picture debuts of the week.

Other new pics on the schedule include, "The Quitter," at the Mayfair, Monday; "Phantoms" at the Cameo yesterday; George White's "Scandals" at the Music Hall, Thursday; "Good Dame" at the Paramount, Friday, and on the same day "No More Women" at the Roxy, and "The Showoff" at the Capitol.

Mary Brian Succeeds Helen Mack at Para.

Mary Brian was signed yesterday by Charles R. Rogers for the lead opposite Phillips Holmes in "Private Scandal," replacing Helen Mack, who was withdrawn from the cast by Paramount for another assignment. The Schulberg-Feldman and Gurney office made the deal.

Grace Bradley, who is suffering with an infected hand, will also be replaced.

Major Prods. Starting

Major Productions will put "Broadway Virgin," a novel by Lois Bull, into work at Educational March 21 as the first of six features for the coming year. Organization is having casting problems, being unable to find a feminine lead. Novel has been scripted by F. McGrew Willis.

Spence at Radio

Radio yesterday signed Ralph Spence to do the dialog on the Wheeler and Woolsey vehicle, "Cockeyed Cavaliers," which Mark Sandrich will direct. Spence just completed the dialog on "Alias the Deacon" at Universal.

Two for Weismuller

Lining up assignments for Johnny Weismuller for the forthcoming period on his termer, MGM has slated him for the South Seas picture which the David Selznick unit is producing and another Tarzan feature.

Dorothy Dix to Stage

Dorothy Dix has been set for the feminine lead in "30,000 to Go," a play by Leon Waycoff, which opens at the Hollywood Playhouse March 29. She is now appearing in Educational shorts.

RICARDO CORTEZ

IN

"WONDER BAR"

Again selected by Photoplay for the month's outstanding performance. This time in connection with "Wonder Bar."

Personal Management of
BREN & ORSATTI

ROBERT LORD

ASSOCIATE

PRODUCER

"WONDER BAR"

A Warner Brothers-First National Hit!

BUSBY BERKELEY

A WARNER BROS., MUSICAL

This Time

"WONDER BAR"

NEXT TIME

"DAMES"

EARL BALDWIN

ADAPTATION

SCREEN PLAY

and

DIALOGUE

"WONDER BAR"

'False Dreams' in Unique Plag. Suit

New York.—"False Dreams, Farewell" is a nightmare as far as buying its picture rights is concerned. Radio has just let an option drop because of an argument of playwrights over the vehicle.

Samuel Warshawsky served notice that the play was an infringement on his own work, "The Fastest Thing Afloat," when the pic negotiations were the hottest. That stopped everything for awhile. Then Hugh Stange, author of "False Dreams," brought suit against Warshawsky to restrain the latter from contending the play was stolen. He asks $56,250 damages of which $6,250 is said to be Stange's share of the pic rights.

And meanwhile the pic company has faded from the picture.

'Wonder Bar' Parade Set For Boulevard

Harry Maizlish has arranged a parade in connection with the premiere of "Wonder Bar" at the Warner Hollywood tonight which will start at La Brea and proceed down the Boulevard to the theatre.

Parade will include an orchestra, 40 of the Busby Berkeley girls, and the "Going to Heaven on a Mule" trolley car, which will be pulled down the car tracks by the girls. House is sold out for the opening.

Stanley Rauh at MGM

MGM has signed Stanley Rauh to its writing staff to do a special job for Jack Cummings. Rauh was formerly with Universal.

WAMPAS ELECTS OFFICERS, NOMINATES BABY STARS

For the second time in the history of the organization, the Wampas last night deferred the election of a president because of a tie vote between two candidates for the office. Sam W. B. Cohn and Phil Gersdorf were tied, and it was decided to vote again, for president at the next meeting.

Other officers elected were: J. LeRoy Johnston and Carlisle L. Jones, vice-presidents; Wilson Heller, secretary; John P. Miles, treasurer, and Bert Dorris, sergeant-at-arms. Harry Brand, Dick Hunt, Thornton Sargeant, Maxwell Shane and Ed Thomas were elected to the Board of Directors.

Thirty-three girls were nominated for selection as this year's Wampas Baby Stars. Thirteen will be selected on March 27. Those nominated were: Marvelle Andre, Judith Arlen, Betty Bryson, Helene Cohan, Jean Chatburn, Wilma Cox, Dorothy Dix, Adalyn Doyle, Dorothy Drake, Jean Gale, Dorothy Granger, Hazel Hayes, Julie Haydon, Ann Hovey, Mary Kornman, Lenore Keefe, Julie Kingdon, Marjorie Lytell, Linda Lee, Lucille Lund, Jean Lacy, Lu Anne Meredith, Claire Myers, Mary Mason, Cecilia Parker, Gi Gi Parish, Yvonne Pelletier, Gloria Shea, Lucia Randolph, Irene Ware, Luana Walters, Katherine Williams and Jacqueline Wells.

Cavanagh Refuses Bid

On the strength of his work in "Bachelor Wife" for Universal, Paul Cavanagh was offered a 5-year contract by that studio but turned down the offer in favor of free-lancing.

Maureen Starts 'Em Gasping in 'Tarzan'

San Diego.—Those people who were fortunate in grabbing the "Tarzan" preview here Saturday night are doing plenty of talking about the near-nude of Maureen O'Sullivan in one of the water shots. It has caused more talk than the fan dance being staged at Caliente.

Tibbett Set For Lead in Musical

Edward Small put the final touches yesterday on a deal to return Lawrence Tibbett to pictures. Star will take top billing in "Waiting for the Robert E. Lee," an original story by Stuart Anthony, with music and lyrics by L. Wolfe Gilbert and I. B. Kornblum.

Reliance will place it into work in August as one of the group of four on the United Artists new schedule. Both the star deal and the story sale were put through by Edington-Vincent.

Philip Klein Writing Rinehart Yarn at Fox

Philip Klein's first assignment as a writer since resigning the story editor post at Fox will be "The State vs. Elinor Norton," by Mary Roberts Rinehart.

Hamilton McFadden is slated to direct and the Sol Wurtzel unit produce it.

Merry Fahrney's Job

Merry Fahrney, daughter of Chicago's patent medicine king, who announced last week that she had decided to get into pictures and would stay here until she does, was tested by C. B. DeMille Monday, and has a role in "Cleopatra."

Sally Blane in 'Deacon'

Sally Blane has been signed by Universal for the spot opposite Joel McCrea in "Alias the Deacon," negotiations with MGM for the loan of Madge Evans failing to jell since the studio had another assignment for her.

Bill Philips A Dad

Shooting on "Head of the Family" at Twentieth Century stopped for a few minutes Monday while Bill Philips, make-up man, passed around cigars. His wife had just given birth to a seven-pound girl at the St. Johns Hospital in Oxnard.

Ruben Headed East

J. Walter Ruben leaves tonight on the Chief for New York on the first leg of his trip to London. He will direct "Java Head" for Associated Talking Pictures on a vacation from Radio.

Orsatti Loses 'Em

Frank Orsatti had his tonsils removed yesterday at the Cedars of Lebanon Hospital. He was resting easily at a late hour last night.

Schayer Comments On Writer Tangle

The statement by Ralph Block, Ernest Pascal and Frances Marion that they "withdrew" from the Liberal ticket brought a reply from the Liberals that "there was nothing to withdraw from." Richard Schayer expressed the Liberal view as follows:

"We have merely suggested a list of names, and asked the members of the Guild to vote for them. We have as much right to ask the members to vote for Block, Pascal and Marion as we have to ask their support for any other members, unless these members wish to announce that they are withdrawing entirely from the election and do not wish any of the members, Liberal or otherwise, to vote for them."

Small Industry Board Will Meet Tomorrow

Washington. — Clarence Darrow announced yesterday that the first public hearing of the Small Industry Appeal Board will be held tomorrow.

It will take up the question of the incandescent lamp manufacturers code, about which there has been much Senatorial complaint as well as kicks within the industry. Announcements of other hearings are expected shortly.

Russ Brown in 'Humbug'

First trick for Russ Brown since the expiration of his term ticket with Twentieth Century will be a featured spot in "Humbug" which Max Marcin is directing for Universal. Bill Woolfenden of the Small-Landau office set the contract.

Stavisky Yarn in Work

New York.—Moe Wax and Ronald Bank are preparing a scenario based on the Stavisky scandal in France, which brought about the overthrow of the Ministry and the recent riots.

DuPont May Buy Col.

(Continued from Page 1)

cisco Boards follows: Clearance: G. C. suit for an accounting of the profits of the company since its shares have been offered for sale on the stock exchange. The wise boys figure that bidders from DuPont-Pathe have picked a soft time for any offer that may hold the least attraction.

Additional credence is offered through the knowledge that both Harry and Jack are constantly at odds over the management of the company and its production and that the injection of Nate Spingold into the company by the brothers in an effort to act as a go-between, has proven a flop, that being an impossible task for even that past master in salving the injured feelings. The desire of Harry to use London as a Columbia production center and the results of his first effort ("The Lady Is Willing") did little to help the situation.

Columbia is rated the greatest money-maker in pictures for the amount invested and although there has been talk of deals that would tend to transfer control ever since Joe Brandt sold his interest, and the family feud started between Harry and Jack, nothing has come of it and that may be the case with this present talk .

HENRY O'NEILL
as
RICHARD
in
"Wonder Bar"
A
WARNER BROS. — FIRST NATIONAL
PRODUCTION

PATHE-GOLDWYN-SAMUEL STUDIOS,
% MR. SAMUEL MARX
CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XX, No. 4. Price 5c — TODAY'S FILM NEWS TODAY — Thursday, March 15, 1934

'LITTLE WOMEN' WINNER

'Cavalcade' Places Fox on Profit Side

New York.—Fox Film has a profit to show for the 39-week period from April 1 to December 1, largely due to the success in the United Kingdom of "Cavalcade," arriving simultaneously with a healthy change in the exchange rate.

The financial report issued yesterday shows a profit for the period of

(Continued on Page 4)

20th Century Will Produce on Stage

Twentieth Century Productions will definitely produce one or more plays on the New York stage next season.

The Darryl Zanuck organization will be associated with an outstanding Broadway producer. Several vehicles are being considered now for the first play.

William Powell Signs To Make Two at Radio

William Powell signed a two-picture deal with Radio yesterday, to start after he finishes "Manhattan Melodrama" and "The Thin Man" for MGM. The deal was made by Selznick-Joyce.

Powell has one more picture to make on his Warner contract, which expires in April. Warners gave him permission to make outside pictures at this time, not having a story ready for him.

Olivier Refuses MGM

Laurence Olivier and Jill Esmond turned down an offer to return to Hollywood under a term deal with MGM. They prefer to free lance, so that they may be able to return to the stage whenever they wish.

La Hepburn Abroad

New York.—Katharine Hepburn sails for Europe Saturday on the Europa to stay abroad a month. Rumor here is that she may get a quiet divorce while abroad.

Rothafel Returns

London.—Sam Rothafel sails today for New York, with nothing official to say about rumors he planned a gigantic new picture theatre here.

Schenck-Hatrick East

Nicholas Schenck and E. B. Hatrick left last night by train on their return to New York.

Reporter Award Goes To Radio Picture As Most Outstanding —Other Results Announced

"Little Women," carried along on an avalanche of votes from all branches of the industry—executives, directors, players, and all—wins The Hollywood Reporter Award of Merit as the outstanding production of 1933.

The Radio picture held a commanding lead over its nearest competitor, although a strong vote was polled for the next two pictures, "Cavalcade," and "The Private Life of Henry VIII."

So this morning, glory may be shared by the following who are listed officially as the group responsible for the year's most outstanding production, "Little Women":

Producer, Kenneth Macgowan; director, George Cukor; screen play by Sarah Y. Mason and Victor Heerman; photography by Henry Gerrard; art direction, Van Nest Polglase. The story was adapted from the Louisa M. Alcott novel.

To make the award doubly welcome, they can feel that they have been winners in a contest in which the ENTIRE personnel of the industry was allowed to vote, the balloting not being confined to any particular group.

The Fox picture, "Cavalcade," second in the race, was created by the following group:

Director, Frank Lloyd; stage play by Noel Coward; screen play by Reginald Berkeley; continuity editor, Sonya Levien; cameraman, Ernest Palmer.

London Films production, "The Private Life of Henry VIII," lists credits as follows: Directed by Alexander Korda; story and

(Continued on Page 4)

HOLLYWOOD REPORTER AWARD VICTORS

Outstanding Picture:
"LITTLE WOMEN"
Radio Pictures Corp.

Best Direction:
FRANK CAPRA
"Lady For a Day"

Outstanding Performance by an Actor:
CHARLES LAUGHTON
"Private Life of Henry VIII"

Outstanding Performance by an Actress:
KATHARINE HEPBURN
"Morning Glory"

Best Original Story:
PRESTON STURGES
"The Power and the Glory"

Best Adaptation:
ROBERT RISKIN
"Lady For a Day"

Best Art Direction:
CEDRIC GIBBONS
"When Ladies Meet"

Best Cinematography:
CHARLES B. LANG, Jr.
"Farewell To Arms"

The Reporter regrets that no award is made in the Sound classification, workers in that branch not showing sufficient interest in voting to make any award representative or justifiable.

'Rothschild' Lands K.O. in New York

New York.—"The House of Rothschild," opening at the Astor Theatre last night, smashed through to a success exceeding the fondest dreams of its backers. The audience gave it a tremendous ovation at the conclusion, and first editions of the morning papers show the critics doing the raves of the year.

The house could have been sold out several times over for the opening, and there is already an advance sale for the balance of the week of $8500. Film men say the Astor is once more in for a hit that will run through the Summer.

Charles Giblyn Dies; Was Pioneer Director

Charles Giblyn, of 723 S. Ogden Drive, pioneer motion picture director, died yesterday at his home.

Mr. Giblyn formerly was director general at the old Ince studios, and had directed pictures at many of Hollywood's major studios. He was scheduled to go to work yesterday for MGM.

Goldwyn Hires Met. Artist

New York.—Before leaving for the Coast, Samuel Goldwyn signed Serge Soudeikaine, scenic artist of the Metropolitan Opera House, to act as technical art consultant on "Resurrection," and the Russian will leave shortly to confer with Richard Day.

Lloyd Separately Sold

New York.—Harold Lloyd's film, scheduled for Fall release, will not be sold with the Fox output, but as a separate attraction, on contracts similar to the comedian's arrangements during his Paramount association.

Jed Harris in Town

Jed Harris, New York stage producer, has arrived in Hollywood, hiding behind a beard and seeking stars who will listen to the call of the Broadway stage.

Hays Organization Elects

New York.—The Motion Picture Producers and Distributors hold their annual election of officers March 26. No startling upsets expected.

Flu Hits Agnes deMille

New York.—With the flu for an unwelcome companion, Agnes de Mille arrived yesterday from Europe.

40 Critics Acclaim "Rothschild" Sensational!— (See Pages 5 to 17 Inclusive)

THE Hollywood REPORTER

W. R. WILKERSON ..... Editor and Publisher
ROBERT E. WELSH ..... Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957
New York Office: Abraham Bernstein Mgr., 229 W. 42nd St., Wisconsin 7-7193. Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

RAMBLING REPORTER

Scoop No. 479,535,798,000:—Leo Tovar and Mary Kornman are plotting to elope to Yuma for the weddnig ceremony tonight . . . they'll be off the minute the last scene for "Murder at the Vanities" is shot . . . The Joe E. Browns farewell dinnering themselves in a tremendous way before leaving on that trip to China . . . Garbo stepped out to see Eva La Galliene do "Hedda Gabler" the other night—but why not? . . . Woody Van Dyke is officially opening the swimming-pool season over the week-end at his house . . . so a lot of people are already in training for the party they HAVE to be . . . Connie Bennett, Gilbert Roland, Adolphe Menjou, Veree Teasdale, Randy Scott, Kathryn Carver, the Cary Grants, the Gary Coopers and the Johnny Weissmullers, practically "side-by-each" at the very good fights Tuesday night.

●

Rudolph Mate, Rene Clair's cameraman, who photographed "Jeanne D' Arc," is coming here to visit the Harry Lachmans. . . . Three studios are nibbling at "Serenade in Brass," brainchild of Elliott Gibbons. . . . Doris Keane, slipping through Hollywood on a forty-eight hour visit. . . . Hear that Georgie Raft may take his son to Europe with him—if he goes to Europe. . . . The lad visited George here several months ago—or don't you remember? . . . Incidentally, Raft sets some kind of a record, by being separated from his wife for ten years or more, so they tell us.

●

Arthur Lubin will probably leave town right away again to stage "The Drums, Professor!" in Noo York. . . May Sunday hasn't been home for days . . . we have her word for it. . . . The long palship between a certain young producer and his right hand man and constant companion, is drawing to a close—with the battles getting hotter and more frequent. . . . The Hon. George Davila, the Hon. Dmitri Dimancesco, Roumanian Consul General, Dorothy di Frasso, Count Carpegna and Maureen O'Sullivan at Johnny Farrow's dinner at the Vendome last night. . . . You'd DIE if you knew who is THAT close to hitting the front-pages in a divorce suit—hm, mmm, such an ingenue, too!

New York REVIEWS

"SPITFIRE"

RKO-Radio prod.; director, John Cromwell; writers, Lulu Vollmer, Jane Murfin.
Music Hall

News: The film moves very slowly at first, but it gains in speed and interest as the story develops. Hepburn's characterization is interesting, although it isn't always convincing.

Times: As the dominating figure of "Spitfire," the current cinematic offering at the Radio City Music Hall, Katharine Hepburn gives another talented screen portrayal. Without Miss Hepburn's vital and persuasive acting, the story would be a depressing and colorless affair.

Herald-Tribune: Miss Hepburn is as striking a screen actress as those of us who have always admired her have insisted. "Spitfire" is in reality a character study, rather than a drama of action, and Miss Hepburn is on the screen almost constantly. It is entirely her picture and, although it is far from worthy of her, it is excellent evidence against her detractors.

Sun: Technically "Spitfire" is below average. The photography, even with such an excellent photographic subject as Miss Hepburn, is flat and lifeless. There's too much of the studio about those mountain-cabin sets, even most of the outdoor scenes. The script, although it deals with a mob out for lynching, is singularly lacking in suspense. "Spitfire," I'm afraid, is just one of those pictures that didn't jell.

American: The entertainment of the drama centers entirely in Miss Hepburn's characterization. And this is a thing of pristine beauty, lyric tenderness, fired with the flame of genius. Miss Hepburn is pretty definitely foremost among American dramatic artists in the cinema. In "Spitfire" she holds the screen alone in an amazing histrionic tour de force.

Mirror: While having none of the prettiness, dressiness and superficial glamor of the previous Hepburn films, "Spitfire" has a substantial dramatic quality, a real fire, vigor and punch which permits Miss Hepburn to establish herself as an actress. You will be thrilled and deeply stirred by "Spitfire." Don't miss it.

Post: Miss Hepburn's attempt to convey the outward and inner conflict of the girl is hampered somewhat by the failure of the picture as a whole to capture the quality and mood of the setting, but it is hampered still more by her own inability to cope with the subtleties of the role. With all its potentialities, "Spitfire" is a dull and undistinguished production.

Journal: The role a contradiction of moods, and Miss Hepburn brings to them all an exuberant sincerity.

World-Telegram: It is Miss Hepburn and Miss Hepburn alone, with her ever dependable playing, who manages to make this "Spitfire" possibly satisfying entertainment.

'Wonder Bar' Opens To Great Applause

Warner Brothers presented their latest musical production, "Wonder Bar," at Warners' Hollywood Theatre last night at one of the most successful openings ever given in Hollywood.

The house was completely sold out and the audience was most enthusiastic over the picture, denoting especial approval of the work of Al Jolson, Kay Francis, Ricardo Cortez and the other principals.

Two More for Agency

Clive Brook and Ernest Pascal have signed long term managerial contracts with the Schulberg-Feldman and Gurney office.

Block-Malloy Teamed

Warners have bracketed Ralph Block with Doris Malloy to shape an original story under the supervision of Henry Blanke.

Academy Over-sells Seats for Its Banquet

The Academy steering committee and others connected with the handling of its Awards banquet are faced today with a problem of finding seating room for those who want to attend.

Originally there were seating accommodations for 750 people. Yesterday afternoon a total of 770 reservations had been received and they were still coming.

Carrillo to Selznick

Leo Carrillo was signed yesterday by David Selznick to play the third man in "Manhattan Melodrama," based on the Arthur Caesar story, "Three Men." The deal was made by Leo Morrison.

To Bogota for MGM

New York.—Dan Greenhouse leaves here Saturday for Bogota, Colombia, where he will be permanently stationed for MGM.

HELEN FERGUSON
PUBLICITY
JEWEL SMITH, Associate — 6615 Sunset Boulevard
LYNDE DENIG, New York Representative — GRanite 2185

'Escape Me Never' For 'Century' Pix

London.—Twentieth Century has closed for the screen rights to the current London hit, "Escape Me Never," that stars Elizabeth Bergner. She will also star in the picture, which will be made late in the Summer for Fall release.

Goldwyn Aides Arrive; Sam Returns Next Week

Arthur Sheekman, Nat Perrin and George Oppenheimer, who arrived in Hollywood yesterday, are the first members of the Sam Goldwyn staff to return. They are working on the next Eddie Cantor picture which is yet untitled.

Goldwyn was scheduled to leave New York yesterday, but is remaining until next week.

Henry Hull Signed to Universal Contract

Henry Hull, star of the Jack Kirkland Broadway stage hit, "Tobacco Road," has been signed by Universal to a long-term contract. He will arrive here from New York in about two weeks.

Hull's contract, like others given out to stage actors, permits him to return to the stage from time to time.

Warrenton on 'Humbug'

Gilbert Warrenton, ASC, has been signed to do the camera work on Universal's "Humbug." He was set for the spot by the new ASC agency.

Radio After Pierson

Radio is negotiating with Arthur Pierson in New York to return to the Coast for two pictures, "Alien Corn" and "Murder on the Blackboard."

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CENSORSHIP DENOUNCED BY U. C. L. A. PROFESSOR

Says Stars' Private Lives Own Business

"Censorship is always negative and is generally placed in the hands of people totally incapable of saying anything except 'don't do that.' "

"The private lives of motion picture stars are none of the public's business, and they should be measured by their productions rather than by their personal affairs."

These two statements caused something of a sensation yesterday when they were made by Dr. Frederic P. Woellner, Associate Professor of Education at the University of California in Los Angeles, before 500 Daughters of the American Revolution at the Ambassador Hotel.

Dr. Woellner spoke at the motion picture luncheon, which was the first social event of the state conference of the D.A.R. His remarks were especially well received by the picture personalities present, who included Ann Harding, Robert Montgomery, Kathryn Williams, Katherine deMille, Raul Roulien, Mrs. T. G. Winter and Miss Ryllis Hemington.

Following his statement that censorship is always negative, Dr. Woellner said:

"In theory, censorship has its virtues, but the best of theories go awry when placed in the hands of fools.

"Not censorship, but enlightened public opinion, is the solution. This new art of the motion picture is a combination of all the arts; a medium of tremendous influence. Why not place courses in our schools? Teach our children the drama, its literary values, the technic of the motion picture. This will bring enlightened public opinion that is the best censorship."

As for the lives of stars, Dr. Woellner declared: "The important thing to consider is what effect the star has on the public. I would rather have a man who is bad in private life, but who has a tremendous effect for public good, than a man who is privately good, but who has a tremendous public effect for the bad."

Monogram Signs Two

Monogram yesterday signed Maidel Turner and Vivian Oakland for featured spots in "Money Means Nothing," the William Anthony McGuire story which Christy Cabanne puts into production tomorrow. Deal was agented by Kingston-Harris.

Lead Ready for Foster

If Norman Foster recuperates sufficiently to return to work by the time Lou Brock places "Great American Harem" in production at Radio, he will have the male lead. He was operated on for appendicitis a week ago.

Two Dog Pix Starting

William Berke places two short subjects into work today, starring the dog, Flash. William Desmond and Gertrude Messenger take featured billing. Pictures are for the state right field.

Fairbanks Not in Roxy London Plan

London.—Douglas Fairbanks Sr. yesterday denied that he is to be associated with S. L. "Roxy" Rothafel in the building of a Radio City in London. "Neither I nor my son is interested in the project in any way," he said.

Creel May Ask For Labor Board Shifts

Following the two-day investigation of why the various code committeees have not acted upon 107 complaints of alleged code violations by the studios, George Creel, State NRA Administrator, left town last night.

Through the publicity bureau of the local Labor Compliance Office, where the hearings were held, he announced that he had no statement to make relative to his findings in the investigation. However, it was reported, unofficially, that he will render a complete written report to Sol A. Rosenblatt. And while it could not be verified, there were rumblings about town that his report will recommend several changes in faces of the committees.

Meanwhile, Judge Ben Lindsey, special Labor Compliance officer, is expected to start today to hear the 107 complaints of alleged film code violations that labor asserts have been made by the studios.

Wells Option Lifted

B. P. Schulberg yesterday lifted the option on Jacquelyn Wells, who is under personal contract to him. Player is now appearing in "The Black Cat" at Universal and was nominated as a Wampas Baby Star Tuesday.

Ruth Matteson to MGM

MGM yesterday signed Ruth Matteson, now appearing on the New York stage, to a term contract. Player worked at the Pasadena Community Playhouse last year, but was not spotted until she went to New York.

Free Lance Writers To Name Own Slate

Thrown together by problems affecting them only, the free lance writers of the Screen Writers' Guild have formed a solid body, splitting away from the remaining factions on the coming election of officers, Apr. 5.

It was authoritatively reported yesterday that this group is in a huddle to chalk up its own slate and will seek a coalition with the liberal faction if an agreement on candidates is reached. Group controls an estimated twenty per cent of the Guild's vote and is headed by John Natteford, the representative on the present board.

Controversy as to the use of the Guild mailing list was settled yesterday when Ralph Block threw the list open to all factions electioneering.

Rian James Wanted by Universal As Producer

Universal is negotiating with Rian James to become an associate producer to handle the Lee Tracy pictures. James also received offers from Fox and MGM, but will not accept any deal until he returns from New York.

Radio Holds Boland

Radio yesterday extended Mary Boland's one-picture contract into a two-picture deal. She goes into a featured comedy role in the Lou Brock production, "Down to Their Last Yacht," which will be directed by Paul Sloane.

Dubinsky Row Heard

Washington.—Arguments on the Dubinsky circuit row with labor on the NRA rules in St. Louis started before Sol Rosenblatt yesterday afternoon and were still on at midnight. No hint given as to the probable decision.

One for Montgomery

Robert Montgomery is slated to play opposite Jean Harlow in her next vehicle, "100 Per Cent Pure," which will be directed by Sam Wood under Bernie Hyman's supervision for MGM.

ACADEMY SELECTS CODE COMMITTEE CANDIDATES

The Academy yesterday forwarded to Deputy Administrator Sol A. Rosenblatt names of members of the various branches of that organization for possible appointment by the Code Authority to various film code committees.

While here in January Rosenblatt requested that the Academy make these selections. The names were telegraphed, with information that signed ballots and a statement of the voting method used in their selection, would be mailed. The people named are:

Writers Branch: Jack Cunningham, Howard Estabrook, Howard J. Green, Grover Jones, William Slavens McNutt, Jane Murfin, Robert Riskin, Ernst Vajda, Carey Wilson and Waldemar Young.

Directors: Frank Capra, Cecil B. De Mille, W. K. Howard, Frank Lloyd, King Vidor and W. S. VanDyke.

Technicians: Carl Dreher, J. M. Nicholaus, Max Parker and Karl Struss.

The Actors Branch is sending the complete list of members, but lists the following 24 as experienced and eligible for service on the committees: Lionel Atwill, Warner Baxter, Lionel Belmore, Alice Brady, Laura Hope Crews, W. B. Davidson, Marie Dressler, Irene Dunne, Raymond Hatton, Helen Hayes, Del Henderson, Katharine Hepburn, Jean Hersholt, Walter Huston, George Irving, DeWitt Jennings, Henry Kolker, J. Farrell MacDonald, Warner Oland, Nance O'Neil, Elizabeth Patterson, Lewis Stone, H. B. Walthall, Helen Ware.

'Treasure Island' To Location Site In Hawaiian Isles

Metro-Goldwyn-Mayer has changed its mind on the "Treasure Island" location. The company had decided to do the exteriors on the back lot at Culver City, but is now sending the whole troupe to Honolulu, April 19 for a month's work.

Wallace Beery will star, supported by Jackie Cooper, and Victor Fleming will direct.

Cochrane Comes to Plan Bergner's N. Y. Debut

New York.—Plans for Elizabeth Bergner's stage debut here will move further along with the arrival late next week of Charles Cochrane to confer with Arch Selwyn. Cochrane sails from London in a few days.

He will also discuss possible American production of "Conversation Piece," the Coward play, and "Nymph Errant," the Gertrude Lawrence starring vehicle. After a month in New York he will go to the Coast for conferences with Fox.

LaCava Leaves for East; Goes to MGM on Return

Gregory LaCava leaves by train tonight for a four-week vacation in New York.

On his return he will probably go to David O. Selznick to handle "The Postman Always Rings Twice," a novel by James Cain, which MGM purchased recently.

Propose 1c Amuse. Tax

Washington.—A proposal that admission taxes to amusements be put on the straight basis of one cent on all admissions over forty cents was made before the Senate Finance Committee yesterday by John F. Kelley, of Ringling's Circus, who painted a blue picture of the effect of the present tax on amusements.

'White Cargo' Tonight

Opening of "White Cargo" at the Playhouse tonight will find a strong representation of picture folk, among those making reservations being David Selznick, John Barrymore, Frank Lloyd, Dimitri Tiomkin, Albertina Rasch, Al Rockett, Zeppo Marx and Maureen O'Sullivan.

Ray Hays to Wed

Ray Hays, business manager for Al Green, Lloyd Bacon, Thelma Todd and others, is going to take on a business manager in the person of Frances Dietz. It will be done tomorrow morning, with the couple going to Carmel for their honeymoon.

Basil Woon Coming

Basil Woon will leave New York by boat in the next week to take up his writing contract with a major studio, arranged out here by the Ivan Kahn agency.

Para. Buys Spence Yarn

Paramount has purchased an original story entitled "Debutantes," by Ralph Spence. Story is a comedy dealing with the fashion racket.

LAUGHTON, HEPBURN, CAPRA CAPTURE REPORTER AWARDS

Sturges and Riskin Win for the Writers

(Continued from Page 1)

dialogue by Lajos Biro and Arthur Wimperis; scenario by Arthur Wimperis; cameraman, George Perinal; editorial supervision, Hal Young.

Capra Director Winner

Frank Capra received the votes of his fellow directors in such volume as to prove an easy winner of the award for the year's most outstanding work of direction—the palm being given him for "Lady For a Day." In this classification, "Little Women" popped up again, with George Cukor ranking second for his work on that picture, while Gregory LaCava is in third place because of "Gabriel Over the White House."

Hepburn-Laughton Honored

The international touch given the Reporter Awards by the inclusion of "Henry VIII" in the honored first three pictures, is clinched when we come to the votes of actors for the outstanding performance by one of their fellows. Charles Laughton wins hands down for his characterization of the King.

Coming second and third, and both well represented in the voting, are Spencer Tracy and Paul Muni.

Katharine Hepburn and May Robson staged a close race for the award among the actresses, the lead changing almost daily since the start of the voting, with Miss Hepburn finally emerging the winner. Third place was taken with a goodly representation of votes by Mae West.

Sturges-Riskin Tops

The writers, registering the heaviest vote as a class in the contest, with a fine exhibition of professional broadmindedness, gave an outstanding lead to Preston Sturges, for the Original Story Award because of "The Power and the Glory," Lasky-Fox production. In second and third places were Robert Lord, for "One Way Passage," and Edwin Justus Mayer and Rowland V. Lee for "I Am Suzanne."

"Lady For a Day," having already earned its director an award for his work, also comes to the front to put Robert Riskin in the top spot for the best adaptation of the year. Only one vote apart, the second and third places in this classification were taken respectively by Sarah Y. Mason and Victor Heerman for the adaptation of "Little Women," and Ben Hecht for "Design For Living."

Charles Lang, Paramount ace, forged to the front and emerged winner in a spirited race among the cinematographers, taking the award for his work on "Farewell To Arms." Lee Garmes, for his work on "Zoo in Budapest" dropped into the second niche, with Victor Milner close behind because of "Song of Songs."

The MGM production, "When Ladies Meet," brought the laurels of victory to Cedric Gibbons in the votes of his fellow Art Directors, and in this class a tie resulted for second place, "Little Women" and "Cradle Song" coming under the wire neck and neck. Art direction on "Little Women" was by Van Nest Polglase and on "Cradle Song" by Hans Dreier and W. B. Ihnen.

Beautiful gold plaques, emblematic of victory in the First Hollywood Reporter Awards of Merit Contest, will be presented to the winners tomorrow.

That's Putting the Writer in His Place

At the opening of the Warner Brothers' production of "Wonder Bar" last night at Warners' Hollywood Theatre, Dick Powell, master of ceremonies, introduced from the stage practically every person who had anything to do with making the picture EXCEPT EARL BALDWIN, who did nothing except adapt the story and write the screen play and who was in the audience.

Gene Raymond Set For 'Sadie McKee'

MGM and Gene Raymond finally got together on a deal for Raymond to play the role of the crooner in the Joan Crawford picture, "Sadie McKee," which Clarence Brown is directing.

Raymond turned down the role several times, but finally agreed to do it after the studio promised changes in the script. The deal was made by the Schulberg-Feldman and Gurney office.

'U' Wants Peggy Wood For 'The Human Side'

Universal is talking to Peggy Wood to take the top spot with Lowell Sherman in "The Human Side."

Miss Wood has another picture to do for Fox, Sol Wurtzel bracketing her with John Boles in "My Lady's Dress."

Maizlish Promoted

Harry Maizlish, who has handled exploitation for Warner theatres locally, has been promoted to supervise exploitation for all the Warner West Coast exchanges. He will leave soon to take charge of selling "Wonder Bar" in the Pacific Northwest.

Fox Shows Profit

(Continued from Page 1)

$1,410,793, comparing with a loss of $595,100 for the similar period the year previous.

Gross intake for the 39 weeks was $24,288,824, an increase of $4,058,-924.

Operations of Wesco and other subsidiaries are not included in this report, Fox advances to Wesco having been written down to $1. The report states that reserves have been set aside for any adjustments of values which may be required as a result of pending bankruptcy actions against subsidiaries of Wesco.

The investments and advances by Fox to affiliates amount to $16,623,-543.

Chase Bk. Unloading Starts New Rumors

New York.—Rumored plans of the Chase Bank to unload its Fox stock holdings by an exchange for General Theatre Equipment Corporation stock as soon as the latter's reorganization is complete have film men here wondering if this is the first step in clearing the way for a Fox-Radio merger, or merely due to the desire of Chase to wash its hands completely of picture producing and distribution.

General Theatres is a straight merchandising business, more in keeping with bank sponsorship.

Mona Lisa Theft Will Be Made by Warners

Darryl Zanuck's idea of two years ago, "Self Portrait," which is based on the filching of the Mona Lisa, is off the shelf at Warners and slated to star Ricardo Cortez and Bette Davis.

Carl Erickson and Peter Milne turn in the screen play and Robert Florey will direct. It is re-titled "Beware of Imitations."

MGM Holds Segall

Harry Segall's option was taken up by MGM yesterday, writer going into the second session on his termer. He is working with Richard Schayer on "Fish Out of Water."

London Film Ball Over the Air Today

Two radio chains will carry a broadcast this afternoon of the Cinematographic Trade Benevolent Fund ball, which will be held in London tonight, and the program will originate from three widely separated sources.

English players will talk from London; Will Hays, Richard Arlen and Mary Pickford will send their greetings from New York, and Jean Harlow, Ann Harding and Leslie Howard will be heard from here. Program will be released locally over NBC at four and over the British Broadcasting System in England at midnight, their time.

June Brewster Set in Grace Bradley's Place

Charles R. Rogers, at Paramount, yesterday signed June Brewster to replace Grace Bradley, who was injured on the set Monday in "Private Scandal," which Ralph Murphy is directing. Jed Prouty was spotted in a featured role.

"The Pen is mightier than the 'word'" . .

ILLUSTRATIONS IN THIS ISSUE BY

WENTWORTH

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The ST. MORITZ on-the-park

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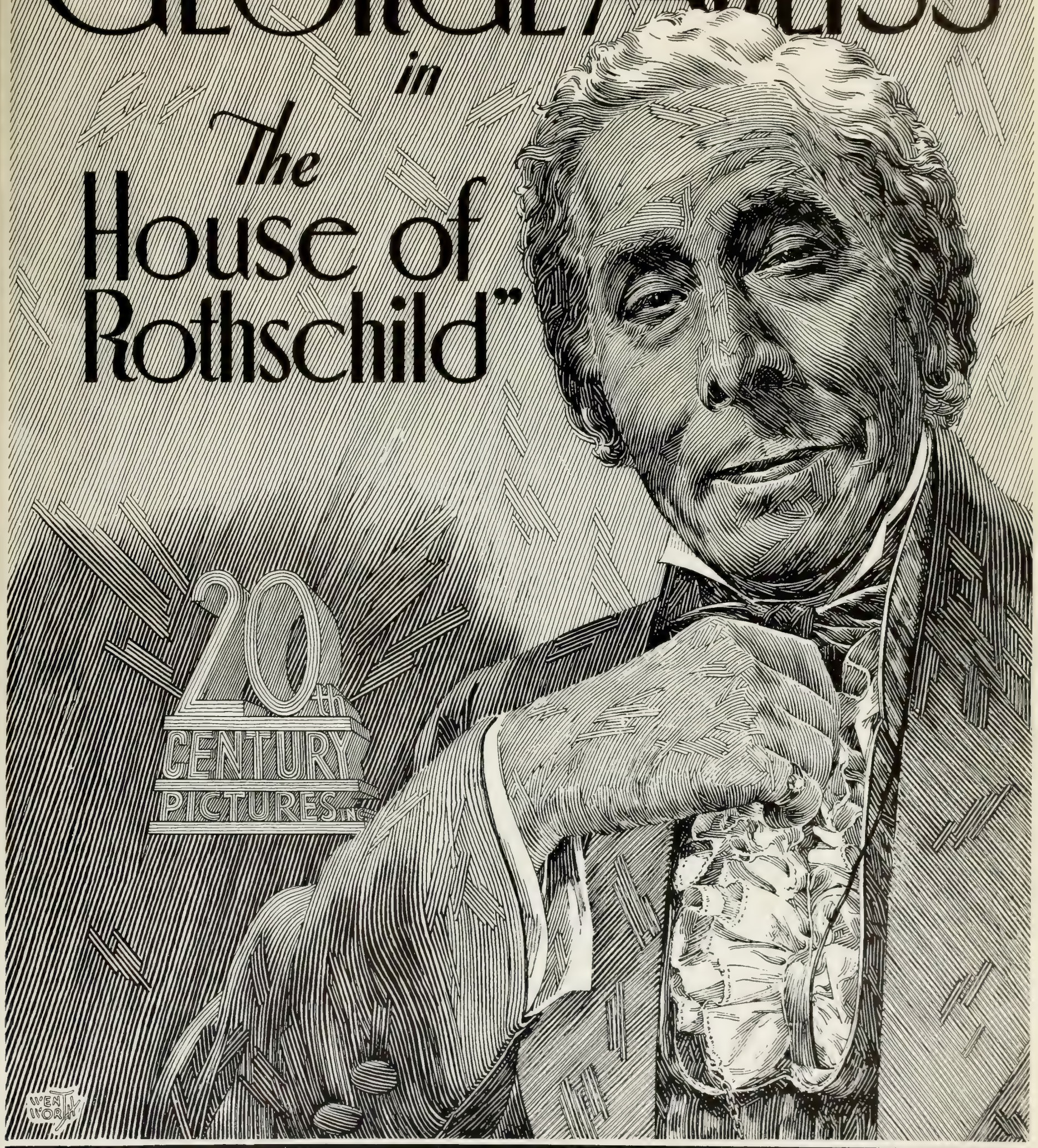
DIRECTION
S. GREGORY TAYLOR

Joseph M. Schenck presents a *Darryl F. Zanuck Production*

GEORGE ARLISS

in

The House of Rothschild"



RELEASED THROUGH UNITED ARTISTS



THE HOUSE OF ROTHSCHILD

Boris Karloff

. . . AS . . .

Ledrantz

(Featured with Mr. Arliss)



THE HOUSE OF ROTHSCHILD

Alfred Werker

Director



THE HOUSE OF ROTHSCHILD

Arthur Byron

. . . AS . . .

Baring



AS THE MOTHER

AS THE WIFE



"THE HOUSE OF ROTHSCHILD"

Helen Westley

. . . AS . . .

Gudula Rothschild

The Critics' Tribute to

JERRY ASHER—*Associate Editor, Movie Mirror Magazine:* "An authentic portrait of a great story painted by that master artist, George Arliss."

ELEANOR BARNES—*Drama Editor, Illustrated Daily News:* "It flings to film fans a challenge against wars, racial hatreds and cruelties in a romantic setting."

BARBARA BARRY—*New Movie Magazine:* "The best picture I have ever seen!"

WELFORD BEATON—*Hollywood Spectator:* "A cinematic masterpiece that puts heart-throbs in history!"

JOE BLAIR—*Showman's Round-Table:* "A powerful historical drama that will be hailed as an epic of the age!"

HARRISON CARROLL—*King Features Syndicate:* "Here is real cinema achievement, something for Hollywood to cheer about!"

DOUGLAS CHURCHILL—*Hollywood Correspondent, New York Times:* "The most spectacular of the Arliss films, and one of the most enjoyable."

DOROTHY DONNELL—*Western Editor, Motion Picture Magazine:* "I am proud to say that Hollywood is giving to the world one of its finest contributions."

KATHRYN DOUGHERTY—*Editor and Publisher, Photoplay Magazine:* "It's crammed with historic interest and color and told in an impressive manner . . . Don't miss it!"

JAMES FIDLER—*Western Editor, Screenland Magazine:* "George Arliss as Nathan Rothschild gives his greatest screen performance."

JACK GRANT—*Motion Picture Magazine:* "Arliss rises to new heights in a distinguished career."

HOWARD HALL—*Editor, Cinema Hall-Marks:* "Easily the most commendable film ever made in the entire history of the industry."

JERRY HOFFMAN—*Motion Picture Critic, Los Angeles Examiner:* "Rothschild is the monument by which George Arliss will be remembered."

HOLLYWOOD REPORTER—"About the most important money picture we have seen during the past two years."

HOLLYWOOD DAILY VARIETY—"Handled with restraint, taste and tactful courage . . . dramatic vigor, scope and beauty on the entertainment side."

A. J. KOBLER—*President and Publisher, New York Daily Mirror:* "Cannot find words to tell you how much I enjoyed it . . . it is truly a masterpiece!"

GEORGE LEWIS—*Drama Editor, Post Record:* "As dignified as 'Disraeli' and a lot more human!"

GUS McCARTHY—*Quigley Publications:* "One of the grandest pieces of entertainment merchandise to reach the screen in years."

MOLLIE MERRICK—*North American Newspaper Alliance:* "When you find a picture in which all the elements are surprisingly done it becomes difficult to place praise."

Coming Soon to Gra

NOW PLAYING ASTOR THEATRE, NEW YORK; MAJESTIC T

PREMIERE RUNS IN ALL KEY

"The House of Rothschild"

JOHN MITCHELL—*Western Editor, New Movie Magazine:* "It merits the Academy award as the best picture for 1934!"

DICK MOOK—*Picture Play:* "One of the year's best pictures. Don't miss it!"

LOUELLA PARSONS—*Motion Picture Editor, Universal Service:* "Splendidly real, splendidly vital, not merely a tribute to a race but to humanity! A great picture."

MAYME OBER PEAKE—*Boston Globe:* "The most brilliant picture I've seen this year!"

EILEEN PERCY—*Block Publications:* "The motion picture industry needs a great picture to bring people back to the theatre—and this is it."

WALTER RAMSEY—*Western Editor, Modern Screen Magazine:* "The best picture of the year."

EDWIN SCHALLERT—*Motion Picture Editor, Los Angeles Times:* "Impressive . . . invested with life and surprising timeliness."

ROSALIND SHAFFER—*Chicago Tribune Syndicate:* "Timely, beautifully conceived and well executed, with George Arliss giving the best performance of his motion picture career."

VICTOR SHAPIRO—*Hollywood Manager, Quigley Publications:* "Supercharged with entertainment and electric with showmanship."

SIDNEY SKOLSKY—*New York Daily News:* "The most important talkie made in Hollywood since 'All Quiet on the Western Front.' "

TED SMITS—*International News Service:* "Great art and great box office."

JIMMY STARR—*Motion Picture Editor, Los Angeles Herald-Express:* "Hollywood's best in many years."

WARREN STOKES—*Associated Publications:* "Finest celluloid entertainment in a decade."

DAN THOMAS—*Motion Picture Editor, Newspaper Enterprise Association:* "Of all the pictures ever made by George Arliss, this is by far the best!"

ALICE TILDESLEY—*Philadelphia Public Ledger Syndicate:* "See it—not once, but twice."

ROB WAGNER—*Script:* "Timely propaganda; wonderful characterization and gripping drama!"

RUTH WATERBURY—*Editor, Movie Mirror Magazine:* "George Arliss gives a performance that surpasses in brilliance anything he has ever done and it is one of the greatest productions of this or any other season!"

WHITNEY WILLIAMS—*Fawcett Publications:* "One of the truly great pictures of this or any other season!"

ELIZABETH WILSON—*Western Representative, Silver Screen Magazine:* "George Arliss gives not only his best performance but the year's greatest picture."

JACK WOOLRIDGE—*Woolridge Syndicate:* "George Arliss at his best."

ELIZABETH YEAMAN—*Hollywood Citizen:* "Beautifully acted, directed and photographed."

man's Chinese Theatre

TRE, BOSTON, and OHIO THEATRE, CLEVELAND, MARCH 31

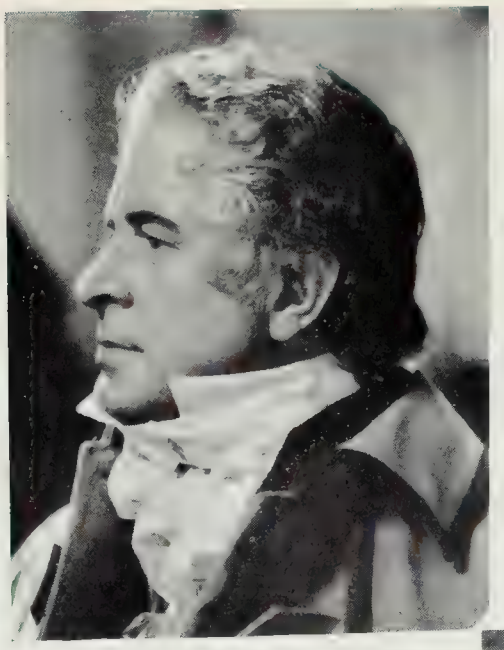
ITIES AT ROADSHOW PRICES!



THE HOUSE OF ROTHSCHILD

Maude T. Howell

Associate Director



Reginald Owen

. . . AS . . .

Herries

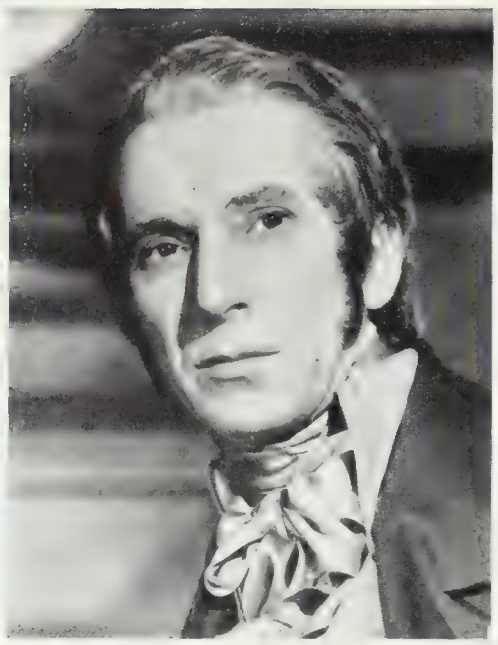
Robert Young

. . . AS . . .

Captain Fitzroy



THE HOUSE OF ROTHSCHILD



Murray Kinnell

. . . AS . . .

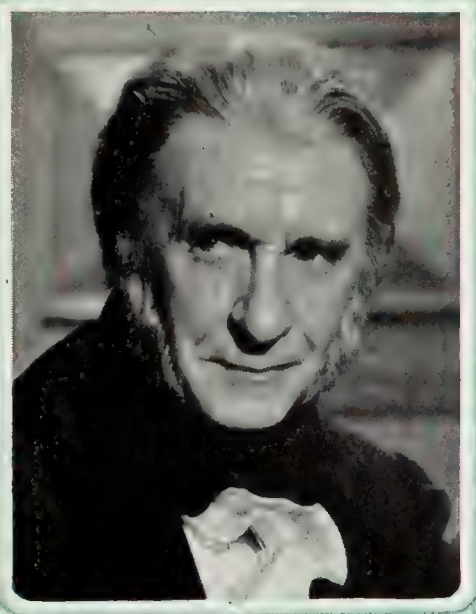
James

Peverell Marley

Cinematographer



THE HOUSE OF ROTHSCHILD



Ivan Simpson

as

AMSCHEL



Noel Madison

as

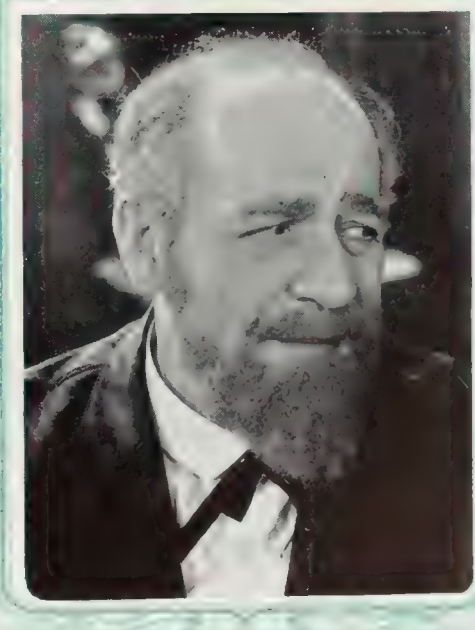
CARL



Georges Renavent

as

TALLEYRAND



William Strauss

as

THE MESSENGER



"THE HOUSE OF ROTHSCHILD"

Allen McNeil

Film Editor



Jack Carlyle

as

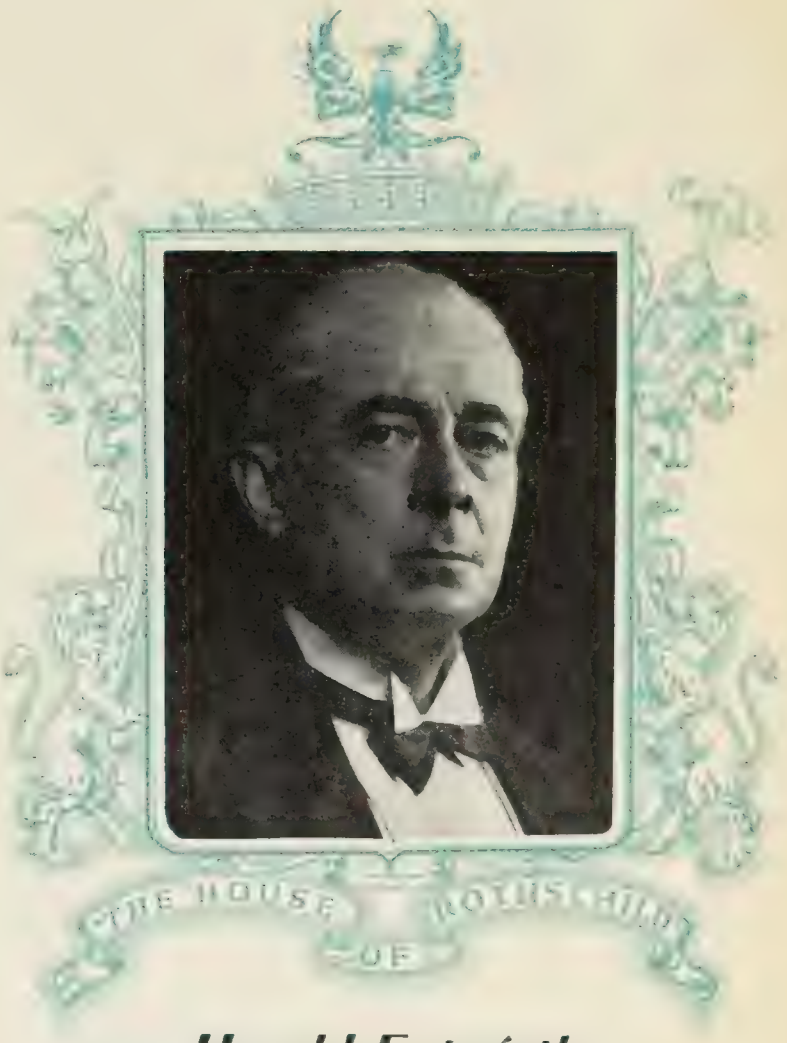
THE BAILIFF



Cullen Johnson

as

CARL (As a Boy)



Harold Entwistle

as

Stock Exchange Messenger

PRODUCERS



THE REASON . . .

I manage

LOUISE FAZENDA

is because she is a grand artist who is going places. See her in "Wonder Bar" and you will agree with me.

M. C. LEVEE

with the ART DIRECTORS

Willie Pogany has shrouded his special set effects work for Warner Brothers' "Dames" with a decided air of mystery. No one is allowed even to take a peek at what he is doing until he has the effects ready for the final okay of Busby Berkeley. Something very unusual, like the California weather, is expected.

•

Stanley Fleischer has been given the job of designing the sets for "Alias the Deacon" over at Universal. He set such a pace for himself in "I'll Tell the World" that many on the lot are watching with interest to see just what he will have to offer in this one.

•

Van Nest Polglase will be taking bows around the Radio lot today when he, and his fellows discover that "Little Women" won The Hollywood Reporter Award for being the outstanding production of 1933. He gets credit for the art direction on it.

•

Over at MGM, Cedric Gibbons will also be tipping the hat, for he gets the Reporter award for the best example of art direction for 1933. It was in "When Ladies Meet" that it appeared.

•

Hans Dreier and W. B. Ihnen at the Paramount lot, and Van Nest Polglase, ran a neck and neck tie for second place in this Award, with the Paramount "Cradle Song" and the Radio "Little Women."

•

The members of the Art Directors section of the Academy are planning to hold another one of those stag dinners very soon. The idea is to have one about every six weeks. The Academy Awards Competition and banquet have slowed up the plans a trifle, but as soon as it is over, they figure on doing it.

•

Robert Usher, an art director at Paramount for more than a year, arrived in town last Saturday from the South Seas where he has been staying on the island of Moorea for the past six months. Usher has been building himself a house down there and had planned an indefinite stay, but was called back by cable by the studio. His last work at Paramount was designing sets for "She Done Him Wrong" and "King of the Jungle."

•

Jack Okey is still getting fan mail intended for Jack Oakie, the actor, despite long attempts to set the world straight. He says he has never received any checks yet, however.

•

A representative of a group of Australian newspapers paid Al Herman and Van Nest Polgalse of Radio a real compliment the other day. She wanted to see just what the studio's idea of the Australian background for "Stingaree" would be. When she looked at a couple of sets she exclaimed that someone who had lived in Australia must have done them. Neither Herman nor Polglase know about this remark. So we pass it along to them.

Mountain Helps Seiler to Make Par

Lew Seiler is a candidate for the prize for the freakiest golf shot of the week. He drove into heavy rough on the eighth hole at Palm Springs and, in trying to get out, overshot the green. The ball hit the side of the mountain and bounced back to within inches of the cup. Lew says he always plays it that way.

UP-TO-THE-MINUTE CASTING NEWS

Arthur Stuart Hull, Guy Usher and **Ernest Hilliar** to the cast of "Witching Hour" at Paramount.

Robert Greig through Freddie Fralick for "The Humbug," Universal.

Michael Visaroff to "The Happy Family," Warners.

Lew Cody for "Private Scandal," Charles R. Rogers-Paramount. Deal by Freddie Fralick.

Barbara Weeks and **Druex Layton** for "Now I'll Tell," Fox.

John Quallen into King Vidor's "Our Daily Bread," set through Harry Spingler of Small-Landau office.

Harry Woods for "It Ain't No Sin," Paramount, by Bill Woolfenden, of the Small-Landau office.

Harold Waldrige for "Private Scandal," Charles R. Rogers-Paramount. Set by Max Shagrin.

Walter Long and **Marjorie Gateson** in MGM's "Operator 13."

George Irving through Menifee I. Johnstone for a short at MGM.

John Wray for "Practical Joker," Universal, by the Kingston-Harris agency.

Randolph Scott for "Often a Bridegroom," Paramount.

Sara Haden to "Gentleman of Affairs" for Universal.

Emma Dunn and **Virginia Hammond** to "Dr. Monica," Warners.

Mary MacLaren, Pat O'Malley and **Bess Flowers** to "Dames" at Warners.

Warners Renew Talbot

After trading arguments for two weeks, Warners notified Lyle Talbot yesterday that his option was being taken up, the company giving in to the player after an unsuccessful attempt to get a cut on the option terms.

Son for Stu Gilmore

Stuart Gilmore, Paramount film editor, became the father of an eight-pound boy at the Mount Sinai Hospital Tuesday. Both Mrs. Gilmore and the child are doing well.

Warner Execs Travel

New York.—Harry Warner and Sam Morris on business, and Sam Sax vacationing from the Brooklyn Vitaphone plant, sail for Europe on March 17.

"Give Lloyd Bacon a good share of bouquets for direction of the story. . . . A brilliant and sparkling production . . . it is a well rounded piece of picture making."

—Hollywood Reporter,
Feb. 3, 1934

LLOYD BACON

DIRECTED

"WONDER BAR"

A FIRST NATIONAL PRODUCTION FOR WARNER BROS.

Charles B. Lang, Jr.
Director of Photography
Paramount Pictures



"A Farewell to Arms"
"Cradle Song"
"Death Takes a Holiday"

MYRO-GOLDWYN-MAYER STUDIOS,
% MR. SAMUEL
CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XX, No. 5. Price 5c — TODAY'S FILM NEWS TODAY — Friday, March 16, 1934

EXHIBS AFTER RCA NOW

TRADE VIEWS by W. R. WILKERSON

•OUR hat is off and our hand outstretched to whoever did the newspaper campaign on "Palooka" that was used in New York and in the local papers. We assume it was Hal Horne and believe that Al Lichtman showed excellent judgment in giving his okay to such a collection of "ads."

This series on "Palooka" is effective because it is DIFFERENT. It has advertising intelligence, it has a theme that is bound to attract and cause comment and that, ladies and gentlemen, sells tickets.

The advertising of our pictures has gotten into a worse rut than the making of the pictures and with the combination of the two, there has been hell in this business. There has been no effort, save an occasional MGM and Warner splurge, to write "copy" that will attract readers. There has been no creation whatever to the ads or their makeup.

Maybe the "Palooka" campaign will inspire the others to greater effort; maybe the advertising departments, in New York, sensing the tickets that were sold through those newspaper "ads" will go out and have a try at selling. Yes, and still maybe.

We used to think that our advertising experts in this business wrote the copy, not to sell pictures, but to get the nod from their company heads (who for the most part, have no idea about advertising values) and to rib the advertising heads of other companies. But even that activity hit the doldrums to such an extent that the bosses are not nodding, nor are the authors getting a rise out of the competing office.

Good ad copy is almost as important as good pictures. One belongs to the other if both are to succeed and without that success—oh! well, what's the use?

Perhaps nothing hurt ad copy in recent years so much as the apparent feeling that so long as there was a sex pose in the illustration and a double meaning sex line for the head, the job was completed.

At least that's the way the newspaper theatrical pages began to look.

And we don't suppose it occured to anyone that with ALL the ad emphasis thrown the one way, regardless of the qualities of the picture itself, we were very often DRIVING AWAY from box offices some badly needed coin.

Relief Fund Break

New York.—The Motion Picture Relief Fund will share equally in proceeds of the AMPA dinner, April 21, on a split with the industry's New York charity, Film Daily Relief Fund.

Labor Wins First Appeal on Wages

Washington.—The first labor dispute in the picture industry to reach Washington on appeal has resulted in a victory for labor.

In the fight of operators in St. Louis against eighteen houses, agreement was yesterday reached to reimburse the operators for the difference between the wages paid since September 1 and the wage scale as in force on August 23.

The agreement was reached in Sol Rosenblatt's office, the NRA playing no part other than as impartial observer.

'Invisible Man' Is Sensation in Paris

Paris.—The Universal picture, "Invisible Man," is causing a sensation here among movie ticket buyers.

It is being run simultaneously in two first run houses and it is understood that a third first run location will start showing the picture next week to take care of the crowds.

No Theatre Strike

New York.—Following a conference with the heads of various motion picture chains, the theatre ushers and doormen decided to call off the strike which had been slated for next Monday.

Following Suit Against Erpi For Excess Sound Charges, Rival Electric Now On Pan

New York.—With over two hundred New York exhibitors suing Erpi and asking refunds on alleged excessive charges for sound equipment servicing and replacement parts, it now seems that the rival company, General Electric, and its offspring, RCA Photophone, may be in for similar actions. Exhibitors using RCA are reported organizing for a single legal action which will parallel that of their fellow exhibs using Western Electric.

Exhibitors throughout the country are understood to be in close touch with the New York suits, the pros-

(Continued on Page 2)

George Raft Signs New Para. Contract

Before starting on his ten weeks leave of absence, George Raft signed a new contract with Paramount which calls for his exclusive services. The old contract, which permitted him to make outside deals, was torn up.

Raft will do three weeks of personal appearances in the East before sailing for Europe. He will play the New York and Brooklyn Paramount theatres and also appear in Boston.

Bebe Daniels an Author; Sells Story to BIP

London.—British International Pictures has bought an original story from Bebe Daniels, titled "Cross Your Fingers." It will be given immediate production, with Bobby Howes the star and Fred Newmeyer the director.

'Alien Corn' Off As Harding Story

Radio yesterday indefinitely postponed production on the Ann Harding picture, "Alien Corn," and has assigned the star to do "Life of Virgie Winters," based on a short story by Louis Bromfield, as her next. Jane Murfin wrote the screen play.

The studio could not get a suitable screen story out of "Alien Corn" and assigned Miss Harding to the Bromfield story in order to meet the release date on her next picture.

N. Y. Paramount Fights Capitol with Personals

New York.—The New York Paramount is hot after big names for its stage and is going to give the Capitol plenty of battle for such attractions to the public.

The Paramount has set George Raft for the week of March 30 and Gloria Swanson for the week of April 13.

Warners Plan to Make 'Babbitt' as Talkie

Warners are planning to make a talkie version of the Sinclair Lewis novel, "Babbitt," and have assigned Tom Reed and Nevin Busch to write the screen adaptation under the production wing of Robert Presnell.

The company made a silent picture of this novel in 1924.

Bob Sherwood East

Robert Sherwood leaves for New York tonight, having finished a six weeks writing assignment at MGM. He wrote the screen play of "Marie Antoinette," the Norma Shearer starring vehicle.

Sam Wood-MGM Parting

With the completion of "100 Percent Pure" for MGM, Sam Wood will end eight years of association as a director at that studio. He will leave on a tour of Europe, accompanied by his wife.

CODE AUTHORITY HEADS ASKED TO MPTOA MEET

New York. — Officials of the MPTOA have invited all the members of the Code Authority to attend the organization's big convention to be held in Los Angeles next month. If they accept, it is figured that they will be the busiest people at the convention, answering the barrage of questions that members will want to fire at them regarding code affairs.

All MPTOA members are being asked to submit whatever questions they may have concerning the NRA Code

(Continued on Page 4)

Roxy and Gang Set For 12 Para. Weeks

New York.—After being in the on-and-off-again stage a half dozen times, the Roxy-Paramount deal has finally been closed and Roxy and His Gang will do twelve weeks of personals in principal Paramount theatres.

The engagement will start March 30 in Boston, coming to New York April 6, then following with Brooklyn, Chicago and Buffalo.

COSLOW-JOHNSTON "IT AIN'T NO SIN" "MURDER AT THE VANITIES" PARAMOUNT

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher
ROBERT E. WELSH.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957
New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

THE LOW DOWN

There's a fellow in town who is either going to get rich very quick or get kicked out! He arrived, via Sweden, carrying several reels of film for which the one and only Garbo posed before she was the one and only. The pictures were made by a big department store in Sweden for exploitation purposes there, and Greta's clothes and make-up of the period are nothing that either MGM or the star herself would want the dear old public to get a look at. Of course, the gather-upper of these pictures knows this and wants to sell them to the stujo, which may have to buy them for their nuisance-value. But, on the other hand, MGM and Garbo, with a bunch of lawyers, hope to thwart the enterprising young man by keeping these films out of the country on the ground that they were made for exploitation purposes in Sweden only.

•

A few weeks ago, during all the tareefic weather in the East, Mrs. Donald Ogden Stewart, who was actually snowbound in Westbury, Connecticut, called up Don, who was in Hollywood, to tell him that snowdrifts, THIS high, stood between her and the outside world.

"There's no coal in the house—no food—" she wept.

As her voice trailed off, Don (dear, sweet, sympathetic Don) chuckled, "Sorry, dear—but I have to go and play golf now."

P. S.—This story was NOT inspired by the Los Angeles Chamber of Commerce.

•

A certain Broadway lass (who recently was released from a big studio) embarrassed her big boss before her walkout. Seems she had been under contract at this particular studio for some time before the head man discovered the fact. When he found out, he was not only pleased that she had been signed, but asked for an introduction. When they shook hands, he said he was very glad to meet her.

"MEET me?" exclaimed the gal, in front of other execs. "Why—we spent a week-end together in New York!" (!)

New York REVIEWS

"BEDSIDE"

Warner Bros. prod.; director, Robert Florey; writers, Manuel Seff, Harvey Thew, Lillie Hayward, James Wharton; photographer, Sid Hickox.

Mayfair Theatre

Times: Actually the story of "Bedside" is not quite as predictable a thing as it sounds, but its deviations from the formula are too wild-eyed to be classed as dramatic virtues. It is all pretty furious stuff, examined coldly.

Herald-Tribune: Unfortunately "Bedside" is a very bad picture. The story is so confusedly and ineffectively told that the film is completely lacking in any trace of dramatic value.

American: The material handicapping the players in the production does not make good motion picture entertainment. It fails to rise above mediocrity.

Mirror: "Bedside" might have been a choice comedy. Instead, the studio decided to be melodramatic and romantic, with a moral, an heroic heroine and a great crime. Even such reliable factors as these do not make "Bedside" convincing. It is a curious story and a pretty weak one.

Sun: Even a cast well stuffed with usually competent character actors couldn't do much for "Bedside." There isn't much to be said for it. It's plot is as preposterous as its picture of a physician's office is routine.

Post: It is a sordid tale, rendered somewhat less than plausible by a cheap and ill-devised plot in which the phoniness of the leading character is reflected in the acting and writing. The picture is full of technical flaws; it is a strained reaching for sensationalism.

Journal: Even to one whose only knowledge of and contact with the medical profession is an unpaid bill or two, the picture is a bit hard to believe. To a doctor it would no doubt seem more than just curious.

World-Telegram: Although the film is sincerely gallant in its efforts to expose this heinous practice, its pace is too ambling, its manner too theatrical, its situations too melodramatic and its characters too artificial to make for convincing or engrossing entertainment.

Rian James Signs 3-Way Ticket at 'U'

Before leaving last night for New York, Rian James signed a producing-writing-directing contract at Universal. His first picture will be the next Lee Tracy starring vehicle. The deal was made by the Schulberg-Feldman and Gurney office.

James will return from New York in about two weeks.

Term for Muriel Evans

Muriel Evans has been handed a new term contract at MGM. She has been assigned a role in "Manhattan Melodrama," which W. S. Van Dyke is directing.

Hedda Hopper Moves

Hedda Hopper is slated to return to agency ranks, moving from the John Zanft office into a similar berth with the Rebecca and Silton office.

'C. B.' Sets Claudia Dell

Claudia Dell was signed yesterday by C. B. deMille for the role of Octavia in "Cleopatra" at Paramount. Deal was set by Rebecca and Silton.

Exhibs After RCA

(Continued from Page 1)

pects being a staggering nation-wide series of suits in the event of exhibitor victory.

Impetus was given the plans of the RCA kickers yesterday by the news from Washington that David Garrison Berger, counsel for the National Electronic Protective Association, testified before Clarence Darrow's Consumers' Board with a definite charge against General Electric Company of monopolistic practices with regards to electrical and sound devices for the motion picture industry.

Clare Kummer to Para.

Handing in a screen play on "Happily Unmarried," Clare Kummer moved yesterday from MGM to Paramount where she will write a screen version of her own play, "Her Master's Voice." The William Morris office piloted the change.

Raft-Lombard Again

With "Bolero," the George Raft-Carole Lombard vehicle doing great business all over the country, Paramount is preparing another story to be titled "Rumba," in which Raft will be starred and Miss Lombard will likely play opposite.

Raphaelson at Fox

Samson Raphaelson has been signed by Fox to write the screen play of "Gypsy Melody," which will be produced and directed by Eric Charell. The Selznick-Joyce office made the deal.

Nydia Westman to Col.

Nydia Westman was signed yesterday by Columbia for a featured comedy role in the Grace Moore picture, which Victor Schertzinger is directing. The Rebecca and Silton office negotiated the deal.

Schildkraut at Para.

Joseph Schildkraut has been borrowed from Columbia by Paramount for a featured role in the Cecil B. DeMille picture, "Cleopatra," in which Claudette Colbert has the title role.

SUNSHINE STAMPEDE
By DOTE FULTON
"The real saga of Florida . . . Swell reading."—John Howard Lawson.
$2. MACAULAY

Marco and Skouras Split; Former Sues

The long association of Marco and the Skourases went on the rocks yesterday in a battle over theatre operation which was carried into court when Jules Goldstone, acting for the Capart Theatres, operated by Marco and Milton Arthur, obtained an injunction against Fox West Coast, restraining Skouras from using the Anaheim Theatre Corporation to the alleged disadvantage of Marco's theatre interests.

Superior Court Judge Collier granted the temporary restraining order, setting next Wednesday for the hearing.

Battle between Marco and Skouras broke out when the former claimed that Anaheim Theatres, of which he and Arthur own 49.9 per cent, was being used in opposition to his interests in Capart Theatres. Fox West Coast controls Anaheim with a 50.1 interest, Charles Buckley and Al Leeds being named in the complaint with Skouras. Anaheim operates a string of theatres in Orange county and Marco declares it unfair to have one company, partly owned by him, operating to the detriment of his wholly owned Capart.

Marco's injunction asks the court to prevent the Fox West Coast operators from going through with a proposal to transfer property in the Anaheim subsidiary to another newly formed corporation.

Zanuck to Del Monte

Darryl Zanuck left last night for Del Monte to prepare for the final of the California-High Goal polo championship that is to be played there Sunday.

Fagan on Way West

New York.—Myron C. Fagan is en route to the west coast where he will prepare for the opening there of his play, "Memory." Helen Morgan will be starred. She leaves here March 25.

Oliviers Abroad

New York.—Laurence Olivier and Jill Esmond will sail today for London. They staged a dinner party at the Warwick last night.

The Ultimate in Entertainment
CLUB
BALLYHOO
8373 Sunset Blvd. CR. 9245
DINNER $1.50
NO COVER CHARGE

STUDIO EMPLOYEES
you can borrow on
★ Salary - Furniture or Automobiles
$10 to $300
24-HOUR SERVICE
Strictly Confidential
Small Monthly Repayments
Loans Arranged by the
LOCAL LOAN CO.
406 Taft Bldg. 1680 N. Vine
HEmpstead 1133

'MELODY IN SPRING' HITS; FOX 'HONEYMOON' POOR

Bouquets for Cast, Director and Yarn

"MELODY IN SPRING"
(Paramount)

Direction .....Norman McLeod
Story .....Frank Leon Smith
Adaptation .....Benn W. Levy
Art Directors.....Hans Dreier and Bernard Herzbrun
Photography .....Henry Sharp
Music by.....Lewis E. Gensler
Lyrics by.....Harlan Thompson
Cast: Lanny Ross, Charlie Ruggles, Mary Boland, Ann Sothern, George Meeker, Herman Bing, Norma Mitchell, Helen Lynd, and Joan, Jane and June Gale.

"Melody in Spring" is a light, engaging bit of fluff, flecked with glorious music and stiffened with brand new, infallible comedy.

The picture is as lyrical as its title and as refreshing as a cool breeze. There are no ponderous moments, no dramatic whys and wherefores, and nothing much for the audience to do except laugh and enjoy it.

The setting is charming—a small Swiss village at the foot of the Alps, famous for its musical cow-bells and its traditional milking song. There go Mr. and Mrs. Blodgett (Charlie Ruggles and Mary Boland) and their daughter, Ann Sothern, the entire family pursued by Lanny Ross, who wants to win their cheeild and sing over the Blodgett hour on the radio.

Mr. Blodgett is the world's largest manufacturer of dog biscuits. Besides this, he is an inveterate collector of bed knobs, old signs, pieces of anything historical, and knick-knacks in general. He will even go to the extent of petty thievery to obtain a forbidden object. To him, it is Collecting. To the world, it is stealing, which is why Mr. Blodgett lands in jail so frequently.

It's all very amusing, especially when Lanny Ross gives him a few tips on snitching, and wins the daughter.

Charlie Ruggles and Mary Boland bolster up their reputation of being a knock-out comedy team still more by their superb work in this picture. Lanny Ross' voice is beautiful. His acting will undoubtedly improve with time. Ann Sothern will be liked as Jane Blodgett; George Meeker does well with his role as her discarded fiance; Herman Bing is funny as the proprietor of the Swiss inn; Norma Mitchell makes a small part stand out as does Helen Lynd, and Joan, Jane and June Gale, triplets, are seen briefly.

Norman McLeod has given his direction a light, deft touch. Frank Leon Smith wrote the original amusing story, and Benn W. Levy did right by the adaptation. Hans Dreier and Bernard Herzbrun deserve cheers for their art direction, and Henry Sharp, photographer, comes in for his share of praise for the pictorial beauty of the picture. Lewis E. Gensler, who wrote the music, and Harlan Thompson, who wrote the lyrics, contributed plenty to the film.

Especially outstanding is the milking song number. And the audience applauded vigorously at the "Open Road" song.

The Ruggles-Boland setup, and enthusiastic word of mouth advertising, will bring in the cash customers, to say nothing of the Ross voice, which is swell.

Billing and Cohning

Six sheet billing on the current attraction at the Fairfax reads: "Jack Holt and Fay Wray in 'Once To Every Woman'." Holt's face appears in the picture in one scene and then it's only his likeness on an eight by ten publicity still. It's a Columbia picture.

Lindsey Will Hear Kicks in Groups

Because of the fact that so many of the complaints of alleged film code violations are of similar nature, Judge Ben Lindsey, NRA Labor Compliance Officer, took time out yesterday to classify the 107 cases he has on hand. He plans now to hear them in groups, and the probability is that he will not be ready to get under way until Monday morning.

He is anxious to get these cases disposed of as quickly as possible. That is why he is going to hear them in groups.

Unless the Judge changes his mind, the first cases to be heard will be those of extra players, who have deluged his office with complaints. With these out of the way the complaints of the various union groups will be taken up.

Milestone to Direct Smith Yarn for Col.

Harry Cohn yesterday concluded the deal for the purchase of the Wallace Smith novel, 'The Captain Hates the Sea," paying $15,000.

Lewis Milestone has abandoned all other story ideas temporarily and will direct this as his first picture for Columbia. A deal is on for Smith to write the screen adaptation of his novel.

Enfield in Brady Play

Hugh Enfield was yesterday signed by Alice Brady for her production of "Biography," opening April 2, replacing George Lewis, who was forced to withdraw to take a screen engagement.

New Novel for Warners

New York.—Warner Brothers have purchased "The Story of a Country Boy" as a Paul Muni possibility. The novel, by Dawn Towell, will be published next month by Farrar and Rinehart.

$5 Top on 'Rothschild'

New York.—It will be $5 top, unusual in the East, for the Palm Beach opening of "The House of Rothschild" on March 27. The Miami Beach opening is set for March 24.

Zasu Pitts High Spot of Picture

"THREE ON A HONEYMOON"
(Fox)

Direction .....James Tinling
Novel by.....Ishbel Ross
Screen Play....Raymond Van Sickle and E. T. Lowe, Jr.
Dialog .....George Wright
Photography.....Joseph Valentine and Arthur Arling
Dance Direction.....David Gould
Producer .....John Stone
Cast: Sally Eilers, Charles Starrett, Zasu Pitts, Henrietta Crosman, John Mack Brown, Irene Hervey, Howard Lally, Cornelius Keefe, Winn Shaw.

It seems too bad that such a fine actress as Zasu Pitts should have to carry the load in such a mediocre picture as this one. Zasu definitely saves the day for Fox with her incomparably fascinating personality and, while the audience lolled through a badly put together yarn, it woke up every time Zasu appeared and laughed tumultuously at her slightest gesture and even applauded her in spots.

The story is one in which the father of a young madcap girl, Sally Eilers, sends her on a cruise around the world to take some of her self-will out of her. She chases a handsome ship's officer who behaves like a cad. But, even though he insults her as often as he can, they are eventually brought together. Zasu also gets her man. Mixed up in it all is a dull blackmail plot, followed by a suicide, which could easily have been a murder, judging from the story two sequences previous. All in all, pretty bad.

Henrietta Crosman gives a finished and amusingly consistent characterization of an intelligent woman of the world. Miss Eilers looks conventionally pretty, but fails to be convincing, perhaps due to the story.

Stanley Corbett, Hurt On Set, Gravely Ill

Stanley Corbett was seriously injured in the last scene of Ken Maynard's "Doomed To Die" early Wednesday morning and taken to Universal's emergency hospital.

He contracted double pneumonia there and yesterday was removed to the Cedars of Lebanon hospital where his condition was reported as critical.

Bert Glennon at Fox

Bert Glennon, who recently finished the photography of "The Scarlet Empress," the Marlene Dietrich picture for Paramount, has been signed by Fox to handle the camera on "Grand Canary," which Irving Cummings will direct.

'Mr. Sweeney' Finishing

Edward Ludwig is now winding up the final sequences of Warners' "Friends of Mr. Sweeney," in which Charles Ruggles, Ann Dvorak, Eugene Pallette and Berton Churchill are featured.

YESTERDAY IN New York

By BURNEY

A publicity blurb sent out by Doubleday, Doran (book publishers) on Lois Montross, author of "The Perfect Pair" (which probably belongs in the Writers' Number) comments on the assertion of Lois "that she works easier and more diligently when her pet monkey sits by her typewriter." . . . This astounding piece of business, which does indeed make the lady and her pet a perfect pair, ought to put encouraging ideas into the heads of notable authors suffering from spring fever. . . . For instance, the suggestion—why not go down to the barn and sit down with pencil and pad amongst the pigs and chickens—or how about a visit to the lion house at the zoo!

•

Representative Dickstein's bill in Congress to bar alien actors, while well-intentioned, is raising the very dickens. . . . In New York, Emile Gauvreau writing an editorial believes that Dickstein's good intentions would be carried to a point of absurdity by empowering the Secretary of Labor to sit as sole judge of the genius and ability of foreign artists, since exceptions to the ban would only be made in cases of distinguished merit and ability. . . . Further, Gauvreau claims if such a law had always been in force, America would never have had the privilege of knowing such artists as Bernhardt, Modjeska, Sir Beerbohm Tree, Mme. Sorel, Evelyn Laye, Sir Henry Irving, George Arliss, Lynn Fontanne, Leslie Howard, Chaplin, Nazimova, Roland Young, Greta Garbo, Eva Le Gallienne and countless others. . . . In the picture industry Sam Goldwyn appears to be the only one to have spoken up in agreement . . . what have the others to say?

•

Rodolfo Acosta, pen and brush artist who formerly flattered the mugs of Brown Derby-ites in Hollywood, is now devoting his talents to The Merry-Go-Round in New York, one of the more novel and intriguing night spots. . . . Aiding and abetting him in novelty entertainment are Sue Hasting's excellent puppet show burlesques of Greta Garbo, Jimmy Durante, Mae West and Ed Wynn. . . . Interesting, the way in which Broadway picture houses are keeping close check on each other's business. . . . There has always been clocking of a sort between competing theatres, but it is down to such a fine point that at any given hour of the day the N. Y. Paramount Theatre can tell you how many people have gone into the Music Hall and vice versa.

•

Guthrie McClintic is taking bows for the general excellence of his production, "Yellow Jack," at the Martin Beck, and Joe Mielziner likewise for his technical achievement in projecting the play against one setting—employing light and shadow for the changing scenes—done in the best manner of the Greek Theatre. . . . Doug Jr. is said to be enjoying the distinction of being the only man in London to wear zipper pants.

Academy Banquet Tonight a Sell-out

Publicity directors and other studio representatives spent most of yesterday afternoon at the Academy offices, battling among themselves over the seating arrangements for tonight's Awards Banquet at the Ambassador.

In the past years Academy officials have arranged where the various guests should sit. There have always been plenty of squawks after the affair. This year someone hit on the idea of letting the studios have their own men do the arranging and take the yowls from those who always want to sit right up front.

The big problem yesterday was the fact that there were many more reservations than there will be chairs. Extra chairs have been added, but the telephone calls for more seats made the banquet officials feel sad.

Dorothy Dell Ill

Dorothy Dell, who is playing the lead in "Little Miss Marker" for the B. P. Schulberg unit at Paramount, has been confined to her home with laryngitis. The studio is shooting around her until she returns.

Yarn for Gloria Stuart

Carl Laemmle Jr. has purchased "Long Live The Queen," a French novel by Sada Lardin, and will adapt it as a starring vehicle for Gloria Stuart.

Adela Back to Para.

New York.—Adela Rogers St. John is on her way to California to report to Paramount on a writing ticket.

AGENTS MEET TO SOFTEN LABOR COMMISSION RULES

Representatives of ten leading agencies met with Attorney Ralph Blum yesterday to draw up a plan of defense against the drastic supervision proposed by the Labor Commission. A legal committee, headed by Austin Sherman, will present the findings Wednesday at the Commission's hearing.

The Blum group decided to work towards defense of the entire field, since every individual's business is at stake. The smaller agents are not being called in, although they will automatically benefit by any accomplishments of the group.

The meeting discussed a rough draft of proposed revisions in the Labor Commission's pending rules and regulations controlling agents' relations with their clients.

It is understood that a plan is up for the formation of an association of large offices, representing the bulk of the important artists. This will be outside of the dormant Artists Managers Association. It was pointed out that the Labor Commission emergency is welding the bigger agents into a single solid body demanding such an association.

Offices attending the meeting were William Morris Agency, Schulberg-Feldman and Gurney, M. C. Levee, Rebecca and Silton, Phil Berg, Frank and Dunlap, Selznick and Joyce, Collier and Wallis, Small-Landau, Harry Wurtzel.

Joan Blondell Cast For Role in 'Dames'

Warners yesterday assigned Joan Blondell to one of the leads in "Dames," which has Ruby Keeler and Dick Powell in the top spots.

Busby Berkeley has already started preparing the dance numbers and Archie Mayo will handle the dramatic sequences when he finishes "The Dark Tower" in two weeks.

Bette Davis Gets Lead

Warners yesterday assigned Bette Davis to the lead opposite Ricardo Cortez in "Beware of Imitations," the Carl Erickson story formerly called "Self Portrait." Patricia Ellis was set in a featured role. Robert Florey directs.

Gollomb at Columbia

Joseph Gollomb has completed his deal with Paramount and journeys over to Columbia on a writing contract which went through the William Morris office. Writer collaborated on "Murder at the Vanities," "Private Scandal" and a Bayard Veiller idea at Paramount.

New Agency Charter

Certificate of incorporation was issued yesterday to the Harry DeShon-Mace Naylor Agency, attorneys Conroy and Conroy putting it through.

Rothackers Abroad

New York.—W. R. Rothacker, accompanied by his wife and daughter, sailed for Europe last night.

Maybe Hiding

Warners did a lot of explaining to Earl Baldwin yesterday over forgetting he had something to do with "Wonder Bar" in the premiere introductions. It seems that no one knew that Earl was in the house.

Lasky Wants Evans For 'Grand Canary'

Jesse L. Lasky is negotiating with MGM for the loan of Madge Evans for the lead opposite Warner Baxter in "Grand Canary," which Irivng Cummings will direct.

Heather Angel, who was spotted in the role, has been taken out and will be given another assignment.

Mississippi River Story for Hornblow

Arthur Hornblow's next production following "Pursuit of Happiness" for Paramount, will be a story with a Mississippi River background, titled "Mississippi."

Henry Myers has been signed by the studio to develop an original story.

Code Authority Invited

(Continued from Page 1)

to national headquarters. They will be forwarded to Hollywood where the code committee, headed by Fred S. Meyer, wlil undertake to have the answers ready. All labor problems will be handled by a committee headed by Jack Miller. Committees will devote their time exclusively to Code problems.

TO MY FAITHFUL FRIENDS AND BALLOT-STUFFERS

THANK YOU

PRESTON STURGES

THE REASON

I have **M. C. Levee** as my manager is because he is the only man who doesn't ask me how I get my ideas

SAYS

BUSBY BERKELEY

AND

HIS MANAGEMENT OFFERS:

Personal Representation
(and I mean Personal)
Secretarial Services
Business Administration
Bookkeeping & Accounting
Income Tax Service
Publicity & Exploitation

DICK POWELL

Will Tell You **WHY** he is a **"Levee"** client

IN MONDAY'S

THE Hollywood REPORTER
TODAY'S FILM NEWS TODAY

OPEN FORUM

The Hollywood Reporter:

Have just finished reading "The Sad Saga of a Strike Breaker" which appeared in your "Open Forum"—March 9.

I would like to state publicly that, the newest recruits in the picture business have always been the source of "squawks." In the past, men like myself have spent a lifetime helping the picture business progress to its present magnitude. We took the lean with the fat,—without any crocodile tears, and were finally rewarded with jobs at the best of pay under good conditions. Our "investment" was paying dividends.

Then, sound entered this serene picture and brought in a new group of technicians whom we had to accept as being as necessary to the business as ourselves. They affiliated with our group,—a group who had gone through pioneering hardships, bound together by an OATH of allegiance.

A small group of these new recruits got into difficulty with one of the studios and promptly yelled for HELP—with capital letters! Five thousand men, like myself, with No Kick, had to leave good jobs that took us years to attain, on their account.

Contrary to appearances, we were not actuated by any disloyalty to our employers or the business we helped to create! We were satisfied with our share of the profits of the business and did not WANT to walk out! But,—we were bound by an OATH to stick to fellow craftsmen.

Errors of judgment have been committed by everyone in this business from the front office to the back yard but no veteran,—whether he be producer or prop man, stops to cry! I walked out and lost a good job,—my income now averaging $25 a week as compared to $125. So what?

"Sucker"? Maybe you're right! But,—I can't find myself sobbing over the "squawks" of a fellow who has not really added anything to the business. After all, he merely found himself a job in a business it took a lot of us considerable sweat and missing of meals to build.

The pioneers and veterans in pictures,—producers, extras, prop men, etc.—could engulf him in tears if we wanted to recount "tough" breaks and sing the blues.

So,—give the boy a "hankie" or a time-table and have it "Quiet!" so we can go ahead and and shoot!

Furthermore, you don't have to WITHHOLD the signature of one who is still glad he's in the picture business after 15 years experience as unit-manager, assistant director, prop man and what have you.

Sincerely,
ROBERT (BOB) WEBB.

Bennett-King Prods. Split; King Goes Solo

Bennett-King Productions does a fade-out with John King parting company from Sol Lessor as a result of recent arguments over releasing contracts through Principal Pictures Outfit made two of six pictures slated to star the dog, Kazan.

King will continue production with the dog on his own and is lining up distribution arrangements, operating from the California studio.

'Gallant Sir' Goes Hollywood

Mark Kelly, Gene Fowler and Harry Brand held a meeting in the Vendome yesterday to discuss the big race at Caliente Sunday and sent out the following bulletin after that confab:

"Gallant Sir, the favorite of last week, will not be in the money. The horse has gone Hollywood and his marriage will be announced in a couple of days."

MGM to Release 6 Big Ones in 6 Wks.

New York.—MGM is lining up to fire with both barrels for the second half of the season. Definite release dates have been set for the following line-up of specials:

March 30, "Rip Tide"; April 6, "Tarzan and His Mate"; April 13, "Laughing Boy"; April 20, "Hollywood Party"; April 27, "Sadie McKee"; May 4, "Operator 13."

Hull Will Finish Run Of 'Tobacco Road'

Signing the contracts yesterday through the Edington and Vincent office, Universal granted Henry Hull the right to continue with "Tobacco Road" in New York for the run of the play instead of bringing him out immediately.

Tentative date for his arrival is June 5, the studio meanwhile going into a story hunt for his first vehicle.

McLean on Fields Pic

Douglas MacLean yesterday took over the supervisory reins on "The Debutante," Ralph Spence's original, and will whip it into shape as a W. C. Fields starring vehicle. Story sale was made by Harry DeShon.

Armstrong in 'Hell Cat'

Robert Armstrong was signed by Columbia yesterday for the leading role in "Hell Cat," which goes into work Monday under Al Rogell's direction. Sid Rogell is supervising.

Aline MacMahon East

Finishing her work in "The Happy Family" in a few days, Aline MacMahon leaves March 20 for a vacation in New York. She will be away a little over a month.

Gateson Flies East

Marjorie Gateson hopped a plane for New York to see her mother, who is seriously ill. MGM is shooting around her in "Operator 13" until she returns.

'Catherine' at Rivoli

New York.—"Catherine the Great" opens Tuesday at the Rivoli, and capacity business that will be reminiscent of the good old days is expected.

Kelly-Dinehart at 'U'

Universal yesterday signed Paul Kelly and Alan Dinehart for featured roles in "The Humbug," which Max Marcin is directing.

'HOUSE OF ROTHSCHILD' DRAWS CHORUS OF RAVES

New York.—The local newspaper critics dusted off the dictionaries and began looking for adjectives when they started writing their reviews of Twentieth Century's "The House of Rothschild," starring George Arliss.

It has been a long time since the critics have so universally agreed on a picture. They have tabbed it as simply great and advise their readers to go to see it. Some excerpts from reviews follow:

Mordant Hall, Times: George Arliss outshines any performance he has contributed to the screen.

Rose Pelswick, Evening Journal: Timely, brilliant and filmed with magnificent dignity . . . written and directed with intelligence and taste . . . George Arliss gives the finest performance he has yet contributed to the screen."

Kate Cameron, Daily News: Four stars . . . George Arliss has never equalled his playing of the double role in Twentieth Century's most elaborate production.

Regina Crewe, American: The rise of the Rothschilds is pictured with glamorous beauty and stirring drama in this latest and greatest contribution of George Arliss to the cinema. . . . A tower of entertainment.

Daily Mirror: This brave picture is the most impressive film the great Arliss ever made.

Richard Watts, Herald-Tribune: A vigorous and arresting hymn of praise to a valiant family.

Cameramen See ASC-Union Peace

Some cameramen are figuring that there may be more than mere talk to the rumor that there is a plan afoot for a cooperating agreement between the ASC and Local 659, IATSE. They base their guess on the fact that one of the first men to be placed in a camera berth by the new ASC agency is a member of the board of executives of the union.

'Practical Joker' Goes Into Work at Warners

Edward Laemmle puts "Practical Joker," a Stanley Bergerman production, into work today at Universal, with Chester Morris and Marian Nixon in the leads.

Others in the cast are Alan Mowbray, John Wray, Henry Armetta, Walter Woolf, Charles E. Coleman, Edward Earle, Wallis Clark, Carl Miller, Gay Seabrook, Jane Darwell and Huntley Gordon. Gordon was set by Menifee I. Johnstone.

Ann Dvorak Set

Ann Dvorak replaced Margaret Lindsay as the feminine lead opposite Richard Barthelmess in "The Old Doll's House," which went into work yesterday at Warners with Alan Crosland directing. Miss Lindsay has not yet recovered sufficiently from her recent operation to return to work.

D'Arcy Up for Old Role

Roy D'Arcy, original heavy in the silent version of "The Merry Widow," is up for the Lubtisch-Chevalier edition at MGM with the possibility he will re-enact his old role.

Reviewing the FAN MAGS

HOLLYWOOD

66 pages and cover

COVER DISPLAY .....Alice White

Nothing much to rave over in the April Hollywood, but some of the stories are quite good.

Read "Is Suocess Ruining Hepburn?" by Ruth Biery; "You Don't Know Bill Gargan," by Clark Warren; "Peg Runs Away," (Margaret Sullavan) by Jerry Lane, and "Laughing Lady" (Colleen Moore) by Maude Chatham.

Other stories are "The Women In My Life," by Bing Crosby; "The Man Who Died," by J. Eugene Chrisman, an interesting account of Edward G. Robinson's terrifying experience; "Garbo Finds Love," anonymous; "Rudy's Vagabond Dreams," by Alyce Curtis; a double yarn by Jerry Lane in which Claudette Colbert says "Marry Young," and Dick Arlen says "Don't"; and "She Finishes What She Starts," a story of Joan Blondell's good sportsmanship, by Mary Nye.

MOTION PICTURE

160 pages and cover

COVER DISPLAY.....Katharine Hepburn and Robert Young

The April Motion Picture holds up this magazine's reputation for having good, new stuff in it that isn't spread through all the other ones.

"You Can't Kill Those Rumors," by Whitney Williams, has a lot of laughs in it; Helen Hays is original in "Movies Have Done More For Me Than The Stage," by Julia Chandler; Clark Gable offers something to think about in "Movie Acting Is The Easiest Job In the World," by Gladys Hall; the same author writes a dramatic story about Sylvia Sidney this month in her "Untold Secrets of the Stars" series; and Eric L. Ergenbright has a distinctly new yarn in "Why Don't YOU Go To The Movies More Often?"

Dorothy Donnell writes "Sex Appeal—and the Clothes You Wear," a swell Spring feature; Sonia Lee has "You Don't Need Beauty toi Be a Star"; Winifred Aydelotte rounds up society in "Hollywood Goes High-Hat"; Sara Haardt, who is Mrs. H. L. Mencken, writes "Hollywood Stars Have Their Hobbies"; Jerry Lane tells "At Last—the Truth About Warner Baxter's Private Life," and Lee Townsend wanders over the various lots making predictions in "Newcomers Today—Stars Tomorrow?"

MOVIE MIRROR

96 pages and cover

COVER DISPLAY.....Joan Blondell (Warners)

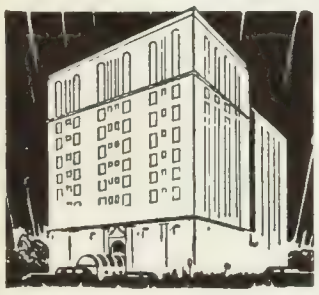
Movie Mirror, the only film magazine edited from Hollywood, warrants the experiment. The April number is swell. Good stories, good writers, good make-up.

"And That's How Talkies Are Born," by Arthur Kober, is slyly amusing; Nina Wilcox Putnam's "Glenda Farrell's Hidden Romance," and Faith Baldwin's "Hollywood's Loneliest People," are both movingly written; Virginia Bruce tells Jerry Asher "Why Our Marriage Failed," and is extremely fair about it; Leslie Howard offers "Doug Jr. As I Know Him"; Gladys Hall takes a pretty thin idea and makes a good story out of it in "Forbidden Loves of Hollywood"; Mary Sharon has a good yarn, "Clark Gable Tells About The Greatest Thing In Life"; Virginia T. Lane writes about "Janet Gaynor's Great Friendship," (Margaret Lindsay) and Sonia Lee has "What Jean Parker Taught Mary Carlisle," in which Miss Carlisle talks quite a bit and earnestly, too.

Marquis Busby's "Wha'd'ya Mean, BIG TOWN!" is amusing. Muriel Babcock tells about Lewis Stone in "Romantic at Fifty"; Jack Jamison interviews Gene Raymond in "A Gentleman of the Old School"; George Madden offers "Bing Crosby and Richard Arlen Tell On Each Other," which is old stuff now; and Dorothy Emerson contributes a fictionization of "Laughing Boy."

Mayor LaGuardia Will Install Brandt in Office

New York.—None other than Mayor LaGuardia will induct Harry Brandt into office as the president of the Independent Theatre Owners Association at a banquet on March 19.


HOLLYWOOD PLAZA

MOST CONVENIENT Hotel in Hollywood

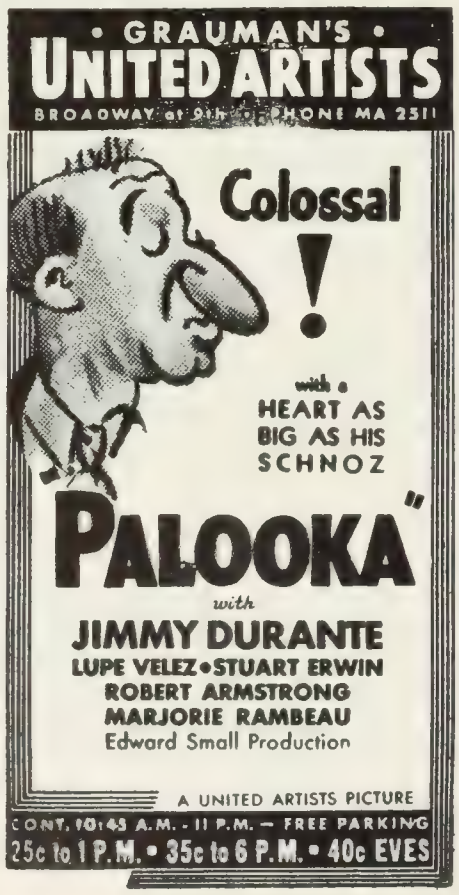
$2.50 up, Single
$3.00 up, Double
Special weekly and monthly rates

The Plaza is near everything to see and do in Hollywood. Ideal for business or pleasure.

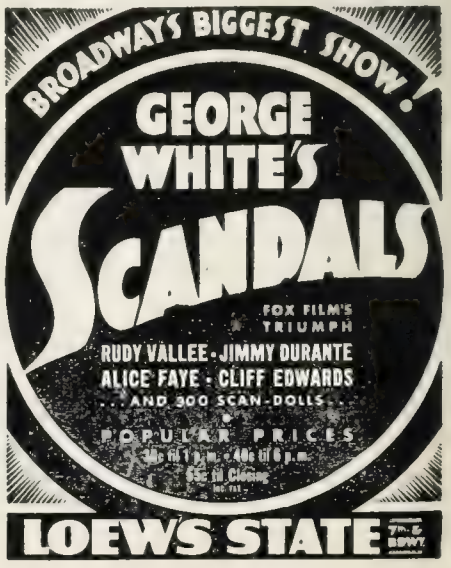
Every room has private dressing room, bath and shower. Beds "built for rest." Every modern convenience. Fine foods at reasonable prices. Convenient parking for your car.

Chas. Danziger, Mgr.
Eugene Stern, Pres.

The "Doorway of Hospitality"
Vine at Hollywood Blvd.
HOLLYWOOD







REELING around LONDON

Florence Desmond back in the metropolis for a pic, and she's brought with her a booful solid gold telephone studded with diamonds, from a playboy boy-friend who wants her to call him some time! . . . John Cousins, former cutter, will take up the megaphone for a noo concern this side; yeah, it's exclusive. . . . Maurice Evans, Robert Douglas and Tom Helmore, British leading men, all own dry-cleaning shops as a sort of side-line against the depression. . . . Eddie Dryhurst, associated with the Virginia Cherrill quickie here, is burned because he arranged a party for Cherrill after the pic and she and Cary showed up two hours late and then scrammed after ten minutes! What do you say, Cherrie?

David Bader and T. Hayes Hunter, just a coupla 'Merican movie guys, talking it over in Wardour Street; the long and short of it. . . . Merle Oberon happened along to the Coward first night and grabbed almost as much space as the show did the next day! . . . Timmie Whelan called Frank Joyce on the phone and suggested he made reservations on the new British Cunarder; she ought to be ready for a maiden trip about the Fall of 1936; kind of a mean crack, huh? . . . This week's cuppa cawfee goes to Vic Milner for his photography on "All of Me," and we want to borrow Mister Winchell's orchid for Freddie Young, who lit the new Neagle pic, "Queen's Affair"; swell job, Freddie! Local boy makes good.

•

The Jack Votions and the Harold M. Youngs hopped boats to be present at the Belgium funeral. . . . Lloyd Knechtel grabbing special shots for RKO-Radio and holding up Piccadilly to get 'em! . . . Anna May Wong giving Bond Street and the Bond Street crowd a break by strolling down same, awful slowly! . . . You made the front page with that disappearance act, Ginger Rogers, and maybe you don't realize how the press boys like you this side. . . . O—Oh, Mister Sidney Lanfield, why did Connie wear that goshawful hat in "Moulin Rouge"? . . . June Inverclyde and Lothar Mendes like the Savoy Grill a lot, don't they? . . . Oriel Ross, Maurice Elvey, Cyril Gardner, Connie Veidt and Marjorie Mars also there wining and dining the other eve. . . . Chili Bouchier goes legit in Cochran's "Magnolia Street" and Romney Brent is directing the Tomson Twins production, "Why Not Tonight?"

•

Maybe Michael Farmer didn't want to meet Gloria Grafton here, and maybe she didn't snub him?! . . . Dora Joyce returned from Paris with a handful of clothes and stories of the French riots. . . . John Howard Lawson's "Success Story" a hit and moved to a bigger theatre. Tell us why they did not pull a "Porgy" act in the "Duck Soup" Harlem spiritual skit, with effect lighting and so on—shadows on the wall, etc. It would have been even better; what do you think, Rouben Mamoulian? . . . Marion Harris back in town and filmland's elite happy again.

15 of 26 Paris Houses Show American Pix

Paris.—American pictures are greatly in the ascendency in Paris, 15 out of the 26 first-run theatres showing films from the United States. Of the others, six are showing French pictures, two have English and two have French-German.

Laura LaPlante and Ian Hunter As Team

London.—"Church Mouse," which, as a play, was presented by Gerald du Maurier some time ago, is to be made as a picture at Warners' Teddington studio, with Laura LaPlante and Ian Hunter in the leads. Monty Banks will direct.

Following this, Ralph Ince will direct and play in a screen version of "No Escape," from a screen play by Scott Darling.

Italian Firm Building New Studio at Milan

Rome. — A new studio is being erected at Milan for the Nazional Fono-Film Company. All the sound equipment will be of Italian or other European make.

It is anticipated that there will be a close affiliation between the new studio and the producers in Germany.

Pathe-Natan Launching French History Film

Paris.—Pathe-Natan is making a retrospective picture, planned as national propaganda. It will be one of those productions filled with instructive details of which the French are so fond.

It will tell the history of the French people from 1789 to the present time.

Short-Reel Theatres Successful in Sweden

Stockholm. — The movement towards short-reel theatres, similar to the American newsreel houses, is spreading all over Sweden. Already many theatres are operating with this policy and all seem to be successful.

New MGM Swedish Head

Stockholm. — Eric Hultman, for years in the Swedish film trade, has been appointed manager of the Metro-Goldwyn-Mayer office here.

Vincent Korda, of London Films, and L. P. Williams, of B and D, are turning out some lovely art directorial jobs; British producers beginning to realize that sumptuous settings often help the production value of a fillyum. . . . Hints to that West End house always in the "red": build some pay booths as near the sidewalk as you can, play hit attractions and have a fixed policy—and there is no charge for the above information.

Dutch Strong for American Films

Washington. — American motion picture films made notable progress in the Netherlands during the last year, according to Vice Consul W. M. Chase, at Amsterdam. Although a part of the popularity of American films was due to the restriction on German motion pictures, the releasing of a number of American pictures which greatly appealed to the Dutch public was a potent factor.

There are approximately 310 motion picture theatres in the Netherlands, of which 246 have been wired for sound. Two new theatres were opened in Amsterdam during the past year, one in The Hague and one in Schiedam.

Only American and German feature pictures have been shown in the Netherlands in any large numbers. Two moving pictures were produced by Dutch companies during 1933, neither one of which achieved any particular success.

Boost Tariff in India

Calcutta.—The British House of Commons here has voted to double the duty on imports of foreign pictures. Present duty is $20 a reel. New duty will be $40 per reel. It is believed to be aimed principally at American films.

New Argentine Para Chief

New York.—John Nathan sails from here on March 24 to take charge of Paramount's distribution in Argentine.

British Forum

Elstree, England, Feb. 21, 1934
Hollywood Reporter:

You have lately given gratifying favorable reviews to two of our recent films — "The Night After" (known here as "I Spy") and "You Made Me Love You." Apparently in neither case were production details given on the screen and I think perhaps you may be interested to have this information:

"The Night After."—Direction and adaptation, Allan Dwan; story, Fred Thompson; scenario, Arthur Woods; photography, James Wilson; sound recording, George Adams; art direction, Wilfred Arnold; film editor, Leslie Norman. Sidney Baynes and his broadcasting orchestra.

"You Made Me Love You."—Direction, Monty Banks; story, Stanley Lupino; scenario, Frank Launder; photography, John J. Cox; art direction, David Rawnsley; sound recording, A. E. Rudolph; film editor, A. S. Bates; musical direction, Harry Acres. The songs, "What's Her Name" and "Why Can't We," written and composed by Noel Gay, Stanley Lupino and Clifford Grey.

Yours faithfully,
WALTER C. MYCROFT,
Director of Production
for British International Pictures Ltd.

P.S.—I notice that "The Night After" was incorrectly described in the Hollywood Reporter as a British-Gaumont film.

The Vendome

IS NOW OPEN UNTIL

MIDNIGHT

All the branches of this establishment will be kept open for your service.

THE WINE SHOP
THE FOOD STORE
THE RESTAURANT

And you may phone in your orders for instant deliveries at any time up to

M I D N I G H T

HO-1666

Definitely a Universal
Box-Office Attraction!

COUNTESS OF MONTE CRISTO

With

PAUL LUKAS FAY WRAY

Patsy Kelly . . Reginald Owen . . Robt. McWade



A Stanley Bergerman Production

DIRECTED BY
KARL FREUND

A Universal Picture

THE Hollywood REPORTER

Vol. 20. No. 7. (Section 1) TODAY'S FILM NEWS TODAY Monday, March 19, 193

3rd ANNUAL *Writers'* NUMBER



Wm.
Anthony
McGuire

UNIVERSAL

CURRENT PRODUCTION
"LITTLE MAN, WHAT NOW?"

IN THIS ISSUE—Arthur Hornblow Jr. . . Sidney Sutherland . . Ainsworth Morgan . . William Anthony McGuire . . Stanley Rauh . . Wilbur Daniel Steele . . Laird Doyle . . Gene Fowler . . Boris Ingster . . Sylvia Thalberg . . Dore Schary . . Vera Caspary . . Robert Pirosh . . Frederica Sagor and Ernest Maas . . Nat J. Ferber.

Hiss! Boom!! Blah!!!

AN AMERICAN THREE ACT COMEDY OF SOME MAD YEARS IN FIFTY SCENES

BY

GEORGE MIDDLETON

First stage produ
week of April

THE DRAMATISTS—

SIR ARTHUR PINERO: "I am fully alive to the earnestness of purpose and extraordinary skill with which you have built up the work."

GEORGE M. COHAN: "I'll bet that play will be talked about years from now. It certainly shoots along in the reading. What a title!"

GEORGE S. KAUFMAN: "I read it with **great** interest—that sort of thing is my dish, in the first place, and you were just mad enough to make it even more so. It's exciting, and red hot, and the country needs it more than a whole **box** of five cent cigars."

OWEN DAVIS: "Strong, vital and full of enthusiasm."

JOHN DRINKWATER: "I have read it with great interest and pleasure. I like its attack and fine indignation . . . It ought to make an exciting effect on the stage."

ARTHUR RICHMAN: "The tenseness and compression of the dialogue was magnificent. The extraordinary thing is that he was able to make a play on the level of a profound discussion while packing each scene with such vital and exciting drama."

ST. JOHN ERVINE: "I have just read it with immense interest and even greater consternation . . . it will test the quality of the finest director in America. I would like very much to see it performed."

MARTIN FLAVIN: "An extremely interesting cross section of American manners and morals in a technique quite new to the theatre."

JULES ECKERT GOODMAN: "It is a fine job—a great moving play."

CHANNING POLLOCK: "My congratulations on your new play and especially on your temerity in writing it. Of the validity and cogency of your picture there can be no doubt."

PERCY MACKAYE: "Provocative, radical, sincere—in its dynamic sense of life and theatre—this play represents the virile maturity of George Middleton's art."

A. E. THOMAS: "A dramatic and thrilling statement of events leading up to the present situation in America."

AUSTIN STRONG: "It has life and a passionate spirit in the telling."

S. N. BEHRMAN: "It has great humor and gusto and while it is often very moving, its terrific pace and the vigor of its characterization keep it from being turgid. It is constantly alive.

THE PRESS—

(a few early notices)

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LOS ANGELES LONDON NEW YORK

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Published and copyrighted by THE WILKERSON DAILY CORP., Ltd. Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard, Hollywood (Los Angeles), California. Telephone HOllywood 3957. Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

It Ruins Their Art

By
NAT J. FERBER

SOME of my best friends are writing for pictures. I knew them when they were mere highbrows. I have fed them strudel, solace and fortitude. When a tall-templed scrivener is about to "sell his soul" to Hollywood he needs solace, the ointment to his goose-flesh.

Get me straight. I am not concerned with the vulgar fry who betray their art at thirty cents a word and use golden toothpicks. The pen wielders whose tears bedewed my coat lapels were in for the "finer things" in exclusive magazines dedicated to lofty ideals.

I am thinking of Frank Handel Swane, nee Schwein, the greater O'Neill (self-styled); also of M. Jefferson Kupdrayer. The latter, in nearly majestic prose, authored an "idealized" novel based on the boudour peculiarities of his parents. To supplement their earnings by the "finer things" this pair came to my desk to "take in" books for review. It is to this that I, a creature of the capitalist press, owe the honor and fortune of having met them.

They were nearly honest reviewers, telling the bitter truth about everything and everyone, but not about each other. The last would be too much to ask for the bourgeoise readers of my page. Frank and M. Jefferson had their own battle ground for their private wars. What they really thought of each other's work could be learned only in THE CRIER. In microscopic jewel type, their names were listed with a hundred others as "associate editor," like combative roaches under a Florida sink. In the glare of a widely-circulated page like mine, in the Hearst papers, they had only praise for their species.

In the CRIER they railed against all predatory interests in which they included everything substantially endowed, including, of course, the movies.

It was, therefore, with embarrassment that M. Jefferson Kupdrayer displayed before Swane and me a bid at five hundred dollars per week from Hollywood. Blushingly he held the message under my nose.

"But," he apologized, "there's the three kids. And Mamie is like a shadow from trying to get by on a few smackers a week."

"Yeah. But how can a man of your alleged vision stultify himself by writing movie truck?" asked Frank Handel Swane, who hadn't yet received his offer.

"Five hundred a week . . . thirteen weeks . . . more than six thousand dollars!" There was a far-away look in Kuprayer's myopic eyes. Then a new light broke through the film normally coating his retina.

"I got it," and his lips parted to reveal that if his Mamie was worn to a shadow, his teeth had receded to bare gums. "I got it. I'll sock away my six thousand and quit. By that time I'll know so much about the dump that I'll be able to write a book showing it up."

"That's an idea," agreed Frank Handel, "And if they make me an offer, I'll write a play about the saps. Only . . ." Bitter realization harassed Comrade Swane. "Only I ain't got an offer yet." Proving that the lack of an offer can wreck the diction of even a greater O'Neill.

"You'll get an offer," magnanimously declared M. Jefferson. "You'll get—if not five hundred like me—they'll offer you two hundred and fifty."

Frank Handel Swane's eyes blazed in anger.

"Why should you get five hundred and I only two hundred and fifty?"

"Why should you kick if you're making less than twenty?" inquired M. Jefferson tartly.

"What did you ever do?" countered Swane.

"I? Nothing . . . only I wrote a pretty good review about a rotten play. That's what I done," proclaimed the master of prose.

"Look at me," I broke in propitiatingly forgetting that this was a private fight between giant intellects.

They looked. They looked their contempt so effectively that I curled up. They left me as a mere slave of the capitalist press deserves to be left . . . alone. But the next day brought Swane to my desk again. He was waving a telegram.

"I got my offer," he announced triumphantly.

"How much?" inquired an anxious M. Jefferson, right on his heels.

"Five . . . five hundred."

M. Jefferson's eyes, normally a dead-fish blue, turned green.

"With an option?" he inquired apprehensively.

"Yep. And with fare for me and the wife."

"I got fare for the wife and three kids." M. Jefferson Kuprayer made the announcement like a golfer three-up on the club professional.

The great American dramatist's face fell. He had no three kids, not even one.

"I got a Pullman all the way across," boasted the people's own playwright.

"You mean an upper?"

"No. A section—lower and an upper!"

"Well . . . and WE got a couple of drawing rooms," announced M. Jefferson with neatly simulated nonchalance.

Frank Handel dashed to the telephone booth. Unlike the princeling that wailed for the moon, he yelped for his drawing room and got it.

Even a book review editor is human, though this is often denied. I found myself yearning for five hundred a week and a drawing room. It was not without diffidence that I asked my pair of erstwhile dependents:

"Do you think that I could go to Hollywood at five hundred a week and . . ."

I was not permitted to make the ultimate demand. M. Jefferson cut me short.

"Sure. When you're better known like. . . ." Mendel was probably going to say, himself, but adroitly concluded, "like Swane, over there."

That put me in my place and the log-rolling technique came automatically into play.

"Sure," agreed Swane. "When you are as well known as Kupdrayer YOU will go to Hollywood . . . maybe not for five hundred a week, but two-fifty."

"Or three hundred," generously added M. Jefferson.

"But . . . but," I tried to defend my position, "haven't I had a by-line in the biggest newspapers in the world for more than twenty years? Haven't I topped the most widely-circulated

(Continued on Page 58)

X-RAY

By
ARTHUR HORNBLOW, JR.

SHORTLY after the birth of the talkies Somerset Maugham and I were walking along Broadway. Every picture house was packed, with long lines waiting. They were exciting days and Maugham was in a prophetic mood.

"This," said he, "provides the writer of tomorrow with the greatest medium of expression one could hope for. The talking pictures will take a Shakespearean form; limitless scenes, unlimited scope. Playwrights will leap at this chance to do stunning work."

I agreed. There was nothing else to think at the time.

We were both wrong.

The first-rate playwrights of the world have done little leaping and in cases where staggering sums of money have lured some of them momentarily to the films they have done in most cases their least significant work. They blame it on "pictures," on "Hollywood," on censorship, on anything but themselves. The answer to them lies in the fact that superb motion pictures are continually being made and that the screen can match product for product the output of every other aesthetic industry in the world.

For every splendid painting I'll show you a million daubs; for every Radio City I'll point out a score of neighboring architectural nightmares. For a while I earned my living as a dramatic critic in New York; for two years I had to see every play that came in. The experience finally became unendurable.

In other words, any blanket indictment of "pictures" as opposed to the other art forms is so much broccoli.

For what might be learned from it I scribbled a list of random of ten great talking pictures that came readily to my mind. Here they are: "Cavalcade," "All Quiet on the Western Front," "Street Scene," "Maedchen in Uniform," "Blue Angel," "Henry VIII," "Roofs of Paris," "Farewell to Arms," "Fugitive from a Chain Gang," "Little Women."

Every one of them is filled with the excitement and wonder of life. Every one of them has carried its thrill, its beauty, its laughter or its power to millions. In themselves they constitute an utter and unanswerable argument in behalf of the film as a worthwhile form to go after. Five of them were based on novels; two are originals; two are based on plays; one may be termed biographical in its source. Neither of the originals is by a playwright. The list, made up without any intention to stress a point, accidentally stresses a strong one. The dramatist is letting us down! Mr. Maugham's prophecy has not come true. (Even he has made no interesting contributions to the form which he hailed.)

Sidney Howard, an outstandingly gifted contributor to the theatre, has achieved an equal competence in writing for the screen. His phobia is twofold; a dread of having his material doctored by directors on the set; and a strong and often expressed distaste for the quack atmosphere of Los Angeles. The first fear was set at rest by a stipulation in his contract (common in the theatre but new to pictures) that no one could alter the script after its completion but the author or the producer. Nothing can take care of his preference for the East but his being allowed to remain there while doing the bulk of his screen work.

Elmer Rice, regarded with some uneasiness by those with whom he set about doing his picture treatment of "Street Scene," proved to be not nearly so distressed at the enterprise as he expected until the subject of censorship arose. When the Hays office indicated strongly that the charity worker in his story should be portrayed more leniently because of the offense that might be given to American charity organizations, Rice boiled and proceeded to write polemics for The Nation.

When George Kaufman, notoriously indifferent to pictures, was induced to write "Roman Scandals" for Cantor he chucked the job midway for no other reason than that it "bored him" and he wanted to devote himself to the greater fun of writing "Let Em Eat Cake" for the stage. In the course of work on the story Frank Tuttle, the director, mildly suggested the inclusion of a chariot chase in the picture (its outstanding sequence.) Kaufman wrote the query "Why?" on the unfinished script and vanished.

Frederick Lonsdale has twice been to Hollywood and has fled from it. But what must be remembered is that he flees as fast from New York and London if the job in hand leaves him restless and uninspired. His deft hand has paused on many a job in this manner to the exasperation of theatrical managers all over the world. He likes to work where and as he likes to work and that's all there is to it; no one works more capably or more brilliantly when in the mood for it.

But enough of these snap-shots. They suffice to indicate the true nature of Hollywood's apparent strife with first rate artists. We may be able to reform ourselves ultimately in such manner as to suit all the writers whose talents we seek. But I fear not. Actually it is my opinion that the producers have gone a great distance in the direction of creating congenial working conditions for the writer; the writer must be prepared to do his share of the reforming.

I'll be told by playwrights now happily on the Hollywood scene that I make no allowance for the limitation of the medium, no allowance for the inhibiting and frustrating influences which operate, no allowance for the absence of free self-expression. I do make those allowances; they all contribute to the difficulty of the task. But I know of no other medium of expression which hasn't its own kind of miseries, and I make merely the point that the greatness of a great picture justifies the effort to create one.

We need our big playwrights in the field of picture making, need them badly. The world and the public need them; the talking motion picture has become that important not only as an instrument of entertainment but as an instrument of socialization. Some are already here and doing notable work, especially in the field of adaptation. But we need more original creation and it will not start coming until the leaders of the writing profession are prepared to acknowledge that the goal to be reached is well worth reaching. Anyone who contends that the medium is worthless must face the uncomfortable realization that he disagrees with the whole wide world.

In 1933 . . .

EARL BALDWIN

wrote the following

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"Wild Boys of the Road"

* "Sweet Cheat"

"An Honorable Guy"

"Wonder Bar"

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Paragraphs from a Reporter's Notebook

By
SIDNEY SUTHERLAND

A YEAR ago in this space I wrote a few lines in advocacy of the thesis that in the motion picture industry this is "The Day of the Writer." Asked to contribute once more to the Hollywood Reporter's annual Writers' Number, I thought at first to reinforce my former arguments by again insisting that neither producer nor director nor star can make a decent picture without a decent story—and that writers alone know how to write stories.

I was going to offer a few authentic observations as to what had happened of late to certain stories in Hollywood after certain stars and directors had finished rewriting and, of course, mutilating them.

But I decided not to embark again upon so hopeless a venture. Hopeless is the right word, given the producing and supervisory judgment against which writer intelligence and talent must ever beat itself with the mocking futility of a hollow drum.

So, to help Billy Wilkerson amass sufficient editorial content to observe the U. S. Postal regulations as to the percentage of advertising matter in the Second Class Mail classification, it struck me that a paragraph or two of interesting coincidences I have observed in my reportorial career might serve to speed an idle moment or two for Bill's subscribers.

You wouldn't think, would you, that there was any connection between Bing Crosby and Fred Merkle? Yet down the years there is a slender thread linking these two men, separated by more than a quarter of a century in the hours of their renown, the wealthy crooner of February, 1934, and the culprit in baseball's most famous blunder in September, 1908.

One midnight in the summer of 1916 I strolled into a tawdry Minneapolis honky-tonk night-club run by one Dan Moriarty. A song plugger was standing near the cheap piano singing something to the effect that he "wished again that he was back in Michigan, back on the farm." It wasn't the tune and it wasn't the words, both banal and hackneyed, that attracted my attention to the tall, skinny, sandy-haired singer: It was his weird intonation. I had never heard anybody sing like that—and I've heard some strange singers in some strange places in my time!

When he finished, the patrons at the tables—hoodlums doing the best they could, and berouged girls doing the hoodlums — responded with a shower of coins. The pianist picked them up from the little raised platform and shared them with the song plugger, probably less than $5.

One night in October, 1908, after the World's Series which Merkle's historic failure to touch second base tossed into the lap of the Chicago Cubs, I was seated in Faust's, a popular Columbus Circle night club, drinking with Merkle, who was trying to drown the memory of his blunder in a flagon. A tall, skinny, sandy-haired chap entered, saw us, and sat our table. The newcomer was Rube Marquard, the "$11,000 Southpaw Beauty," pitching for the Giants. He strove to assuage Merkle's grief.

Merkle replied that it was all very well for Rube to make light of the egregious lapse, because he, Marquard, had nothing to worry about and, besides, was in love with a beautiful girl, with whom he was shortly to appear in a vaudeville sketch. Finding Merkle inconsolable, Rube and I, with gallant sacrifice, accompanied our friend until dawn in his determination to strangle his remorse in the aforesaid beverages.

The other night, seated near my radio out here in Hollywood, all these disjointed memories came trooping back as I listened to Bing Crosby on the air. And, suddenly, the slender thread tying together all these characters, separated by the passing years and the leagues of terrain, became clear and curiously interesting.

The song plugger in Minneapolis was Benny Fields, and he was the first crooner in America—for which he received $2.50. And his wife is the beauteous Blossom Seeley, who was vaudeville partner and first wife of Rube Marquard! Today we have a crooner receiving hundreds of thousands of dollars, and quite deservedly so, for doing precisely the same thing that Benny was doing at the time Bing was playing hookey from grammar school. And, going farther back, I first saw the lovely actress who was to be that pioneer crooner's wife, at a time when the present popular crooner was in diapers.

In 1908 I was private secretary for Baxter Morton, head of the Nicholas Power Co., at 115 Nassau Street, New York City. We were one of the first makers of projection machines in the then infant movie industry.

At that time, the whole business was in the predatory clutches of the Motion Pictures Patents Company, which completely dominated the situation because of control of basic patents. Nobody seemed to be greatly exercised by this tyranny, because nobody envisioned the future magnitude of the industry. The new form of entertainment struck all of us as a pass-

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HOWARD J. GREEN

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A Fairway To Arntz

An extract from Ernest Hemingway's Hollywood Diary

By AINSWORTH MORGAN

I ARRIVED in Hollywood just as the bloody California sun sank in the ocean and hid the sunkist oranges and the grapefruit and the olives and all the different things it kisses, in darkness. I drove up a street which looked like any other street in any other town, but it was longer than any other street in any other town. It was so long I thought it had no ending to it until we pulled up in front of a Hotel called the Roosevelt Hotel. Then I knew that was the end of the street—or nearly—because the taxi driver said, "Here you are." I paid the fare. Four dollars and sixty cents. I forget where we had come from. The taxi driver had a brown face and a nose which was peeling. He had been kist by the sun, too. I got a room on the sixth floor. But I couldn't find the bed.

"It's in the wall," said the boy who was waiting for a tip.

"Which wall? There are four."

"That wall." He pointed to the wall behind me.

"Oh, that wall! How do you sleep in it if it's in the wall?"

"Pull it out and it falls down."

"Is it safe?"

"Yes. I think so."

"Thanks." I gave the boy twenty-five cents and he went out and closed the door behind him and I fooled with the bed to see if the boy had been right when he said he thought it was safe. It worked pretty well, but it had a squeak and I wished I had some oil to oil it where it squeaked. But I didn't have any oil so I finally left the bed down because I knew I was going to use it and didn't want to hear it squeak again that night.

I used the bed from eleven that night until nine the next morning. If I propped myself way up on pillows and craned my neck I could just see Grauman's Chinese Theatre diagonally across the street. But I didn't know it was Grauman's Chinese Theatre until after nine the next morning. I found it out from a blond haired girl in the coffee shop of the Hotel. She was a waitress. I was dunking a doughnut when I asked her what it was.

"It's Grauman's Chinese Theatre," she said, "Want some more coffee?"

I took some more coffee and while she was filling my cup from a big nickel tank behind the counter I had a chance to see the other side of her. I had already seen her face when she told me what it was across the street. It would have been a pretty face if it hadn't looked so tired. The other side of her was attractive too. She was slim and had flat hips and would have been pretty without clothes and I wondered if she could ever have a baby because her hips were so slender. When she came back with the coffee she said, "Cream?"

"No. I've got some left. Enough."

"In the movies?" she said.

"No. Not yet. I have an appointment at eleven."

"Are you'n actor?"

"No."

"I didn't think you was."

"Why?"

"Because of your clothes."

"What's the matter with my clothes?"

"They don't look like an actor's clothes."

"Don't they?"

"No."

"What do actors clothes look like?"

"They look different from yours."

"Give me another doughnut."

She gave me another doughnut and I dunked it in the coffee that was left. When I whirled it around in the coffee it made little waves in the coffee and reminded me of throwing a stone in a smooth lake. A part of the doughnut broke off and sank in the coffee and I had to fish for it with my spoon. I found it, but it didn't look like a doughnut any longer. It looked more like Wheatena.

I got to the X. Y. Z. Studio at five minutes to eleven.

"Is Mr. Arntz in?" I asked a girl who sat on a swivel-chair in front of a mahogany desk with drawers. The girl turned in the swivel-chair and looked strangely at me. I thought it might be because I had my hat on so I took my hat off and asked her the question again.

"Is Mr. Arntz in?"

"What's your name?"

"Hemingway."

"What's your business?"

"I write."

"Have you an appointment?"

"I have."

"Who with?"

"With Mr. Arntz."

"Does Mr. Arntz expect you?"

"I have an appointment with Mr. Arntz."

"I'll see if Mr. Arntz is in." The girl went to a switch board and stuck a plug in a hole which lighted a little light after she pressed a little handle. She seemed rather annoyed at me for asking if Mr. Arntz was in and she got mad at the little handle and seemed to think it was the little handle's fault that Mr. Arntz—or Mr. Arntz's secretary—did not answer the phone on the other end."

"I guess Mr. Arntz is not in," I said.

"Mr. Arntz is out," she said.

"Tell Mr. Arntz that Mr. Hemingway called to see him."

"Mr. Arntz is out."

"I know. But tell Mr. Arntz that Mr. Hemingway called to see him."

"Mr. Arntz is a busy man."

I walked down the stairs from the office where I asked the girl if Mr. Arntz was in. The stairs creaked. They were wooden. I remembered that most wooden stairs creaked so I went out in the sunshine wondering why a big company like X. Y. Z. ever used wooden stairs. The creak made me think of the squeak in the bed at the Roosevelt Hotel. The bed at the Roosevelt Hotel made me think of the blond girl in the cofee shop who had the tired but pretty face. I wondered if the bed would squeak with her in it.

I walked around inside the studio and saw a great many people apparently doing nothing. I asked a man dressed as Hamlet if he was Hamlet and he said no he was not Hamlet although he had on Hamlet's costume.

"Do you know Mr. Arntz?" I asked

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RIAN
JAMES

"Should Writers Produce"

By
WM. ANTHONY McGUIRE

HAVING spent twenty-five years in the theatre and but three in the movies, I am most likely presuming when I express opinions of the one based almost entirely upon experience in the other. And yet, whether producers, writers or directors admit it or not, the movies since the advent of talkies have fallen into the lap of the stage.

I do not mean by this that only those originating in the theatre may succeed in the movies—there are too many examples to the contrary; but I do maintain that only those who have assimilated the knowledge of what theatre audiences demand of the stage can supply the best in entertainment to audiences of the movies.

The notes of a piano is an old, weatherbeaten, but nevertheless true example of fundamentals. The screen with all its background, its angles, its overhead shots, can do no more than present a drama, a melodrama, a comedy, or a musical—all of which the stage has been offering for centuries. There is no tradition to the talkies except the stage, even to the point of construction; for Shakespeare wrote in movie formula when he constructed his plays into many short, fast moving scenes. Therefore, my presumption is perhaps pardonable when I base my opinions of the movies upon my experience in the theatre.

I have been asked to answer the question: "SHOULD A WRITER PRODUCE?" and before replying I should like to define what I consider the qualifications of a writer; for alas, many of us scribble, some of us dictate, and others of us type, but few know how to write—no fewer than is the average percentage of ability in other crafts—but few enough to warrant caution in the definite application of the title. For instance, because a man writes a book, he is not a novelist; if his book is published, his career is promised—if his book is successful, his career has begun. All of which in any other line of work would mean—he is a beginner. If he repeats himself, or if he maintains a good average of success over a period of years, then, and not until then, should he be classified by the nature of his talent—for not until then will he have gained the experience necessary to fully justify his title.

So it is with the theatre. And when I say a playwright can direct and produce, I do not mean the writer of an unproduced play or the author of one successful one; I mean the fellow who has earned his spurs over a period of years, obtaining in that time a fund of knowledge applicable in any field of entertainment; I mean men like George S. Kaufman and George M. Cohan, who have written and staged hit after hit, and whose experiences with audience reactions transcend any other study of entertainment psychology I know of.

But there are only a few like them—you will tell me—and they are old in experience and devoted to the stage. Make up your mind to it—there can only be a few like them in the movies, and you can only increase the percentage by increasing the opportunities. No one knew that George Kaufman could stage a play until he did it. His association with his plays until the rise of the curtain, his consistent success, proved his knowledge of showmanship. So I imagine his producer wisely figured that he was more trustworthy of supervising than someone who knew absolutely nothing about either writing or showmanship.

But how to increase the percentage of opportunity among the writers? It's not a problem. First increase the percentage of talent among the writers. How? Develop it. How? Give them back their self respect—let them feel that they are not writing for the approval of one individual—make them responsible to the public for their work. They're not now—because the public knows that writers for the screen have little voice in the final decisions, and what is more demoralizing, the writers are aware of this public knowledge. Don't subject them to the domination of a director; for with the rarest exceptions, no director is better than his script, and many of them not as good. Certainly they should not have the privilege of altering an author's script unless the author be granted the privilege of correcting the director's work. If it is a good rule for the one, it should be twice as good for both. I, however, do not see why either should suffer indignity. A picture should be the combined result of all both author and director have to give—and one should not be subjugated to the other if the studio desires the best results from both. For, whether you are willing to admit it yet or not, the play is the thing even in the movies; which fact places the burden of the outcome on the author.

Then why not give him the position in your midst his work entitles him to? It will make him more important to you, and will add to the effort he will put into everything he writes. Further, eliminate high salaries—let the survival of the fittest apply; pay authors a percentage based on a fair royalty arrangement—let the one who gives you a hit share in it.

In order to do this, however, you must first give him a degree of responsibility—because no author will turn his script over to another's supervision on a percentage basis unless he has some powers of protection.

How to develop authors to warrant such power? Begin now—by making dialogue direction a part of every author's contract. In New York an author, in accordance with his contract, not only attends rehearsals of his play, but must remain with it for two weeks after its opening. Something of this sort can apply here. When an author writes a picture, include in his contract a special arrangement for him to be on the set to direct dialogue, or to be on hand for any additions or scene changes necessary.

The expense of this plan will be very small in comparison to the directing and producing talent you will derive from it; and when you develop a writer with showmanship into a producer, you should have a far superior type of supervision than is being given many pictures to-day.

In conclusion—Did you ever notice how the rumble of a railroad train penetrates the night? I hear one now—sounds like it's passing right by my door, even though the tracks are over a mile from here. Yet I can never hear it during the day time. But it's comforting tonight—Makes me think kindly of "THE CHIEF" in case I'm all wrong about the movies.

Original Stories

"HOUSEWIFE"

"WITHOUT HONOR"

"20th REUNION"

Screen Play

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ACADEMY AWARD
ORIGINAL STORY

"ONE WAY PASSAGE"

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WARNER BROTHERS – FIRST NATIONAL

Preview Annie

By
STANLEY RAUH

COME on, you girls, hurry up . . . Brush the crumbs off your slacks, we're going to a preview . . . You too, Mom, when I step out I don't hold in . . . What's that, Sadie? You ain't got nothin' to wear? . . . Famous last woids . . . What's the matter with your blue chiffon? . . . It's dyed brown? . . . Oh, you ain't got no shoes to go with it? . . . Oh, the hat . . . well, what hat did you wear with your blue dress before it was dyed to go with your suede shoes? . . . Aw, wear rubbers and nobody'll notice you ain't got a mutual color vibration . . . I think you look beautiful . . . Are those atheists or satires you're wearin'? Oh, Lapidus-Leisurely—New, ain't they? . . . What's that, Shirley? The pitcher what's playin' there with the preview? . . . I'll call up . . . Hello, information, the Beverly Theatre, please, . . . Where is it? Well, it ain't in Culver City . . . Where's the Beverly, can you tie that?; the dame's screwy enough to be a hostess in a nut house . . . Yeah, in Beverly, right offa Wilshire; you turn around the corner to the right and it's just offen the street . . . Yeah . . . Hello! Beverly Theatre? What's the picture there tonight? . . . "Cross Country Cruise?" Thanks . . . It's "Cross Country Cruise," Shirley . . . one of them Grand Hotel ideas on a bus . . . any day now Grand Hotel a pay toilet . . . Come on, we'll take a chance . . . Straighten your hot water bag, mama . . . that thing you're wearing on your head for a hat . . . Well, I hope it's good . . . Famous last woids.

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Leave the car here at the gas station, Belle, and save a dime . . Oh, Mr. Filling Station Man, can we leave our car here if we buy some gas? Thanks. Whatja say, Belle . . . a quart of gas? What you think you're driving, a cigarette lighter? Put in a gallon, mister . . . Hurry up, now. Gee, look at all the lights and people . . . Holy Smoke, whose got the candy, . . . Got the candy, Shirley? . . . Got the candy, Belle? Got the candy, Sadie? Got the candy, mama? . . . Who's got the Hershey bar? . . . Gee, you scared me there for a minute . . . Be careful, Mom, wait'll the lights change . . . Famous last woids . . . Oh, Oh . . . pick her up, Shirley, don't let her lie there in the street all night . . . Oh look, there goes Mabel . . . Hello, Mabel! Wave to Mabel, mama . . . Don't be so fussy, you can wave while you're on your knees, can't you . . . Did ya see Mabel, Sadie? She's sure puttin' on the dog . . . I'll say . . . look at her neck piece? . . . That guy's so small if he pulled up his socks he'd be blindfolded . . . Come on, hurry up . . . Get in line in front of that fat man . . . Oh, pardon me, mister, I didn't mean that personal . . . Gee, some folks are highly sensatized . . . Look, Shirley, there's a lot of people goin' right in . . . What! They belong to the studio? . . . so what? . . . all the more reason, we're payin', ain't we? . . . And they call this a free country . . . Here, you get the tickets, Shirley . . . No, you get the tickets, Belle, . . . No, I'll get the tickets . . . Do you want to get the tickets, mama? . . . Mom better not get the tickets without her glasses . . . she's always gettin' lead quarters . . . Stay in line, 'm going to find out the name of the preview . . . I'll worm it out of somebody . . . I'll ask that guy over there with the pineapple haircut . . . maybe I can do something for him some day . . . cast your bread on the water and it stops up the plumbing . . . Say mister, could you tell me the name of the pitcher? . . . Five thousand guys in this joint and I had to pick out a Greek . . . Say, Mister, can you tell me the name of the pitcher? Is that so! . . . A preview! . . . I had a faint idea it was a preview on accounta seein' that big flag there with the word on it . . . Oh, it's a secret? . . . Well, I'll write to my senator . . . Famous last woids.

•

Oh, there y'are, Shirley! I couldn't tell you at first from the rear view of your profile . . . you shouldn't have had that dress dyed, I can never find you in crowds . . . No, I didn't find out the name . . . They keep it incognito for the other studios with the same idea . . . Oh, look! the line's movin' . . . go on, move up! Pardon me, the nerve of some people . . . who's pushin'? . . If I was goin' shark fishin', I'd use him for bait . . . Five, please . . . Come on, now, if we get separated, we'll meet at the corner drug store . . . Aw right, in the delicatessen; mama can't get her mind offa food . . . Hurry up, Shirley, you can read that on the way out . . . What! the man takes it in before that time . . . so come down tomorrow and read it . . . Say, look Belle . . . is that an usher or a guy on his way home from a masquerade . . . short pants at his age . . . What you say, Mr. Usher, up in the balcony? What's playin' up there? Why can't we sit in those seats? . . . They belong to the studio? . . . My little sister belongs to the studio . . . Yeah, the Maglin Dance Studio . . . And they call this a free country . . . Aw right, girls, come on down front . . . Gee, we're down far . . . if we was any further we'd be in the cast . . . Oh, look! Here comes the preview already . . . we just made it . . . Say did'ya leave the key out for papa . . . in the mail box? He said under the rug . . . Poor papa, how can he get in? The back window is locked, I tell ya. I locked it myself . . . Aw, shush yourself . . . The guy back of me wants to see the picture? . . . He's got a nerve with papa locked out . . . It's all right for him to shush; sittin' here in a warm house on a soft seat and poor papa on the cold steps . . . Oh, look! Here comes the preview . . . "Between the Beyond" . . . Well, for God's sake, I seen that preview up at the Westwood last night . . . I hope they're handin' out them postal cards . . . Boy, if my card ever gets in the mail we'll all be arrested . . . Feature studio preview! . . . Famous last woids.

SAM MINTZ





SCREEN PLAY

"GALLANT LADY"

20th CENTURY

"FORGOTTEN GIRL"

M G M

NOW IN PREPARATION

"BY YOUR LEAVE"

RADIO PICTURES

Personal Representative:
WM. STEPHENS
OR. 1167

The Story Conference

By
WILBUR DANIEL STEELE

A BIG proportion of bad screen stories are bad because they are thin, and they are thin, not because they have too little in them, but because they have too much.

It seems to me that this condition will subsist as long as the story-conference method of building fiction remains in vogue—that is to say, as a "constructive" factor. Could it be content with mere vetoes, its function might be strongly justified. The trouble with it, once the treatment of the projected piece has been set (and there lies the right and necessary job of the conference of all concerned) and the writing of the play given into the author's hands, is that the all-getting-together method is almost certain to thin the tale.

The one thing above all others which a piece or fiction must have, if it is to have a life of its own, is a body of its own, of its own growing. And the "constructive" type of conference is essentially a device for "getting more stuff in," grafting bits of meat from other bodies upon a torso already held in check from sprouting three heads and a dozen legs of its own flesh, only by the sweat of the author's will.

This coming with gifts is a natural, an inevitable thing. Not alone is the author thinking about the story all of the time—others, producer, director, supervisor et al, are thinking about the story at least part of the time. The essence of drama in the making is that it is having every instant to choose between two paths forking as its feet. And though they be both leading in the same direction, toward the one goal, yet once your story has taken this fork and refrained from taking that, then it can never again be quite the same-looking story it would have been had it taken that and let this one go by. The difficulty is that in the minds of others (let's say supervisor and director each independent) the tale may have taken that other path. And that path immediately reforking, no sooner have they parted company with the author than they have parted themselves—and none of them realizes it—not one of the three. To each, busily multiplying separation, there come imaginative scenes, situations, lights of character, natural and even inevitable in his created scheme—and grand good picture-stuff too. There comes a glow. There comes a conference. And disaster.

To begin with, none of them seems able to comprehend that they are talking about three different stories, peopled by twenty-times-three different characters (unless perhaps the author may guess it, if he be an old hand at authoring.) However, it wouldn't matter much if they did. Were there a need to sacrifice it would be different. But there isn't. This is "a picture"—there's room in the footage for the dream-pets of all the three.

"The more twists the better" seems to be an axiom of the story-tinkering trade. In the author's (adapter's) treatment there are palpable gaps left, which, in the secret places of his mind, he had intended to fill with action something less than violent, whereby his people might be given a life and a difference, and their situation take on a color however faintly its own. But here the ever-dependable hobgoblin of the fourteen-year-old in the tenth row, ready to yawn the instant the pistols stop shooting, comes to the rescue of the allied dreamers The chunks of excitement (perfectly good excitement) which fit so neatly into their several stories (which they sincerely still believe to be all the same story) can be easily whittled to stop up each and every one of those dull gaps—and there you have it now—a story with something doing every moment all the way.

The truth is that you have all of that—except a story. For a story is nothing if it is not the ordered march of cause and effect across a segment of human lives, no odds whether the stage be Elsinore or Chinatown or Wonderland. But now with such a plethora of effects, there's little if any room left for causes, there's no time for dramatis personae to take breath and turn into people, no gate of self-identity for the spectator to enter by and lose himself and begin passionately to care, eagerly to wonder what the end will be. So you have lost the one quality that brought the art of the drama into our scheme of things—(and I believe it to be the one quality for the want of which most flop-pictures flop)—the quality of suspense.

I think all authors of experience know a thing which few non-authors ever realize; that the job proposed by any story-idea worth doing is not one of building up but one of stripping down. It is not a job of sowing new complications; the seeds of too many lie already in its own soil. It is the sweaty job of weeding out all these complications, situations, twists, kicks, (tempting though they be for an instant's gain), which do not carry that story strongly along that story's road to that story's goal. And stripping down is a thing which one mind (at a time) seems to do better, in silence, than four minds full of new angles in a conference room.

Famous Teams of History

ROMEO and JULIET

WELLS and FARGO

FRANKIE and JOHNNY

HAIG and HAIG

★ TOWNE and BAKER

20th CENTURY PICTURES

★ Clients of
BREN and ORSATTI

Sa' Racket, That Scenario!

in which
MISTER LAIRD DOYLE
gets interviewed

Q. Mr. Doyle, will you kindly tell the eager listeners of the Continental Broadcasting Company tonight how you happened to begin writing scenarios?

A. Certainly, Mr. McNamee. My father and I were clam-diggers, and the clams shut down on us.

Q. And you started writing for the talkies?

A. No, sir. When the clams shut down—those were the silent days.

Q. Then you were a title-writer?

A. No, indeed. My cousin was a title-writer. He used to sign checks "Count-so-and-so" and "Prince-such-and-such." He's in San Quentin now. He's still writing. The parole board.

Q. H'm——Well, Mr. Doyle, let's leave your cousin—

A. Yes, we can come back to him. He'll be in the same place. You asked me how I started writing scenarios. My first was a sex movie. I felt I was fitted for this. My experience was in the clam beds. I was pretty much at sea when I first started. Floundering.

Q. How did you happen to come to Hollywood?

A. On a bicycle. This was one of the first cycles. About eight years before the gangster cycle, to be exact.

Q. And how did you get your start?

A. I ran over a supervisor at Hollywood boulevard and Vine street and was unanimously elected president of the Writers' Club.

Q. Did the supervisor recover?

A. No. That's why they elected me president. Being president, I drafted a list of reforms. A producer saw it and thought it was a scenario. It made more money than "The Covered Wagon."

Q. Was it produced as you wrote it?

A. No, indeed. They put eleven writers on it. But I got screen credit. I got the eleven writers fighting among themselves. While they were so engaged I ran to the producer. It was months before they started speaking again and by that time the picture had been released.

Q. Where do you get your ideas for your scenarios?

A. I send to the Department of Agriculture for the crop reports. This is a new source. And I also rely on the power of suggestion.

Q. That last is very uncanny—

A. Not very. I simply wait for some other writer to suggest something good then submit it myself.

Q. Isn't that unethical?

A. No, indeed. Recently a producer told a writer that William Shakespeare knew his stuff—and the writer called the information desk to see what office Shakespeare had so he could pick up some fresh ideas.

Q. Then the joke was on him.

A. I'll say it was. All us other boys knew that Shakespeare was working over at R-K-O.

Q. Have you ever faced any serious problems in your writing?

A. I should say. One time I went temporarily deaf and didn't have any ideas for a long time.

Q. What did you do?

A. I studied lip-reading. After that no writer dared eat in the Brown Derby unless he had his back to me.

Q. Are writers born or made?

A. I'd say, offhand, that masculine writers are born—and feminine writers are made. Although not so much so as actresses. Hollywood is a peculiar place.

Q. Are there any original stories in Hollywood?

A. Five. But they've all been used.

Q. Do you like writing?

A. Yes, unless it's on the wall.

Q. What do you do then?

A. Same as everybody else—get a job at another studio.

Q. How do writers get by in Hollywood?

A. On credits. Grocer, Butcher, Tailor. Some accounts run for years.

Q. Do you write topical stories?

A. No. Those South Sea yarns aren't in vogue much these days.

Q. Timely stories?

A. Time and time again. I once told a director that if he didn't like my copy I wouldn't let him shoot my story.

Q. Did he object?

A. Not all all. He said he'd shot it five times already.

Q. Do writers have nice quarters?

A. Yes. At Warners they have rooms with lounges and locks on the doors.

Q. Do you dream much?

A. No, I sleep quite comfortably out there.

Q. Do you have long hours?

A. At Warners, I'm often in my office for three or four days at a time.

Q. Don't they have any code? That's outrageous.

A. Yes, it is. A carpenter finally woke me up after breaking the lock, pulling me off the couch and rubbing my face with a wet towel.

Q. Do you live comfortably in Hollywood?

A. It's beastly. A ten room house. A lousy—pardon me, Mr. MacNamee—ten room house. Tennis court. Swimming pool. But no golf links. Imagine that! No golf links! They treat us like dogs in Hollywood, Mr. MacNamee. It's disgraceful. Consider the writer. If it wasn't for the writer where would the screen play be? Where would art be? Where would Joe be? Where would busy bee? But you get the idea—

Q. You mean that you're—downtrodden?

A. Say, that's the word for it! I hate Hollywood! I hate producers! I hate executives! I hate directors, actors, producers, gatemen—"

Q. What are your plans for the future, Mr. Doyle?

A. I'm going right back to the clam beds. Yes, sir. Immediately. Almost immediately. Soon as my present five thousand a week contract's up. I'm through starving. Yes, it's back to the clam beds for me—as soon as the clams open up.

Austin Parker

Sense or Censors

By
GENE FOWLER

NOW that the Ulysses of Mr. Joyce has been anointed with judicial oils, it would appear that something can be done to garrote censorship in general.....The wit-nit babblings, stale violet fancies and imbecile-antics of censors have been negatived somewhat in the so-called literary field. Just why the motion picture industry has not tweaked the indigo noses of the censorial eunuchs is not clear.

The press wears a chastity belt by constitutional right, and any newspaper unincumbered by corporate control or other corrupt leanings may move virtuously and breathe legally. The editor, functioning within the sphere of his publisher's policy, guards against such libels as might threaten his economic structure and rules out such obscenities as might alienate his readers. While amenable to all manner of one-horse laws, the more modern purveyors of information, propaganda and entertainment—the cinema and the radio—have no specific and firm foundation assuring them a decent freedom of expression. This condition directly hampers the writers of pictures, confronting them with such monumental problems as: "How much of Harlow's leg may we show in Kansas?"

Whenever anyone makes a plea for freedom of any sort, the bible-benders and thyroidic hymnsters set up a yammer. Guided by their own strangled preferences—were they free to act and had the necessary vigor of gland—they cry that license, not liberty, is the pole star of the petitioner. Yet, in a script, the very stifling of convincing dialogue or honest situation leads to a condition far more deplorable than the presentation of an open effect openly arrived at.

The producer, director and writer, shackled like a troupe of rheumatic Houdinis, connive, scheme and risk mental hernia to circumvent the censor. Resultant scenes ofttimes are so dizzy that they offend discerning spectators and drive morons into the park to swing little girls.

I remember a scene in which Mr. Somebody suddenly carried Miss Somebody Else into another room for purposes which presumably were giddy and gay. This was allowed—the scene I am speaking of—provided no beds were shown and no dialogue was used to identify the chamber of horrors. Still, I don't think anyone looking on and drooling the while, believed the lad and lassie were bent upon counting their beads. The scene following was a masterpiece of censorial evasion. The ostermoor arena was DARK. But there were subdued noises, such as are identified with biological well-being. And then we saw two small lights—indicating a pair of cigarettes—being waved like the batons of weary orchestra leaders. Of course, we of bawdy minds never once dreamed that anybody was in bed—or on the floor—smoking those cigarettes. We all thought we were glimpsing the nuptial zooming of fireflies.

A confection such as cited above does not strike me as an important contribution to the arts or sciences. It merely confuses one's sense of honest taste; or compels the less sturdy of our kind to reach over and pinch Mrs. McGillicuddy's bustle. Monsieur Rosenblatt should interview the ushers on this phase of national fun.

So long as a movie creator indulges in a hundred yard dash of innuendo, a few furlongs of double entendre, depicts his hero and heroine in coats of mail while hanging from pretzel-shaped trapezes, he is permitted to put over the idea that a shot-gun wedding is in the cards.

The animalistic embrace is allowable and certifiable only on the following conditions:

1. If a lot of mumbo-jumbo words are said over the grappling twain, attesting to matrimony.
2. If the senor and senorita are blindfolded and riding back-to-back on a wild horse about to go over a cliff.
3. If accompanied by the magic words: "Come up and see me sometime."

Every writer should endeavor to kick this picayune censorship directly in the groin. Presumably the producers won't, or can't, do anything about it. Armed with the greatest publicity weapon of all time—the picture—the moguls do not realize what opportunity is theirs in the field of militant propaganda and for sound causes.

What would happen if a choir of pelvic jailors were to censor the newspapers? A political blast such as would change Congressional seats and drive the hecklers back to the Black Forest. What would happen if the picture people were to boycott the penny ante politicians, keeping their mugs out of the newsreels (else showing their noses in Technicolor) unleashing films of the "Gabriel Over the White House" variety, exposing the sham and insincerity of the moral guardians?

Of course we have a few boys here, who—without a checkrein—would go on a rowdy spree. This is evidenced by the tendency to overdo each new and arresting word that comes to the screen. I am thinking of the still unburied and timesome slang, such as the word "Scram" and the constantly recurring "Nuts." Perhaps I am too naive, but I was fourteen years old before I realized that nuts grew on trees.

The broad views on censorship as held in the gallant state of California have not demoralized anyone. Of a certainty, those views—like so many other paternalistic slants—were fostered by a pecuniary desire to pamper local industry. But the result is the important thing to consider.

If writers continue to be bludgeoned and hamstrung by censorship, pictures will continue to be dull and misleading. How to cope with all the verbotens that make Burgomaster Hays' headquarters look like the dead letter office is beyond the ken of any author. Gulliver is held by Liliputian strings.

Inane censorship is one reason a writer goes back to New York feeling as useless as the male udder. Of course, there are other reasons, but why say "boo" to the firing squad?

MANUEL SEFF

"FOOTLIGHT PARADE"*
Story — Screen Play — Dialogue

"COLLEGE COACH"*
Story — Screen Play — Dialogue

"A WOMAN IN HER THIRTIES"
Screen Play — Dialogue

"EASY TO LOVE"*
Screen Play — Dialogue

"BEDSIDE"*
Story

"GIRL IN 419"*
Dialogue

"BLESSED EVENT"*
Original Play

"HOUSEWIFE"*
IN PREPARATION
Screen Play — Dialogue

* COLLABORATION

◆

Now under contract to
Warner Brothers – First National

"The Cinema in France"

By
BORIS INGSTER

There are 22 theatres in Paris playing American talking pictures. All of these theatres usually well patronized.

This is the situation despite a nationalism in France unknown in this country save on the stages with George M. Cohan. The explanation lies in the patent superiority of American films.

What are the reasons for this wide variance in quality; or, more pointedly, why are French pictures so thoroughly bad?

Two reasons bulk large.

The first is censorship. Hollywood scenario writers who complain ceaselessly and bitterly of censorship here, and insist it drains their work of reality, should do a script in Paris.

There government, with its daily cabinet change, exercises a watchdog authority over the films that is unmatched in the civilized world outside of Hitler Germany.

Pictures like "I'm A Fugitive From A Chain Gang," "Gabriel Over The White House," or "Big House" (certainly no documents of radicalism) would be unthinkable, altho French audiences applaud such pictures from other countries.

Then there is the French "system" of production. The entire industry resembles our own Poverty Row. Almost all films are financed on a shoestring. A not inconsiderable number of major pictures are "angeled" by individuals of wealth with a non-commercial interest in the feminine star.

Almost all the stars themselves are free-lancing. Likewise the writers and directors.

(Editor's Note: The author of this article just returned from a seven months stay in Paris, where he did scenario work for Agrafilms.)

Two influences predominate in French productions: Russian pictures, for their photography and directorial imagination; and American pictures, for the ir story construction, technical skill and commercial "finish."

The only original director, Rene Claire, has no influence or success in his country.

Enquiring among the more intelligent creators in the Paris studios, I found that Frank Capra seems to be the most popular American director. They believe his pictures are completely in the American "style."

As for French audiences, they seem to favor among American pictures the intimate, human type. "Back Street" is a tremendous hit there. Mae West was the sensation of 1933. Kay Francis is regarded as the model American woman, and even the inferior vehicles of this star are loudly acclaimed.

The worst thing to be encountered in a Paris movie theatre is a "dubbed" version of a Hollywood picture. These are atrocities. The originals are sold to French exhibitors, generally for a small price. Then the exhibitor dubs in voices in the native tongue. But so carelessly and inartistically is this done that the result screams for the bonfire. Often extra girls supply the spoken dialogue for finished American actresses. The practice is doing a great deal to destroy the box-office value of our stars with French audiences.

These random impressions and too many others to deal with adequately here, knit into the following conclusions:

That the French film industry, never apt, continues third-rate.

That French audiences know this, and steadily patronize American entertainment. (Incidentally, the Russians, with relaxing of their old policies, will soon give the Americans real competition in Europe—in the opinion of many observers I have talked to. Since the Nazi control, German pictures have lost favor abroad entirely.)

That this foreign market can be restored to its pre-talkie pre-eminence, if Hollywood producers care to take the proper pains—with painstaking dubbing, with greater emphasis upon story-telling by image, with pictures of guts and honesty.

For French audiences are obviously hospitable to American pictures.

RALPH SPENCE

"Stand Up and Cheer"*
(Fox)

"Mr. Skitch"*
(Fox)

"Strictly Dynamite"*
(Radio)

"Cockeyed Cavaliers"*
(Radio)

"I'll Tell The World"*
(Lee Tracy-Universal)

"Alias The Deacon"*
(Universal)

"The Debutante"*
(Original-Paramount)

*COLLABORATION

◆

MANAGEMENT
PHIL BERG

The Creative Art

By
SYLVIA THALBERG

.....HAT memo worries the hell outa me. He wants an idea. He wants it quick. But where the hell am I gonna get it? I ain't got no more nails left. Eatin' 'em. If only I hadn't had that sherry before lunch this wouldn't 'a happened.

'n that dam typewritter keeps grinning in my face. Maybe I oughta have another cigarette . . . or coffee. I know . . . a walk . . . I'll take a walk around the lot. Deadline at three. Meet the corpse . . . the writer. Story conference at three o'clock. If only I hadn't taken that hat this morning. It's a jinx. I shouldn't 'a' bought it in the first place. I think I'll quit smokin' cigarettes.

I wanted that corner suite in the first place. It's lighter. You can think better there.

Listen typewriter, I'll make a deal with you.' I'll treat you nice . . . you treat me nice. Dont' look so dam sullen when I want to get an idea. You've had it easy for weeks. I ain't touched you. Now when I want an idea, you grin at me or look black.

Come on now, let's make a bluff at it. Maybe if I bang away loud and fast the thoughts will think they're comin'. What can I write that's loud and fast? Bloomberg, gloomberg, iceberg, schulberg, thalberg . . . haw! That's too close to home.

Look at those nervous hands. Neurotic fingers drumming on the keyboard like a tinpanny pianiste idling.

The phone . . . Conference postponed 'til ten in the morning. Relief. What's this? A linotype:

crreeeeeeaaaattttcnnnnmmiiissssgobwhldd*

There it is—a trifle confusing. The line looks Gaelic.

hhhaavveeeeeeeggiiiiirrllldddnnnnnnoooooouuucccwttxpmssf*

Toward the end it's like striking chords.

It gets to be swell fun; sounds like a hell of lot of action and takes no thought at all. Sort of a clattering cleaning up of the mental Augean stables.

I must have forty of these cryptographs before I call it a day. Businesslike, I take my day's stint home. That night, I'm bored. I take up my typographical hiccoughs and look at them idly. They invite anagramming.

I look again at the first line . . . the one that looks Gaelic. I dismember it, shuffle the parts, try a number of combinations. You remember it was like this:

crreeeeeeaaaattttcnnnnmmiiissssgobwhldd

This is what I make of it.

CREATE ANTAGONISM BETWEEN CHILD AND MISTRESS.

Why, it makes sense! Uncommon sense! Instinctively, I flatter myself, I must have subconsciously created the thought first, then scrambled it up to make it tough for myself.

The second line works out magnificently:

HAVE GIRL DENOUNCE HERO CONCLUDING WITH UNEXPECTED ADMISSION OF LOVE.

Why . . . it's just like a ouija board!

So, like a type-pecker, I keep poking away at the keyboard, making cryptic abracadabra that translate into scenes, dialogue, climax and finale closeup.

Well, it goes on like that for hours, my consonantal sentences spitting out ideas that fit perfectly into my problem play.

I look up the history of my machine.

The typewriter originally belonged to a yogi who couldn't keep up the payments.

ERNEST PASCAL

"AS THE EARTH TURNS"

"NAPOLEON"

"THE HUMAN SIDE"

And a new novel

"A WOMAN AT THIRTY"

to be published shortly by

Harcourt, Brace & Co.

Men in White

By
DORE SCHARY

(The scene is in a hospital operating room. Four white-coated figures stand about the room in varied poses of relaxation. The doctors are waiting for the patient to be wheeled in and are occupying their idle moments with a little shop talk. They are named, for our convenience, Joe, Eddie, Jack, and Bill.)

JOE (adjusting his apron): This fellow Stevens is a prima-donna, all right—shows up for an hour—and he's out again.

EDDIE (enjoying the opportunity to take a rap at somebody): Yeah—he's got a snap. That's what happens when you get in the big-money class.

BILL (he is an innocent young interne): I hear he's pretty good.

(The others look at BILL quickly).

JACK (scornfully): Get that? Pretty good? (he makes a gesture) He's a washout—getting along on his rep—he's been getting by on other people's hard work. He gets a lot of credit for doing nothing.

JOE: Sure—(he waves a bony finger at BILL). I've been in this business for two years—and I've done a lot of work—and the only thing I got some credit on was on a lousy tonsillectomy.

EDDIE (determined to finish his opinion of Stevens): Why, Stevens hasn't done a job yet that didn't stand restitching.

BILL (a babe in woods): But I heard he was good at this type of thing.

JACK: Yeah—(he shrugs his shoulders)—but this type of thing is out. (he makes a noble effort to clear up his statement.) Anybody can do a simple appendectomy, but when it comes to something that needs real skill—like a sarcoma—Stevens doesn't rate.

JOE (reflectively): I worked with him once on a cirrhosis—(disgustedly)—he killed, I tell you!

BILL: How does he get by?

JACK: Knows the right people—plays the social scale.

BILL: Well, I guess I got a lot to learn.

EDDIE: You sure have. When you're in this racket as long as me you'll know that real merit don't count—(impressively)—it's who you know.

JOE:That isn't all. They won't give a fifty-dollar a job man a chance—it's the fifteen hundred dollar boys that get the big assignments.

JACK (reminded of something): I'd have given my eye-tooth to get that Rockerbuilt job . . . I'd have handled it differently than Stevens did.

EDDIE: Sure, he ruined it by too much cutting.

JOE: His big mistake was handling it for cancer—when it was an out and out tumor.

JACK (nodding his head): That's what I say. I told that to the supervisor—but you know—(he makes a deprecating gesture)—those supervisors!

JOE: It beats me how most of these supervisors get in. None of them are practical men—just a bunch of dummies.

EDDIE (now on his favorite subject—supervisors): Only the other day one of them asked me if I had seen Bailey's goitre work—he wanted me to use the same line-up for a Caesarean! Can you tie that?

BIL: It's certainly discouraging, isn't it?

JOE: Humph! If it wasn't for the chance of getting a real break I'd go back to New York tomorrow and try to do something in Mt. Sinai.

JACK: Believe me—I'd do the same thing if I wasn't tied up. I'm sick of this. I'd rather be a street-cleaner.

EDDIE (adding salt to his wounds): It wouldn't be so bad, if you could work by yourself—but the guys they team you with! You can't recognize your own work when they're through with it.

JOE: That's it exactly. I had a beautiful acute peritonitis once and they called in Baumvogel to work on it with me and he botched it up completely.

JACK: I had the same thing. I had a t. b. I wanted to try up in Saranac—Baumvogel sent it out to Arizona.

BILL:How did it do?

JACK: Just as I thought—it died!

(At this point the patient is wheeled in and Dr. Stevens walks in. He strides majestically into the room and everyone snaps to attention.)

STEVENS: Well—(he makes a gesture toward the patient)—let's get into it fellows.

JACK (as he and the others prepare): Back to the old grind.

BILL (venturing an opinion in order to impress STEVENS): How about starting in with a local?

STEVENS (imperically): No—not on this kind—we'll use a general.

(By this time the patient is prepared and STEVENS is handed a scalpel.)

What do you say, boys—let's get going. I want to get a couple of sets of tennis in this afternoon.

JOE—Swell—(they are practically ready).

STEVENS (lifting his scalpel): O.K?

JACK: Right!

STEVENS: Turn it over!

(And as the doctors turn the patient over and STEVENS starts the operation we gently drop the curtain.)

WILL 1934 BE ANOTHER 1933 FOR US ?

SAM

COSLOW

(WORDS AND MUSIC)

and

ARTHUR

JOHNSTON

(MUSIC, WORDS & STUFF)

1933 ! !

PICTURES

"Too Much Harmony"

"College Humor"

SONGS

Moon Song
The Day You Came Along
Down the Old Ox-Road
Buckin' the Wind
Thanks
Learn to Croon
Moon Struck
Black Moonlight
Twenty Million People

1934 ? ?

THIS LITTLE PIGGIE WENT TO MARKET

With Lefty Lewis

From

"EIGHT GIRLS IN A BOAT"

AND IN PREPARATION

MAE WEST IN "IT AINT NO SIN"

"MURDER AT THE VANITIES"

"YOU'RE TELLING ME"

"OFTEN A BRIDEGROOM"

With Guy Lombardo's Orchestra and Burns and Allen

AND

MORE TO COME

THANKS TO

PARAMOUNT PRODUCTIONS, Inc.

and the

Paramount Music Depart. (Nat Finston, head guy) for their invaluable assistance—and to all the artists, producers, directors and co-workers we have been and are working with.

"Don't Write Originals!"

By
VERA CASPARY

I HAVE been warned more often against the dangers of writing movie originals than I have against the pitfalls of drink, dope and loose living Nearly all of my friends have taken me aside at some time or other and warned me, "Don't write originals." Even studio editors who had telephoned the day before and wanted stories in twenty-two minutes for Janet Gaynor, Marlene Dietrich and Rudy Vallee, have become confidential over the third highball and whispered, "Because you're a good sport, I'll give you the lowdown. There's no use writing originals."

In spite of all this, I notice that originals continue to sell, to be made into good pictures and make money for the companies. I sell them myself. Not all that I write by any means, but three out of six, and considering the amount of work in an original as compared with the work in a play or a book or short story, the percentage represents a very good way for a writer to make a living, particularly if he wants a lot of spare time for his writing.

A lot of people think that the writing and selling of originals, but particularly the selling, requires a secret almost as precious as the secret of the alchemist's stone. Since I have had some luck and a lot of pleasant publicity, I have been pestered with requests that I collaborate, help or reveal the secret that will enable the others to share my good fortune. And I am a good-hearted wench so I read all their stories, at the risk of some day being called a plagiarist, and I find in nine cases out of ten that they haven't an idea that is suitable for a screen original any more than the Antigone of Sophocles would be a story for Jimmie Durante.

An original, in order to catch the jaded fancy of editorial boards and producers, must be a whole lot better as story material than the novel, magazine story or play they would buy without half so much deliberation. The novel or magazine story that has been printed, the play that has been produced, have already received the benediction of investment. Some publisher has put money into plates; some producer has paid a cast a couple of weeks' salary anyway and invested in sets, costumes and guaranteed theatre rental; the story must, therefore, have some merit.

But an original story that comes to them, with no other recommendation than an agent's name on the blue or red or brown paper binder, must be as tight structurally as a first-class murder mystery, it must have as many twists as a French farce, and it must be as rich with revelations of human weakness and human greatness as a Priestley novel. If a stage play is built around one situation with three or four minor situations building it up, the screen original must have two or three big situations in it, with ten or twelve sub-climaxes, contributing to the excitement.

There are two ways of catching the interest of these jaded story editors. One is by the presentation of a striking idea, the other is the construction of a solid story. A great many originals are presented as ideas, the stories built after an option is bought, and frequently a whole staff of writers engaged merely to build the story frame.

To my mind, and I am often wrong, the worst pictures result from this method. For even the building of stories for canned entertainment is not a completely mechanical job. When a lot of tired writers get together and wearily dig out situations that were good in other plays, books or pictures, the result is the canned drivel that provides vehicles for famous stars and drives the poor spectators home, bored and bitter.

The other method is the submission of a manuscript to studios after a story is completely worked out. From a writer's point of view, this has one big drawback. While the editors and producers may like his idea, they may object to some point in the story and therefore reject the whole manuscript. On the other hand, that gamble is worth while because the other elements of the story may attract the buyers.

And the main objection to an idea, submitted forlornly and by itself, is that no idea is sacred. This is not an accusation. It is merely a statement. Ideas are contagious, like measles. John Jones and William Jones read the same newspaper every day, hear the same radio program, are influenced by the same sounds and smells and colors. What I wonder at is how two people in this standardized world ever have two completely different ideas.

An idea is easy to steal, it meets its double in the first editorial room, it is worthless as soon as it is talked about too freely, and if it isn't talked about, there is no chance for it to be acclaimed. A good story, on the other hand, is a solid possession, a property, and the idea from which it sprang retains its vigor, originality and importance because it was not forced into the stereotyped model.

The prejudice against originals is not all the fault of the editors and producers. So many stories are just so much garbage. Either an inexperienced writer is looking for an easy way to make money without learning how to construct, or a weary author has to make payments on his house, his automobile and the wife's fur coat, and he doesn't want to bother with dialogue or prose rhythms.

But there are some first rate original manuscripts. I have seen a few, written by experienced and careful writers who understand the needs and limitations of the screen, that were much better as stories, as dramatic frames, and as writing than ninety-nine out of a hundred magazine stories. Unfortunately there are not many of these, and more unfortunately, the producers will not give them as much consideration as they give printed stories, far less appropriate for the screen.

While this prejudice exists, the writer who wishes to sell an original, has to take a tremendous gamble in writing his story. But what writer doesn't take, a tremendous gamble? Plays, magazine stories, books are certainly gambling chances. Original screen stories do not take as long to write as any of these others, although they take longer than most writers are willing to believe.

Because the prejudice exists as a tremendous handicap which must be

Continued on Page 57

Nacio Herb
BROWN
MUSIC

Arthur
FREED
LYRICS

◆

"Going Hollywood"

"Duchess of Delmonico's"

"Sadie McKee"

"Good Old Summertime"

◆

METRO – GOLDWYN – MAYER

Writer's Big Problem

By
ROBERT PIROSH

"Dear Mister: I have got a 'Genie Plotter' and Polti's 'Thirty Six Dramatic Situations,' so I can think up good plots and stories and all like that; but I am not much of a hand at finding good names for my heroes and lady heroes and others. Would appreciate if you would move a finger to help me in this matter.

(Signed) Desperate"

Dear Desperate: Glad to move a finger to help you in this matter, and believe me it is indeed a matter! I have on my desk four full length novels and no less than eighteen short stories—all of them masterpieces—which I have not submitted for publication because I have not yet found suitable names for the characters.

There are any number of systems for choosing names; but none of them, in my opinion, is worth a tinker's d-m.

The first and perhaps the most ingenious, presupposes a working knowledge of the alphabet; viz: a, b, c, d, e, f, g, etc. The writer, as an instance, is racking his brain for a good last name for his hero, a splendid young chap in a modish Glen Uphart plaid suit. He concentrates on the letter A.

"What name," he asks himself, "begins with the letter A?" He thinks of Arzoumanian, which is just fair; Applebaum, which doesn't seem to fit the hero; Anker, which brings up the disturbing question of "Anker Wat?"

With a sigh, he goes on to the letter B. Barnes sounds too rustic. Buchanan—too hard to spell. Browning—bad connotations. Then on to C and D and E and right on up to W. (It is folly to fool around with X, Y and Z.)

You will readily see that this system is no snap. You have to be on your toes every second, and even then you are by no means assured of success. With bad breaks, you are liable to wind up with a hero named Barker, a heroine named Harper, which would get the reader all mixed up. So perhaps you had better forget the alphabet, if you haven't already, and have a another system.

Here is one that will appeal to the Van Bibber in you. You walk along a crowded thoroughfare until you spot someone who resembles the character you are trying to name. Then all you have to do, theoretically, is find out the person's name and you're all set. In actual practice, however, it doesn't work out so well. Lloyd's will give you 3 to 1 that your man thinks you're a process server and runs like hell, 5 to 1 that you can't spell his name if he does tell you, and even money that he can't spell it himself.

Maybe a better bet for you is the "Write the story and let the names bloody well take care of themselves" method. This one will be your meat if you happen to be of an imaginative turn of mind—the sort of person whose whole youth can be evoked by the smell of glue, let us say, or by the pitter-patter of rain pitter-pattering in through a hole in the roof—the sort of person who is reminded of something by everything.

You simply fill in the names as they suggest themselves while you are writing the story. For example, you start the story like this:

" 'Fancy seeing you here,' sneered the elegant man-about-town.

'What's fancy about it?' nitified ——— ——— ———, our inelegant heroine.' "

Right then and there, you fill in the name that seems most appropriate. It sounds easy, but I've been thinking about it these last ten minutes, and so help me the only name that comes to my mind is Mae West. So you can see that this system is just a big bust as far as I am concerned. I merely pass it on to you for what it is worth, and will be pleased to accept your personal check for that amount.

There is another system—known as the Bell System—which puts in the hands of the writer of a book that includes a long list of names, along with addresses, phone numbers and other useful information.

I don't do so well with this phone book, as it is called in the profession. Right off the bat, I get to wondering how many Smiths there are in the book, and nothing will do but that I count them. Then of course the total must be checked aginst the Joneses. Then I discover that there really is a Poppodoppoulos and I must call in the family to show it to them. And in the end I am pretty sure to come across the name of a friend I've been neglecting, to give him a ring and to go out with him for a glass of ale and a talk about the jolly times we used to have on the old "World." (I never worked on the old "World" but the mention of it certainly does add tone to a piece of writing.)

I have no patience with Somerset Maugham or whoever it was who pointed out the Obituary Column as the best source of names for fictitious characters. It would seem to me that a person of feeling would be above robbing the dead of their names before they are decently buried. It isn't cricket. And even supposing that you could waive the question of ethics on finding just the right name; wouldn't it cramp your style to know in your heart of hearts that Grace Whinny, your vivacious heroine, was really the beloved wife of Willie Whinny, and that she had died (selig) at the age of 68? (Mineola papers please copy.)

So there you are, Desperate. There's no magic formula for choosing names. Every writer is up against the same problem, and even the best of them fall down on the job now and then. Take for instance those famous lines in that famous "June Moon" song:

"Give your child a name,
I mean a last name."

Do you seriously think that the authors couldn't have married off the father and mother respectable like. It is pretty obvious that the only hitch in the proceedings was that they just couldn't think of a good last name!

RALPH RAINGER

and

LEO ROBIN

STILL

WRITING

LYRICS

AND

MUSIC

For PARAMOUNT Pictures



MANAGEMENT

SMALL - LANDAU COMPANY

UNDER THE PERSONAL MANAGEMENT OF

SYLVIA THALBERG

AT PARAMOUNT

MILTON E. HOFFMAN • • SIG SCHLAGER

LEWIS FOSTER

ADAPTATION and DIALOGUE*

"EIGHT GIRLS in a BOAT"

Charles R. Rogers — Paramount

ORIGINAL SCREEN PLAY and DIALOGUE*

"LOVE LIFE of a SAILOR"

Ben F. Zeidman — Universal

* in collaboration

MARGARET HAWKINS

DIALOGUE TREATMENT

"Fifty Years From Now"

(Paramount-Lloyd Sheldon Production)

ADAPTATION

"Presenting Lily Mars"

(MGM-Lawrence A. Weingarten Productions)

"Paradine Case"

Agents Betray Robert Ellis; Treachery Seen

Managers Reveal Hidden Secrets in Writer-Actor-Director's Past

Dear Sig and Milt:

Enclosed are notes requested. They will acquaint you with details of my lurid career that may encourage some slight effort toward getting me work. Seven originals and two adaptations in seven months, sandwiched in between six acting jobs is fair enough for a fellow without background—but scarcely sufficient for one of my dynamic quality and—er—equipment. Look:

Educated at St. Francis Xavier's Jesuit College, New York City. While at school was a regular super at $7 per week at the Metropolitan Opera House. First writing work, reportorial, on the New York American, about two years.

Then went to the box office of the Percy Williams theatres in New York City as an Assistant Treasurer.

From there to the back stage as an actor in which I spent about four years in small parts in New York with leading stars . . . Lillian Russell, Wm. H. Crane . . . and others. . . . Also as a juvenile lead on the road with traveling companies.

First in pictures with the early independents about 1907. . . . Then back to the stage and returned for a long stay before and behind the camera in 1910 when I joined the original Vitagraph Company in Flatbush, Brooklyn, as a stock member . . . remaining with them for less than a year when I joined the Kalem Company on a five-year contract as feature leading man and Director . . . Stayed with them until they disbanded in 1915.

Returned to stage under contract to Oliver Morosco . . . Appearing in his New York production of "Upstairs and Down" as lead.

Short time in service with the U. S. Navy, during war. To Los Angeles as leading man of the Morosco Stock Company.

Back to pictures in 1919 as leading man and Director—a free lance.

1920 and 1921 . . . spent in traveling around the world. Then three years, as director with the Selznick Company. Part of 1927 and 1928 in Europe.

Since then have been under contract to different major studios . . . Paramount and last a two-year stretch in the big house at Universal City 1929-'30. Also interspersed in the last ten years have been some excursions back to the stage.

I have written at different times throughout my entire life. Also have been always considered a very fine liar . . . the above accounts however will bear investigation . . . while directing I wrote most of my own material . . . which, however, was during the silent days . . . I have a very interesting library of both plays and manuscripts . . . also a pictorial library of manners and customs which I collected while traveling . . . a passion of mine at all times when I can afford it and many when I can't.

I have lived for protracted stays in . . . England . . . South America . . . China and India . . . also when let alone in various parts of the United States . . . have used a typewriter all my life with two fingers and never learned to spell.

Have never lost an engagement through lack of ability in any branch of our profession, but have been thrown out the front doors of some of our best studios through my quarrelsome disposition . . . never been accused of undue modesty. I am expecting that end to my association with the Chesterfield and Invincible Companies.

Latest yarns . . . Originals . . . dialogue and continuities: "BY APPOINTMENT ONLY," "DANCE GIRL DANCE," **"IN THE MONEY"** "THE QUITTER" "TOGETHER AGAIN." Adaptations . . . Dialogue and continuity. "MAN OF SENTIMENT," "TWIN HUSBANDS"

The others we'll forget . . . Good dresser on and off . . . can operate a piano without putting a quarter in the slot . . . and know some of the best people in our business and all of the worst . . . and as George Ade would say: "Wishing you the same."

BOB ELLIS

(Reproduction of Confidential Biographical Memo by Robert Ellis)

RAY DOYLE

•

At Metro-Goldwyn-Mayer

•

SCREEN PLAY
"California"

BERNARD SCHUBERT

•

JUST COMPLETED
"Peck's Bad Boy"
for Sol Lesser

NOW
"Heidi"
Adaptation, Dialogue

EARLE SNELL

At Universal

•

"Let's Be Ritzy"
"Countess of Monte Cristo"
"Her First Mate"
"Fast Companions"

KARL BROWN

Three Originals for
Chesterfield Productions

FORTHCOMING RELEASES
"The Curtain Falls"
"Stolen Sweets"
"City Park"
*Collaboration with Richard Thorpe
Direction Richard Thorpe

WINIFRED DUNN

•

Untitled Original for
B. F. Zeidman Prods. (Universal)

•

ORIGINAL, DIALOGUE, CONTINUITY
"Rainbow Over Broadway"

JOHN MEEHAN, JR.

•

DIALOGUE
"Loves of A Sailor"

•

B. F. Zeidman Production for Universal

DID YOU EVER SEE A TEAM WORKING ?

WELL — WE — ARE

Just Completing
The Musical Treatment
For

PARAMOUNT'S
"We're Not Dressing"

Starring

Bing Crosby

◆

Our Sincere Appreciation to

BARNEY GLAZER
NORMAN TAUROG
TED REED

And everyone connected with
—This — Production — For
Making — Work — a
Pleasure

◆

MACK GORDON

And

HARRY REVEL

UNDER — EXCLUSIVE — CONTRACT
TO

PARAMOUNT

●
Personal Management
Bobby Crawford
●

●
Business Management
Bren-Orsatti
●

"Four Complaints in Three Acts"

Wrapped in Cellophane

By

FREDERICA SAGOR
and ERNEST MAAS
(After Gertrude Stein)

PRELUDE: A Narrative of Prepare for the Worst.
ACT I: Swell Fish half indoors and half out of doors.
ACT II: Might it be Hollywood if there were no Swell Fish.
ACT III: Hollywood: Its Saints and why they are so.
ACT IV: The Saints reassembled and re-enacting why they do do like they do do.

PRELUDE

To love to love to love them so.
They make Swell Fish.
Swell Fish.
Swell Fish at least.
Oh at least.
Swell Fish.
Aboriginals and sub.
Suboriginals and ab.
Ab sub sub ab.
Ab.
Sub.
And digga digga doo.
You write them.
Fish.
Swell indeedy.
So what.
Or you don't so what.
So what you don't.
Or don't you.
So what what what so what so what so what what.
But Swell Fish they make.
Swell indeedy.
Saints love to be teased.

ACT ONE

About Swell Fish.

How would you like to be fried half indoors and half out of doors? Year in and year in and in and out and in?

Indoors and out of. Fried half and half.

Like Swell Fish.

Or versa vice and not profoundly around the other way or behind the beyond the beyond of it either. They make the grandest bouillabaisse.

Which Saints are fond of.

Or should be.

Or would be.

Or may can must might would should and could be.

But.

But toasted Susie is their ice cream.

Toasted Susie is their ice cream.

Their ice cream.

You're telling us.

The answer is phfui.

ACT TWO

Money money money money money money money.

Beautiful word.

Burb of a burb.

Money.

But not for Swell Fish.

Positively not.

It would be unsaintly.

To say nothing of heterodoxical unorthodoxy.

Putting it quaintly.

So always remember to forget it if you like to remember to forget it if you like to forget to remember to forget to remember to forget it that ice cream is their toasted Susie. Hey hey.

Ice cream is their toasted Susie.

Toasted Susie is their ice cream.

Their ice cream.

Hey hey.

Some fun eh kid.

Hey hey.

And what hey hey hey hey hey hey would become of Hollywood if hey hey there were no Swell Fish to fry year in and in and out and out half indoors and half of doors or to put it more clearly and less plain what would become of it.

Become become become of it.

Become of it.

Become.

Hey hey hey hey hey hey hey what would of it become.

This is getting too coherent.

That's apparent.

Could four acts be three.

Don't ask foolish questions.

For Art's sake.

All Saints wear Brown Derbies.

ACT THREE

Saints and why they are saints no one can tell you because no one can and if one could one wouldn't wood won. Yet the Saints of Hollywood are Saints because they are not and producers is just a lovy dovy nickname for them. Although associate producers and producer associates are also that way. Only more so. Oh much.

Swell Fish have no grievance with the Saints but the FOUR COMPLAINTS IN THREE ACTS which will be four before we get through and after all four complaints in four acts which are as yet only three is little enough about Swell Fish for that matter or any other.

But this is getting too coherent again. Like some piptures.

And getting like some piptures too coherent again is not getting that incoherence which is so essential to nothing at all and destroys that unity never intended in the first place. We refer of course to Swell Fish.

Swell Fish.

Deliciously Swell Fish.

ACT FOUR

Skol Saints. Skol skol skol skol. Skol

Scene 1

Saint B. P. — How do you do
Saint Emanuel. — The same to you

Scene 2

Saint Irving. — How do you do
Saint David. — The same to you
Saint Walter. — How do you do
Saint Harry. — How do you do
Saint Hunt. — The same to you

Scene 3

Saint Winfield — HOW DO YOU DO
Saint Sol. — THE SAME TO YOU
Saint Jesse. — The same to you

Scene 4

Saint Carl Jr. — Hello
Saint Carl Sr. — Wie gehts

Scene 5

Saint Darryl. — How do you do

Scene 6

Saint Jack. — The same to you
Saint Hal. — Wal how do you do

Scene 7

Saint Samuel. — How do you do

Scene 8

Saint Merian. — How do you do
Saint Pandro. — How do you do

Blessed blessed blessed all.

And blimey.

It looks like.

A.

Great.

Year.

For Swell Fish.

Sooooo.

Let Lucy Lily Lily Lucy and let Lil Lucy Lily.

Who cares.

Which is a fact Gertie.

THE END

JAY GORNEY

COMPOSER — "BROTHER, CAN YOU SPARE A DIME"

BROADWAY SHOWS

Americana
Earl Carroll Vanities
Earl Carroll Sketch Book
Ziegfeld Follies
Merry-Go-Round
Top Hole
Sweetheart Time
Ritz Review
(and others)

PICTURES 1933 – 1934

"MOONLIGHT AND PRETZELS"
(Universal)

Ah, But Is It Love? — Dusty Shoes
Moonlight and Pretzels
Let's Make Love Like the Crocodiles

"JIMMY AND SALLY"
(Fox)

You're My Thrill — It's the Irish in Me

"CAROLINA"
(Fox)

Carolina

"STAND UP AND CHEER"
(Fox)

This Is Our Last Night Together — I'm Laughin'
We're Out of the Red
Baby Take a Bow — Broadway's Gone Hill Billy

"WILD GOLD"
(Fox)

I've Got You on Top of My List

"SPRINGTIME FOR HENRY"
(Fox-Lasky)

Forbidden Lips

And Preparing

Redheads on Parade
(Story* and Music)
Fox-Lasky

Here's to Love
(Story* and Music)
Universal

*In collaboration

NOW UNDER CONTRACT TO

FOX —:— JESSE L. LASKY

PRODUCTIONS

Writers and Their Work for 1933

ADAMS, FRANK R.
(1933: MGM-Para. Now: Para.)
"Peg o' My Heart".....SPD
"She Made Her Bed".....SPTD*
"Sequoia" .....SPD*

AMES, CHRISTINE
(1933: Univer. Now: Free lance)
"The Human Side".....OS
"Today We Live".....SP

BAKER, GRAHAM
(1933 and Now: 20th Century)
"I Love That Man".....OTD*
"Billion Dollar Scandal"....OTD*
"Song of the Eagle".....OTD*
"One Man's Woman".....O*
"Bway Thru Keyhole"..*OSPTD*
"Gentlemen, the King"....SPTD*

BALDWIN, EARL
(1933 and now: Warner)
"Blondie Johnson" .....OSPD
"Sweet Cheat" .....OSPD
"Havana Widows" .....OSPD
"Dames" .....OSPD
"An Honorable Guy".....SPD
"Wonder Bar".....SPD
"Wild Boys of the Road"....SPD

BINYON, CLAUDE
(1933 and now: Paramount)
"Search for Beauty".....SP*
"College Humor".....SP*
"Girl Without a Room".....SP*
"Gambling Ship" .....T
"The Way to Love".....D*

BLOCHMAN, L. G.
(1933 and now: Universal)
"Bombay Mail".....OSP*

BREN, J. ROBERT
(1933 and now: 20th Century)
"Looking for Trouble".....O

BUSCH, NIVEN
(1933 and now: Warner)
"College Coach" .....OSPTD
"The Big Shakedown"....OSPTD

COHEN, LESTER
"Sweepings" .....OSP
"One Man's Journey".....SP*
"Of Human Bondage".....SP
"The Devil's Disciple".....SP

COLLINGS, PIERRE
(1933: Free lance)
"Woman Against Death".....O
"British Agent".....SPTD
"Mr. Whats His Name".....SPD
"The Old Dolls House".....T

CONSELMAN, WILLIAM
1933 and now: Fox)
"Arizona to Broadway".....OSP*
"Mad Game" .....OSP*
"Frontier Marshal".....OSP*
"I Believed in You".....SP
"Jimmy & Sally".....D
"Orient Express".....D

CORMACK, BARTLETT
(1933 and now: Paramount)
"This Day and Age" O
"Four Frightened People" SP
"The Trumpet Blows".....SP
"Cleopatra" .....T

CUNNINGHAM, ANN
(1933: MGM; Now: Free lance)
"Sequoia" .....SPTD*

CUNNINGHAM, JACK
(1933 and now: Paramount)
"Under the Tonto Rim" SPD
"Sunset Pass" .....SPD
"The Man of the Forest"....SPD
"To the Last Man".....SPD
"The Thundering Herd".....SPD
"The Last Round Up".....SPD

DAVES, DELMER
(1933: MGM-Para; Now: Warner)
"No More Women".....OSP
"Flirtation Walk" .....O
"Half Married" .....O
"Clear All Wires".....SP

DE LEON, WALTER
(1933: Para.; Now: Free lance) ....
"International House".....SPD*
"Her Bodyguard" .....SPD*
"Tillie and Gus".....SPD*
"Six of a Kind".....SPD*

DOYLE, RAY
(1933: None; Now: MGM)
Magazine Stories Only.

DUFF, WARREN B.
(1933: Tif.-KBS-Warner; Now: Warner)
"Fashions of 1934.....O*
"I've Got Your Number"..OSPD*
"Crosby Murder Case"....OSPD*
"Heat Lightning".....SPD*
"Hot Air" .....SPD*

DUNNE, PHILIP
(1933: Lasky-Fox and MGM; .....
Now: MGM)
"Flight of the Swan".....OSP*
"West Point of the Air".....SP*
"Student Tour" .....SP

ERICKSON, CARL
(1933 and now: Warner-FN)
"Easy to Love" .....SP
"Fashions of 1934".....SP*
"Hit Me Again".....SP*

Key To Authorship

Ad . . . . Adaptation	O . . . . . Original	* . . . Collaborated on
D . . . . . Dialogue	OS . . . Original Story	§ . . . . . Additional
C . . . . Continuity	SV . . . Screen Version	wk . . . . Working on
P . . . . . Play	T . . . . Treatment	GerV . . .German Ver.
SP . . . . Sceen Play	A . . . . . Author	SpV . . . Spanish Ver.
S . . . . . .Story	Rev . . . . . Revised	FrV . . . French Ver.

JAMES SEYMOUR

"GOLD DIGGERS of 1933"
(SCREEN PLAY) *

"FOOTLIGHT PARADE"
(ORIGINAL STORY — SCREEN PLAY — DIALOGUE) *

Now Associate Producer
WARNER BROTHERS
FIRST NATIONAL

* In Collaboration

Just One Hit After Another !

SIDNEY SUTHERLAND

Screen Plays

*"HI NELLIE"

HOLLYWOOD REPORTER
Jan. 24, 1934

Picture is a skillful piece of screen craftsmanship . . Authentic newspaper atmosphere . . . Special attention to . . . Sidney Sutherland for sparkling dialogue and a sense of reality—that is a large part of the picture's appeal.

VARIETY
Jan. 24, 1934

Gets into its stride and . . . travels at a fast pace to the finish . . . Picture should get into the money . . . handled newspaper sequences well . . . with strong suspense in cafe scene.

*"I've Got Your Number"

HOLLYWOOD REPORTER
Jan. 20, 1934

Audience breaks out in applause . . . Shouts of laughter greet the lines . . . Good old action is keynote of this film . . .Crisp, wise cracking dialogue . . . and a new background.

VARIETY
Jan. 20, 1934

A fast, exciting, comedy . . . and a sustained laugh fest . . . It has money written all over it . . . Widest audience appeal in its canny showmanship, racy lines toy ludicrously with the double entendre around telephone switchboard terms commonly understood . . . Story treatment by Warren Duff and Sidney Sutherland gets away from the commonplace . . . and maintains breezy freshness.

*Collaboration

Under Contract To
Warner Brothers

"STRICTLY DISHONORABLE"
"CHILD OF MANHATTAN"
"THE POWER and THE GLORY"

FARROW, JOHN VILLIERS
(1933 and now: Para.-MGM)
South Seas Story....OD
"Melody Bar" ....OT
"She Made Her Bed"....T
"Prisoner of Zenda"....T
"How to Treat a Lady"....T
"Harbour Master" ....T
"Don Quixote"....DL

FIELDS, HERBERT
(1933: MGM-Col.-Univer.-RKO; Now: RKO)
"Let's Fall in Love"....O
"Down to Their Last Yacht"....O
"Love Life of a Crooner"....SP
"Hollywood Party" ....D*

FORT, GARRETT
(1933: Free lance; Now: Para.)
"Before Dawn" ....OSPTD
"Tomorrow at Seven"....SPTD
"Lost Patrol" ....SPTD*

FOSTER, LEWIS R.
(1933 and now: Free lance)
"8 Girls in a Boat"....SPD*

FURTHMAN, JULES
(1933 and now: MGM)
"Soviet" ....O
"China Seas" ....O
"The Blonde Bombshell"....SP

GELSEY, ERWIN
(1933: Radio-Universal; Now: Free lance)
"Gold Diggers of 1933" ....SP*
"Flying Down to Rio"....SP*
"Life of Jimmy Dolan"....SP*

GENSLER, LEWIS E.
(1933 and now: Paramount)
"Funny Page" ....SPM
"Melody in Spring".. ....SPM

GOODRICH, FRANCES
(1933 and now: MGM)
"Secret of Madame Blanche" ....SPD*
"Penthouse" ....SPD*
"Fugitive Lovers" ....D*

GOODRICH, MARCUS
(1933: Para., Sam. Goldwyn, Inc.; Now: MGM)
"Barbary Coast" ....Ad
Navy Story for W. Wanger....O

GOLLOMB, JOSEPH
(1933 and Now: Free lance)
"Murder at the Vanities....Ad
"In Conference" ....Ad
"Guilty Girl" ....O

GORDON, LEON
(1933 and now: MGM)
"Indo-China" ....O
"The Land of Wonder & Fear"..O
"When Ladies Meet"....SP*
"Louisiana Lou" ....SP
"Tarzan and His Mate"....T*
"China Seas" ....T*

GREENE, EVE
(1933 and now: MGM)
"Tugboat Annie" ....SP
"Beauty for Sale"....SP
"Day of Reckoning"....SP
"This Side of Heaven"....Ad
"You Can't Buy Everything"..Ad

HACKETT, ALBERT
(1933 and now: MGM)
"Secret of Madam Blanche" ....SPD*
"Penthouse" ....SPD*
"Fugitive Lovers" ....D*

HANEMANN, H. W.
(1933 and now: RKO)
"The Great Jasper" ....SPD*
"Rafter Romance" ....SPD*
"No Marriage Ties"....SPD*
"Ace of Aces"....SPD*
"Flying Down to Rio"....SPD*

HARRIS, ELMER
"Skyscraper Souls" ....SP
"Looking for Trouble"....SP
"Cross Country Cruise"....SP
"Her Master's Voice" ....SP

HAYWARD, LILLIE
(1933: Warner; Now: Free lance)
"Frisco Jenny" ....O
"Housewife" ....OSPD
"Registered Nurse" ....SPTD
"Bedside" ....SPTD
"Lady Killer"....SPD

HECHT, BEN
(1933: MGM-Para.; Now: Free lance)
"Turn Back Clock"....SP
"Design for Living"....SP
"Viva Villa" ....SP

HELLMAN, SAM
(1933: Free lance; Now: Para.)
"Good Dame" ....SP
"Search for Beauty"....D
"Murder at the Vanities"....D

HERBERT, F. HUGH
(1933 and now: MGM-RKO-War)
"Hit Me Again....OSP*
"The Women in His Life"..OSP
"One Year Later"....O
"Fashions of 1934"....SP*
"By Candlelight" ....SP
"Journal of a Crime"....SP

HERZIG, SIG
(1933: Universal, Par.; now, Par.)
"Moonlight and Pretzels" OSD*
"Lottery Lover" ....O*
"Here's to Love"....OT*
"George White's Scandals"....T
"I Am Suzanne"....T

HILL, ETHEL
(1933 and now: Columbia)
"You Made A Bargain".. ....O
"Fur Coats" ....O*
"Fury of the Jungle"....SPTD*
"Fog" ....SPTD*
"Most Precious Thing in Life" ....SPTD*

HYMAN, ARTHUR S.
"Tarzan and His Mate"....SP
"Incidental Women" ....SP

JACKSON, HORACE
(1933: Fox-Para.; Now: Fox)
"Animal Kingdom" ....SP
"Dangerously Yours"....SP
"I Loved You Wednesday"..SP*
"Bolero" ....SP

JAMES, RIAN
(1933 and now: Warner-Par-Fox)
"Hat Check Girl"....O
"Crooner" ....O
"Parachute Jumper" ....O
"Black Sheep" ....O
"Ladies in Waiting"....O
"Forty-Second Street"....SP
"Mary Stevens M.D.....SP
"Private Detective" ....SP
"She Had to Say Yes"....SP
"Central Airport" ....SP
"The Sandy Hooker"....SP
"The Dragon Murder Case"....SP
"Fox Follies" ....T
"Best of Enemies"....D
"Bedside" ....D
"The Big Shakedown"....D

C. GARDNER SULLIVAN

METRO-GOLDWYN-MAYER

JOHN LEE MAHIN

Under Contract To

METRO–GOLDWYN–MAYER

SARAH Y. MASON

AND

VICTOR HEERMAN

— DRAMATIZED —

"LITTLE WOMEN"

"THE AGE OF INNOCENCE"

FOR

R. K. O.–RADIO

JOHNSON, NUNNALLY
(1933 and now: Par.-20th Cent.)
"Mamma Loves Papa".....SPD*
"Moulin Rouge" .....OSPD
"House of Rothschild".....OSPD
"Bulldog Drummond Strikes Back" .....OSPD

KAUFMAN, EDWARD
"Aggie Appleby" .....SP*
"Hips-Hips-Hooray" .....SP*

KELLOGG, VIRGINIA
(1933 and now: MGM)
"Mary Stevens, M. D."....O

KOBER, ARTHUR
(1933 and now: Fox and Metro)
"Broadway Bad" .....SP
"Bondage" .....SP
"Mamma Loves Papa".....SP*
"Palooka" .....SP
"The Road to Rome".....T
"It's Great to Be Alive".....D
"Meet the Baron".....D
"Headline Shooter" .....D*
"Hollywood Party" .....D*

LASKY, JESSE L. JR.
"Coming Out Party".....SPD

LEE, ROBERT N.
(1933 and now: Para-Warner)
"From Headquarters".....OSP*
"Kennel Murder Case".....SP*
"Fog Over San Francisco"....SP*
"Return of the Terror".....T
"The Big Shakedown".....T

LEVIEN, SONYA
"Cavalcade" .....SP
"State Fair" .....SP
"Berkeley Square" .....SP
"Warrior's Husband" .....SP
"Mr. Skitch" .....SP
"As Husbands Go".....SP
"The World Is Ours".....SP

LONG, HAL
(1933 and now: 20th Century)
"Blood Money" .....SP*

LORD, ROBERT
(1933 and now: Warner)
"Without Honor" .....O
"Housewife" .....O
"Merry Wives of Reno"..OSPD
"The Golden Spoon".....O
"Convention City" .....SPD

McEVOY, J. P.
(1933 and now: Paramount)
"Slightly Married" .....TD
"You're Telling Me".....D

MAHIN, JOHN LEE
(1933 and now: MGM)
"Eskimo" .....SPD
"Blonde Bombshell".....SPD*
"Prizefighter & The Lady"..SPD*
"Laughing Boy" .....SPD*
"Hell Below" .....D

MANKIEWICZ, HERMAN J.
(1933: MGM; Now: Free lance)
"Meet the Baron".....O*
"Dinner at Eight".....SP
"Another Language" .....SP
"The Show-Off" .....SP
"Timber-Line" .....T

MARKEY, GENE
(1933: Warner-MGM; Now: Free)
"Female" .....OSP*
"Blood of China".....OSP*
"Goin' to Town".....OSP*
"The Happy Family".....O*
"Baby Face" .....SP*
"Lily Turner" .....SP*
"Midnight Mary" .....SP*
"A Modern Hero".....SP*

MARKS, CLARENCE
(1933 and now: Free lance)
"Her First Mate" .....SP*
"Love Birds" .....SP*
"Horse Play" .....SP*
"The Big Cage".....D

MARKSON, BEN
(1933 and now: Warner)
"Goodbye Again" .....SPD
"Lady Killer" .....SPD*
"Silk Express" .....SPD*
"Upperworld" .....SPD
"Girl Missing" .....SPD
"Lucky Devils" .....SP*
"Golddiggers of 1933".....D*
"Picture Snatcher" .....D

MARLOW, BRIAN
(1933: Paramount-Columbia; Now: Free lance)
"My Woman" .....OSPD
"Brief Moment" .....SPD*
"Supernatural" .....SPD*
"Crime of the Century"....SPD*

MARTIN, FRANCIS
(1933: Para.; Now: Free lance)
"International House" .....SP*
"Disgraced" .....SP*
"Her Body Guard".....SP*
"Tillie and Gus".....SP*

MEEHAN, JOHN
(1933 and now: MGM)
"Prizefighter and the Lady"....O*
"Sadie McKee" .....O*
"Painted Veil" .....O*
"Hell Below" .....O*
"When Ladies Meet".....O*

MILNE, PETER
(1933 and now: Warner-F. N.)
"Convention City" .....O
"Kennel Murder Case".....SPD*
"From Headquarters" .....SPD*
"Registered Nurse" .....SPD*

MINTZ, SAM
(1933: 20th Century; Now: Free lance)
"No Marriage Ties".....SP
"Rafter Romance" .....SP
"Gallant Lady" .....SPD

MORGAN, AINSWORTH
(1933: RKO; Now: Free lance)
"Man of Two Worlds"....OSPD
"Sea Girl" .....OSPD*
"Errant Lover" .....O
"The Tudor Wench".....SPD
"White Roses" .....T
"Martin Eden" .....T
"City of Beautiful Nonsense"..T

MURFIN, JANE
(1933 and now: RKO)
"After Tonight" .....OSP*
"Silver Cord" .....SP
"Ann Vickers" .....SP
"Double Harness" .....SPD
"Spitfire" .....SP*
"Transient Love" .....SP
"Crime Doctor" .....SPD

MURPHY, DUDLEY
(1933: RKO and United Artists; Now: Free lance)
"Revolt in the Earth".....O*
"Dawn Over Paris".....O*
"Artists' Model" .....O*
"Emperor Jones" .....T

NICHOLS, DUDLEY
(1933 and now: Fox)
"Hot Pepper" .....O
"Gold Rush of 1934".....O*
"You Can't Buy Everything"....O
"Mardi Gras" .....O*
"Grand Canary" .....SP
"Fledglings" .....SP
"Robbers' Roost .....SP
"The Man Who Dared".....SP*

DELMER DAVES

**A rare old spelling but none the less . . . correct

Just Released
"NO MORE WOMEN"
(Story* and Screen Play*)
Paramount

Ready To Shoot
"FLIRTATION WALK"
(Story and Screen Play)
Warner's

NEXT
"DAMES"
(Story* and Screen Play)
Warner's

IN COLLABORATION

FOUR YEARS
WITH M-G-M

ELMER HARRIS

Having completed work on 22
screen plays and originals for
PARAMOUNT
during the year 1933

KEENE THOMPSON

is now under contract to the
Jesse L. Lasky unit at

FOX

Preparing

"GRAND CANARY"

"REDHEADS on PARADE"

Finished

"SPRINGTIME for HENRY"

(In collaboration with Director Frank W. Tuttle)

"The Lost Patrol".....SP
"Pilgrimage .....SP
"Hold That Girl".....SP*

PARKER, AUSTIN
(1933: Fox-Radio-Warner-Para.; Now: Paramount)
"Shanghai Madness" .....SP
"The House on 56th Street....SP*
"Broadway and Back".....SP*
"Mandalay" .....SP*
"Honor Bright" .....SP*

PARTOS, FRANK
(1933 and now: Paramount)
"Jennie Gerhardt" .....Ad
"Her Bodyguard" .....Ad
"Cradle Song" .....SP
"Good Dame" .....SP
"The Man Who .....
Broke His Heart".....SP

PURCELL, GERTRUDE
"Palooka" .....SP
"Redheads On Parade".....SP

RAPHAELSON, SAMSON
(1933: Paramount-Universal; Now: MGM)
"Trouble in Paradise".....SP
"The Merry Widow" .....SP

RAUH, STANLEY
(1933: Univ.; Now: Free lance)
"Cross Country Cruise".....OSP

REED, TOM
(1933: Univ.; Now: Warner)
"S. O. S. Iceberg".....OSP*
"The Golden Fleece".....OD*
"Bombay Mail" .....SPD
"Left Bank" .....SP

RICHMAN, ARTHUR
(1933 and now:
20th Cent. RKO, Univer., MGM)
"Only Yesterday" .....SPD*

RISKIN, ROBERT
(1933 and now: Columbia)
"Ann Carver's Profession"..OSPD
"World's Fair" .....OSPD
"Lady for a Day".....SPD
"It Happened One Night"....SPD

RIVKIN, ALLEN
(1933 and now: MGM)
"Picture Snatcher" .....SP*
"Girl in 419" .....SP*
"Melody Cruise" .....SP*
"Headline Shooter" .....SP
"Meet the Baron".....SP*
"Dancing Lady" .....SP*
"Living in a Big Way".....SP
"Nana" .....T

ROBERTS, MARGUERITE
(1933: Fox-Paramount; Now: Free lance)
"Sailor's Luck" .....OSPTD*
"Jimmy and Sally".....OSPT*
"The Whipping" .....T*

ROBINSON, CASEY
(1933 and now: Rogers-Para.)
"I Love That Man".....SD*
"Song of the Eagle".....SD
"Golden Harvest" .....SD
"8 Girls in a Boat".....SD
"She Had Her Bed".....SD*
"Sitting Pretty" .....AdD

RUSKIN, HARRY
(1933 and now: Paramount)
"Six of a Kind".....SPD
"Too Much Harmony.....D
"We're Not Dressing".....D

SCOLA, KATHRYN
(1933: War.-MGM; Now: MGM)
"Female" .....OSP*
"Blood of China".....OSP*
"Goin' to Town".....OSP*
"The Happy Family".....O*
"Baby Face" .....SP
"Lily Turner" .....SP*
"Midnight Mary" .....SP*
"A Modern Hero".....SP*

SEARS, ZELDA
(1933 and now: MGM)
"Tugboat Annie" .....SP
"Beauty for Sale".....SP
"Day of Reckoning".....SP
"This Side of Heaven".....Ad
"You Can't Buy Everything"..Ad

SEFF, MANUEL
(1933: Para.-War.; Now: War.)
"Footlight Parade" .....OSPD*
"College Coach" .....OSPD*
"Bedside" .....O*
"Easy to Love".....SPD*
"Fur Coats" .....SPD
"Girl in 410".....D*

SIMMONS, MICHAEL L.
(1933 and now:
United Artists, Para., MGM)
"The Bowery" .....O
"The Second Mrs. Tudor".....O
"Cabby" .....OT
"He Was Terrific".....OSPT
"World's Greatest Spender"..OT
"The Gate Crasher".....OSPT
"Boss Tweed" .....T

SMITH, PETE
(1933 and now: MGM)
Dialogue, Continuity and Voice Recording All Pete Smith Shorts

SPIGELGASS, LEONARD
(1933 and now: Universal)
"Escape to Paradise".....O
"Storm in the West".....O*
"Stingaree" .....SPD*

STEWART, DONALD OGDEN
(1933 and now: MGM)
"Going Hollywood" .....OSP
"White Sister" .....SP
"Another Language" .....SP*
"Dinner at Eight" .....D

STORM, JANE
"Doctor Bull" .....SP
"Miss Fane's Baby".....SP
"Melody in Spring".....SP
"Adorable" .....T
"My Lips Betray" .....T

SUTHERLAND, SIDNEY
(1933 and now: Warner)
"The Match King".....SPT*
"Ladies They Talk About"..SPT*
"I Loved a Woman".....SPT*
"Hi Nellie" .....SPT*
"Ive Got Your Number"....SPT*
"Friends of Mr. Sweeney"..SPT*
"Too Many Women".....SP*

SWERLING, JO
(1933 and now: Columbia)
"As the Devil Commands"..SPD
"Below the Sea".....SPD
"The Circus Queen Murder"..SPD
"The Woman I Stole".....SPD
"The Wrecker" .....SPD
"East of Fifth Avenue".....SPD
"Man's Castle" .....SPD
"Men of Tomorrow".....SPD
"Once to Every Woman"....SPD

THEW, HARVEY
(1933: Para.-Radio-United Art-)
"Bedside" .....O*
"She Done Him Wrong"....SPTD
"Count of Monte Cristo"..SPTD
"Operator 13" .....SPTD

THOMPSON, HARLAN
(1933: Paramount-MGM-Radio; Now: Paramount)
"I'm No Angel".....SP
"Funny Page" .....SPL
"Sailor, Beware!" .....SP
"Melody in Spring".....L

ROBERT RISKIN

"Lady for a Day"
"It Happened One Night"

FRANK WEAD

◆

Representative
HARRY EDINGTON

HARRY HERVEY

ORIGINALS

"THE DEVIL'S in LOVE"
(FOX)

"SHANGHAI EXPRESS"
(PARAMOUNT)

"PRINCE of DARKNESS"
(PARAMOUNT)

SCREEN PLAYS

"COUNT of MONTE CRISTO"
(Edward Small, RELIANCE)

"BLACK PEARLS"
(UNIVERSAL)

"FAMILY MAN"
(RADIO)

TOWNE, GENE
(1933 and now: 20th Century)
"I Love That Man".....OTD*
"Billion Dollar Scandal"....OTD*
"Song of the Eagle".....OTD*
"One Man's Woman".....O*
"Broadway Thru a .... Keyhole" .....OSPTD*
"Gentleman, the King"....SPTD*

ULMER, EDGAR G.
(1933 and now: Col., Universal)
"Damaged Lives" .....OSPD
"Black Cat" .....T

WEAD, FRANK
(1933: RKO-Universal-MGM; now: Free lance)
"Midshipman Jack" .....OSPD
"Fugitive Lovers" .....O
"I'll Tell the World".....O

WEST, CLAUDINE
(1933: MGM)
"Reunion in Vienna".....SP*
"Barretts of Wimpole St."....SP*
"Marie Antoinette" .....SP*

WILSON, CAREY
(1933: MGM, Para.; now MGM)
"Bolero" .....O*
"Murder at the Vanities".....SP*
"Gabriel Over the White .... House" .....SP*

WISE, WALTER
"Incidental Woman".....SP
"Storm at Daybreak".....T

WOOLF, EDGAR ALLAN
(1933 and now: MGM)
"Flesh" .....SP
"Broadway to Hollywood"....SPL
"This Side of Heaven".....SP
"The Mask of Fu Manchu".....T
"Dancing Lady" .....D
"Going Hollywood" .....D

WOLFSON, P. J.
(1933 and now: MGM)
"Picture Snatcher" .....SP*
"Girl in 419" .....SP*
"Melody Cruise" .....SP*
"Meet the Baron".....SP*
"Dancing Lady" .....SP*

British Writers

ARLISS, LESLIE
"Jack Ahoy," co-wrote scenario, Gaumont-British.
"Orders Is Orders," co-wrote adaptation and screen play, Gaumont-British.
"My Old Dutch," original, Gaumont-British.

ASQUITH, HON. ANTHONY
"The Lucky Number," scenario, Gaumont-British.

AYRES, HERBERT
"Doss House," original story, Sound City.
"Commisionaire," original story, MGM.

BANKS, MONTY
"Heads We Go," co-wrote scenario, B.I.P.

BARRINGER, MICHAEL
"Strike It Rich," original screen story, British-Lion.
"Digging Deep," original screen story, British-Lion.
"Marooned," original screen story screen play, Butcher.
"Flat 13," original screen story.
"I'll Stick To You," original screen story.
"I'm An Explosive," original screen story, Fox-British.

BENNETT, CHARLES
"Paris Plane," original story, Sound City.
"Mannequin," original story, Twickenham.
"The House of Trent," co-wrote
"The Monster of Loch Ness," co-wrote screen play, Wyndhams.

BIRO, LAJOS
"The Girl from Maxim's," co-wrote screen play, London Films.
"The Private Life of Henry VIII," co-wrote screen play, London Films.

BOLTON, GUY
"Aunt Sally," screen play, Gainsborough.

BRADDELL, MAURICE
"This Week of Grace," co-wrote original, Twickenham.
"Love, Life and Laughter," treatment, A.T.P.

BRISTOW, BILLIE
"The Monster of Loch Ness," screen story, Wyndhams.
"The House of Trent," screen story, Butcher.

BUCHANAN, JACK
"That's a Good Girl," co-wrote screen play, British & Dominions.

BURFORD, ROGER
'Red Waggon," co-wrote scenario, British International.

BUXTON, MARY
Story adviser, British & Dominions.

CARSTAIRS, JOHN PADDY
"It's a Boy!" co-wrote scenario, Gainsborough.
"Bill in the Legion," original (with Norman Lee), B.I.P.
"Backwash," original and screen play, Sound City.
"Crazy People," co-wrote scenario, Gaumont-British.
"Gay Love," treatment, British-Lion.
"Paris Plane," co-wrote scenario, Sound City.
"The Love Clinch," screen play, A. & B. Films.
"It's a Cop!" dialogue, British & Dominions.
"Boomerang," screen play, Arthur Maude-Columbia British.

COURTENAY, SIDNEY
"Money Talks," original, B.I.P.
"Party Politics," co-wrote scenario, B.I.P.
"The Outcast," co-wrote scenario, .I.P.

WILLIAM R. LIPMAN

Originals
"Good Dame"
Paramount
"Broadway Bad"
Fox

Screen Plays*
"Good Dame"
Paramount
"Little Miss Marker"
Paramount

Dialogue*
"Good Dame"
Paramount
"Little Miss Marker"
Paramount

Novels
"The Night Is Long"
"Yonder Grow the Daisies"
(Produced by Fox as Double Crossroads)
"Sleepwalkers in Valhalla"
(For 1934 publication)

Adaptation
"Little Miss Marker"
Paramount

*in collaboration

Plays
"Racket's End"
"Ferris Wheel"
For 1934 production

GROVER JONES

AND

WILLIAM SLAVENS McNUTT

PARAMOUNT

RICHARD SCHAYER

METRO
GOLDWYN
MAYER

Stooges
BREN & ORSATTI

DARLING, W. SCOTT
"I Adore You," original story, Warner-British.

DICKENS, STAFFORD
"Aunt Sally," co-wrote screen play, Gainsborough.
"The Midshipmaid," co-wrote scenario, Gaumont-British.

FAYE, RANDALL
Scenario writer, Warner-British.

FLEMING, BRANDON
"The Flaw," original story, Warner-British.
"Mayfair Girl," original screen play, Warner-British.
"Confidential Ladies," original screen play, Warner-British.
"An Enemy of the Police," original screen play, Warner-British.
"Eleventh Commandment," original play, Warner-British.
"Forging Ahead," original play, Warner-British.
"Great Stuff," original screen play, Warner-British.
"The Delusion," original story, Warner-Britih.

FRANKEL, H.
"Jew Suss," co-wrote scenario, Gaumont-British.

FURBER, DOUGLAS
"Soldiers of the King" original, Gainsborough.
"That's a Good Girl," co-wrote screen play, British & Dominions.

GERRARD, GENE
"Leave It To Me," co-wrote scenario, B.I.P.
"Let Me Explain," co-wrote scenario, B.I.P.
"The Love Nest," co-wrote scenario, B.I.P.

GILLIAT, SIDNEY
"Falling For You," original story, Gainsborough.
"Facing the Music," original story (with Clifford Grey), B.I.P.
"Friday the 13th," original story (with Moresby White), Gainsborough.
"Jack Ahoy," original story (with John Orton), scenario (with Leslie Arliss), Gaumont-British.
"Orders Is Orders," adaptation and screen play (with Leslie Arliss), Gaumont-British.
"Chu Chin Chow," scenario, Gaumont-British.
"Crazy People," co-wrote original, Gaumont-British.

GORDON, LESLIE HOWARD
"It's a Boy!" co-wrote scenario, Gainsborough.
"Crazy People," co-wrote scenario, Gainsborough.
"Murder at Cambridge," co-wrote scenario, Gaumont-British.

GREY, CLIFFORD
"Facing the Music," original story (with Sidney Gilliat), B.I.P.

HARVEY, LOLA
"The Outcast," co-wrote screen play, B.I.P.
"Pride of the Force," co-wrote screen play, B.I.P.

HAYWARD, LYDIA
"Sorrell & Son," adaptation, British & Dominions.
"Bitter Sweet," scenario, British & Dominions.

HOFFE, MONCKTON
"The Queen," dialogue, British & Dominions.
"Sorrell & Son," dialogue, British & Dominions.

KENDALL, VICTOR
"Sleepless Nights,' scenario, B.I.P.
"Heads We Go," scenario, B.I.P.
"Dick Turpin," scenario, John Stafford Productions.

KNOBLOCK, EDWARD
"Red Waggon," screen adaptation, B.I.P.

LEE, NORMAN
"Bill in the Legion," co-wrote scenario (with John Paddy Carstairs), B.I.P.
"Money Talks," scenario, B.I.P.
"The Outcast," co-wrote scenario, B.I.P.
"Party Politics," co-wrote scenario, B.I.P.

LEE, BOB
"It's a Cop!" story and additional dialogue, British & Dominions.
"Trouble," co-wrote adaptation, British & Dominions.

LIPSCOMB, W. P.
"Good Companions," scenario and additional dialogue, Gaumont-British.
"I Was a Spy," scenario and dialogue, Gaumont-British.
"Channel Crossing," scenario and dialogue, Gaumont-British.
"Colonel Blood," scenario, Sound City.

LUPINO, STANLEY
"You Made Me Love You," co-wrote scenario, B.I.P.

MAC PHAIL, ANGUS
"Channel Crossing," co-wrote original, Gaumont-British.

MAINWARING, BERNARD
"The Crimson Circle," original, MGM.

MALLESON, MILES
"Love, Life and Laughter," treatment, A.T.P.

MALTBY, H. F.
"Over the Garden Wall," original story, B.I.P.

MALVERN, GERALD
Scenario Editor, Twickenham.

MARKS, JACKIE
"It's a Cop!" co-wrote scenario, British & Dominions.
"This Week of Grace," additional dialogue, Twickenham.

MEAR, H. FOWLER
"Wandering Jew," screen play, Twickenham.
"Bella Donna," screen play, Twickenham.

PAUL SCHOFIELD

MY APPRECIATION TO

DARRYL ZANUCK
SOL WURTZEL
WILLIAM GOETZ
JOHN STONE
LOU OSTROW

LEO BIRINSKI

Original Story and Screen Play
"MATA HARI"
with GRETA GARBO

Adaptation and Screen Play
"SONG OF SONGS"
with MARLENE DIETRICH

Adaptation
"NANA"
with ANNA STEN

IN PREPARATION
Original Story and Screen Play
"STAMBOUL QUEST"
with Joan Crawford

Adaptation
"PRISONER OF ZENDA"
with JEANETTE MacDONALD

Original Story
"BLONDE SAINT"
with JEAN HARLOW

Directed
"MATING TIME"
for Salient Pictures Corp.

THIRD YEAR — METRO-GOLDWYN-MAYER

LEON GORDON

M-G-M

Next Release

"TARZAN AND HIS MATE"
(Adaptation)

In Preparation

"INDO-CHINA"
(An Original)

Both under the supervision of Mr. Bernie Hyman

M-G-M

Management:
SELZNICK-JOYCE

JAMES GLEASON

"THE BOWERY"
(WALSH—20th CENTURY)

SCREEN PLAY BY JAMES GLEASON AND HOWARD ESTABROOK

"CHANGE OF HEART"
(BLYSTONE—FOX)

SCREEN PLAY BY JAMES GLEASON AND SONYA LEVIEN

(Mr. Gleason Directing Dialogue)

THE
GLEASONS
James—Lucile—Russell

DEMMY LAMSON
MANAGER
Ox 8019 Ox 7261

"Mannequin," scenario, Twickenham.
"The Ghost Camera," scenario, Twickenham.
"Home Sweet Home," scenario, Twickenham.
"The Black Abbott," scenario, Twickenham.

MELFORD, AUSTIN

"It's a Boy!" screen play adaptation, Gainsborough.
"Aunt Sally," screen play, Gainsborough.
"Night of the Garter," co-wrote screen play, British & Dominions.

MURRILLO, MARY

"My Old Dutch," co-wrote scenario, Gaumont-British.
"Love, Life and Laughter," co-wrote scenario, A.T.P.

MYCROFT, WALTER

Scenario Editor, British International.

ORTON, J. O. C.

"Tell Me Tonight" (U.S.A. title: "Be Mine Tonight"), adaptation and dialogue, Gaumont-Ufa.
"Soldiers of the King," screen play (in collaboration with Jack Hulbert), Gainsborough.
"Just Smith," screen play (in collaboration with Frederick Longsdale), Gaumont-British.
"Jack Ahoy," story (in collaboration with Sidney Gilliat), Gaumont-British.
"Brown on Resolution," screen play, Gaumont-British.

PEDELTY, DONOVAN

"The Little Damozel," adaptation, British & Dominions.
"Love, Life and Laughter," dialogue, A.T.P.
"Seeing Is Believing," original and screen play, Paramount-British.
"That's a Good Girl," continuity, British & Dominions.
"The Crime at Blossoms," screen play and additional dialogue, Paramount-British.
"Tilley's Punctured Revue," original and screen play, Garrick Film Co

PEMBERTON, W. BARING

"Paris Plane," co-wrote scenario, Sound City.
"What Shall It Profit a Woman?" co-wrote scenario, Sound City.

POUNDS, REGINALD

"Song of the Plough," original screen story, Sound City.

QUIN, JOHN

"Tiger Bay," scenario, Wyndham Films.

RAPHAELSON, SAMSON

"The Queen," original screen play, British & Dominions.

RAWLINSON, A. R.

"Jew Suss," co-wrote scenario, Gaumont-British.
"Aunt Sally," co-wrote additional dialogue and adaptation, Gainsborough.

STEVENSON, ROBERT

"Falling for You," dialogue, Gaumont-British.
"La Bataille," dialogue (British version), Gaumont-British.

STOCK, RALPH

"Britannia of Billingsgate," co-wrote adaptation, Gaumont-British.

STORROCK, CHARLES

"Trouble," original story, British & Dominions.

THOMPSON, FRED

"Heads We Go," original story, B.I.P.
"I Spy," original story, B.I.P.

TRAVERS, BEN

"Turkey Time," original and screen play, Gaumont-British.
"The Cuckoo in the Nest," original and screen play, Gaumont-British.

WALLACE, BRIAN

"My Old Dutch," co-wrote scenario, Gaumont-British.

WELLSLEY, WONG

"Right to Live," screen play, Fox-British.
"Over the Garden Wall," scenario, B.I.P.

WESTON, BERT

"It's a Cop!" story and additional dialogue, British & Dominions.
"Trouble," co-wrote adaptation, British & Dominions.

WHELAN, TIM

"Aunt Sally," original story, Gainsborough.
"It's A Boy," screen adaptation, Gainsborough.
"Crazy People," co-wrote original, Gaumont-British.

WHITE, MORESBY

"Friday the 13th," original story with Sidney Gilliat, Gainsborough

WILLIAMS, BROCK

Contract writer, Warner-British.

WILLIAMS, FREDA RHYS

"Jew Suss," co-wrote scenario, Gaumont-British.
"Murder at Cambridge," co-wrote scenario, Gaumont-British.

WILLIS, J. ELDER

"Tiger Bay," co-wrote original, Wyndham Films.

WIMPERIS, ARTHUR

"The Girl From Maxim's," co-wrote screen play, London Films.
"The Private Life of Henry VIII," co-wrote screen play, London Films.

WOODS, ARTHUR B.

"Secret Agent," scenario, B.I.P.
"Third Degree," scenario, B.I.P.
"Meet My Sister," scenario, B.I.P.
Policeman's Holiday," scenario, B.I.P.
"Contraband," scenario, B.I.P.
"Above Suspicion," scenario, B.I.P.
"Phantom of Footplate," scenario, B.I.P.
"I Spy," scenario, B.I.P.
"Southern Maids," scenario, B.I.P.
"Red Waggon," co-wrote scenario, B.I.P.

HARRY SEGALL

Following Plays Sold and Scheduled for New York Production:

"Lost Horizons"
"Thanks and Goodbye"
"The Perilous Halo"

Now Under Contract To
M. G. M.

In Preparation at Universal
"The Behavior of Mrs. Crane"

JOHN
MEEHAN

MGM

FRANK PARTOS
(PARAMOUNT)

Wrote in collaboration
in 1933-34

"Jennie Gerhardt"
"Her Bodyguard" "Cradle Song"
"Wharf Angel" "Good Dame"
"Thirty Day Princess"

Now Under Assignment To
B. P. SCHULBERG

Stephen
Morehouse
Avery

Management
SELZNICK–JOYCE

HARVEY
THEW

now at

METRO
GOLDWYN
MAYER

Paragraphs from A Reporter's Notebook

Continued from Page 7

ing fad. Did I say all of us? Well, that isn't exactly true—as you shall see.

One day, as Morton was dictating a letter, an office boy entered and announced that a man outside wanted to see the boss. Unable to remember the stranger's name, the boy was sent back to get his business card. He returned to report that the visitor said he was too poor to have a business card; and moreover wouldn't explain why he had come. The boy described him as a "funny-looking little Jew."

I have often wondered since that day what might have happened to the mammoth picture industry if Morton had had a hangover, a not infrequent condition with my employer, at which times he was a highly irascible individual. This morning, however, his mood was benign; and he told the boy to show the man in.

He was, indeed, "a funny-looking little Jew"—but he was a most earnest little Jew, and an honest one. He told Morton that he owned a little nickelodeon out West; was convinced that a golden future lay ahead for the new entertainment; that he intended to open several new theatres in vacant stores in his town; and that he wished to buy our projection machines—on credit.

Morton asked him why he didn't apply to the Motion Pictures Patents Company. The visitor replied that he was on their blacklist, because he was an independent; and was not permitted to buy projection machines or cameras from anybody in the big company.

Morton studied the little chap, and after a while decided to do two things: First, violate our agreement with the great corporation by surreptitiously selling our product to the stranger; and, second, to take a chance that we would ever get our money.

The two men shook hands on the deal; and then and there began a business relationship that lasted until the tyrannical hold of the octopus was broken—largely through the efforts of this same little Jew.

Some time later, I was in Luchow's, a popular cafe on 14th Street, where it was my practice and pleasure, whenever I had the money, to drop in for a few seidels of Kulmbacher, of sanctified memory!

Leaving Luchow's I strolled toward Third Avenue, intending to visit my old friend, Tom Sharkey, in whose saloon it was likewise my wont to drop in occasionally for a beaker or two of rye.

Just before reaching Sharkey's I noticed that a former haberdasher's store was now occupied by a new business. The whole front of the place had been torn out, and hideous metallic music was blaring from the cylinder of an Edison gramaphone.

Entering, I discovered that it was a "peep show," one of the earliest forms of amusement which utilized the principle of the motion picture. A number of men and women were inserting pennies and nickels in the slots of the apparatus around the room; and out of curiosity I followed suit. Presently, I talked to the attendant, or manager, about the new enterprise.

As I started out of the Arcade I saw two men standing near the entrance. Pausing to look into another penny exhibit, I could not help overhearing their conversation. They were wondering where they could raise about a thousand dollars to open up another place. The attendant said one of the men owned the Arcade. After a while I proceeded on my way.

I have often wondered since that day what would have happened to me had I had the happy inspiration to offer those two men the thousand dollars I then had on deposit in a bank. Undoubtedly, they would have gratefully given me a handsome share in their future enterprises.

"The little Jew" who came into Baxter Morton's office that day was Carl Laemmle—and one of the two men in the "peep show" on Fourteenth Street was Adolph Zukor.

But, as I said at the start of this reminiscence, everybody thought the movies would turn out to be just a fad. Did I say everybody? Well, obviously that isn't exactly true, either.

Funny, isn't it—how, when you start to tell a simple little story, you use up so many words! I intended to relate four or five little incidents—and I find that two of them have used up all my space.

Well, maybe in next year's annual Writers' Number I'll continue these episodes. Or maybe, if Billy's readers are interested, I might narrate other "Paragraphs from a Reporter's Notebook" from time to time.

In any event, I still maintain that only writers can write stories—that producers should produce, that directors should direct, that stars should act—and that all three of them ought to keep their hands off of the writing of stories.

JOHN
FRANCIS
LARKIN

Management,
Edington-Vincent

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MEREDYTH

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"THE FIREBRAND"

LEWIS
GRAHAM

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"THE GREAT I AM"
Paramount Pictures

Original
"MURDER IN THE THEATRE"
Bryan Foy Pictures

◆

Published by Macauley
"LET'S BUY A FARM"
Released November 15, 1933

Published by Macauley
"THE GUINEA PIG TURNS"
Release Date March 2, 1934

EDWARD
KAUFMAN

R. K. O.

+

"Aggie Appleby"

"Hips Hips Hooray"

"Cockeyed Cavaliers"

IN COLLABORATION

+

BREN-ORSATTI

A Fairway to Arntz

Continued from Page 9

the man who had on Hamlet's costume.

"He's busy."

"I know. The girl who sits at the mahogany desk on the second floor told me that. But do you know him when you see him?"

"He doesn't know me."

"That's not exactly what I asked you. I just wondered if you would know Mr. Arntz if you saw him."

"He's on Lot. No. Nine. But he's busy."

I thanked the man who wasn't Hamlet and was going to give him a cigarette but I only had one left so didn't. I was smoking my last cigarette when I strolled up beside a man I thought might be Mr. Arntz because he was on Lot Nine. He was sitting on the floor with five other people in the middle of a set which looked like it might be The Mount of Olives and they were all shooting crap.

"Shoot the works!" said a lady who was dressed like the Virgin Mary as she chucked a fifty-dollar bill in the center of the circle of players and spit on the dice.

"I'll tek it all!" said the man who I was now pretty sure was Mr. Arntz.

The lady dressed like the Virgin Mary threw a natural.

"Holy Smoke!" she said, "I'm hot!"

She pulled the two fifty-dollar bills away and replaced them with a one dollar bill. Two men who might have been Apostles each faded her for fifty cents. She threw a four.

"A hundred she 'fours,' " I said and I dropped a hundred-dollar bill over the Virgin Mary's shoulder.

"I'll tek it all!" said the man who I was now certain was Mr. Arntz. I was going to introduce myself to Mr. Arntz, but I was afraid I'd win and then—if it really was Mr. Arntz—he might take a sudden dislike to me and say he never made an appointment with me by wire and that wouldn't be the truth and I'd lose my temper and it would get in the papers and there would be another scrap like the Tully-Gilbert bout only it would be the Arntz-Heminway bout.

Well, the Virgin Mary threw a four the first crack. Mr. Arntz said, 'Jeez'! and I picked up the two one-hundred dollar bills and said thanks and thanked the Virgin Mary for throwing a four and left the set that looked like the Mount of Olives and never met Mr. Arntz because I had won his hundred dollars and I was afraid he wouldn't like me.

I walked through the gate and gave up a pass which someone had sent me to the Roosevelt Hotel to a man with a uniform who wasn't very civil for he didn't say 'thank you' or 'good bye' or anything. I realized I would have to approach a man as busy as Mr. Arntz through different channels. Mr. Arntz was a busy man.

When I stepped off the sidewalk in front of the X. Y. Z. studios I nearly got hit by a driver who I know would have been a hit-and-run driver if he had hit me. But he didn't hit me because he put on his brakes and missed me. His brakes squeaked. The squeak reminded me of my bed in the Roosevelt Hotel and the bed in the Roosevelt Hotel reminded me of the little blond girl in the coffee shop with the tired face and slim hips. I wondered if she knew Mr. Arntz and could say a good word for me and get me an introduction that would be a better introduction than telling him who I was to his face after taking a hundred dollars off him.

I walked into the coffee shop in the Roosevelt Hotel and found the blond girl still pouring coffee. She looked a little more tired than she had in the morning and I could understand why because I would get tired myself just pouring coffee out of the same nickel tank all day. It would be more fun to be a cook. She recognized me and asked me if I wanted some more coffee and doughnuts and if I got my job in the movies and if I liked Hollywood.

"Just coffee," I said, "I'm not hungry, really."

I watched her as she filled the thick cup with coffee and I knew I hadn't been mistaken when I thought her hips were thin. I hoped, for her sake, she'd never have a baby because her hips were too thin to be safe.

"Do you know Mr. Arntz out at X. Y. Z.?" I asked her as she wiped somebody else's coffee off the counter in front of me.

"Do I know him?"

"Yes. That's what I asked you, I think."

"I'll say I do. The skunk ruined me when I first come to Hollywood."

"The beast!" I said.

"Why?"

"Just because he is, to have done that to you."

"I mean why do you want to know if I know him?"

"Because I want to know him. I have an appointment with him but I don't know him."

The blond girl put her elbows on the counter and then put her chin in the cups of her hands and looked at me.

"I know a lot about him which I could tell you. And then when you know what I know it wouldn't be very difficult for you to get to know him."

The blond girl's idea seemed like a good one so I paid for my coffee with Mr. Arntz's hundred dollar bill and when the blond girl had gone to the cashier in the Hotel and had brought me back ninety nine dollars and ninety cents, I told her to keep the change and told her I would meet her later and she could then tell me what she knew about Mr. Arntz. Her face looked prettier and less tired when she tucked the bills in the pocket of her blue apron and told me to meet her in the lobby at nine-thirty that night. I went out onto Hollywood Boulevard. But I came back again because I had forgotten to ask her what her name was and I thought it would be just as well to know her name insomuch as I had given her a hundred dollars for a cup of coffee and had only drunk half the coffee. And she seemed to think she knew a lot about Mr. Arntz which would help me to get to know him.

"Hortense," she said.

"All right, Hortense, I'll see you later in the lobby." I pressed her hand. "Dear Hortense," I said and went out.

I met Hortense in the lobby of the Roosevelt Hotel at nine-thirty and she had on a dish-like hat with a feather in it like a feather in the tail of an African bird I once saw in the Zoo in Cairo.

"There's too many people here. I can't hear what you're saying," I said, "Let's go up to my room on the sixth floor. It looks out on Grauman's Chinese Theatre and the bed is hidden in the wall so you have nothing to fear, Hortense, because it's quite a job to let it down."

"It isn't if you know the knack."

"The knack of what?"

"Of letting it down."

Continued on Page 56

ARTHUR SHEEKMAN
and
NAT PERRIN

Under contract
to
SAMUEL GOLDWYN

◆

Management
WILLIAM MORRIS AGENCY

CAREY WILSON

EDGAR ALLAN WOOLF

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FOR SEASON OF 1933
"This Side of Heaven"
"Broadway to Hollywood"
"Flesh"
AND
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by M. G. M. stars in their
personal appearances

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In Collaboration with Florence Ryerson
on "Mild Oats"

S. K.
LAUREN

◆

COLUMBIA
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CORP.

JESSE L. LASKY, Jr.

Screen Play and Dialogue

"Coming Out Party"

(in collaboration)

FRANK R. ADAMS

"Sequoia"
M. G. M.

"She Made Her Bed"
Charles Rogers — Paramount

"Lizzie Skerrit"
Charles Rogers — Paramount

◆

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(LASKY-FOX PRODUCTION)

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RAPHAELSON

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"The Merry Widow"

OTHER PICTURES
"Trouble in Paradise"
"One Hour With You"
"Smiling Lieutenant"
"Broken Lullaby"

JANE STORM

SONYA LEVIEN
WRITER
(Seven years with FOX)

Screen Credits for this year

"CAVALCADE"
"STATE FAIR"
"BERKELEY SQUARE"
"WARRIOR'S HUSBAND"
"MR. SKITCH"
(Will Rogers)
"AS HUSBANDS GO"
"THE WORLD IS OURS"
(Janet Gaynor story in production)

sig
herzig

"moonlight and pretzels"
original story
screen play and dialogue

"here's to love"
original for universal with
jay gorney

"lottery lover"
original for fox with
maurice hanline

also special work on
"i am suzanne"
and
"george white scandals"

now
preparing adaptation of
earl carroll's
"beaux arts ball"
for paramount*

*in collaboration

management
small-landau company

A Fairway to Arntz

Continued from Page 53

She said this just as we got in the elevator. The boy driving the elevator had a mole on the side of his neck which disappared under the edge of his collar when he turned around to look at Hortense and me. I knew what he was thinking.

"Sixth floor," I said.

He stopped at the sixth floor and let us out and we walked down the corridor and around the corner to my room.

Hortense told me all I wanted to know about how to get to know Mr. Arntz and she also told me she liked me because she knew I wouldn't like Mr. Arntz. I told her I knew I wouldn't like Mr. Arntz any better than she did. Not much better anyhow. Of course Mr. Arntz hadn't ruined me so I would like him a little better than she did. But I told her I'd have to pretend to like him because he would be my boss and if he knew I didn't like him he might not renew my contract and then I couldn't pay her a hundred dollars any more for a cup of coffee.

"Are you happy, darling? Because I'm happy as hell," she said.

"I'm always happy," I said, "but I'm worrying."

"Don't worry, darling. I ain't worrying. I'm fine. I feel fine."

"Do you really?"

"Yes, grand, darling."

"I feel grand too. But it annoys me. I hoped it wouldn't happen."

"Hoped what wouldn't happen, darling?"

"Hoped this bed wouldn't squeak again. I meant to buy some oil or complain to the management."

I went to sleep about three o'clock wondering if, when I met Mr. Arntz, he would remember that I was the man who bet a hundred dollars that the lady dressed as the Virgin Mary would throw a four.

Don't Write Originals

Continued from Page 27

overcome, original screen stories have to be better stories than a great many printed tales. They do not have to be written so well, for good writing will not sell them. They must be clear, however, emphatic and logical as any good mechanical story is logical. There is a technique of presentation that is individual and economic, and the manuscripts should be as finished, in their way, as stories submitted for the printer.

A first-rate original for the screen is as spontaneous as any novel or play idea. It is not an old novel idea, squeezed into a few pages, to avoid hard work; it is not the outline of a play discarded because the author could not fit it into the dramatic form.

A screen original is an original story, conceived for and fitting the screen. It fulfills the standards for stage plays inasmuch as dramatic construction is concerned, but like the novel, it can show a number of people in a number of places, heightening dramatic interest by its flexibiliy. It has, like every other form of writing, its limitations, and often its very flexibility is one of its greatest limitations.

But the time will come when authors, and producers, too, will realize that the screen is a medium for an individual and original method of story-telling. When that millenium arrives, the writers will respect the screen form enough to realize that it deserves better than the cast-off, worn-out plots that turn editorial boards bitter at mere thought of originals; and the producers will see the screen story as a screen story, and not as a vehicle that was holy because it was printed, and therefore, twisted and contorted, can make a better picture than a story planned and written for pictures.

in the meantime, spontaneity gets its chance occasionally and, while they keep on telling you there is no chance for originals, they continue to live up to their whimsical reputation by producing them.

CHARLES
KENYON

RICHARD
RODGERS

AND

LORENZ
HART

Hollywood Reporter Writer Awards for 1933

— — —

Best Original Story:

Preston Sturges

("The Power and the Glory")

Best Adaptation:

Robert Riskin

("Lady for a Day")

— — —

HONORABLE MENTIONS:

Original Story—

ROBERT LORD—"One Way Passage"
EDWIN JUSTUS MAYER and
ROWLAND V. LEE—"I Am Suzanne"

Adaptation—

SARAH Y. MASON and
VICTOR HEERMAN—"Little Women"
BEN HECHT—"Design for Living"

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Open Until Midnight

After THE THEATRE
THE FIGHTS
EVERYTHING ELSE HAS BECOME BORESOME.

THEN . . .
THE VENDOME
. . . AFTER ALL

It Ruins Their Art

(Continued from Page 4)

literary page in the world? Didn't I write half a dozen novels and get pretty good reviews?

I should have said nothing about reviews.

"Reviews? By whom . . by what?" demanded M. Jefferson, champion of the proletariat.

I had to admit that never had one of THE CRIERS' hundred editors praised my work. I bowed my head. M. Jefferson was touched by my humility. He was touched, perhaps, because he had yet to touch me for the fifty dollars that would pay for the family's dining car charges.

"You can never tell," he consoled me. "There is Swane over there with tickets in his pocket."

"Who? Me?" And Swane unlimbered to renew hostilities.

The appearance of the roll that was to have paid the installment on the flivver stopped their bickering. I split the sixty bucks between them and turned to my own troubles, wondering what the Missus would say when I appeared before her, a penitent.

They repaid the loan out of the first week's pay. I heard no more from them until some months later. Then I heard from them. Apparently their artistry did not get into their pictures. I have their word for it. From each came substantially the same note. Here is Kupdrayer's:

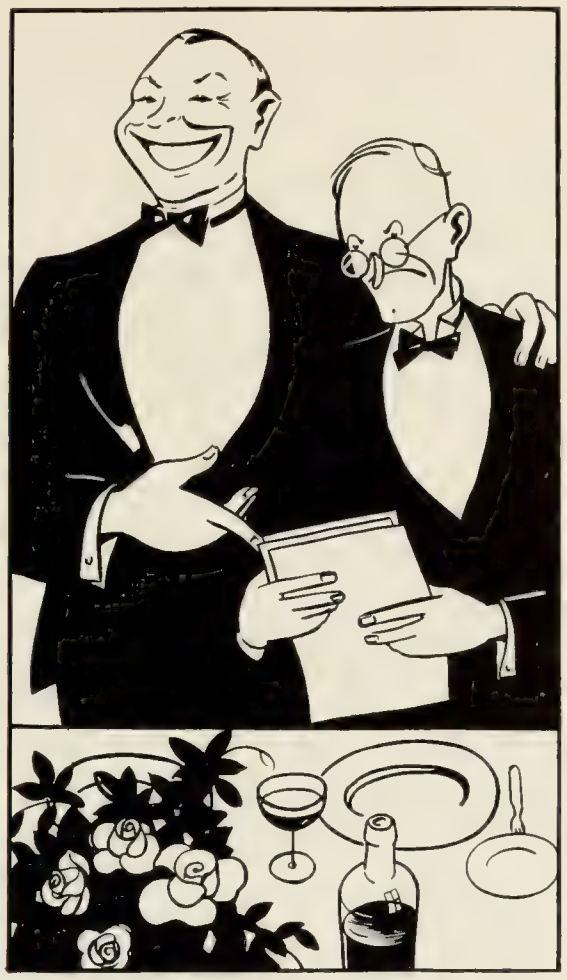
"Don't go to see WOMEN ARE LIKE THAT. Von Sternberg ruined it. My name is on it though, I objected. I refused to see the finished picture. Wait till you see my book."

I have been waiting vainly for more than two years, and have seen neither book, play or letter. I did read a piece in THE REPORTER that M. Jefferson Kupdrayer charged Frank Handel Swane with stealing his credit. I cannot understand why twenty-dollar-a-week birds earning five hundred, should need credit.

Hollywood seems to do things to people—even to great artists, like my pair. It wrecks their morale, their art. It is terrifying. As for my pair, they never did get wise to Hollywood, though Hollywood got wise to them. By last accounts they were lecturing on the "Fascism of Motion Pictures"—to their creditors.

I N T R O D U C I N G

the Speaker of the Evening



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Ever sit in on a banquet while a toastmaster, with more cracks to his line than a syndicated columnist, introduced a speaker who was a washout? It happens often.

Think about your theatre the same way. You book a feature, promote it, stunt it, advertise it to a fare-thee-well. And you pack them. You're just like the toastmaster. You've got your customers on edge, waiting for something swell.

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At Present With Columbia

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"Night Court"
"Murder By The Clock"
"Dangerously Yours"
"Don't Fall In Love"
(In production with Grace Moore)

Stage Plays

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"The Last Lover"
"Little Orchid Annie"
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"Dearly Beloved"
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All the above written in collaboration

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For Fall publication, 1934

"The Island God Forgot"
Published by Henry Holt, Inc.

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% MR. SANDER
CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XX. No. 7. Section 2. Price 5c — TODAY'S FILM NEWS TODAY — Monday, March 19, 1934

INDUSTRY ON PAN TODAY

TRADE VIEWS by W. R. WILKERSON

•WHY not Will Rogers for President? President of the Academy.

Head of this industry's creative branches.

Many years ago they tried to run Will for the House of Representatives and later for the Senate. Both bids he rejected. He might like the sound of the President title, in fact, he grabbed himself a vote or two about six years ago at the Democratic convention, but that was in fun.

The creators here in Hollywood need a leader, require a man who represents everything that Rogers has. Why not talk him into taking the job? Can you imagine the influence the industry would immediately achieve. Where we have not one representative in the Senate or House (and every other large industry has at least one) we would have Rogers a representative who would, at one and the same time, properly represent us against every agency that is pot-shooting at the picture industry. And at the same time he would have the confidence of the industry, and top it off by being the American citizen whose heart is closest to the great American heart.

•

And with Rogers sitting at the head of the table, the producers will think twice before they start pushing the creators about. The men and women who make the pictures in this industry would have in Rogers a man who knows most of the answers for the rackets that are constantly used against them.

The Academy has been walking on its heels for the past few months. It became afflicted with a political disease that bowed it down. It needs a stimulant such as only Rogers could administer and, with such stimulation it could—and would—become the greatest power for the GOOD of the entire business.

What do you think of the idea?

•

And in mentioning the Academy and Rogers we are not speaking with any thought of throwing rocks at the Writers Guild or Actors Guild. Both are NECESSARYand both can function —much better with a better Academy. For with that organization working as it should, the creators would have a clearing house for their grievances that could not be had, to advantage, in any other body.

Hepburn Sees Korda

London—Katharine Hepburn is expected to go into an immediate huddle with Alexander Korda about his offer of $200,000 for one picture on her arrival here. She sailed from New York Saturday.

Actors' Guild May Postpone Election

According to report, it is quite likely that the Screen Actors' Guild will postpone its annual election meeting for one month.

The meeting is scheduled for April, but Eddie Cantor does not return here until the first week in May, and some leaders feel that it would be a wise move to wait until his arrival. The plan is only in the conversational stage.

Sam Goldwyn Returns; Starts Work Next Month

Sam Goldwyn came back from New York Saturday, all ready to plunge into production work. "Resurrection," starring Anna Sten and Fredric March, will be the first to get under way, starting April 15.

That will be followed by "Barbary Coast," with Gary Cooper starred and William Wellman directing. Eddie Cantor will be back May 1 to go into his musical and, after that, another Anna Sten is set.

Burt King in N. Y.

New York.——Burton King, who has been producing for Freuler the past few years, is in town on an independent deal of his own.

Evelyn Laye Sails

New York.—Evelyn Laye sailed for Europe on the Majestic Friday evening.

Hearings On Patman Bill To Hamstring Business Start— Hays Men Deeply Concerned

Washington.—With a last-minute bill to prohibit compulsory block booking of motion pictures added to his previous grievances against the motion picture industry, Representative Patman, Democrat, of Texas, steps into the limelight at the Capitol today when public hearings start on the new bill and his original legislation looking towards a Federal censorship of motion pictures.

Political leaders here are of the belief that the legislation, regardless of what the public hearings bring forth, has a very good chance of passage. They base this belief on

(Continued on Page 4)

W. K. Howard Signs For Two Columbias

New York.—Columbia announced in this city Saturday that William K. Howard had been signed to a two-picture contact and that the director would start on his return to the Coast at the Harry Cohn plant.

The revived "World Fair" yarn is expected to be Howard's first, with the second still to be selected.

'Treasure Island' in Work at MGM Today

"Treasure Island" is scheduled to go into production tomorrow under the direction of Victor Fleming at MGM.

The supporting cast includes Lionel Barrymore, Otto Kruger and Douglas Dumbrille. Wallace Beery and Jackie Cooper hold the top spots.

4 Plays Die in N.Y., 4 More Make Bows

New York.—Four plays on their way to Cain's storehouse Saturday night—that's the week's mortality on Broadway plays. "Peace on Earth," "Richard of Bordeaux," "Four Saints" and "Perfumed Lady" folded their tents.

But there are four openings for the week, to take their places. "Another Love" comes to the Vanderbilt Monday; "The Pure in Heart" at the Longacre, Tuesday; "The Shattered Lamp" at the Maxine Elliott, Wednesday, and "Gentlewoman" comes to town Thursday.

Hugh Weir Services

New York.—Funeral services will be held today for Hugh Weir, editorial director of Tower Magazines, and a veteran in both the newspaper and film fields.

Weir died late Friday after a lingering illness at the Medical Center here. The magazines he established in 1929 have become an important factor in the picture field.

Hopkins Returning

New York.—Miriam Hopkins is going to use the plane to return to the Coast, leaving Friday, and expecting to report for "She Loves Me Not" at Paramount on arrival.

'Bottoms Up' on Mar. 22

New York.—Fox makes its Broadway bid for musical attention with "Bottoms Up" opening at the Music Hall on March 22.

Soviet Offers Another

New York.—The Soviet picture art presents a new picture for American consumption next Wednesday at the Cameo, offering "Broken Shoes."

'U' SHOWS LOSS FOR YEAR; PROSPECTS BRING SMILES

New York.—One of the most unusual situations in picture history is presented by Universal, reporting a loss of $1,016,893 for the fiscal year ending October 28, and all the officers still happy because they feel they have something up their sleeves in the next quarter's report.

The loss reported above is a decrease from the previous year's figure of $1,250,283, and is a bit better

(Continued on Page 2)

Baxter Signs Straight 2-Year Ticket at Fox

Fox has signed Warner Baxter to a new two-year straight ticket, with no options to be lifted during that time.

Baxter has just completed his starring picture, "Too Many Women," which Al Rockett produced, and will go over to the Jesse L. Lasky unit to star in "The Grand Canary" for Fox.

Ainsworth Morgan—Screen Play—"The Tudor Wench" KATHARINE HEPBURN RADIO PICTURES

THE Hollywood REPORTER

W. R. WILKERSON. Editor and Publisher
ROBERT E. WELSH .....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office: Abraham Bernstein Mgr., 229 W. 42nd St. Wisconsin 7-7193. Chicago, 6 N. Michigan Ave., London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat. Berlin, 83-84 Mauerstrasse; Buenos Aires San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates including postage, per year in the United States and Canada, $10. Foreign, $15 Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

THE LOW DOWN

So Saturday night there was still another party in honor of His Excellency Charles Davila, Roumanian Minister (given by Dorothy di Frasso) and a very gay one that lasted way past anybody's bedtime. It was an all-talkie, all-singie, production with Count Carpegna (at the piano) and Tullio Carminati, Virginia Gilbert, Countess Zoppola, Dolores Del Rio and Don Stewart furnishing the music, if we may call it that. The Clark Gables, Lydia Macy, Harvey Ladew, the Gary Coopers, Kay Francis, Jessica Barthelmess, Andy Lawlor, Mrs. Phillip Benkard, the Sonny Chalifs, John Farrow, Maureen O'Sullivan, the David Selznicks, among those present.

•

Have a laff! Y'know, when Earl Carroll brought those eleven beooties out here with him to be in his "Murder at the Vanities," he also brought with him Tom Rooney (his business manager) and Mrs. Rooney, who has been acting as chaperone de luxe for the eleven show-girls. Now Mrs. Rooney is one elegant eyeful. So much so, that a test of her was made at Paramount the other day and she will be seen in "Cleopatra." While the gals she chaperoned—who were receiving all the publicity—are still in the "atmosphere" class.

•

Guy Kibbee spent the entire morn, the other morn, doing an eating scene over at Warners. From 9 to 12 he did nothing but eat, and by noon had naturally reached the bursting point. Hugh Herbert, who knew perfectly well what was going on, came on Kibbee's set just as the 12 o'clock whistle blew, and walking up to Kibbee (just as though he'd suddenly "arrived in town") said, "Come on, Guy, I'll buy you that lunch I owe you today!" Yeh, Hugh is Scotch.

Struss Celebrates

Karl Struss, Paramount cameraman, celebrated a fifteenth anniversary Saturday. Struss, as a still man, asked C. B. DeMille for a job fifteen years ago when DeMille was making "For Better, For Worse." He is now shooting DeMille's "Cleopatra."

New York REVIEWS

"SIX OF A KIND"
Paramount prod.; director, Leo McCarey; writers, Keene Thompson, Walter DeLeon, Harry Ruskin; photographer, Henry Sharp.
Paramount Theatre

World-Telegram: The piece is filled with set after set of situations that are gorgeous in their nonsense and that make this "Six of a Kind" a grand and hilarious frolic. People as it is with such excellent clowners, it is difficult to say which one of them is the most side-splitting. But if I had to make a choice I would say that W. C. Fields gave me my heartiest laughs.

American: A really uproarious farce, presenting a half-dozen of our greatest current comics supported by a full score of skilled troupers. It is simply a melange of divine nonsense, which, without rhyme and with no better reason than Bill Fields, et al., enables the customers to indulge in an enjoyable hysteria. The direction is swift and sure, and never affords an opportunity to quit giggling.

Mirror: The inspired, the glorious Mr. William C. Fields contributes monumental nonsense to this comedy, stealing the picture neatly and prettily. His clowning is sublime.

Times: A merry, mad affair detailing alarming happenings on a cross-country automobile jaunt. All those connected with this farce do excellent work, including the Great Dane.

News: Leo McCarey, who has a genius for putting over comedy gags and situations, directed this stimulating comedy that is keeping the audiences of both theatres in high good humor. The entire film doesn't run more than an hour with the laughs coming at the rate of about one a minute.

Sun: A friendly, likeable picture with almost no plot but plenty of chuckles. These six slightly daffy, wholly charming people can manage to carry along a picture, plot or no plot, jokes or no jokes, all by themselves.

Post: Its comedy situations are laid out on more conventional lines, but it has moments of hilarious fun; a fact that could hardly be otherwise in the hands of so variedly gifted a band of comedians.

Journal: It doesn't happen very often that six superb comedians are gathered together in one picture. Nor that a director, blessed with such a cast, is wise enough to let the players do the work in which they're so highly skilled. But it all happens on the Paramount screen in a piece known as "Six of a Kind." It is utterly hilarious. And utterly mad. It is swell entertainment.

"MIDNIGHT"
Universal release; director, Chester Erskin; writers, Claire and Paul Sifton.
Roxy Theatre

Mirror: A unique motion picture in that it makes no compromise with movie technique. Dignified, heavy and entirely mental, it is a play of ideas, thoughts and conversation. Psychological drama may be highly diverting in the theatre. It makes an odd movie and one with a limited appeal.

Herald-Tribune: Despite Mr. Erskin's earnestness and care and his wise refusal to inject extraneous humor into his grim narrative, the story remains equally confused and curiously dull, unconvincing drama. The narrative loses in force and conviction and ends by seeming only dull.

American: It is a slow, but plodding entertainment, a study in psychology, which, despite its suspenseful atmosphere, becomes wearying before a finale is attained. It is, perhaps, too "mental" for a movie.

Post: There is no reason why a theme of this kind couldn't be lathered into a highly dramatic story. The trappings of melodrama are present in "Midnight," but they never succeed in seeming other than if they had been pulled out of an old trunk. The picture suffers throughout from ponderous and uncertain treatment, and its pace is at all times too slow for comfort.

World-Telegram: Although nothing of vital importance to the welfare of the cinema has been accomplished by the production of "Midnight," Chester Erskin, the director, has made a curiously disturbing film For in spite of its over-stylized direction it is exciting much of the tme and good melodrama the rest.

Journal: "Midnight" is a lugubrious conversational drama more suited to the stage than the screen. A stage play can sustain interest in characters who stand around talking and thinking (if the dialog and thoughts are interesting), but a motion picture has to move.

Times: Although it has the effective carpentry of melodrama, it is a story of unusual interest. In Mr. Erskin's direction it emerges on the Roxy screen as a nervous and somewhat hysterical tale, blurred occasionally in the telling, but consistently compelling.

'The Show Must Go On'

Carrying out the theatrical tradition that the show must go on, Frank Borzage returned to the Univesal lot Saturday and resumed direction on "Little Man, What Now?"

His father died Friday morning from injuries received in an automobile accident late Thursday night. Universal promptly halted production on the picture indefinitely, but Frank remained away but one day, Friday, and was on the set early Saturday morning. Universal authorities announced that he will stop only long enough to attend the funeral. Those who know the deep love Frank had for his father can appreciate his attitude.

Agent Battles May Go to Labor Board

Attorney Milton Silverberg, representing Robert Riskin, the writer, who is being sued by the Small-Landau agency, took a legal step Saturday which may result in taking all such suits out of the courts and throwing them into the lap of the State Labor Board.

Silverberg filed a demurrer to the Small-Landau suit in which he claimed that jurisdiction in such cases should rest with the Labor Board. The agents are burned up over the idea because the Labor Board already plans to supervise the agency field and, if Silverberg is successful, the going will be much harder.

Casting Directors Guests

Leon Gordon will be host tonight at the "White Cargo" performance at the Playhouse to the casting directors of the principal motion picture companies and members of their staffs.

Fox Borrows Westcott

Fox has borrowed Gordon Westcott from Warners for a top spot in "Call It Luck," which the Sol Wurtzel unit is producing. Herbert Mundin and Pat Paterson have the leading roles under James Tinling's direction.

'U' Shows Loss
(Continued from Page 1)

picture than it looks because under Universal's system of bookkeeping it includes a half million charge for depreciation of assets and amortization.

But the home office boys are smiling, because they feel they have a surprise to show in the figures covering October to the end of January.

THE GUINEA PIG TURNS By LEWIS GRAHAM
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'STAND ON YOUR FEET' GIVES FOX FILM A REAL WINNER

Picture a Hit in Every Department

"STAND ON YOUR FEET'
(Formerly "Fox Follies")

Fox

Direction .....Hamilton MacFadden
Story Idea....Will Rogers, Philip Klein
Screen Play and Dialog....Ralph Spence
Music .....Jay Gorney
Songs and Lyrics: Irving Caesar, Jack Yellen, Lew Brown.
Photography.....Ernest Palmer and L. W. O'Connell
Producer .....Winfield Sheehan
Associate Producer.....Lew Brown
Cast: Warner Baxter, Madge Evans, James Dunn, Sylvia Froos, John Boles, Arthur Byron, Shirley Temple, Ralph Morgan, Jimmy Dallas, "Aunt Jemima," Mitchell and Durant, Nick Foran, Nigel Bruce, Stepin Fetchit.

Oakland.—If audience reaction is any criterion, Fox has a winner in "Stand on Your Feet," the re-named "Fox Follies," which was previewed at the Grand Lake Theatre here last last night. It is undoubtedly a standout picture, with a creditable cast, plenty of action, an opportune theme that carries a punch, catchy music and spectacular settings.

The title does not do justice to the picture. It should have been called "Out of the Red." The climaxing song, featuring the grand finale of men and women of all occupations in a triumphant march back to prosperity hits an extremely popular note and should be one of the smashing successes of the year.

The plot in its entirety sounds an optimistic note on the country's determined push out of the depression. The tuneful music and clever comedy are paraded in rapid-fire action to lighten the burden of distress, and epitomizes the indomitable American spirit overcoming adversity.

Warner Baxter reaches new heights in the stellar role of Lawrence Cromwell, the National Secretary of Amusement, chosen to aid recovery through placing the populace in a happy frame of mind. Ably supporting him is Madge Evans as the executive of his juvenile department, whose job is to build up the morale of the coming generations.

The inevitable romance adds a pleasing note. In its march through a period of economic stress to prosperity and happiness, the picture lets love, laughter and song hold sway by means of a galaxy of admirable entertainers and sensational chorus ensembles.

Among the big chorus numbers is one showing toe dancers on top of the spray of a fountain, a clever takeoff on a doll dance, in comedy miniature. There is a great comedy number led by "Aunt Jemima," and the final plunge into the "March of Prosperity," with the chorus girls swarming all over tall buildings, makes one of the most spectacular and beautiful effects yet seen on the screen.

In addition to Warner Baxter and Madge Evans, Jimmy Dunn makes a great personal hit. He also aids and abets in the making of a new child star, the joint song and dance done by himself and little Shirley Temple being one of the most delightful features of the production.

Stepin Fetchit and a score of others drew hearty applause for their comedy efforts. The music is fully up to the high standard of the rest of the picture. Among the songs that, judging by their reception, must be labeled as hits, are "Our Last Night Together," featuring John Boles; the Dunn-Temple number, "Baby, Take a Bow," "I'm Laughing," "Broadway's Gone Hill-Billy" and the finale, "Out of the Red.'

No especial credit can be given to any one person. It must be shared by Winfield Sheehan, the producer; Director Hamilton MacFadden; Lew Brown and Jay Gorney, who did the music; Will Rogers and Philip Klein, who suggested the original idea; and, in fact, everyone who had anything to do with making the production the success it is destined to be.

Oscar Tosses Party for 'Darktown Strutters'

Paramount's Oscar Smith played host yesterday to the elite of Central Avenue and had Duke Ellington and his band as guests at a surprise party given for the birthday of his three-year-old daughter, Little Depression.

'Catherine' Still Tops in London

London.—"Catherine the Great" continues to knock 'em over in this city, and is once again held over for an additional week. Other pictures that have proved strong enough to run into extra weeks are "Jack Ahoy," "Footlight Parade," "Man's Castle" and "Bolero."

New pictures coming to town to take their chances with the public are "Emperor Jones,' at the Marble Arch;"Search for Beauty" at the Plaza, on the same bill with "Ann Vickers"; and "Mystery of Mr. X" replaces "Queen Christina" at the Empire after four terrific weeks for the Garbo picture.

Ostrow Speculates In Original Story

Lou Ostrow personally purchased "Alias Mary Dow," an original story by Forrest Halsey and William Allen Johnston, negotiations going through the Inloes and France agency.

Monogram producer plans to sell it to another producer in the same manner that Edgar Selwyn, of MGM, purchased "Baby in the Ice Box" and sold it to Charles R. Rogers.

Roberts Will Direct Cooper in 'Honor Bright'

Paramount has set Stephen Roberts to direct the next Gary Cooper starring vehicle, "Honor Bright," when the star returns from MGM, where he is making "Operator 13" with Marion Davies.

Registrations Must Be Pared 20 Percent

Real headaches begin tomorrow night for both the extras and the NRA code committee for extras. Tomorrow night the committee starts work on the problem of reclassification of this large group of people.

Reclassification, in reality, means the elimination of many thousands from the registrations at Central Casting. There are some 17,000 registered extras now on the Hollywood lists. The code calls for the paring down of this group to a figure somewhere between 2500 and 3000.

Subcommittees of the Extras Committee have been working on the problem for some time. Tomorrow night they will present their suggestions to the main committee, which meets with Una Hopkins, chairman pro tem. Mabel Kinney, permanent chairman, is still in Sacramento, where she is a witness in a suit against the State. She expects to return late this week.

Lew Brown Signed By Fox for 2 Years

Fox has signed Lew Brown to a two-year ticket at a salary of $2,500 a week for the first year and $3,500 for the second term.

Brown will be in complete control of the musicals made on the lot, which seems to eliminate Buddy De Sylva and George White from future Fox reckoning.

United Artists Will Release Vidor Film

King Vidor has concluded his deal with United Artists for the release of his first independent production, "Our Daily Bread," which will get under way soon with Karen Morley and Tom Keene in the top spots and John T. Qualen, Addison Richards and Barbara Pepper playing supporting roles.

Vidor moved his unit out of the General Service Studios, where he had been preparing for the past two months, to the United Artists lot because of his releasing agreement.

Borzage Funeral Today

Funeral services for Louis Borzage, father of Frank Borzage, the director, will be held this afternoon at the J. W. Robinson mortuary. Services will be at 2 o'clock. Burial will be in Forest Lawn.

Beecher to Strickling

New York.—Milton Beecher, who handles fan magazine contacts on the staff of Howard Dietz at MGM, is getting a break with a Coast trip to confer with Howard Strickling at the studio.

Para. Drops Story

Paramount has relinquished its option on the Damon Runyon story, "Lemon Drop Kid."

Yesterday in New York with Helen Gwynne

It would seem that there is the reverse side to the autograph racket too. That is, according to a friend of ours who witnessed the following incident. It happened during the last visit to New York of a very well known male "he-man" star. This star had draped himself over a lounge in the lobby of the Waldorf-Astoria, one arm flung over the back of the couch, hand hanging over the back of it. As he lounged thus, a couple of cute little gals walked over to him and asked him if he would mind signing his autograph in their memory books. The star literally jumped into sitting position and as he did so, the hand that had been hanging over the back of the settee came forward and it came forward with a fountain pen in it and said fountain pen was all open and ready for work!

•

Victor Emanuel gave one of those enormous parties in honor of the Lionel Barrymores the other evening and along with them as the star of the evening was the latest social sensation of New York, the son of the Aga Khan of India. Lou Holtz, Phil Baker, George Gershwin entertained and Jane Winton obliged with a coupla songs. Muriel D'Orsa and Ben Finney still going places together were there, along with Tallulah Bankhead, Lilyan Tashman and a fine spattering of socialites.

•

Mayfair very gay in spite of the fact that New York is again being blanketed with snow, (and the diehards still insist that the blizzard of '88 was the best example of that kind of outdoor sport,) with Harry Evans dancing Harlem sharpie until the wee sma' hours and driving the Rhumba experts currazy. The Morgan gals were there with Aga Khan, Jr. in tow. The George Murphys, Billy Seamans, Ethel Levey, Inez Courtney, Marian Spitzer, Herb Harris, Johnny Walker, Frank Hunter, Marge Franklin, Everett Jacobs, Lil Tashman, Eddie Wasserman, Marion Saportas and Winkie Thomas couldn't quite make up their minds whether Harry Evans was the sporting thing to do at the Mayfair.

•

Ed Lowe gets back from Chicago this week and it looks as though he and Lil will do personal appearances at the Paramount. . . . The Frank Morgans celebrated their twentieth wedding anniversary over the week-end by spending most of their time at Twenty-one. . . . and speaking of that number, the main attraction about buying your liquor from 21 Brands, Inc. is that Frank Hunter, tennis champ, is the seller. . . . Jack Kirkland recovering from la grippe, planning to marry the gal when she arrives from the coast. . . . It looks as though Jock Whitney is the white hope of the picture industry. . . . Every time a new deal is discussed, Whitney is supposed to be the backer. . . . A Spaniard, in very broken English criticized his own query neatly when he asked, "What is is the attraction in that fellow doing that play in Hollywood now, called 'Autumn CROAKUM'?"

THE REASON

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Will Tell You **WHY** she is a **"Levee"** client

IN FRIDAY'S

THE Hollywood REPORTER
TODAY'S HIGH NEWS TODAY

UP-TO-THE-MINUTE CASTING NEWS

Fletcher Norton, **Harry Strang**, **Harry Bowen** and **John Dearing** to "Most Precious Thing in Life," Columbia.

Harriett Lorraine, **Jessie Arnold**, **Isabell LeMal**, **Grace Hayle**, **Helen Dixon**, **Lita Ross** and **Marion Sheldon** for "The Party's Over," Columbia.

Nick Copeland, **Eddie Chandler** and **Sherry Hall** to Columbia's "Twentieth Century."

Arthur Stewart Hull and **William Barress** for "A Night for Love," Columbia.

Claire McDowell in "Dames" at Warners.

Marjorie Lytell into "The Party's Over," Columbia, through Walter Herzbrun.

Edward Earle for "Practical Joker," Universal, by Hallam Cooley.

Leo Carrillo for "Manhattan Melodrama," MGM.

Eric Wilton to "Old Doll's House," Warners, by Menifee I. Johnstone.

Huntley Gordon to "The Practical Joker," Universal, by Menifee I. Johnstone.

Torben Meyer to "The World Moves On," Fox.

Harry Barris and **Shirley Ross** to "Hollywood Party," MGM.

Alison Skipworth and **Rosco Ates** to "Canal Boy" at Paramount.

Howard Lang for "Witching Hour," Paramount.

Rollo Lloyd, **Charles Middleton**, **Hans Joby**, **Greta Myer**, **Christian Rub** and **William Franey** for "Private Scandal," Charles R. Rogers-Paramount.

Ray Mayer into "Call It Luck," Fox, through Bernard-Meiklejohn office.

George Guhl to "Private Scandal" for Charles R. Rogers at Paramount.

John Wray and **Alan Mowbray** for "Practical Joker," at Universal.

Wilcoxon-Drake Team In 'Shoe the Wild Mare'

Paramount has pulled the Gene Fowler novel, "Shoe the Wild Mare," off the shelf once more for preparation and is planning to co-star a new team, Henry Wilcoxon and Frances Drake, in this picture.

Stephen Roberts is penciled in to direct the picture, which will not go into production for a few months yet.

Cameramen Meeting

The Executive Board of Local 659, IATSE, cameramen's union, meets tomorrow night to prepare details for the general meeting scheduled for next Sunday night.

Warners Sign Hazard

Lawrence Hazard was signed Saturday by Warners on a one-picture ticket set by M. C. Levee. Writer goes to work on "Saturday's Children," the Maxwell Anderson play.

New Term for Stanwyck

Warners have exercised their option on the Barbara Stanwyck contract for another year. Company has not yet selected her next starring vehicle.

Four Roles in 10 Days Some Sort of Record

Evelyn Berrisford, who arrived here from England two weeks ago sans ballyhoo, has already worked in three features and started Saturday n "The Practcal Joker," her fourth, at Universal. She was a character woman on the London stage.

MGM Signs Fazenda As Robson Partner

Louise Fazenda was placed under a seven-year optional contract by MGM Saturday, negotiations having been put through by M. C. Levee.

There is a possibility that the studio will team Miss Fazenda with May Robson, with a view to building up another great team.

Industry on Pan Today

(Continued from Page 1)

the apparent apathy or befuddlement of the industry itself.

For example, at a late hour last night it could not be ascertained whether the Hays office was going to take a definite stand at the hearings, or rest its case on the testimony of various club and women's groups which have been allied with it in recent years in the attempted "censorship from within."

Charles C. Pettijohn and other officials of the Hays office are in Washington, but they have made no announcement as to their plans and seem uncertain just what action they will take.

Every picture man to whom you talk in town tonight is a picture of bewilderment. Local men know how easily it is possible for the Patman bill to slip through to become law, in the present attitude of Congress towards regulating anything and everything.

The Patman measure would create a Federal motion picture commission with power to regulate films in interstate commerce—a roundabout way of giving it censorship powers through other clauses which prohibit interstate commerce to "films which tend to debase or corrupt morals," or "reflect disrespect for law or religion."

And the bill introduced by Patman on Saturday, prohibiting compulsory block booking, adds a clause compelling distributors to furnish "accurate synopses" of pictures to all theatres. This would play havoc with present sales methods, by which programs are sold in August and September and where, in many cases, the producer has little more than a theme or a title on his schedule. If producers are compelled to furnish "accurate synopses"—and then later pictures to live up to those synopses—it is going to mean a revolution in present picture-making methods.

All

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in

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Staged by

GEORGIE HALE

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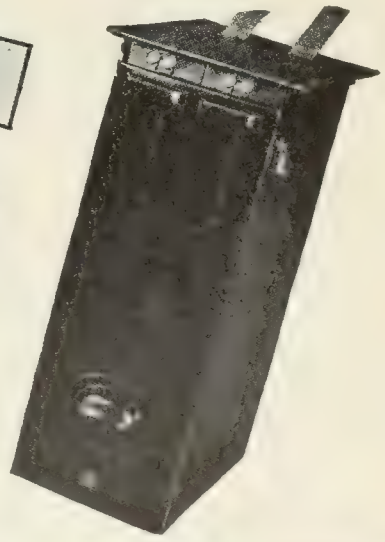


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PICTURES NOW SHOOTING

PRODUCTION JUMPS WITH 45 IN WORK

BAROMETER

This Week	45 Features
Last Week	41 Features
Year Ago	29 Features
Two Years Ago	32 Features

Columbia

"TWENTIETH CENTURY"

Cast: John Barrymore, Carole Lombard, Roscoe Karns, Charles Levinson, Walter Connolly, Etienne Girardot, Dale Fuller, Edgar Kennedy, Herman Bing, Lee Kohlmar, Ralph Forbes, Arnold Gray, James Burke, Anita Brown, Gi-gi Parrish, Gaylord Pendleton, King Mojave, Billie Seward, Snowflake, Buddy Williams, Irene Thompson.
Director .....Howard Hawks
Play by.....Ben Hecht and Charles MacArthur
Screen Play.....Ben Hecht and Charles MacArthur
Photography .....Joseph August
Associate Producer.....Harry Cohn

"THE PARTY'S OVER"

Cast: Stuart Erwin, Ann Sothern, Arline Judge, Patsy Kelly, Chick Chandler, Billy Bakewell, Esther Muir, Rollo Lloyd, Henry Travers, Catharine Ducet, Mary Forbes, Arthur Rankin.
Director .....Walter Lang
Play by.....Daniel Kussell
Screen Play.....S. K. Lauren
Photography .....John Stumar
Producer .....Felix Young

"ONE NIGHT OF LOVE"

(Tentative Title)

Cast: Grace Moore, Tullio Carminati, Lyle Talbot, Luis Alberni, Andreas de Segurola, Sam Hayes, Rose Marie Glosz, Henry Armetta, Jessie Ralph.
Director .....Victor Schertzinger
Original .....Charles Beahan and Dorothy Speare
Screen Play: S. K. Lauren, Edmund North and James Gow.
Photography .....Joseph Walker
Associate Producer....Everett J. Riskin

"MOST PRECIOUS THING IN LIFE"

Cast: Jean Arthur, Donald Cook, Richard Cromwell, Anita Louise, Paul Stanton, Mary Forbes, Jane Darwell, Ben Alexander.
Director.....Lambert Hillyer
Original .....Travis Ingham
Screen Play.....Ethel Hill
Photography .....John Stumar
Associate Producer.....Robert North

Fox

"CALL IT LUCK"

Cast: Herbert Mundin, Pat Paterson, Charles Starrett, Georgia Caine, Gordon Westcott, Theodore von Eltz, Ernest Wood, Susan Fleming.
Director .....James Tinling
Original and Screen Play: Dudley Nicholls and Lamar Trotti.
Associate Producer John Stone

"THE WORLD MOVES ON"

Cast: Madeleine Carroll, Franchot Tone, Ferdinand Schumann-Heink, Raul Roulien, Reginald Denny, Siegfried Rumann, Stepin Fetchit, Brenda Fowler, Marcelle Corday, Barry Norton, Dudley Digges, Frank Melton, Russell Simpson, Halliwell Hobbes, Ivan Simpson, Jose Mojica, Lumsden Hare, Walter McGrail, Charles Bastin, Louise Dresser, Frank Moran, George Irving.
Director .....John Ford
Story and Screen Play— Reginald Berkeley
Photography .....George Schneiderman
Producer .....Winfield Sheehan

"CHANGE OF HEARTS"

Cast: Janet Gaynor, Charles Farrell, James Dunn, Beryl Mercer, Ginger Rogers, Gustav von Seyffertitz, Irene Franklin, Fiske O'Hara, Jane Darwell, Nella Walker, Drue Leyton, Kenneth Thomson, Mary Carr.
Director .....John Blystone
Story .....Kathleen Norris
Screen Play.....Sonya Levien and James Gleason
Add. Dialogue.....Samuel Hoffenstein
Photography .....Hal Mohr
Producer Winfield Sheehan

"SPRINGTIME FOR HENRY"

Cast: Otto Kruger, Nancy Carroll, Heather Angel, Herbert Mundin, Nigel Bruce.
Director .....Frank Tuttle
Based on play by.....Benn W. Levy
Adaptation.....Keene Thompson and Frank Tuttle
Photography .....John Seitz
Producer.....Jesse L. Lasky

"NOW I'LL TELL"

Cast: Spencer Tracy, Alice Faye, Helen Twelvetrees, Hobart Cavanaugh, G. P. Huntley, Jr., Barbara Weeks, Robert Gleckler, Clarence Hummel Wilson, Ray Cook, Frank Marlowe.
Director .....Edwin Burke
Story.....Mrs. Arnold Rothstein
Screen Play.....Edwin Burke
Photography .....Ernest Palmer
Producer .....Winfield Sheehan

"MERRY ANDREW"

Cast: Will Rogers, Peggy Wood, Mary Carlisle, Paul Harvey, Frank Melton, Roger Imhof, Robert Taylor.
Director .....David Butler
Based on Play by.....Lewis Beach
Adaptation .....Kubec Glasmon
Screen Play.....William Conselman and Henry Johnson
Lyrics.....William Conselman
Music .....Richard Whiting
Producer.....Sol M. Wurtzel

Harold Lloyd Company

(General Service Studio)

"THE CATSPAW"

Cast: Harold Lloyd, Una Merkel, Nat Pendleton, George Barbier, Grant Mitchell, Alan Dinehart, Warren Hymer, James Dolan, Frank Sheridan, Grace Bradley.
Director .....Sam Taylor
Original Story— Clarence Budington Kelland
Photography .....Walter Lundin
Producer .....Harold Lloyd

MGM

"OPERATOR 13"

Cast: Marion Davies, Gary Cooper, Douglas Dumbrille, Four Mills Brothers, Jay Lloyd, Florine McKinney, Russell Hardie, Willard Robertson, Ted Healy, Reginald Barlow, Francis McDonald, Katharine Alexander, Belle Daube, Jerry Howard, Fuzzy Knight, Henry Wadsworth, Jean Parker.
Director .....Richard Boleslavsky
Original.....Robert W. Chambers
Screen Play: Harvey Thew, Zelda Sears and Eve Green.
Photography .....George Folsey
Producer .....Lucien Hubbard

"BARRETTS OF WIMPOLE STREET"

Cast: Norma Shearer, Charles Laughton, Maureen O'Sullivan, Ferdinand Munier.
Director .....Sidney Franklin
From play by.....Rudolf Besier
Producer .....Irving Thalberg

"HOLLYWOOD PARTY"

Cast: Jimmy Durante, Lupe Velez, Jack Pearl, Laurel and Hardy, Polly Moran, Charles Butterworth, George Givot, Richard Carle, Edwin Maxwell, Tom Kennedy, Ted Healy and Stooges, Eddie Quillan, June Clyde, Frances Williams, MGM Baby Stars.
Director .....Alan Dwan
Music.....Rodgers and Hart, Brown and Freed
Photography .....Hal Rosson
Producer .....Harry Rapf

"SADIE McKEE"

Cast: Joan Crawford, Esther Ralston, Jean Dixon, Franchot Tone, Edward Arnold, Akim Tamiroff, Gene Austin, Leo White, Leo Carroll, Earl Oxford.
Director .....Clarence Brown
Original .....Vina Delmar
Screen Play.....John Meehan
Photography .....Oliver Marsh
Producer .....Lawrence Weingarten

"100 PER CENT PURE"

Cast: Lionel Barrymore, Jean Harlow.
Director .....Sam Woods
Original Screen Play.....Anita Loos and John Emerson
Producer .....Bernard Hyman

"MANHATTAN MELODRAMA"

Cast: Clark Gable, William Powell, Myrna Loy, Nat Pendleton, Muriel Evans, Isabel Jewell, Tommy Jackson.
Director .....W. S. Van Dyke
Original Story.....Arthur Caesar
Screen Play.....Oliver H. P. Garrett
Photography.....James Wong Howe
Producer.....David O. Selznick

Paramount

"MANY HAPPY RETURNS"

Cast: George Burns, Gracie Allen, Joe Morrison, Joan Marsh, George Barbier, Ray Milland.
Director .....Norman McLeod
Original.....Lady Mary Cameron
Music .....Arthur Johnston
Lyrics .....Sam Coslow
Photography .....Henry Sharp
Producer .....William LeBaron

"MURDER AT THE VANITIES"

Cast: Carl Brisson, Victor McLaglen, Jack Oakie, Kitty Carlisle, Lona Andre, Toby Wing, Dorothy Stickney, Jessie Ralph, Charles B. Middleton, Gertrude Michael, Gail Patrick, Otto Hoffman, Charles McAvoy, Donald Meek, Beryl Wallace, Colin Tapley, Barbara Fritchie, William Arnold, Arthur Rankin, Cecil Weston, Hal Greene, Teru Schimada, Roy Crane, Ted Oliver, Mildred Gober, Stanley Blystone, Mike Pat Donovan, Edward Mitchell, Eddie Bethune, Clara Lou Sheridan, Gwenllian Gill.
Director .....Mitchell Leisen
Original .....Earl Carroll and Rufus King
Screen Play .....Carey Wilson and Joseph Gollomb
Dialogue .....Sam Hellman
Music and Lyrics.....Sam Coslow and Arthur Johnston
Photography .....Leo Tover
Producer .....E. Lloyd Sheldon

"DOUBLE DOOR"

Cast: Kent Taylor, Evelyn Venable, Mary Morris, Ann Revere, Sir Guy Standing, Virginia Howell, Frank Dawson, Helen Shipman, Leonard Carey, Colin Tapley, Ralph Remley, Caruth, Halliwell Hobbes.
Director .....Charles Vidor
Original .....Elizabeth McFadden
Photography .....Harry Fischbeck
Producer .....E. Lloyd Sheldon

"THE WITCHING HOUR"

Cast: Tom Brown, Judith Allen, John Halliday, Richard Carle, Sir Guy Standing, Olive Tell, John Larkin, Ralf Harolde, Frank Sheridan, Purnell Pratt, William Frawley, Henry B. Walthall, Robert Littlefield, Gertrude Michael, Ferdinand Gottschalk.
Director .....Henry Hathaway
Original .....Augustus Thomas
Adaptation .....Salisbury Field
Screen Play.....Anthony Veiller
Photography .....Ben Reynolds
Producer .....Bayard Veiller

"THIRTY DAY PRINCESS"

Cast: Sylvia Sidney, Cary Grant, Edward Arnold, Vince Barnett, Ray Walker, Henry Stephenson, Marguerite Namara, George Baxter, Lucien Littlefield, Robert McWade, Robert Homans, William Augustin, Dick Rush, Ed Dearing, J. Merrill Holmes, Edgar Norton, Eleanor Wesselhoeft, Bruce Warren.
Director .....Marion Gering
Original....Clarence Budington Kelland
Screen Play: Preston Sturges, Frank Partos, Sam Hellman, Edwin Justus Mayer.
Photography .....Leon Shamroy
Producer .....B. P. Schulberg

"CLEOPATRA"

Cast: Claudette Colbert, Henry Wilcoxson, Warren William, Ian Keith,

PICTURES Now SHOOTING

THIS WEEK AS COMPARED WITH 41 LAST WEEK

Charles D. Middleton, Clay Clement, Leonard Mudie, Irving Pichel, Gertrude Michael, Eleanor Phelps, C. Aubrey Smith, John Rutherford, Edwin Maxwell, Robert Warwick.
Director.....Cecil B. DeMille
Adaptation .....Bartlett Cormack
Screen Play.....Waldemar Young and Vincent Lawrence
Photography .....Victor Milnor
Producer .....Cecil B. DeMille

"LITTLE MISS MARKER"

Cast: Adolphe Menjou, Dorothy Dell, Charles Bickford, Shirley Temple, Lynn Overman, Jack Sheehan, Sam Hardy, John L. Kelly, Warren Hymer, Edward Arnold.
Director .....Alexander Hall
Original .....Damon Runyon
Screen Play: William R. Lippman, Sam Hellman, Gladys Lehman.
Music .....Ralph Rainger
Lyrics .....Leo Robin
Photography .....Al Gilks
Producer .....B. P. Schulberg

"IT AIN'T NO SIN"

Cast: Mae West, Roger Pryor, John Miljan, Katharine DeMille, James Donlan, Frederick Burton, Augusta Anderson, Duke Elfington and orchestra, Johnny Mack Brown.
Director .....Leo McCarey
Original Screen Play.....Mae West
Music and Lyrics: Arthur Johnston and Sam Coslow.
Photography .....Karl Struss
Producer .....William LeBaron

"PRIVATE SCANDAL"

(Charles R. Rogers)

Cast: Zasu Pitts, Helen Mack, Grace Bradley, Phillips Holmes, Ned Sparks, Lew Cody, Harold Waldridge, Charles Sellon, William Davidson.
Director .....Ralph Murphy
Original: Vera Caspary and Bruce Manning.
Screen Play: Brian Marlow, Agnes Christine Johnson and Joseph Gollomb.
Photography .....Milton Krasner

RKO-Radio

"GREAT AMERICAN HAREM"

Cast: Ginger Rogers, William Gargan, Pert Kelton.
Director .....William Seiter
Original .....Vic Halperin
Associate Producer.....Lou Brock

"STINGAREE"

Cast: Richard Dix, Irene Dunne, Mary Boland, Conway Tearle, Snub Pollard, George Barraud, Andy Devine, Una O'Connor, Henry Stephenson.
Director .....William Wellman
Original .....E. W. Hornung
Screen Play.....Becky Gardiner
Photography .....James Van Trees
Associate Producer.....David Lewis

"OF HUMAN BONDAGE"

Cast: Leslie Howard, Bette Davis, Reginald Denny, Alan Hale, Reginald Sheffield.
Director .....John Cromwell
Original.....W. Somerset Maugham
Screen Play.....Lester Cohen
Photography .....Henry Gerrard
Associate Producer..Pandro S. Berman

United Artists

Twentieth Century

"HEAD OF THE FAMILY"

(Rehearsing)

Cast: George Arliss, Janet Beecher, Edna May Oliver, Ralph Morgan, Rafaela Ottiano, Charlotte Henry, Edward Ellis, Frank Albertson, Donald Meek, Joseph Cawthorn.
Director .....Sidney Lanfield
Story .....Katherine Clugston
Screen Play.....Leonard Praskins
Associate Producers: William Goetz and Raymond Griffith.

"BULLDOG DRUMMOND STRIKES BACK"

Cast: Ronald Colman, Loretta Young, Warner Oland, Charles Butterworth, Arthur Hohl, Billie Burke, Mischa Auer, Pedro Regas, Halliwell Hobbes.
Director .....Roy Del Ruth
Original .....H. C. McNeille
Screen Play.....Nunnally Johnson
Photography .....Peverell Marley
Associate Producers..William Goetz and Raymond Griffith

Universal

"THE PRACTICAL JOKER"

Cast: Chester Morris, Marion Nixon, Walter Woolf, Henry Armetta, Alan Mowbray, John Wray.
Director .....Edward Laemmle
Original.....Wm. Anthony McGuire
Screen Play.....Charles Logue
Associate Producer..Stanley Bergerman

"THE BLACK CAT"

Cast: Boris Karloff, Bela Lugosi, Jacquelyn Wells, David Manners, Lucille Lund, Egon Brecher, Ann Duncan, Andy Devine, Herman Bing, Harry Corday, Luis Alberni, Andre Cheron, Alphonse Martell, Tony Marlow, Paul Weigel, Alber Polet, Rodney Hildebrant.
Director .....Edgar Ulmer
Based on story by.....Edgar Allen Poe
Adaptation....Peter Ruric, Edgar Ulmer
Screen Play.....Peter Ruric
Photography .....John Mescal
Associate Producer.....E. M. Asher

"THE HUMBUG"

Cast: Nils Asther, Gloria Stuart, Erin O'Brien-Moore.
Director .....Max Marcin
Play and Screen Play.....Max Marcin
Photography .....Gilbert Warrenton
Associate Producer.....E. M. Asher

"ALIAS THE DEACON"

Cast: Berton Churchill, Sally Blane, Russell Hopton, Spencer Charters, Alexandra Carlisle, Micky Rooney, Gay Seabrook.
Director .....Kurt Neumann
Play .....Leroy Clemen and John B. Hymer
Screen Play.....Earl Snell and Clarence Marks
Photography .....George Robinson
Associate Producer..Edmund Grainger

"LITTLE MAN, WHAT NOW?"

Cast: Margaret Sullavan, Douglass Montgomery, Alan Hale, Mae Marsh, Fred Kohler, Tom Ricketts, Catherine Doucet, DeWitt Jennings, Torben Meyer, Frank Reicher, Bodil Bosing, George Meeker.
Director .....Frank Borzage
Play .....Hans Fallada
Screen Play....Wm. Anthony McGuire
Photography .....Norbert Brodine
Producer .....Frank Borzage

Warners-First National

"DAMES"

Cast: Dick Powell, Ruby Keeler, Joan Blondell, Guy Kibbee, Hugh Herbert, Ruth Donnelly, Virginia Pine, Ronny Cosby.
Director .....Archie Mayo
Dance Director.....Busby Berkeley
Original .....Robert Lord
Music and Lyrics.....Harry Warren and Al Dubin
Supervisor .....James Seymour

"OLD DOLL'S HOUSE"

Cast: Richard Barthelmess, Helen Chandler, Ann Dvorak, Helen Lowell, Gordon Westcott, Harry Tyler, Henry O'Neill, Robert Barrat, Guinn Williams, Eric Wilton.
Director .....Alan Crosland
Story .....Damon Runyon
Screen Play.....Warren Duff
Photography .....William Rees
Supervisor .....Robert Presnell

"FRIENDS OF MR. SWEENEY"

Cast: Charlie Ruggles, Ann Dvorak, Eugene Pallette, Dorothy Tree, Harry Beresford, Berton Churchill, William Davidson, Harry Tyler, Herbert Bunson, Ann Shoemaker, Virginia Pine.
Director .....Edward Ludwig
Novel .....Elmer Davis
Screen Play.....Warren Duff and Sidney Sutherland
Photography .....Ira Morgan
Supervisor .....Sam Bischoff

"THE DARK TOWER"

Cast: Edward G. Robinson, Mary Astor, Ricardo Cortez, Louis Calhern, John Eldridge, Arthur Byron, Mae Clarke, Margaret Dale, Virginia Sale, Harry Tyler.
Director .....Archie Mayo
Based on Play by: George S. Kaufman and Alexander Woollcott.
Screen Play.....Tom Reed and Niven Busch
Photography .....Tony Gaudio
Supervisor .....Robert Lord

Independent Productions

Mascot

(Mack Sennett)

"THE LOST JUNGLE"

(Serial)

Cast: Clyde Beatty, Sid Saylor, Cecilia Parker, Al Smith, Edward Le Saint, Warner Richmond, Charles Whitaker, Max Wagner, Jim Corey, Maston Williams, Jack Carlyle, Ernie Adams, Bud Fine, Wally Wales.
Directors.....Dave Howard and Armand Schaefer
Original Screen Play..Sherman Lowe and Al Martin
Photography .....Alvin Wyckoff
Producer .....Nat Levine

Monogram

(General Service)

"MONEY MEANS NOTHING"

Cast: Wallace Ford, Gloria Shea, Ed Kennedy, Vivian Oakland, Maidel Turner, Eddie Tamblyn, Richard Tucker, Olaf Hyten, Tennen Holtz, Ann Brody, Allen Davis, Sumner Ketchel.
Director .....Christy Cabanne
Play.....William Anthony McGuire
Screen Play.....Frances Hyland
Photography .....Robert Plank
Associate Producer....Ben Verschleiser

(Talisman)

"MURDER IN THE MUSEUM"

Cast: Henry B. Walthall, John Herron, Phyllis Barrington, Joseph Girard, Tom O'Brien, Simona Boniface, John Elliott.
Director .....Melville Shyer
Original .....E. B. Crosswhite
Photography .....James Diamond

Eastern Productions

All Star Productions

(United Artists Release)

(Biograph Studios)

"FRANKIE AND JOHNNY"

Cast: Helen Morgan, Lilyan Tashman, Chester Morris, William Harrigan, Florence Reed, Walter Kingsford, Sam Wren, Jack Hazzard, Frederic Worlock, Cora Witherspoon, Pedro de Cordoba, Robert M. Middlemas, Montagu Love, Percy Helton, Chester Hale Girls, Victor Young's Orchestra.
Director .....Chester Erskin
Screen Play.....Moss Hart
Photography .....Joe Ruttenberg
Producer .....Maury Cohen

Meyer Davis-Van Beuren Productions

(RKO Release)

(Biograph Studios)

"NO MORE WEST"

Cast.....Bert Lahr and Rhythm Boys
Director .....Nick Grinde
Photography .....Joe Ruttenberg

Educational Pictures

(Eastern Service Studios)

"CORONET COMEDY SERIES"

Cast .....Ritz Bros.
Director .....Al Christie
Photography .....George Weber

WHAT'S WHAT

BRULATOUR BULLETIN

WHO'S WHO

Published Every Monday — J. E. BRULATOUR, Inc., Distributors — Eastman Motion Picture Films

the REFLECTOR

Shoosh! . . . Gotta get this column out in another hour and here we are jush fresh outta ideas . . . Nice election results in the Reporter poll . . . Cameramen themselves pointed to Charley Lang as the big boy scout of the lens on the Good Deed for 1933 . . . And what a swell guy this Lang is . . . pins a bouquet on the art-director and pats the lab on the back . . . nice spirit . . .

•

Jimmy Howe is shooting production on "Thin Man" . . . a swell deteckative yarn directed by Van Dyke . . . Clark Gable and Bob Montgomery boosting for Jimmy . . . Len Smith (all over the pneumonia thing now) on his way to Florida (that's a state, Clarice) to photograph some stuff for "Edie Was A Lady" . . . Chet Lyons has finished "Malibu." Coupla grand picture pilots . . George Schneiderman and Artie Edeson with local focus of attention account of their respective pictures "George White's Scandals" and "Palooka" . . . both productions doing no harm to the cameraman . . .

•

Arthur Todd of Warners relaxing after a spooker . . . Bob Planck comes back to Monogram for another one . . . just between pictures at Fox where the boy has been doing right well . . . Johnny Stumar sets up a sweet record at Columbia where he's turned one-after-another without a stop . . . and swellish photography, too . . . Remember when Benny Kline used to be 'classified' as a western cameraman? . . . Whoop-de-doo . . . y'oughta see the swell stuff he's turning in on Columbia features.

•

. . . Out at Universal ole man George Robinson gets under way with "Alias The Deacon" . . . Norb Brodine is at last turning 'em over on the Borzage production . . Director Eddie Laemmle gets a nice break on the photography of his next . . . Charles Stumar will shoot it . . . Roy Hunter's lab staff about set to go . . .

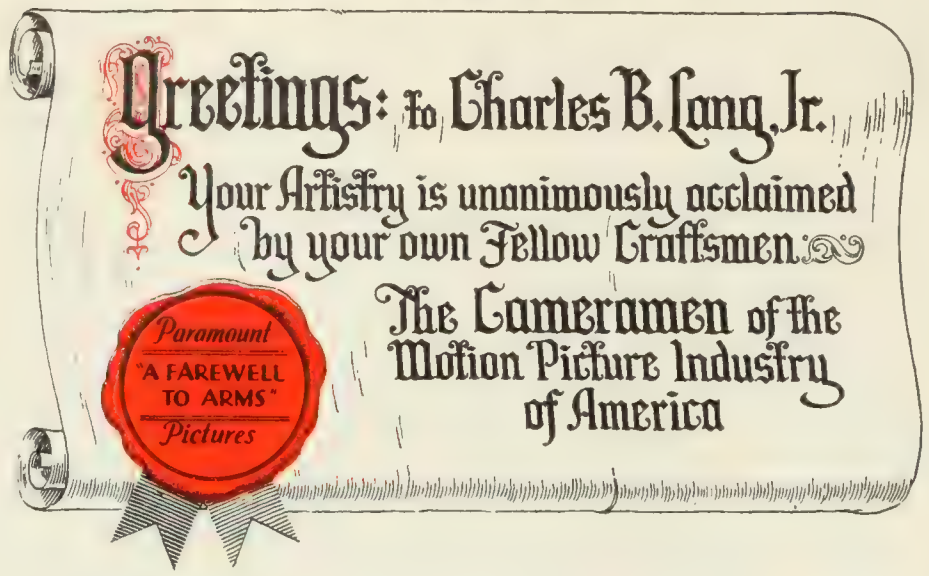
•

Clever dinner party that Boss Sol Wurtzel threw for the boys and girls to celebrate completion of "Wild Gold" . . . Little Joe shot it . . . Artie Miller will listen to Will Rogers while watching the lights and shadows for "Merry Andrew." . . .

Starting

UNIVERSAL
Chas. Stumar — John Mescall
FOX
Art Miller — Joe Valentine
Theodor Sparkuhl
WARNER BROS.
Wm. Rees — George Barnes
MONOGRAM
Bob Planck
EDUCATIONAL
Dwight Warren

TRIBUTE



Fox Takes Two

Finishing "Scarlet Empress" at Paramount, Bert Glennon treks to Fox, closely followed by Theodor Sparkuhl, another Paramount contracted cameraman, who is loaned to Fox for another picture beginning today.

Stengler Checks In

Mac Stengler checked in at his home lot (M. G. M.) after completing nice assignment on special location stuff in Florida. Mostly fishing stuff for shorts but the footage is packed with thrills for the hook hounds.

Warren Sets Record

Over the week-end Dwight Warren turned fade-out on the two hundredth production photographed by him for Educational. Two hundred and first is under way. In this changing and changeable business this is a record.

Avil Returns

Gordon Avil, longtime staff cameraman for M. G. M. at Culver City, and recently associated with Jam Handy industrial films of Detroit, is back in town shooting scenes for a big industrial; also turning out some backgrounds on an air epic.

Assistants Officially Recognized

One of the most unexpected but most pleasing features of the Academy Awards Banquet was recognition of six assistant directors. One from each studio of major importance received a scroll of honor.

When Will Rogers made his snappy little speech to Charles Lang, he pulled a reply from the winning photographer which was right in line with the above.

In a few well chosen (and very sincere) words, Lang gave credit to his crew and the Paramount lab.

We can't even hope (as yet) to have the Academy recognize the assistant cameramen—but unofficially there's no rule or reason to deny us that right.

Therefore—we are today presenting to Bob Pittack (Lang's operative photographer on "Farewell To Arms") and to Cliff Shirpser (Lang's assistant) The Brulatour Bulletin Trophies for the winning camera crew. This will be permanent practice in years to come. To Mr. Lang we extend our heartiest congratulations.

the BUZZER

(NOTE: Each week, sales and service representatives of J. E. Brulatour, Inc. will ask a number of cameramen the same question. The question will be given and then the answers verbatim.)

QUESTION:

WHAT'S YOUR FEELING TOWARD THE PRESENT SPEED OF SUPER-SENSITIVE EMULSION?

JOHN SEITZ (Fox): The ideal in photography is to be able to reproduce exactly what the eye sees. The speed of present-day super-sensitive films does not exactly meet this ideal despite the fact that the color sensitivity and general photographic quality are really very fine.

ARTHUR EDESON (Warner Bros.): The speed of super-sensitive negatives which we're using today seems quite adequate for all practical purposes. Generally speaking, the broad improvement in photography during the past two or three years may be laid right in the lap of this fine negative film. I'd like it a bit slower for exteriors.

CHICK McGILL (Twentieth Century): I think it's just right. I certainly hope you make no change in the present emulsion speed.

JOHN FULTON (Universal): As my present work largely consists of special effects, miniatures, projection backgrounds, etc., we take advantage of everything the emulsion has to offer in the way of speed. I think you can never make a negative too fast for me.

JOE WALKER (Columbia): If a faster emulsion could be developed and consistently maintained without the sacrifice of any of the present high quality, I'd certainly welcome it.

CHARLES LANG (Paramount): I have felt for a long time that motion picture photography can be improved further only with the aid of a more highly sensitized panchromatic emulsion. The quality today is pleasing, but in my opinion not always a natural visual reproduction.

JOE AUGUST (Columbia): It's perfect . . . don't change it.

BENNY KLINE (Columbia): I wouldn't know what to do with more speed, but I certainly don't want less.

finishing

UNIVERSAL
John Mescall
COLUMBIA
Al Siegler — John Boyle
FOX
Wm. O'Connell
WARNER BROS.
Ernie Haller

M-G-M STUDIOS,
% READING LEFT.
CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XX, No. 8. Price 5c. TODAY'S FILM NEWS TODAY Tuesday, March 20, 1934

CENSORS TAKE IT ON CHIN

TRADEVIEWS by ROBERT WELSH

•THERE'S an interesting picture presented on that Radio lot. A human interest picture. To get the full kick of the human interest you have to go back over the events of a year or so.

You remember those days? When we read, "Selznick signs new contract; Selznick won't sign; Selznick in, Selznick out."

Then followed the period, "Cooper quitting, Cooper staying; Cooper going away, Cooper coming back."

Those who know their picture business can readily see how such happenings encourage the formation of anvil choruses. At the first breath hinting that an executive is about to go, you can usually find the knockers gathering courage to come from beneath the rocks.

•

Which is the why of the human interest thrill we used to get on our visits to the Radio lot during those various periods.

Even after David Selznick had moved his bag and baggage, his former associates—and employees—couldn't seem to say enough good things about him. (Remember a congratulatory paid ad they took on the occasion of "Dinner at Eight's" premiere?)

Even now, with Merian Cooper vacationing, and his exact status undecided until he reaches his own decision on his return, they go out of their way at the Radio lot—from Pan Berman down—to lay the credit thick on Merian Cooper for the great job he did before illness overtook him.

If you don't think these things are unusual, just start a rumor on a few other lots we could mention that an important executive is on the way out, and see how quickly the cackler's chorus gains courage.

Uh-huh!

•

That chap, Ben Kahane, must have harmonizing qualities of leadership; Pan Berman must have straight line constructive abilities; executives like Frank O'Heron must be able to keep their eye on the ball and let the gossips fall where they may.

A gang like that can be expected to go places.

And a spirit such as you see on the Radio lot these days rallying behind

(Continued on Page 2)

Katharine's Scene

New York.—Whether Katharine Hepburn is staging an act, or acting on a stage, is hard to figure, but she let intimates know before she left here that she would be in no hurry to return to the States if Radio did not meet her desires on the future.

Congress Has Law To Help Bankrupts

New York.—Speed for the approval of reorganization schemes on which both Paramount and Radio are anxiously waiting was indicated as a possibility today with the introduction in Congress of an amendment to the Federal bankruptcy law by which Federal courts could okay new set-ups if two-thirds of the creditors and a majority of the stockholders approve.

If the legislation passes both houses, it would hasten presentation and probably approval of their respective reorganization plans.

New Theatre Group

New York.—Theatre Mart Group has been organized to produce plays with offices at 1520 Broadway. Those in it are Barry Thomashefsky, Boris Bernardi and Jay Adler. They will present a series of plays similar in nature to that which made Group Theatre popular.

Carr and Ostrow East

Going to attend the Monogram franchise holders' convention, Trem Carr hops a train for Atlantic City March 27 and Lou Ostrow leaves two days later. Convention will be in session from April 4 to 7.

Congress Expected To Drop Censorship But Will Hold Hearings On Block Booking

Washington.—Motion picture censors and the entire idea of censorship took it on the chin for two hours yesterday at the hearing before the House Committee on Foreign and Interstate Commerce. When the hearing closed there was grave doubt if any more time would be wasted on the Federal censorship idea as contained in the Patman bill, although more hearings on the block booking feature are sure to follow.

In the first place, Congress is in no mood to inflict another eighteenth amendment trouble on the public and,

(Continued on Page 6)

Kent For Showdown On Fox West Coast

New York.—As a result of recent conferences between S. R. Kent and the Chase National—and the sending to the Coast for additional auditing material—it looks as though things are very hot for a new deal in Fox West Coast.

Much mystery surrounds the whole deal, but the understanding here is

(Continued on Page 6)

Kramer Sees Goldwyn

New York.—Earl Kramer, one-time Universal sales executive, later in Europe for FBO, and most recently in the Far East for United Artists, is on his way to the Coast to confer with Sam Goldwyn on a deal to represent Goldwyn as a specialist in Europe.

Loew's Slips Over Deal for Poli Dates

New York.—Big news for MGM stockholders was contained in the announcement on Nicholas Schenck's arrival here that the Loew circuit now controlled Poli, Inc., with its eighteen New England houses. A. C. Blumenthal, now president of Poli, referred all queries to Schenck. In the absence of any record of a real estate transfer, local film men interpreted the whole flurry as really meaning that MGM had sneaked in and made a booking deal with the Poli group for a number of years to come. And that's control, in one way.

London Scents Conspiracy In Sarnoff-Rothafel Visit

London.—After America's newspapers have been filled with reams of stories, later denied and forgotten, about Roxy starting a Radio City in London, the aftermath comes: London's newspapers are now scenting a huge conspiracy on the part of Rothafel and Dave Sarnoff to somehow or other seize control of British broadcasting and to Americanize it. Whatever that means.

52 for MGM List

New York.—Nick Schenck, on his arrival here, made the definite statement that MGM would again figure fifty-two pictures on its program next year, thus quieting rumors that the organization might reduce to a number of specials.

Kelly Will Stop Here

New York.—Arthur W. Kelly, vice-president of United Artists and for years chief of the foreign department, is going to stop over in Hollywood for a breathing space on his way to Australia. Kelly leaves Saturday by boat, through the Canal.

LEE TRACY STEPS INTO PARAMOUNT-UNIV. JAM

The Paramount-Lee Tracy deal has left a sour taste in the mouths of Unversal executives, the latter studio having signed Rian James to produce the Tracy pictures and also made other preparations for the actor, only to learn that he was concluding a deal with Paramount for four pictures, leaving the Laemmle outfit out in the cold.

The Paramount deal for three pictures a year and possibly a fourth, is being held up because of a certain clause in the contract which Tracy ob-

(Continued on Page 2)

Stanley Suit Against Electrics on April 2

New York.—The trial of the anti-trust suit of Stanley Co. of America against the A.T.&T., Electrical Research Products and the Western Electric begins April 2 in the U. S. District Court in Wilmington, Del.

The Warner interests already have a temporary injunction and are now seeking to broaden this to prevent the collection of service charges. If Stanley wins its action, the injunction will be permanent.

AUSTIN PARKER writing "Transient Lady" Screen Play "U"

THE Hollywood REPORTER

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ROBERT E. WELSH.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

RAMBLING REPORTER

Hmmm, mmm—Mary Carlisle is "burned to a crisp" after hearing Sylvia, the massage artist, announce via radio that she (Sylvia) took ten pounds off Mary—when the little gal herself, with a system all her own, dropped nearly thirty pounds in no time at all. Mary was all ready to start suit or something—but was advised to calm down and forget about the injustice of it all. . . Do you know what famous director (NOT Lubitsch) will soon have to choose between two society belles—or go into complete retirement? . . . Helen Ware, who domiciles at Carmel, actually commutes to Hollywood for pictures! . . . Warners are going to do a re-make of "Saturday's Children" made some years ago as a silent.

•

The Irving Thalbergs' mansion is right at the ocean's edge—but Thalberg has his room sound-proofed so that he can't hear what the wild waves are saying. . . . Dave Harris flew east suddenly yesterday to the bedside of his father, who is very ill. . . . When Helen Hayes gets to Hollywood she'll do "What Every Woman Knows" ahead of "Mary, Queen of Scots"—wonder if Ken MacKenna, who scored such a hit with her in the stage version, will play his role in the picture? . . . Joan Bennett and the new baybee will be able to have callers at home end of this week. . . . Archie Mayo says that he's going to Russia (wot! ANOTHER trip??) when "Dark Tower" is finished. . . And Glenda Farrell says she won't marry Bob Riskin until he learns the Rhumba—which is putting it all way off in the future.

•

Patsy Ruth Miller, Jean Negulesco, Tamara Geva, Erwin Gelsey, Al Kaufman at the Clover Club (which will feature the Yacht Club Boys next week). . . . Maureen O'Sullivan will go to Ireland soon and try to persuade her parents to let her ADOPT her four year old sister and bring her back here! . . . Mary Brian and Dick Powell on their fourth date in a week, at the Joe E. Brown's farewell party. . . Others there were the Eddie Robinsons, Ruby Keeler, the Hal Wallises, Lyle Talbot—with Alice Faye—Joan Blondell and George Barnes.

'WRONG NUMBER' DULL BUT THEME GOOD FOR PICTURES

"WRONG NUMBER"

By Eloise Keeler; presented by the Intimate Theatre Group at the Provincetown Playhouse; staged by John F. Grahame; settings by Alexander Maissel. Cast: William Bonelli, Whitner Bissel, Dorothy South, Helen Bliss, Genevieve Belasco, Patricia Martin, William S. Phillips, Alan Flood, Fred Smith, John Mortensen, Harold Bassage and Elsa Ryan.

New York.—The idea of treating the subject of numerology seriously in a drama is a commendable one, and so is the title. However, an idea is one thing, and the dramatization of it is another. The author of "Wrong Number" tried valiantly, but the inept fashion in which the play is worked out only brought raucous response from the audience.

The possibilities of using the science of numbers, manipulated by a saccharinely unctuous villain, appear unlimited. Miss Keeler tries to show how it can snare and trap innocent women and their families into entrusting themselves and their possessions to the guidance of a get-rich-quick fakir, yea, even permitting him to dictate a young girl's future in marriage and a youth's choosing of a career.

Like hypnotism or religious fanaticism, some people allow the "vibration of numbers" to lead them into extremely foolish decisions, especially when the exponent of this "science" is a psychologist as well and knows how to take advantage of human weakness and desires. The Mrs. Morrison of this play is a good example.

Genevieve Belasco, Whitner Bissell and William S. Phillips were well liked. There may be a good farce drama in numerology, but this is not it.

Screen Actors' Mag. Off the Press Today

After a million headaches incidental to getting the first issue to bed, the Screen Actors' Guild announced last night that its new magazine will be off the press late today.

It was slated for March 15, and is being eagerly awaited by all players, as it is the first chance they have had to put in print exactly what they want without the supervision of some hard-boiled editor.

Cineglow Building

Cineglow Sound System has started the construction of a sound theatre at the Alexander Brothers' studio to be used for dubbing by independent producers. Ben Burke is the manager of Cineglow, instead of Max Alexander, as erroneously published some time ago.

Lee Tracy Steps into Jam

(Continued from Page 1)

jects to, but which will be eliminated today, in order to get the actor's signature on the agreement.

His first Paramount picture will be "The Son Comes Home," the Julian Josephson original story which was adapted to the screen by William Slavens McNutt and Grover Jones.

Odd Columbia Deal Puzzles Industry

New York.—Everyone in the picture business here was trying to figure today just what the set-up of Columbia Pictures is. The puzzle came with a report of the company to the New York Stock Exchange yesterday which stated that the company has bought back 1,474 voting trust certificates.

It was learned at the same time that all the voting trust certificates are vested in three trustees, namely Joe Brandt and Harry and Jack Cohn. BUT—Brandt left the company two years ago, and the wise ones in the business here are now trying to figure what his angle is in the set-up. The trio are said to hold the voting trusteeship for a period of ten years, starting in 1930. There is much speculation as to how come Brandt is in on this close control of an outfit he is no longer with publicly.

Carlisle and Michaels In Bing Crosby Picture

Kitty Carlisle and Gertrude Michaels were yesterday assigned featured roles in the next Bing Crosby picture, "She Loves Me Not," which will be directed by Elliott Nugent under the supervision of Benjamin Glazer, for Paramount.

Austin Parker to 'U'

Austin Parker was signed yesterday by Universal on a one-picture deal to write the screen adaptation of "Transient Lady," which will be directed by Eddie Buzzell. The Selznick-Joyce office set the writer.

Jane Storm Slighted

Credits on "Melody in Spring," a recent Paramount picture which Reporter's previewer liked so well, omitted the credit to Jane Storm for the screen play.

Gay Seabrook Cast

Gay Seabrook has been added to the cast of "Practical Joker" at Universal. The Bernard, Meiklejohn and McCall agency made the deal.

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OPEN FORUM

TELEGRAM
W. R. Wilkerson,
Hollywood Reporter:
APPLAUSE AND AMEN TO WILBUR STEELE ON STORY CONFERENCE ARTICLE TODAY'S REPORTER.
Jack Preston.

Suss in Ozark Film

Bernard Suss leaves the cast of "Six Months Option" at the Spotlight Theatre Club today to head for the Ozark Mountains where he plays in a picture with a Hill Billy background. The picture will be made by Cinema Tours, Inc., headed by Frank Donovan. Cedric Stevens replaces Suss at the Spotlight.

New Amity Exchange

Amity Pictures Corp. Ltd. has opened a new exchange in Kansas City, which is incorporated under firm name of Consolidated Film Distributors, and will be operated by W. L. Norris and W. P. Humston, with Russel C. Borg as general manager. Amity now has 29 exchanges in the U. S.

Tradeviews

(Continued from Page 1)

Pan Berman can be expected to arrive places.

We're glad to chronicle it; and will be interested to watch it. Because we are in a business where it is news if you can headline:

"EXTRY! MAN FAILS TO BITE MAN!"

HOLLYWOOD PLAZA



MOST CONVENIENT Hotel in Hollywood
$2.50 up, Single
$3.00 up, Double
Special weekly and monthly rates

The Plaza is near everything to see and do in Hollywood. Ideal for business or pleasure.

Every room has private dressing room, bath and shower. Beds "built for rest." Every modern convenience. Fine foods at reasonable prices. Convenient parking for your car.

Chas. Danziger, Mgr.
Eugene Stern, Pres.

The "Doorway of Hospitality"
Vine at Hollywood Blvd.
HOLLYWOOD

PARA. 'YOU'RE TELLING ME' FUNNY BUT NEEDS TRIMMING

W.C. Fields Tops and Rest of Cast Good

"YOU'RE TELLING ME"
Paramount

Direction .....Erle Kenton
Author .....Julian Street
Adaptation: Walter DeLeon and Paul Jones.
Photography .....Al Gilks
Cast: W. C. Fields, Joan Marsh, Larry "Buster" Crabbe, Adrienne Ames, Louise Carter, Kathleen Howard, James B. "Pop" Kenton, Robert Kenton, Robert McKenzie, George Irving, Jerry Stewart, Del Henderson, Nora Cecil, George MacQuarrie, John M. Sullivan, Venon Dent, Alfred Delcambre, Tammany Young.

The Paramount comedy, "You're Telling Me," is a series of gags strung on the thread of a very thin plot.

However, with W. C. Fields in the principal role, the plot doesn't make so much difference. But what is unfortunate is that the Fieldian gags are elongated and insisted upon and drawn out and played up and hammered in until they become tiresome.

Consistent and thorough cutting will do wonders for the picture and will give it a chance to be what it certainly deserves to be . . . a good, fast, out-of-the-ordinary comedy.

Fields plays the part of a happy-go-lucky inventor, who drinks too much, is a source of complete annoyance to his wife, and finally queers the marriage between his daughter, Joan Marsh, and Buster Crabbe, son of the richest family in Crystal Springs, by his uncouthness.

However, an accidental meeting with Princess Lescaboura (Adrienne Ames) on the train, changes all that. The Princess becomes interested in the poor down-trodden man, visits him at his home, and plays fairy godmother to all his troubles.

Fields is ridiculously funny except when forced to prolong his gags, as witness the one on the golf course that started out to be screamingly funny and gradually petered out from sheer exhaustion. Joan Marsh is charming as his daughter; Adrienne Ames brings dignity to her role; Louise Carter is Fields' vitriolic wife; Kathleen Howard is well cast as Crabbe's society-struck mother, and Tammany Young is extremely funny in a small role.

Walter DeLeon and Paul Jones adapted the Julian Street story, and Al Gilks photographed it. Erle Kenton's direction is intelligent, with the exception of the many over-emphasized scenes.

When this picture is cut, don't worry about it. Your patrons will like it.

Arnold on the Air

John Arnold, president of the American Society of Cinematographer was an interesting talker yesterday over the complete NBC coast network on the subject "Cameras and Cameramen."

Beer Replaces Cash

Picture people get a laugh at Caesar's bright spot on Hollywood Boulevard when they discover where the beer is kept. Believe it or not, it is in a huge money vault that once housed thousands of dollars. A bank formerly occupied the place. Instead of removing the vault, Caesar put the beer tanks there.

Research Council of Acad. Meets Again

The Research Council of the Academy swings into action this week on the resumption of the program that was interrupted a year ago.

The first move will be a meeting Thursday night of the committee that is working on the problem of producing a silent camera. This committee is composed of the following technicians: Virgil Miller, chairman; John Arnold, John Boyle, John Cass, Bill Eglinton, Bert Glennon, Lauren Grignon, Kenneth Lambert, Grover Laube, Lewis Mellor, K. F. Morgan, William Rudolph, Ted Soderberg, A. G. Wise and R. C. Willman.

Radio Wants Wellman To Direct Ann Harding

Radio yesterday registered a bid with Twentieth Century for the loan of William Wellman to direct the Ann Harding picture, "Virgie Winters."

Success of the deal depends upon the consent of Sam Goldwyn, who has a prior commitment on the director for "Barbary Coast."

Pauline Lord Signed by Para. for 'Mrs. Wiggs'

Pauline Lord has been signed by Paramount on a two-picture deal. Her last play on Broadway was "The Late Christopher Bean." This is her first crack at pictures.

Her first picture will be "Mrs. Wiggs of the Cabbage Patch," in which she will play Mrs. Wiggs.

Jane Wyatt Starts at Universal on June 15

Jane Wyatt left for New York yesterday by train and will return June 15 to begin her contract with Universal. Player came out here on a ten day option and, after a series of tests, was handed the term ticket Saturday.

Dinner for Joe Brown

The Warner publicity department is giving a farewell dinner today for Joe E. Brown who leaves tomorrow for San Francisco to hop a boat for a three months vacation in the Orient. The player is scheduled to wind up "The Circus Clown," which Ray Enright directed, this morning.

Camera Union Grows

Fifteen applications for membership have been received by the cameramen's union, Local 659, IATSE, during the past two weeks, it was announced yesterday at their headquarters.

Acad. Banquet Cash Better Than Hoped

Academy officials were smiling yesterday as figures on the cost of the Awards Banquet were being put into shape, for, due to the sellout, the deficit will not be as great as was anticipated.

The steering committee expected the organization would have to take quite a financial bump, so secured the cooperation of a group of members to guarantee the deficit. What this will amount to will not be known for two or three more days. Two of the most expensive details of the affair were Duke Ellington's band and the statuettes. It was learned yesterday that the statuettes stood the Academy almost an even thousand dollars.

Extras Meet Tonight to Talk Consolidation

Members of the Motion Picture Supporting and Extra Players will again take up the question of amalgamation of the various extras' organizations tonight at a meeting in the Liberal Arts building of the Hollywood high school.

The proposal was advanced some time ago by Allan Garcia, head of the group. It has met with first hot and then cold reception by the various groups. The Junior Screen Actors' Guild has announced that it will have no part in the combine.

Lukas Starring Film Starting at 'U' Today

Edmund Grainger will place the Paul Lukas starring vehicle, "Affairs of a Gentleman," into work tomorrow at Universal under the direction of Ed Marin.

The cast to date includes Patricia Ellis, Dorothy Burgess, Lilian Bond and Philip Reed.

Pinnacle Sets Distribs.

New York.—Pinnacle Productions, has closed territorial releases for "Hired Wife" and "Chloe" with Arthur Greenblatt in New York: Gold Medal Film in Philadelphia, Excellent Pictures in Detroit, B. N. Judell in Chicago, St. Louis and Milwaukee; Majestic Pictures in Cincinnati, A. C. Bromberg in Atlanta, and the Far West Exchanges in Los Angeles and San Francisco.

Tower Mag. Office Shut

The Hollywood offices of the Tower Magazines will be closed all day today in respect to Hugh Weir, editorial director of this group, who will be buried today. He died in New York last Friday after a long illness. New Movie is one of the large group of magazines he directed.

Animated Marriages

The marriage complex appeared recently among the staff of Animated Pctures Corporation. Lee Blair and Mary Robinson were married. Then Murray Griffin wed Eleanor Martin of Detroit.

Yesterday in NEW YORK with HELEN GWYNNE

There's a big fight going on in a home office at this moment over what policy the company will pursue in story buys for the coming season. The two warring factions are A: The group that wants to buy ORIGINALS and books and, B: Those who are still holding out for plays and books with the emphasis on plays. . . . Adaptations of plays for pictures, with just a few notable exceptions, have never been particularly happy in screen translations, and still they are bought and at high prices too, because it is so easy to be fooled by three acts that run along smoothly with curtains accounting for a great deal that cannot be said or for time lapses. . . . And then, when they are bought for pictures, pictures that run anywhere from an hour and fifteen minutes to an hour and a half with no intermissions, the difficulties start, as only an adaptor can tell you.

•

Books are only slightly less difficult. With books it is a question of elimination of extraneous material—mostly characterization or psychological studies or both, and it's a tough job to make a moving picture out of them. . . . Of course, buys of both books and plays are governed by the fact that one is a best seller, (reaching a few HUNDRED THOUSAND people if it's sensational) and the other is a hit reaching a few THOUSAND people in New York, a few more in Chicago and a few HUNDRED on the road. And on the strength of that they are bought to cater to the common tastes of MILLIONS in a medium they were mostly never written for and never quite jibe with. This applies mainly to the drayma . . . with comedy, they can always call in Arthur Sheekman or get Jimmy Durante to make a movie.

•

It seems to us that originals and short stories, even the short, short stories, are the answer to the picture producer's delimma on material. . . . And probably the best examples of that kind of buying are Damon Runyon, who is enjoying a vogue at the moment, and Darryl Zanuck who knows that an idea clearly expressed in a few lines can be whipped into better picture material at lower costs than paying thousands of dollars for published books or produced plays which—at their best, have hidden in them an idea—or perhaps it's a good title—and at their worst offer a hodge-podge in stage or literary technique that has been so well produced they look as though they should be movies. And this is written with exceptions duly noted and appreciated.

Jules Levy Here

Jules Levy, sales manager for Radio, arrived in town yesterday by train from New York. He will be here a week, conferring on the studio's future product.

New Title for Arliss

"Head of the Family," the 20th Century picture starring George Arliss, has now been renamed "The Last Gentleman." It is now in the second week of production.

STEP OUT WITH

LET'S BE RITZY

COUNTESS OF MONTE CRISTO

Edna Ferber's

GLAMOUR

I'LL TELL THE WORLD

LITTLE MAN, WHAT NOW?

UNIVERSAL and . . .

LEW AYRES

Patricia Ellis, Frank McHugh, Isabel Jewell, Burton Churchill, Robert McWade, Hedda Hopper. From a stage play by William Anthony McGuire. Directed by Edward Ludwig. Produced by Carl Laemmle, Jr.

FAY WRAY
PAUL LUKAS

With Patsy Kelly, Paul Page, Carmel Myers, Reginald Owen, Robert McWade, Richard Tucker. Story by Walter Fleisch. Directed by Karl Freund. Presented by Carl Laemmle. A Stanley Bergerman Production.

CONSTANCE CUMMINGS
PAUL LUKAS

Phillip Reed, Joseph Cawthorn, Doris Lloyd, Alice Lake and many others. Directed by WILLIAM WYLER. A B. F. ZEIDMAN PRODUCTION

LEE TRACY

GLORIA STUART
ROGER PRYOR

Onslow Stevens, Alec Francis, Lawrence Grant and many others. Screenplay by Dale Van Every and Ralph Spence. Directed by Edward Sedgwick. Produced by Carl Laemmle, Jr.

MARGARET SULLAVAN

Douglass Montgomery, Mae Marsh, Fred Kohler, George Meeker, Hedda Hopper and many others. Novel by Hans Fallada. Screenplay by William Anthony McGuire. Produced by Carl Laemmle, Jr.

A
FRANK BORZAGE
Production

Presented by CARL LAEMMLE

RAMBLING AROUND LOTS

Dick Rowland and L. B. Mayer having lunch at the MGM commissary. That's a picture for the history books. Brought back memories of the days when both were First National buddies; L. B. with the Boston franchise, and Richard A. with the Western Pennsylvania slice.

•

Junior Laemmle spotting Preston Sturges in the Universal restaurant—after the latter had beeen announced winner of the Reporter Original Story Award—and calling across the room: "Reserve ONE original for me next year—the prize winner."

•

Mark Sandrich ducking the bows on the Academy short subject award at noon in Radio's eatery and trying to pass 'em all on to Max Steiner and the rest of the crew.

•

Larry Weingarten, shoulders hunched, head down, going down MGM's main street so deep in thought he did not see anybody—not even a guy who said he wanted to repay a sawbuck touch.

No—Larry, we don't remember the fellow's name.

•

That gang at Universal pulling for Frank Borzage as they never pulled for anybody. They were already beginning to ooze enthusiasm over "Little Man" when Frank was dealt that terrible blow last week. Now enthusiasm is backed by a heart-tug spirit that is great.

•

They tell us up at Paramount that it looks as though young Charles Vidor has a picture coming up in "Double Door" basing opinions on the first week's rushes.

•

And speaking of young directors, Manny Cohen deserves a palm for the vision that is looking ahead in the directorial field. Al Hall, Bill McNutt and Grover Jones, Bob Sparks, Jane Loring and Harlan Thompson—these are investments in the future that are going to pan out. But more, they evidence a darn good executive trait.

•

Still on the same subject: Over at Monogram Trem Carr and Lou Ostrow are raving about another "first directorial" effort—"Manhattan Love Song," megged by Leonard Fields. In the past Fields has operated as a member of the writing team of Fields and Silverstein.

•

But to make a great jump—there are a lot of the boys rooting hard for Bob Vignola, veteran of the wars, as he gets a real chance with Hawthorne's "The Scarlet Letter." Larry Darmour is shooting close to a hundred thousand on the classic—and it's Vignola's chance to crash the big time again. Here's how!

•

Heard a lot of comment yesterday—and not at the Universal lot, either—about what looks like a raw deal on somebody's part for Carl Laemmle, Jr. The latter took his courage to the races, signed Lee Tracy for one picture when everybody else was looking the other way, then put a climax in the script when he let it be known that he had practically closed a long term deal with Tracy. Make no mistake about it—Junior Laemmle was the guy who was due for the brickbats if there were any to come. Who knew? So when nothing happens but praise for the idea—what else happens? Huh? The ice having been broken by young Junior—and no cold water following on the ice-breaking—the deal is closed with PARAMOUNT for Tracy. Somethin' wrong.

MGM Claims Youngest Grandmother in Cal.

MGM claims the youngest California grandmother. Betty Sanford, studio manicurist, is thirty-two. She was married at fifteen and her daughter, Mrs. Nick Aguilar, was married at sixteen.

Radio City To Be Star In Radio Production

H. N. Swanson's idea, which was born about a year ago, to produce a picture based on a story written around Radio City, is finally coming to light.

Paul Finder Moss and Julius Epstein, who have just finished "Big Broadcast of 1934" for Paramount, have been signed to write an original story based on this idea.

Union Trying to Bring Cameramen Into Line

Cameramen's Local 659, IATSE, has sent a letter to cameramen, warning them that there is a movement on foot among the producers to cut their salaries and work them longer hours.

In an apparent attempt to get the boys back into the union, the letter calls attention to the fact that the local is keenly interested in maintaining wages and proper hours.

Roxy Cuts Its Prices

New York.—The Roxy Theatre has reduced its admission price for Saturday, Sunday and holiday matinees from 65 cents to 50 cents including tax. The Embassy Newsreel theatre has reduced the morning prices up to one o'clock from 25 cents to 15 cents.

Chas. Wilson to 'U'

Charles Wilson was yesterday ticketed for two pictures by Universal, going into "The Practical Joker," first and then into "The Affairs of a Gentleman." Deals were set by the Kingston-Harris agency.

Sam Taylor Recovers

Sam Taylor returned to work yesterday at Harold Lloyd's after an attack of pneumonia. "The Cat's Paw" will resume work Monday with Taylor directing.

Bacon on 'Hey, Sailor'

Warners yesterday assigned Lloyd Bacon to direct "Hey, Sailor," which will team James Cagney and Pat O'Brien when it goes into work next week.

Lola Gentry East

Lola Gentry, executive secretary of the Los Angeles Film Board of Trade, left yesterday by airplane for Indianapolis where her mother is very ill.

Hyman of Standard Behind New Firm

New York.—The new company, "Famous Authors Pictures," through which Jacques Kopfstein will present eight pictures for the state rights market, takes on importance with the news that Mark Hyman, of Standard Cinema Corporation, is backing it.

Standard Cinema has backed the Larry Darmour Productions, Continental Features and Mickey McGuire comedies—an RKO release—in the past.

The new company will be called Coply Productions, with Kopfstein as president, and the pictures to be made by some West Coast producer. Michael Arlen's "Lucky Lady" is planned for the first.

George Marion Jr. Held For a Second at Para.

Paramount yesterday worked out an extension of its contract with George Marion Jr. to include another script assignment.

Upon completion of "Kiss and Make Up" for B. P. Schulberg, he moves over to the Louis Lighton unit to write the screen play on his own original, "Here's Your Quarterback." Beyer-MacArthur negotiated.

Alexander-'U' Deal

Max Alexander has arranged with Universal to release "I Can't Escape," the new title for "Decent," in all foreign countries. The Beacon production will be state-righted in the United States. Picture goes into work in the next two weeks.

Writing Team Signed

MGM has signed Albert Hackett and Frances Goodrich to a new long term writing ticket. The team has just finished the screen treatment of the Dashiell Hammett novel, "The Thin Man," which will star William Powell.

New Term for Swerling

Columbia has exercised the option on Jo Swerling's contract for another six months. The writer is now doing the screen adaptation on "Take The Witness," story based on the career of the late Earl Rogers.

Felix on MGM Dances

Seymour Felix has been set by MGM to direct the dance numbers for the Jimmy Durante-Charles Butterworth picture, "Student Tour." Monta Bell is producing it.

New House for Rogers

New York.—Elmer Rogers, former manager of the Palace Theatre, will manage the Casion Theatre which opens on Easter Monday with two-a-day vaudeville.

Kent for Showdown

(Continued from Page 1)

that Kent has asked for a showdown, and wants to know whether the bank is going to continue to run the five hundred houses or whether they can be returned to his direction, as they were for a brief period after he took over the Fox helm.

Because of the advances made by the parent organization to Wesco, Kent, as executive of the parent, has a strong card up his sleeve if he insists on the showdown.

Censors Take It on Chin

(Continued from Page 1)

secondly, there are doubts expressed as to whether Congress has any right under the Constitution to enact any legislation whereby children will be prevented from seeing certain pictures.

Representative Patman, author of the combined censorship and block booking measure, opened the hearing with an attack on the picture industry. He said it had made ten promises to reform and had kept none. His proposed legislation, he said, was merely a project to open up the entire problem and he felt that many changes would be necessary before a final bill was passed.

Canon William S. Chase, the constant reformer, followed Patman. He reiterated his usual arguments and also spoke against block booking. Mrs. Robbins Gilman, of Minneapolis, also favored the censorship idea. She is president of the Federation of Motion Picture Councils of America and chairman of the Motion Picture Committee of the National Council of Parents and Teachers.

"Censorship is necessary to protect children," she said. "The themes of many pictures are solely of love, sex and crime. Furthermore, scientific tests have shown that boys have learned through the movies eighteen different ways of killing people."

Representative Pettengill, Democrat, of Indiana, interposed with a remark to the effect that he wondered what Will Hays had done for the movies to warrant his enormous salary, this being one of several cracks aimed at the General.

After Rabbi Israel, of Baltimore, had spoken in favor of the bill, Representative Connery, of Massachusetts, made an eloquent address against it, alleging that censorship should be a matter of local autonomy.

Charles C. Pettijohn, of the Hays office, also spoke against the bill, arguing that the existing powers of the Interstate Commerce Commission are sufficient to control the shipment of lewd or salacious material through the enforcement of heavy penalties. He pointed to the moral reputation of Chicago as an example of a censor-ruled city.

Speaking of block booking, he said that less than 20 per cent of all pictures are sold in that fashion and that, when good pictures come along, exhibitors never resort to their cancellation privileges.

"Good moral pictures are usually bad pictures for the exhibitor," he said, "and so-called bad pictures are usually the best for them. For example, the Mae West pictures have played eight or ten repeat engagements in many places."

There was a little excitement at this point when Abram Myers, of Allied, was called, and Representative Chapman, of Kentucky, started to heckle him. Myers said he was filing a brief in support of another anti-block booking bill and understood that it would have a hearing later. Chapman asked a number of questions about Myers' career in pictures and in exhibitor organizations, whereupon Myers retorted heatedly that the representative was "an unfair duck who must have had lies whispered in his ears by the producers."

METRO-GOLDWYN-MAYER

Will neither
offer me work
nor
release me from
my contract.

JACK GILBERT

UP-TO-THE-MINUTE CASTING NEWS

Luis Alberni by Max Shagrin in "One Night of Love," Columbia.

Addison Richards for "The Humbug," Universal. **Set by Kingston-**Harris.

Robert McWade and **Robert Barrat** to "The Old Doll's House," Warners.

Eddie Tamblyn and **Harry C. Bradley** for "Money Means Nothing," Monogram. Set by Max Shagrin.

Donald Kerr by Ivan Kahn in "Murder n the Museum," Willis Kent.

Anita Fay for "She Loves Me Not," stage play. Set by Ivan Kahn.

Desmond Roberts by Leo Lance of the Hoffman-Schlager office in "Bulldog Drummond Strikes Back," Twentieth Century.

Charley Williams to "Friends of Mr. Sweeney" at Warners. Bernard, Meiklejohn and McCall made deal.

Charles Irwin by MGM for a role in "Treasure Island." Bernard, Meiklejohn and McCall.

Ferdinand Munier by MGM for a role in "The Barretts of Wimpole Street." Bernard, Meiklejohn and McCall.

Gertrude Sutton and **Francis McDonald** to "Sadie McKee," MGM.

Charles B. Middleton, John T. Qualen, Hans Joby and **Billy Franey** to "Private Scandal" for Charles R. Rogers at Paramount.

Healy Stooges to Col. To Make Nine Shorts

Columbia got the three Healy Stooges, Moe and Jerry Howard and Larry Fine, on a contract yesterday to make a group of nine short subjects under Zion Myers' supervision.

Archie Gottler will write and direct the first. Deal went through Walter Kane, of the Weber office.

Old Stars in New Film

Five stars of silent films were yesterday signed by Paramount for roles in "Many Happy Returns," the Burns and Allen picture which started yesterday under the directon of Norman McLeod. They are Mary MacLaren, Stanley Taylor, Billy Engle, George Ovey and Jay Belasco.

Helen Mack Assigned

Paramount has assigned Helen Mack one of the feminine leads in the B. P. Schulberg production, "Kiss and Make-up," with Cary Grant and Carole Lombard filling the other top spots. Harlan Thompson will direct, with Jean Negulesco acting as associate director.

Field Back to Radio

Salisbury Field returns to the Radio writing staff today on a Small-Landau ticket to join Jane Murfin in writing the screen play for the untitled second Francis Lederer production, which Pan Berman is piloting.

Ruric on 'Suicide Club'

Peter Ruric has finished polishing up the script of "Affairs of a Gentleman" and is writing the screen play of "Suicide Club" at Universal.

Rosen in Court

Editorial staffs of local dailies getting all fussed up about telephone calls from "Municipal Court," "Marshal's Office," etc., and what have you—and all because Francis Martin has a case in court against Al Rosen. Believe it or not, those dumb editors suspecting that the calls—and alleged legal information—are cheap propaganda inspired by Al. At the expense of a five cent call.

Two More Youngsters Added to 'Our Gang'

Hal Roach yesterday signed Scott Beckett, 4-year-old boy, to a five-year contract to play in Our Gang comedies.

Another addition to the gang, although not signed to a long term contract, is Willie Mae Walton, 4-year-old colored girl, who recently won a personality contest at Lincoln theatre.

Pabst and Warners Settle His Contract

G. W. Pabst and Warners yesterday got together on an amicable settlement of the director's contract. He made one picture, "Modern Hero," requesting his release when he felt he did not fit in with the Warner production scheme. M. C. Levee has signed him to a managerial ticket.

Fields Assigned to Role in 'Mrs. Wiggs'

W. C. Fields has been assigned an important spot in "Mrs. Wiggs of the Cabbage Patch" at Paramount. He will first make "Grease Paint," a story based on his own idea.

Norman Taurog has been assigned the direction of "Mrs. Wiggs."

Dine Kahane Asst.

New York.—The RKO home office is giving a farewell dinner tonight to Joe Nolan, who is leaving for the Coast this week to take up his post as assistant to B. B. Kahane. Nolan leaves Thursday, and today's party is at the Park Central.

Ray June to MGM

Ray June has been signed by MGM to photograph "Treasure Island," along with Clyde DeVinna. June may leave before the picture is finished in order to return to Sam Goldwyn to photograph "Resurrection," the Anna Sten starrer.

Falkenstein Gets Agent

Fritz Falkenstein has been signed to a managerial contract by the Ivan Kahn agency. Falkenstein is the co-director and producer of "Allez-Oop" at the Tingel-Tangel Theatre.

Swanson Assigned

H. N. Swanson will supervise "By Your Leave," which will be directed by Elliott Nugent upon his return from loan to Paramount. Sam Mintz is writing the screen play.

50 th
NEW YORK PERFORMANCE
TONIGHT

"Sing and Whistle"

By

MILTON HERBERT GROPPER

"Audience laughed and laughed."
Percy Hammond
N. Y. Herald-Tribune

"First nighters found the farce comical, laughing with right good will."
Arthur Pollock
Brooklyn Eagle

"Immensely funny."
John Anderson
N. Y. Evening Journal

"Good fun."
Burns Mantle
The News

"Excruciatingly funny, most amusing in many seasons . . . MILTON HERBERT GROPPER IS A **MASTER** OF COMIC DIALOGUE."
Kelcey Allen

Management
Small-Landau Company

The Hollywood Reporter

Vol. XX, No. 9, Price 5c. TODAY'S FILM NEWS TODAY Wednesday, March 21, 1934

LEGIT CODE WORRIES PIX

TRADEVIEWS by ROBERT WELSH

•WE hate to be a party, in even the slightest way, to adding to present studio overhead. It's the Big, Bad Wolf of every studio right now; and the Ever Present Alibi for writer, director and supervisor.

But there is a new job to be added to the payroll.

Regardless of overhead worries, necessity forces us to arise in our might and insist that there is a new job needed in the picture business, a new classification that should put at least a couple of dozen men to work very soon.

What this business needs is a couple of dozen:

INTERPRETERS.

•

Interpreters of what?

Why, merely chaps who will sit in between writers and executives, and do their best to make one understand the other.

And if you think this is an off-hand remark, you don't know the actual making of pictures.

There is more stumbling, stuttering, hemming and hawing, and expansive gurgitating in the making of motion pictures because at the crucial point the problem is in the hands of two tribes that DON'T UNDERSTAND each other's language, than you can possibly imagine if you haven't sat in on one of these sessions.

So—without any NRA prompting—we think we are right when we advocate that the industry create a couple of dozen jobs—well, at least twenty-two or twenty-three—for

INTERPRETERS!

•

Picture the author who comes up for air after three weeks struggling with what he fondly believes is an original slant on a creative job!

He is in the inferiority complex stage, and tries a couple of the slants on his wife or his mother-in-law, but they don't seem to react. Their minds are on the day's budget.

But he has a conference on at 11 a.m. with the "producer." And before that, there are a couple of points on which he would like a reaction from a sympathetic soul.

An author is a peculiar animal at this stage of his development. He

(Continued on Page 10)

Big Bids Reported For 'Life of Lord'

New York.—It is reported here that Paramount, MGM and Warners are all bidding for the screen rights to Charles Dickens' "Life of Our Lord," now being serialized in many newspapers. MGM is said to have bid $50,000, with the estate asking $150,000.

Laughton Due Apr. 30; Set in 3 Roles

New York.—Charles Laughton, who is due to arrive in New York on April 30, is already set for three pictures, and possibly a fourth. His first will be "The Barretts of Wimpole Street" for MGM, following which he goes into "Marie Antoinette' for the same company.

Then he returns to Paramount for a picture to be directed by Ernst Lubitsch. After that, Universal wants him to star in "Sutter's Gold," but that deal is not yet set. Meanwhile, Laughton is now playing Macbeth at the Old Vic Theatre in London.

Radio Managers Here

Managers of all Radio's exchanges west of Denver arrived in town yesterday for a three-day conference with Jules Levy, sales manager for the company. They will look at completed pictures and discuss the studio's future product.

MGM Wants LaCava

New York.—Metro-Goldwyn-Mayer has offered Gregory LaCava a straight two-year contract, and the director is considering it. He is set to direct "Casanova" for Jesse L. Lasky at Fox before he can take another offer.

Forty-hour Week And Strong Labor Element In Authority Expected In Film Code Also

Washington.—The proposed new revised Code for the legitimate theatre holds the center of attention here today because it is felt by those close to the administration that eventually there will probably be a new Code for the motion picture business modelled along the same lines. And if the labor provisions that are incorporated in the legitimate theatre Code are any criteria of what may transpire some day in the picture Code, labor and the actors will have nothing to complain about.

The new legitimate Code hearings are called for next Wednesday, and

(Continued on Page 10)

MGM Has Huge Building Project

An extensive construction project at its Culver City studio was announced yesterday by MGM.

Plans include a new administration building for executives, a new emergency hospital, dental office and modern fire station. The studio restaurant will be remodeled and expanded to include service for a greater number of diners. Extra vaults for the storage of film are included.

'Rip Tide' at Capitol

New York.—"Rip Tide," the MGM picture starring Norma Shearer, will open at the Capitol Theatre on March 29.

Beahan Going East

Charles Beahan, of Columbia, leaves for New York soon on a story-buying trip.

New Pictures This Week on Broadway

New York.—Broadway will see six new pictures at the big picture palaces this week. The list includes:

"Wine, Women and Song," opened at the Mayfair yesterday; "Catherine Great" at the Rivoli, and "Once to Every Woman" at the Rialto today; "Bottoms Up" at the Music Hall tomorrow; "Come on Marines" at the Paramount, and "Hold That Girl" at the Roxy Friday.

'Rothschild' Demand Best Since 'Big Parade'

New York.—"The House of Rothschild" at the Astor Theatre is completely sold out for three weeks, the demand being the greatest since "The Big Parade."

United Artists will try roadshows in Boston and Cleveland and, if they are okay, will send the picture all over the country at $2 top.

Mickey Neilan Coming To Talk With Writers

New York.—Marshall Neilan leaves for Hollywood today to confer with writers regarding his next independent production, entitled "Just Min," which he will make in the East.

The story is one from life and Mickey found it in a newspaper.

12 for Saal and Kelly

New York.—William Saal and Burt Kelly are set to produce twelve independent features at the Biograph studio, but will not yet reveal their financial arrangements. Each will cost around $75,000 and the first one starts next month.

Hull Says No Contract

New York.—Henry Hull, stage actor, who was said to have been signed to a term contract by Universal, stated yesterday that he had consummated no deal with any company.

MARY PICKFORD MAY BE INDEPENDENT PRODUCER

New York.—From what can be gathered about the many conferences that Mary Pickford is holding in New York, it seems pretty certain that she is giving grave consideration to a proposition to produce independently for United Artists release.

Miss Pickford owns one-sixth of the United Artists company and has the right to release eight pictures annually through that medium. She has

(Continued on Page 10)

Franklin Makes Big Offer for Bergner

New York.—Harold B. Franklin is understood to have made a definite offer of $300,000 for three pictures wtih Elizabeth Bergner as the star.

She is the actress who has made such a success in the foreign production of "Catherine the Great," with Douglas Fairbanks Jr., as leading man.

RALPH SPENCE dialoguing "Cock-Eyed Cavaliers" for Radio

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher
ROBERT E. WELSH.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

THE LOW DOWN

Heh, heh! The other day a writer was interviewing a certain petite brunette star with an Anglo-Saxon name. He asked her nationality.

"Oh," said the star, "I'm half Scotch and half Irish."

Just then the mother of the actress stuck her head in the door of the room and said: "Dolling, I'll wait for you dunstairs in de car."

Whereupon the little movie star laughed it off with, "DEAR Mother—she still retains some of her brogue!"

•

A lot of people wondered out loud how a certain young supervisor has managed to make good (and he has made good) at the studio where he is employed. They point to the fact that before he was made a supervisor, he never showed much promise in any direction. However, some think that not only is a director-pal of his reading scripts and making the proper comments upon them for this fellow, but that the supervisor may have absorbed a great deal of this director's knowledge through constant association with him. Well, maybe that's the answer to it all.

•

At a party the other night, Johnny Weismuller was seated at the table opposite the wife of a famous star. Jutting her arm across the table at him, she asked, "How do you like my new bracelet?"

Johnny (thinking of Lupe's great gobs of diamond knick-knacks) took one look at the inch-wide bracelet, and without a smile, answered, "I LIVE with twenty of those!"

New Little Theatre

Another Little Theatre takes a bow on April 16. It will be the Threshold Experimental Theatre, and will be in the quarters formerly occupied by the Beverly Hills Community Players, on Robertson Boulevard. W. D. Russell is the organizer.

Storm-Marion Teamed

Jane Storm is collaborating with George Marion Jr. on the screen play of the B. P. Schulberg production, "Kiss and Make Up." Cary Grant, Edward Everett Horton and Carole Lombard will be featured.

New York REVIEWS

"THE HOUSE OF ROTHSCHILD"

20th Century prod.; director, Alfred Werker; writers, George Hembert Westley, Nunnally Johnson.

Astor Theatre

News: George Arliss has given many excellent performances on the stage and screen, but he has never, in my opinion, quite equalled his playing of the double roles of the elder and younger Rothschild in Twentieth Century's latest and most elaborate production. The picture has been beautifully mounted, with careful attention paid to the detail of the beautiful sets, and it has been given masterful direction.

Post: The story is presented straightforwardly, without apology or sentimentality. Because of its lack of dramatic sequence, the picture lapses at times into reiterative passages that become monotonous. But these defects do not weigh against Mr. Arliss' impressive characterization. The spirit and purpose of the picture are embodied in him.

World-Telegram: Written beautifully and richly produced, "The House of Rothschild" moves smoothly and entertainingly. The interpretations by George Arliss are so smoothly, so calmly, so humorously done, that they become a very gem of acting. Here, then, without hesitation, is a film that goes on the recommended list of this department.

Journal: Timely, brilliant and filmed with a magnificent dignity, "The House of Rothschild" is acted, written and directed with intellgence and taste, and its star, George Arliss, gives the finest performance he has yet contributed to the screen. "The House of Rothschild" takes its place as one of the outstanding productions of the screen.

American: The film belongs to Mr. Arliss, and none will begrudge it him any more than he will hesitate to share his laurels with the cast that gives such exquisite support. Alfred Werker's direction increases the throb and thrill of the story. "The House of Rothschild" is a tower of entertainment.

Herald-Tribune: Always an actor of skill, resource and that slightly mystical quality known as "technique," the distinguished Englishman is decidedly at his best, playing with ease, crispness and considerable forthright power. "The House of Rothschild" is a persuasive piece of anti-Nazi argument, done handsomely in the costumes of an earlier day.

Sun: "The House of Rothschild" deserves an audience for the general excellence of its production, the strength of its historical background, the vivid performances of George Arliss, Helen Westley and C. Aubrey Smith. It should insure a triumphant birthday to Twentieth Century.

Times: Mr. Arliss outshines any performance he has contributed to the screen, not excepting his expert and highly revealing interpretation of "Disraeli." He exacts sympathy in the two parts and never fails to make the most of gentle bits of comedy. The story runs along smoothly and swiftly, clinging substantially to facts in the major points. Where there are embellished bits of history, it is all so well done that it makes a grand show. In fact, the picture is engrossing throughout.

Mirror: This brave picture is the most impressive film the great George Arliss ever made. Significant and strong, "The House of Rothschild" is a magnificent picture. A lavish and handsome production has been given the film. Alfred Werker's direction is distinguished. The dialogue is rich and vigorous. The costumes are interesting. It is a picture of genuine importance, stately beauty and stirring dramatic force.

Meehan Applies for Academy Reinstatement

John Meehan, who resigned from the Writers' Branch of the Academy last summer when a large number of the members withdrew, yesterday applied for reinstatement.

During the past week, according to official announcement, two new members were also added to the Writers' Branch. They are Ewart Adamson and Ernest S. Pagano. George Yohalem, formerly a member of the Assistant Directors' Section of the Academy, has transferred to the Writers' Branch.

Credit for Sammy Lee

Through an error in listing the credits on the Reporter review of Fox's "Stand Up and Cheer," Sammy Lee's name was omitted. Mr. Lee directed the dance ensembles, which were one of the highlights of the production.

New Play for Columbia

New York.—Columbia has obtained an interest in a French play, called "The Red Cat," which A. H. Woods will produce next Fall.

Burns and Allen Will Take Four-Months Rest

George Burns and Gracie Allen will leave for New York on completion of their current picture, "Many Happy Returns," for Paramount, to be gone about four months.

Although the trip East is for the purpose of a rest, the team will likely grab off a few personals and radio jobs while there.

College graduate, intelligent, industrious and unassuming, expert typist and bookkeeper, desperately in need of work, would make excellent chauffeur, secretary and handy man. I should appreciate hearing from anyone that could use him at a minimum salary.

Kenneth Macgowan
RKO Studios

ASC Tries to Clear Up Location Tangle

The problem of location work has been worrying the producers and the American Society of Cinematographers. While the ASC has an agreement with the producers for studio camera control, they have been worried over the fact that the American Federation of Labor gives jurisdiction over locations to the IATSE group, claiming the ASC is a company union.

This has been one of the strong cards the union has continued to hold in the picture business, and cameramen have been very active in getting their union cards before going on locations. This week the ASC sent a letter to all members explaining that it wishes to clarify this question of whether or not they must have union cards. The letter quotes various sections of the NRA Code, and recommends that members consult the Code "before allowing yourself to be threatened or persuaded to pay money in any organization for the purpose of being allowed to work."

While the letter does not state positively that ASC men do not have to belong to the union to work on locaton, the organization's routine notices carry carry the line at the bottom: "An ASC Card Is All The Protection You Need On Location—Anywhere."

Nancy Smith Expands

Nancy Smith, well-known Hollywood publicist, yesterday announced an affiliation between her office here and the offices of Constance Hoe, Inc., 545 Fifth Avenue, New York. Idea is to give personal service to clients on both coasts.

Jerry Novat Resigns

New York.—Jerry Novat, who has been with Paramount for fifteen years and has recently been manager of the poster department, has resigned.

FLOWERS

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Be sure they are the best flowers properly prepared and presented by calling

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'RIP TIDE' THALBERG'S FIRST SINCE HIS RETURN, A HIT

Shearer, Goulding, Marshall Brilliant

"RIP TIDE"
(MGM)

Direction .....Edmund Goulding
Story .....Edmund Goulding
Producer .....Irving Thalberg
Art Direction....Alexander Toluboff and Fredric Hope
Photography .....Ray June
Starring .....Norma Shearer
Cast: Herbert Marshall, Robert Montgomery, Mrs. Pat Campbell, Ralph Forbes, Skeets Gallagher, Lilyan Tashman, Helen Jerome Eddy, George K. Arthur, Halliwell Hobbes, Florine McKinney.

A distinct innovation is "Rip Tide," which marks Norma Shearer's screen return after a long absence, during which the lady seems to have added even more to her physical and histrionic charms. The film is an innovation inasmuch as it is almost completely devoid of action, yet the mental "action" is dynamic enough to carry it along through climaxes that successfully create the illusion of swift movement.

With the flawless performance of Herbert Marshall in a difficult role, added to the vivid and impressive moods as portrayed by its star, Norma Shearer, "Rip Tide," with its great appeal for any type audience (particularly the feminine contingent) and the penetrating direction of Edmund Goulding, stands to make its producers and exhibitors a barrel of money.

"Rip Tide" might be limited to more sophisticated audiences were it not for the fact that it embodies in its story elements that at one time or another have come into the lives of any and all—from broker to milkman—from society belle to milkmaid.

At one point or another, some sequence in the picture is bound to "hit home" with every member of any audience—therefore the assertion that even though Goulding's dialogue and direction are sly, subtle and civilized—he is nevertheless firing at everybody when this yarn unwinds.

"Rip Tide" traces with meticulous care the path traced in a human being by the slow, poisonous growth of a terrific jealousy. The audience sees the ugly emotion grow from the very beginning until it brings upon itself the very thing it fears.

Marshall marries Miss Shearer because he KNOWS they belong to each other, in spite of her indiscreet past. She is madly in love with him, too, but under the influence of wicked Aunt Hettie (Mrs. Pat Campbell) she goes with her to Cannes while Marshall is in the U.S.A. on business.

A glass of champagne—a kiss—with Bob Montgomery, who later gets drunk and falls off her hotel balcony; newspaper headlines—cheap publicity—and Marshall coming back, eaten by jealousy—too suspicious to believe any evidence in his wife's favor. He tortures her and himself—decides upon divorce, and leaves her. After she really has been unfaithful to him, he wants her back and she goes to him—unable to confess the very thing he has feared — yet brought about through his own jealousy. When he finally does discover his wife's infidelity, they again decide to part, but ironically, it is at this point that he utterly recovers his faith in her. Finis.

The fine efforts of Goulding, Marshall and Miss Shearer, together with the beauty of the production itself, and the presence of Robert Montgomery, who again is the charming young rake in the picture-garden, give the customers plenty to like and talk about.

Mrs. Pat Campbell is a very amusing Aunt Hettie, and Ralph Forbes a likable and convincing secretary. Lilyan Tashman, George K. Arthur, Skeets Gallagher, Helen Jerome Eddy and Florine McKinney appear briefly but with effect in supporting roles. Photography by Ray June is expert throughout.

Hays Bans Pictures About Dillinger

New York.—The Hays office has sent out an official ban on any picture based on the career of John Dillinger, the bandit, stating that such a picture would be "detrimental to the best public interests."

Three 'Baby Star' NomineesWithdraw

The Wampas committee received three withdrawals from the Wampas Baby star nominees because they won't be in town for the elections next Tuesday. They are Julie Haydon, who is in San Francisco playing in "Autumn Crocus," Adalyn Doyle, who is enroute for Europe, and Marjorie Lytell, also out of town.

Three other promising young players were nominated to replace the withdrawals. They are Dorothy Short, Katharine Maux, and Rose Bestro. Tests will be made of all 34 nominees this Friday and Saturday to be shown at the Writers' Club the night of the election.

Atwill Tested at MGM For 'Treasure Island'

MGM is concluding a deal with Lionel Atwill for one of the leading roles in the Wallace Beery-Jackie Cooper co-starring picture, "Treasure Island." Tests were made yesterday. The deal is being held up by a matter of billing, which is expected to be ironed out today.

Alice Brady a Guest

The Corn Beef, Cabbage and Culture Club, composed of newspaper men and screen writers and whose motto is "No Women and No Speeches," has finally succumbed and has invited Alice Brady as guest of honor at luncheon tomorrow.

Dorothy Tree Switches

A change of plans at Warners has Dorothy Tree going into a featured spot in the Edward G. Robinson production, "Dark Tower," in place of "Du Barry," when she finishes work in "Friends of Mr. Sweeney."

ASC Changes Plan Of Board Election

Members of the ASC, by an almost unanimous vote, have adopted an amendment to the organization's by-laws which changes the set-up of the Board of Governors.

The new ruling will do away with the present system of electing an entire new board each year. Beginning with the next election, only five members will be chosen for the board. These will be elected for a three-year term. Each year thereafter five men will be elected, while ten old ones will carry on.

Members of the present board will draw lots to see which five resign, which five will continue for another year, and which will continue for the next two years. The election will be held on April 2, at which time the new board will elect officers for the coming year.

MGM Wants Marshall For 'Antoinette' Lead

MGM is negotiating for Herbert Marshall for the lead opposite Norma Shearer in "Marie Antoinette," which Irving Thalberg will produce after "Barretts of Wimpole Street." Marshall made tests for the role yesterday.

The Shearer-Marshall combination has just completed "Rip Tide."

Move to East Will Cut Staff at Educational

Educational cuts down on production on its lot here as a result of a decision to swing a portion of its short subjects work to the Astoria plant in New York.

Action gives notice to Lon Young and his secretary, Janet Rex, both of whom are considering other proposals.

Beecroft May Stay Here

Chester Beecroft, independent producer active in Florida for a few seasons past, came to Hollywood a few weeks ago to look things over and now may stay in our midst due to two very tempting offers from majors for exec producing spots.

New Writing Team at Col.

Columbia yesterday signed Wallace Sullivan and Eddie Seward to script "The Criminal Within." The writing team recently finished at Warners. Al Rogell produces, with no cast or director set as yet.

MGM Signs Jean Dary

MGM has signed Jean Dary to act as technical director on "Marie Antoinette" and "Undress Parade." Miss Dary formerly was connected with Rene Clair in Paris and Gilbert Miller in New York.

Alice White Bows Out

Alice White announced last night that she had bowed out of the cast of the Paul Lukas starring picture, "Affairs of a Gentleman," at Universal, feeling that the role did not suit her.

Yesterday in NEW YORK with HELEN GWYNNE

Of course, we got around to it a little late, but since a nation-wide tour is planned for it, it might be just as well to give Hollywood a small inkling of what's in store for it when "Four Saints in Three Acts" finally reaches the Coast. This is the Gertrude Stein-Virgil Thompson "opera" and it's really something you shouldn't miss. . . . The libretto sounds like a collection of all the inane remarks you've ever heard repeated about movie conferences. But if you think that Gertrude Stein didn't write a great deal of it with her typewriter in her cheek and take the opportunity to kid the general and accepted idea of opera, why you're just missing a lot of fun.

•

The music is perfectly grand, borrowing generously from the classics and negro spirituals, and deliberately appropriating quite a few well known folk-songs with a couple of tangos thrown in for good measure. Whether the music or the words came first doesn't really matter because they never really got friendly anyway, except that Miss Stein has chosen words that sing well and, for a beautiful love-duet, the boy and girl merely repeat the number of scenes that have gone before and let it go at that. The orchestral overture occurs in the middle of the third act (or maybe it was the fourth—no matter). The cast is entirely negro, which undoubtedly accounts for the fact that one critic claims it has the same quality as "Green Pastures." Which is something like saying any place that has palms looks like California. But don't miss it. You've never been able to understand the words to opera anyway, and every once in a while some character cracks out with a hearty laugh line that could be understood anywhere. Al Jolson could only "take it" for the prelude and first act.

•

Migosh, how burned-up a certain movie critic is here in town. One of the major companies that turns them out in two week schedules got kinda peeved at a couple of poor reviews its pictures got at trade-showings and insisted to the publisher of a trade daily that he send his advertising man along with his critic to see all future pictures so that they can get "fair" reviews!

•

Ken MacKenna is rehearsing in "Wife Insurance" that "hit," "By Your Leave" having done a sudden nose-dive the week the picture rights were sold. . . . You've never heard anything like the reception Mary Pickford got when she showed up at a big benefit performance. . . . Roland Young, Ben Wasson, Miriam Hopkins, Erskine Gwynne helping to keep the Ritz bar jammed at cocktail hour. . . . Conversation overheard between a couple of movie fellers: "I hear so-and-so is working at Blank Film Company." "Sure, they had to take him in. He owes them a hundred and twenty thousand dollars!"

- - - - Distinguished Management - - - -

FRANK LLOYD

Voted the Best

Directorial Achievement

of the Year

"CAVALCADE"

FOX

- - - - Small-Landau Company - - - -

ACADEMY AWARD WINNERS

ROBERT LORD

ACADEMY AWARD

original story

"ONE WAY PASSAGE"

○◆○

WARNER BROS. – FIRST NATIONAL

ACADEMY AWARD WINNERS

ACADEMY AWARD WINNERS

THE ACADEMY AWARD FOR COMEDIES

Was given to the

LOU BROCK

R. K. O.

Three Reel Musical Comedy

"SO THIS IS HARRIS"

ACADEMY AWARD WINNERS

ACADEMY AWARD WINNERS

MARK SANDRICH

director of the

ACADEMY AWARD

winner

"SO THIS IS HARRIS"

○◆○

Extends his appreciation

to his co-workers

BEN HOLMES
For His Collaboration on the Original Story

JASON & BURTON
For Their Music and Lyrics

BERT GLENNON
For His Outstanding Photography

MAX STEINER
For His Important Musical Treatment and the
Production Staff for Their Invaluable Support

ACADEMY AWARD WINNERS

ACADEMY AWARD WINNERS

BEN HOLMES

collaborated
on the story
of

"SO THIS IS HARRIS"

○◆○

RADIO PICTURE

ACADEMY AWARD WINNERS

'NEW FACES' B'WAY REVUE BRIGHT, CLEVER, TUNEFUL

New Talent in All Lines Uncovered

"NEW FACES"

Charles Dillingham production; conceived and directed by Leonard Sillman; Lyrics and sketches by Viola Brothers Shore, Nancy Hamilton andJune Sillman; Music by Warburton Gilbert, Donald Honarth, Martha Caples, James Shelton and Morgan Lewis; Sets by Sergei Soudeikine; Supervised by Elsie Janis. At the Fulton theatre.

New York—Shades of ye olde Garrick Gaieties. With a group of ambitious newcomers, plenty of pep, bright ideas delivered with freshness and gay insouciance, a bit of sly satire now and then and a collection of settings that alone is worth the price of admission, New York has a revue that should keep it well amused right through the summer months.

So far as uncovering talent is concerned, Nancy Hamilton shines above the crowd, both for her imtations of Hepburn and Garbo and for her ability to write bright sketches. Imogene Coca, who has had chances in a couple of other revues, here reveals herself as a pretty swell comic with a great gift for pantomime.

Of the lads being given their big opportunity in this show, Henry Fonda does himself proud all along the line and James Shelton comes through with a Noel Coward imitation that's pretty priceless and precious stuff. And then there are Peggy Hovenden and Dorothy Kennedy Fox, (a gal who can dance) and Louise Lynch, who sang in our better clubs during the prohibition era and turns out to be a mild Park Avenue Libby Holman, and Leonard Sillman, who is an ambitious boy who likes to sing dramatic songs and interpret them in the dance and who is also credited with the production. The latter is very much more to his credit.

And then there are the sets, probably the most amusing and lovely that have been used on the stage in many and many a musical revue. A very special bow to Mr. Soudeikine, whose bright conceptions of backdrops and scenery more than once saved the show from being put into the amateur class.

The material is sprightly and of the moment, ranging all the way from Russian conception to good-natured digs at our more popular idols, including an Elsa Maxwell party.

Frank Joyce Goes To Hospital Today

New York.—Frank Joyce, who recently returned from Europe, goes into the hospital today for an operation. He will be there about two weeks and will then leave for Hollywood.

Healy Stooges in Contract Tangle

Ted Healy's ex-stooges are always sticking their fingers in somebody's eyes. They were signed by Columbia, through the Harry Weber office, Monday to make a series of nine shorts, which they will not be able to make because of a prior deal, made by the Leo Morrison office, for them to make a series of ten shorts for Warren Doane at Universal.

The stooges signed an exclusive managerial contract with the Leo Morrison office. Walter Kane, of the Weber office, was granted permission by Morrison to negotiate a one-picture deal for them, to be made before Universal had a call on them, which is about ten days, and Kane went ahead and signed them for a series with Columbia.

Next Mayfair Party

The Mayfair will hold its third affair of the season this Saturday night at the Biltmore Hotel. A decision will be reached today as to whether Ben Bernie's orchestra or Ted Lewis' will play for the occasion.

Agnes DeMille on Way

New York.—Agnes DeMille has recovered from the attack of scarlet fever from which she was suffering when she returned from Europe, and left here for Hollywood yesterday.

Agents' Attorneys Meet Labor Commission

The State Labor Commission and the committee of attorneys representing the agents hold their hearing today on the proposed rules and regulations to control the agency field through the labor body.

The committee, Austin Sherman, Martin Gang and Ralph Blum, it was stated yesterday, will seek to modify the stringent rules which the Commission wants to use to govern all agents.

'Stingaree' Finished

Even though he was delayed by sickness during the production, William Wellman brought in "Stingaree" at Radio yesterday only one day over schedule. At one stage during the shooting the picture was suspended for three days while Irene Dunne was ill.

Herman Bing to MGM

Finishing in "Twentieth Century" Saturday, Herman Bing moved over to MGM Monday, for "Manhattan Melodrama." When he completes his work there the end of the week, he goes to Universal for "The Practical Joker." Deals were set by Menifee I. Johnstone.

Radio After Grace Yarn

Radio is negotiating with Dick Grace for his original, "Transportation," and hopes to use it for a Joel McCrea vehicle. Story is woven around the subject from the ox-cart to the present day airplane. Robert Thornby, of the Ivan Kahn agency, is handling the negotiations.

ACADEMY AWARD WINNERS

MUSICAL SHORT AWARD

First Place
"SO THIS IS HARRIS"

Second Place
"THE PREFERRED LIST"

MUSIC and LYRICS
written by

BURTON and JASON

our sincere thanks to
LOU BROCK – MARK SANDRICH – LEIGH JASON

ACADEMY AWARD WINNERS

Lesser Signs Grid Star for Westerns

Sol Lesser has signed Reb Russell, 1930 All-American football player from Northwestern, to a five year contract and will star him in a series of 16 westerns, the second of which will be "When a Man's a Man."

Russell, who was raised on a ranch in Oklahoma, has appeared in stock in the East recently. Eddie Cline will direct the first western which starts in six weeks.

N. Y. U. Alumni Will Hold Dinner at Vendome

The alumni of New York University now in pictures are being rounded up for a banquet.

Invitations for a reunion will be issued this week by a committee, headed by William LeBaron. Old grads are to stage their get-together at a banquet at the Vendome, March 28. Committee includes J. K. McGuinness, Paul Sloane, Edwin L. Marin and Jerry Horwin.

Leo Carrillo Asked To Make Over Avalon

P. K. Wrigley has invited Leo Carrillo to act as advisor in remodeling Avalon, Catalina Island. Player, on assignment at MGM, is an authority on early California architecture, which will be the motif in the revision of the Wrigley community.

Scott in 'Great Magoo'

Randolph Scott was handed one of the top spots in "The Great Magoo" yesterday by Paramount. Jack Oakie, Dorothy Dell, Roscoe Karns, Arline Judge, Ben Bernie and Alison Skipworth have other leading roles.

Bodyguard for Caesar

Al Burk, personal bodyguard to Governor John W. Troy, of Alaska, was signed by Paramount yesterday for the role of Caesar's bodyguard in "Cleopatra." He trots at Warren William's heels in the production.

Estabrook-Cukor Abroad

Howard Estabrook and George Cukor leave late this week for London, where they will do research work on the David Selznick production, "David Copperfield."

Mrs. Roach in Politics

Mrs. C. H. Roach, mother of Hal Roach, has filed papers to run for council of Culver City. The election will take place April 9.

Bill Pine Coming Back

New York.—Bill Pine, of Paramount's advertising department, who has been at the home office, will return to the Coast Saturday.

Pickford May Produce

(Continued from Page 1)

been talking with bankers and other people and an announcement of her plans is expected any day.

If she decides to carry through these ideas, she probably will use space both at the United Artists studio and at the Pathe lot in Culver City.

ACADEMY TECHNICIANS NAME NEW COMMITTEES

The following sub-committees appointed to carry on the cooperative technical program of the Academy's Research Council were announced yesterday by Chairman Samuel J. Briskin:

On establishment of a uniform reel length—J. M. Nickolaus, chairman; A. J. Guerin, J. J. Millstein and S. J. Twining.

On improvement in release print quality—L. E. Clark, chairman; Gerald Best, Harris Ensign, J. G. Frayne, Fred Gage, Harvey Giffen, A. J. Guerin, E. H. Hansen, Franklin Hansen, Emery Huse, Michael Leshing, John P. Livadary, Hollis Moyse, J. M. Nickolaus, George Seid, Douglas Shearer, Theodore Soderberg and R. C. Willman.

On revision of the standard release print—S. J. Twining, chairman; John Aalberg, Sidney Burton, Harry Decker, L. B. Isaac and Harry Rubin.

On establishment of a uniform screen illumination in studio viewing rooms—John Aalberg, chairman; Emery Huse, Hollis Moyse and William Mueller.

Film preservative committee—Harris Ensign, chairman; Fred Gage and A. J. Guerin.

On more efficient use of the 35mm area — Douglas Shearer, chairman; John L. Cass, Carl Dreher, Bert Glennon, K. F. Morgan, Harris Ensign and R. C. Willman.

On economies in recording—E. H. Hansen, chairman; Lawrence Aicholtz, Gerald Best and Wesley C. Miller.

The committee on silent camera was announced previously.

Para. Boosts Youngsters With Special Trailers

New York.—Paramount is furnishing theatres with a special personality trailer featuring its "Stars of Tomorrow." Among the test shots displayed are:

Carl Brisson, Kitty Carlisle, Buster Crabbe, Dorothy Dell, Frances Drake, Barbara Fritchie, Ida Lupino, Helen Mack, Ethel Merman, Lanny Ross, Evelyn Venable and Henry Wilcoxson.

Col. Adds Four Writers

New York.—Columbia has added Joseph Moncure March, Becky Gardiner, Herbert Asbury and Joel Sayre to its writing staff.

S-J Sign Schildkraut

Joseph Schildkraut has signed a five-year managerial contract with the Selznick-Joyce office.

'Cabby' for May Robson

May Robson is up for the co-starring spot with Wallace Beery in "Cabby," which Harry Rapf is shaping into picture form. Jackie Cooper comes in for the third spot. Leo Birinski is on the screen play.

MGM Has Fire Dept.

Establishing its own fire department, MGM becomes an independent community all its own. Studio gets its water from a well on the lot and generates its own light and power.

Helen Ware in 'McKee'

Helen Ware was signed by MGM yesterday for the role of Joan Crawford's mother in "Sadie McKee," which Clarence Brown is piloting. Larry Weingarten is producing.

Legit Code Worries Pix

(Continued from Page 1)

motion picture executives are already viewing it with considerable misgivings and alarm as they realize that perhaps the fate of their industrial affairs depends upon it.

Outstanding in the legitimate theater Code is the fact that no actors shall be permitted to work in excess of forty hours a week, except during rehearsals. This ruling also applies to chorus girls, company managers, house treasurers, wardrobe attendants, clerical help and musicians. It also includes musicians, stage employees, engineers, firemen, oilers, or other skilled mechanics, excepting where previous contract as of July 1, 1933 calls for less than forty hours. Scenic artists are limited to thirty-two hours per week.

The make-up of the legitimate theatre Code Authority also indicates what may be expected in a revised picture Code. Labor holds a tremendous weight therein. On this Authority will be one representative each from Actors Equity, Chorus Equity, IATSE, American Federation of Musicians, United Scenic Artists of America; one representative from a group of employees not heretofore embraced, one from the Dramatist Guild, three from the National Association of Legitimate Theatres, Inc., one from the National Dramatic Stock Association (which shall have two representatives as members whenever questions relating to controlling stock productions are concerned); two members with votes to represent the general public, and one member without vote to be appointed by the Administrator to serve as he may specify.

It is felt here that there is more than a possibility that a similar revised Code may be handed the picture business eventually, due to the fact that there has been so much stalling and argument so far as carrying out the present one is concerned. Labor seems to be on the way to gaining the upper hand and those close to the situation are advising the picture producers to trim their sails and get their individual ships in order before they have it done for them.

The picture business comes into the legitimate theatre Code in the line of unfair practices, it being considered an unfair trade practice for an employer to aid, abet or assist in the voluntary release or dismissal of any actor for purposes of permitting accept employment in pictures.

Allied Names Four Vice-Presidents

New York. — Sidney Samuelson, president of the Allied States Association, has just appointed four regional vice-presidents.

They are: Walter B. Littlefield, of Boston, for the Eastern region; Ray Branch, of Hastings, Nebraska, for the Middle West; Aaron Saperstein, of Chicago, for the Central section; Harry Cole, of Dallas, for the South. These men will select the chairmen of the public relations, business relations and finance committees for their sections.

Ruskin Does Script Re-write in Four Days

With Harry Ruskin turning in a four-day script job on the George Burns-Gracie Allen picture, "Many Happy Returns," Paramount puts the picture into work today under Norman McLeod's direction.

Script job was done at the request of the comedy team, who requested revisions on the ground that the old script line-up virtually starred them, a rating which they are ducking.

Franklyn Pangborn and Joan Marsh were signed for featured spots.

Taurog Will Direct 'Her Master's Voice'

Norman Taurog is slated to direct the B. P. Schulberg production, "Her Master's Voice," on completion of his current assignment, "We're Not Dressing," the Bing Crosby picture for Paramount. Clare Kummer is writing the screen adaptation of her play.

Muriel Evans in Short

Muriel Evans' first trick under her extended contract with MGM is a featured spot in the last of the Ted Healy and Stooges shorts, "The Big Idea." William Crowley is directing under Jack Cummings' supervision, and Bonnie Healy, Healy's wife, gets another featured spot.

Job for Old-Timer

After a two week search for an announcer who was familiar with the old-fashioned square dances used in "Operator 13," MGM yesterday engaged George M. Dull for the role. Dull is the 75-year-old father of Bunny Dull, unit manager on the picture.

Boy at Frank Capra's

Mrs. Frank Capra, nee Lucille Reyburn, gave birth to a six and a half pound boy at the Good Samaritan Hospital yesterday, the Columbia director's first child. Couple were married in New York, June 28, 1932.

Tradeviews

(Continued from Page 1)

needs a multitude of things, and less than anything, a session with a fellow who doesn't even talk the same language. The average supervisor.

So we say: More jobs! Right now. The job of INTERPRETER to sit between supervisor-producer and author.

GOSSIP around PARIS

Bill Fitelson in town for a terribly busy week; after all, taxis or no taxis, you can't do a month's work in a week. . . . But Bill doesn't mind, you know; he just tells his American stories with the same pep and humor as if he didn't screen pictures from morning until midnight. . . . Bill, what's all this conferencing with Victor Trivas, with Jean Keim from Gaumont and all the others? . . . Film benefit for American Hospital under patronage of American Ambassador Straus to be held with "Roman Scandals"; looks like an affair to fill paper columns. . . . How about some sympathy for Mr. and Mrs. Sacha Guitry; they just can't get a divorce. They are dying to get one, but can't find a reason—a pity. . . . Paul Muni piloted through town by Curtis Melnitz. . . . You bet, Russhhhia is conversation topic, too. . . . There's hardly an American left here who wouldn't have seen "International House." . . . They take along the Frenchmen and try to translate dialog as spicily as Parisians can stand. . . . They can stand a lot, you might have guessed it, but take it from me, Americans can stand much more—in all puritanic purity.

•

Hakim not well seen around Para. offices. . . . Never knew that Mr. Haik speaks English like a 100 per cent Uncle Sam. . . . So does Kastor at Chambre Syndicale. . . Why not, they all hope to make pacific invasion into the States with cash and product. . . . Seidelman and Friedman lunching with Zama, Columbia manager, in Paris. . . . Sokoloff, you should know it, was formerly with Moscow Art Theatre. . . . He is a real fellow—and has he got ideas!—almost as many and as original as his pal Trivas. . . . H. W. Leasin, of RKO, believes in unusual year for his office. . . . Visit of Phil Reisman and Dowling only strengthened his enthusiasm. . . . Olivier down to Brussels closing big distribution deal. . . . Now, Hollywood girls, this is news, but not a suggestion. . . Yvonne Hautin takes Nun's vows in modest and impressive ceremony, with pals and friends of Comedie Francaise assisting.

•

"Catherine the Great" still doing great business. . . . Piccolis getting a real hand from local press when returning from assignment at U.S.A. . . . Mario, puppet No. 1, consenting to give interviews on all topics, particularly the film industry and the NRA code. . . . Leave it to them, the Italians know how to please anyone. . . . Why, you know a guy called Mussolini; he's an Italian, too, though it's a secret. . . . Imagine: "After all, we (Americans) are evolving the most beautiful race of womanhood in the world. C'est deja quelque chose!" says a Herald mail-bag writer and signs ONE WHO HAS BEEN TO HOLLYWOOD. . . . How's that for publicity, girls? . . . Stephen Haggard doesn't miss a show since he's walking the streets of Paris. . . . Universal office staff all loaded with expectations at announced return of Friedland. . . . "Duck Soup" opening today at Studio 28; looks good for a real run if one may judge by the demands made for the picture. . . . Bye, bye; Phil Reisman, Bill Fitelson and Sonia Heine are waving good-bye to old continent on top of the Berengaria—with regrets. . . . But why the regrets, after all? . . . Well, happy journey and so long.

Card Expert in Short

Louis Lingoni, card expert and sleight of hand artist, has been set by MGM for a featured spot in a Pete Smth short under the supervision of Jack Cummings.

Adela St. John at Para.

Adela Rogers St. John has joined the Paramount writing staff to work on "A Son Comes Home," which is scheduled for Lee Tracy.

Osgood Perkins Here

Osgood Perkins arrived yesterday from New York and checks in at Warners for a featured spot in "Du Barry."

Sidney Nephew at MGM

George Sidney, nephew of the comedian by the same name, has been engaged by MGM as an assistant cutter.

Roulien to Make Tour

Raul Roulien finishes his long termer with Fox this week and is slated to make a tour of South America.

New Novel by Marion

Frances Marion has finished a novel, "Dark Sojourn," which John Day will publish in the Spring.

New 'Mountie' Series

John Preston, New York stage actor, has been signed by Empire Pictures to make a series of twelve Northwest Mounted Police pictures, to be produced and directed by Robert Emmett at the International Studios. Bob Farfan is assistant director and production manager.

Lukas Cast Complete

Leila Hyams, Dorothy LeBaire, Sara Hayden, Onslow Stevens, Murray Kinnell, Richard Carle and Wilfred Hari complete the cast of the Paul Lukas starring vehicle, "Affairs of a Gentleman," which starts today under the direction of Ed Marin at Universal.

Fairbanks Sec. to Wed

Dorothy McKenna, secretary to Robert Fairbanks at the United Artists Studio, leaves the picture business the last of this month to be married, March 31, to Harry Blasgen, of San Francisco. They will reside there.

Mrs. Gleason Better

Mrs. James Gleason is home from the hospital, where she had her appendix removed.

Maynards to Spain

Ken Maynard and his wife sail from New York today for a vacation in Spain.

IT'S DYNAMITE !

"Three Queens Full"

A NOVEL By

MILTON HERBERT GROPPER

IS ON THE PRESS

THREE LARGE PRINTINGS IN ADVANCE OF PUBLICATION!

"For a snappy book or play, 'THREE QUEENS FULL' takes the pot, the kitty, and the gold tweezers prize (if Winchell would offer such) for the clothesless poker championship ! ! !

George W. Finley
Fiction Editor,
King Features Syndicate, Inc.

Milton Herbert Gropper

Under the Management of

Small-Landau Company

When Academy Awards Are Made

Note the Joyce-Selznick clients

Best performance by an actress

KATHARINE HEPBURN . . *A Joyce-Selznick Client+*

Best performance by an actor

CHARLES LAUGHTON . . *A Joyce-Selznick Client+*

Best original story

ROBERT LORD . . . . . *A Joyce-Selznick Client*

Best adaptation

SARAH Y. MASON and

VICTOR HEERMAN . . . . *Joyce-Selznick Clients*

+In conjunction with Leland Hayward, Inc.

M-G-M STUDIOS
% READING DEPT.
CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XX. No. 10. Price 5c. TODAY'S FILM NEWS TODAY Thursday, March 22, 1934

COLUMBIA SALE NOW HOT

TRADEVIEWS by ROBERT WELSH

•CHARLES C. PETTIJOHN, in recent appearances on behalf of the industry, is using an argument that is well worth passing on to creative workers. Very frequently we also need bits of factual evidence for the defense.

Pettijohn takes up the chief squawk now being made by such groups as the Motion Picture Research Council in their fight against block booking, which is: "The poor downtrodden exhibitor doesn't want to show those awful pictures, but he can't help himself. He has to buy blindly, and take whatever those monsters, the producers, force on him."

It's a favorite argument. And sounds so pat that we of the industry almost began to believe it ourselves. And shamefacedly apologize for the necessity of block booking.

•

But let's see the facts.

Through the machinery of the Film Boards of Trade Pettijohn made a survey in thirty exchange centers. And here is what the test showed:

"That what these well intentioned public groups call 'good' pictures—such as 'Old Ironsides, 'Disraeli,' 'Cradle Song,' 'Little Women,' 'Alice in Wonderland,' 'Cavalcade' and 'Evangeline' — those are the very pictures that your theatre owners call 'bad' pictures because they don't take in money at his box office. Now some public groups call Mae West pictures 'bad,' although Judge Wolfe and I do not. They call 'Little Caesar,' Eddie Robinson's gangster picture 'bad.' This survey shows that when exhibitors had the opportunity to cancel those pictures they 'did not choose' to do so. There has not been a single cancellation in the United States to date on any Mae West picture. Not one. They broke all records for getting prompt play dates and repeat engagements. 'Little Caesar,' which was the picture written around the life of Al Capone, holds the next best record."

•

All of which doesn't leave much to the argument that the lowly exhibitor is an innocent party forced to present pictures that he'd rather shelve.

And why should the exhibitor seek that hypocritical pose? There's no need of it. He is the servant of the public, just as the producer is. And both will exist only so long as they give that public WHAT IT WANTS.

Gate Crashing

New York.—Fox foreign importations continue arriving. Here's today's list on the Ile de France: Andre Daven, production manager; Mlle. Annabella, Andre Berly, Jean Murat, Daniel Parola and Pierre Brasseur. All on their way to Fox Hills.

Gordon May Film 'Dodsworth' on Own

New York.—All the hot competitive bidding for "Dodsworth" on the part of the majors may come to naught, because it now looks as though Max Gordon will produce the play for the screen himself, with Erpi backing, in the East.

Gordon is asking a hundred thousand and a split for the screen rights, and not any too anxious. If he makes a success of the picture on his own he will likely produce all his plays for the screen himself, with Erpi backing.

Gregory LaCava Closes Two Year MGM Deal

New York.—Gregory LaCava has closed his deal for a two-year term at MGM. LaCava has two pictures to make first before moving to the Culver City plant, one for Jesse Lasky and one for Darryl Zanuck. "Casanova," with Charles Boyer in the lead, will be the Lasky subject.

Goldwyn Adds Aarons

Samuel Goldwyn yesterday announced the appointment of Alex A. Aarons to his staff of producers. The new appointee was formerly a partner in the stage producing firm of Aarons and Freedley, which sponsored "Lady Be Good," "Hold Everything" and "Girl Crazy."

Harry Cohn Reported Ready to Sell His Controlling Interest; DuPonts Liveliest Bidders Now

New York.—That forecast The Hollywood Reporter made over a week ago of a possible change in control of Columbia Pictures reached the boiling point on Broadway yesterday, with every insider and near-insider ready to tell you that it would be only a matter of a few weeks before the reins of the company change hands.

The Du Pont interests are the favored bidders. Mixed in the picture is a mysterious "Mr. Young"not the L. A. Young, who angeled Tiffany Pictures—but another Young understood

(Continued on Page 2)

'Rip' for Screen with W. C. Fields the Star

New York.—Paramount announces plans here to produce "Rip Van Winkle" with W. C. Fields starred. Lyda Roberti probably will be in the opposite spot.

The picture will be under William LeBaron's production wing.

Expect Early Action on New Paramount Set-up

New York.—Prospects of early action on the Paramount reorganization are seen in the series of home office conferences now in progress. Emanuel Cohen's visit East is for the purpose of joining the same confabs.

'Rip Tide' Day and Date

As a result of a number of regional previews, MGM will open "Rip Tide" in thirty cities Thursday and Friday of next week.

Selznick-Joyce Drops 100 Clients

The Selznick-Joyce office, which is reputed to have the largest number of clients of any agency, is understood to be tightening up, slicing off nearly one-quarter of its list. Releases include number of big names, one of whom is Bebe Daniels.

Agency has cut its list from 330 to 250, according to the statement of Ralph Blum at the Labor Commission hearing yesterday.

Lee Tracy Signs with Paramount for 4 Years

The Paramount-Lee Tracy deal was closed yesterday, with Tracy signing for four years, a one-year straight ticket with three annual options. The deal calls for Tracy to make three pictures a year, and possibly a fourth. His first picture will be "A Son Comes Home."

Two for Boles at Radio

Radio yesterday put through an extension on its loan-out committment from Fox on John Boles and gets the star for two pictures instead of one. He will team with Ann Harding in "Virgie Winters," and with Irene Dunne in "Age of Innocence."

'Cheaters' for the Talkies

New York.—Universal has closed the talking rights to Max Marcin's play, "Cheating Cheaters," which the company produced as a silent in 1926.

U. A. Builds in London

London.—The Pavilion Theatre here is to be razed, and replaced by a 6000 seat picture house, with United Artists controlling the venture.

'Rothschild' April 3

The opening of "The House of Rothschild" at Grauman's Chinese theatre has been definitely set for Tuesday night, April 3.

MARY PICKFORD TO MAKE EIGHT FOR U. A. RELEASE

New York—Confirming the prediction of the Hollywood Reporter of yesterday, Mary Pickford officially announced last night that she is to become an independent producer.

She announced that the directors of United Artists have put their okay on her plan, and she will release eight pictures a year through that organization. These will all be made on the United Artists lot, she said. Two of

(Continued on Page 2)

Warner Buys 'Adeline'

New York.—"Sweet Adeline," the Jerome Kern musical originally announced as a Rowland and Brice production for the screen, has in the end become the property of Warner Brothers, the deal being closed yesterday.

Manny Cohen East

Emanuel Cohen, Paramount executive, left last night for New York.

HARRY LACHMAN "Harry Lachman deserves a rousing cheer."—N. Y. Mirror. "White's Scandals"

THE Hollywood REPORTER

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Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office. Abraham Bernstein Mgr., 229 W. 42nd St., Wisconsin 7-7193. Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat Berlin, 83-84 Mauerstrasse; Buenos Aires San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates including postage, per year in the United States and Canada, $10. Foreign, $15 Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

My friend, Lilyan Tashman, is dead. The gay, attractive, lovable Lilyan is dead. I am only one of those who mourn her as a friend. To be mourned as a friend is the last and finest compliment to be paid her, and one which Lilyan earned by her rare and great capacity for friendship.

Her acquaintances numbered hundreds—her friends were few. But those who knew her intimately and were the recipients of her confidence for many years, have known the lasting sincerity and generosity that were Lilyan's—and they are remembering those qualities now, with full hearts.

To many, the passing of Lilyan Tashman is as though a bright light had suddenly gone out. For Lil, with her vivid personality, her wit, her genius for entertaining, and the joyous moments that were afforded by her lavish hospitality, leaves behind a corner in Hollywood that will be dim, indeed, without her.

Among those who sorrow most at the passing of Lilyan Tashman are those who were close to her many years ago, when she was very young—unknown. They sorrow deeply, because, all during the years of plenty and to the day of her death, these same friends remained close to her. The sin of ingratitude was one which Lilyan could not forgive—and one of which she was never guilty.

I shall miss her sparkle and her cheery companionship. We shall all miss the very definite things that Lilyan contributed to the Hollywood scene. But I grieve most that I have lost a stimulating and sincere friend.

EDITH WILKERSON.

LABOR BOARD HEARING SHOWS AGENTS DIVIDED

Hope of agents getting together in one organization for self-protection was smashed yesterday when it became known that the ninety agencies were split, with one group gathering with Ralph Blum and another said to be with I. Bear Newman, attorney.

Newman popped up at yesterday's Labor Commission hearing on agency control with an attempt to get Charles Lowy and Thomas Barker to postpone final acceptance of the rules and regulations for agents for ninety days. The action was a surprise to Austin Sherman, Ralph Blum and Martin Gang, legal committee for the agents. Committee rejected Newman's demands, as did Lowy and Barker.

The agency field, it was said, is hopelessly divided, due to personal differences among agents, enmities which have been carried on for years. Situation has ten of the larger agents grouped as the Blum contingent, while the smaller offices are said to be with Newman.

Newman's demand for a moratorium was said by both Austin Sherman and Charles Lowy to be unnecessary, since the agents and the Commission were agreed on rules and regulations with but minor change.

Lederer Will Play Joaquin Murietta Next

Radio has temporarily abandoned the story with the South Sea background as Francis Lederer's next starring vehicle and will star him in a story based on the adventures of Joaquin Murietta, the California bandit.

Bert LeVino has been assigned to develop a story around this character.

Muchnic RKO Sec'y

New York.—Ned E. Depinet, president of the RKO Distributing Corporation, announces the appointment of George Muchnic as assistant secretary of the company, succeeding Joseph Nolan, who has gone to the Coast as assistant to B. B. Kahane.

Jim Curley at Warners

Former Mayor J. J. Curley of Boston was a special visitor at Warners yesterday.

Mary to Make Eight

(Continued from Page 1)

them will have Miss Pickford as the star. The others will star or feature other well known players.

Miss Pickford is now organizing her own company, which she says will probably bear her name. She is arranging the finances, and declared that a large part of the money will be her own. If the preliminary details can be ironed out in time, she hopes to start her first picture in June and have it ready for Fall release.

Already, she says, many well known stars and directors have advised her of their desire to work with her organization. She will probably have some of the biggest names in the industry connected with her.

Mary says she still retains all her former financial interests in United Artists and its subsidiaries, having given up only a one-ninth interest to Schenck; and that she and Fairbanks still control the studio ground.

Furthman Excited

Charles Furthman was excited yesterday over the Will Hays ban on any Dillinger yarn, and ready to debate the question on any corner at any time as to whether there is any harm to public interest in exposing the truth about the gangster's career.

Steffi Duna Signs For Three at Radio

Radio yesterday signed Steffi Duna to a term contract. She signed to make three pictures a year for Radio with the right to make any outside deals that she and the studio agree upon.

The studio has taken the Don Hartman story, "Romance in Manhattan," off the shelf, and assigned Salisbury Field to write the screen adaptation in which Miss Duna will have the top spot.

Ray Enright Replaces Archie Mayo on 'Dames'

Warners have assigned Ray Enright to replace Archie Mayo on the dramatic sequences of "Dames," on which Busby Berkeley has been working for the past two weeks.

Mayo is still tied up with "The Dark Tower" and Enright finished his work on "The Circus Clown" yesterday, allowing the studio to make the change. Mayo will probably direct another picture before leaving on his European vacation.

Columbia Sale Now Hot

(Continued from Page 1)

to be a member of the inside DuPont-General Motors group, and ready to go for a ride as a picture magnate.

Broadway has it that the change will come about through Harry Cohn selling his controlling interest to these bidders. The attitude of Jack Cohn is not known.

• LAST 2 DAYS! •
TO SEE THE SEASON'S MUSICAL SENSATION!
GEORGE WHITE'S SCANDALS
STARTS SATURDAY!
GREAT 3 UNIT HOLIDAY SHOW!
"LAZY RIVER"
M-G-M PICTURE
"MURDER IN TRINIDAD"
FOX FEATURE
BUSTER KEATON
in...2 REELS OF LAFFS!
"GOLD GHOSTS"
A Show For The Entire Family!
LOEW'S STATE

'Harmony' Ticket By Writers' Guild

The following statement was issued last night by the Screen Writers' Guild:

"More than one hundred and twenty-five members of the Screen Writers' Guild joined in sponsoring a 'harmony' ticket to be presented at the election next April 5.

"The action of the sponsoring group followed a peace agreement between members supporting the personnel and policies of the present Executive Board and Free Lance members seeking larger representation for their group on the new board.

"In addition to representatives of these two groups, the 'harmony' ticket included three proposed nominees 'at-large,' to represent any other elements in the Guild who may have been in disagreement with the members of the present Board or its policies.

The proposed ticket recommended to the membership for nomination follows:

Ralph Block, Oliver H. P. Garrett, Rupert Hughes, John Howard Lawson, Frances Marion, Brian Marlow, Wilfred MacDonald, Dudley Nichols, Ernest Pascal, Arthur Ripley, Allen Rivkin, Wells Root, Raymond Schrock, Courtenay Terrett, Tristram Tupper.

Allen Rivkin last night stated that his name was used on the ticket without his permission.

Lynn Overman Signed For Bing Crosby Film

Lynn Overman was signed yesterday by Paramount to replace Charlie Ruggles in a featured role in the Bing Crosby picture, "She Loves Me Not," which will be directed by Elliott Nugent. The Schulberg-Feldman and Gurney office made the deal.

Overman is now in the B. P. Schulberg production, "Little Miss Marker."

Astaire Here May 15

Fred Astaire will return to Hollywood from London on May 15 to start preparation on his next picture, "Gay Divorcee," for Radio. Astaire is now appearing in this play on the London stage.

THE GUINEA PIG TURNS By LEWIS GRAHAM
Ballyhoo, rat poison, and sex appeal in the whirlwind romance of a famous beautician.
$2. MACAULAY

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'WOMAN IN THIRTIES' GOOD; MONOGRAM 'LOVE SONG' HITS

AlineM'MahonTop; Story,DirectionO.K.

"A WOMAN IN HER THIRTIES"
(Warners)

Direction .....Alfred J. Green
Authors....Ann Garrick and Ethel Hill
Adaptation .....Manuel Seff
Photography .....Byron Haskin
Cast: Aline MacMahon, Paul Kelly, Ann Dvorak, Patricia Ellis, Helen Lowell, Dorothy Tree, Mayo Methot, Marjorie Gateson, Dorothy Peterson.

"A Woman in Her Thirties," cleverly missing a total submersion in sentimentality, is the story of a woman with a heart as big as all outdoors.

It is thoroughly and beautifully honest . . . honest as to story, casting, direction and settings. It is utterly believable. The only fault to be found with it, as previewed last night, is its screaming need for cutting, and heavy-handed cutting, too, with compression of scenes and mood. Aside from that, the story, cast and direction could hardly be improved upon.

Aline MacMahon has one swell role. She is Madame Valerie, in the 30's, lonely, aching to love someone, and devoting her entire energies and time to her fur shop . . . until she meets Paul Kelly, a sailor who can't get a job.

They get married, she because of her overwhelming need to love a human being, and he because it offers a soft berth.

Her growing tolerance of his wandering ways; her understanding of the other women; the little human deeds of kindliness with which she softens her hard-headed business dealings, and his final awakening to the beauty of the very plain woman who is his wife, is the story . . . and a terribly true one.

Aline MacMahon's technique, which she undoubtedly has, is not apparent in her Madame Valerie. She IS Madame Valerie, and poignantly so. A gorgeous piece of work. Equalling her performance for sheer, real humanness, is Paul Kelly's.

Ann Dvorak has a smaller role, but she handles it well, and Helen Lowell contributes an outstanding piece of character work. Patricia Ellis, Mayo Methot, Majorie Gateson and Dorothy Peterson are all well cast in lesser parts, and Dorothy Tree is effectively unpleasant as Madame Valerie's designing niece.

Hats off to Al Green for the quiet intelligence of his direction; Manuel Seff adapted the Ann Garrick-Ethel Hill story, and Byron Raskin photographed.

This is a completely human and tender story, admirably acted and directed, and, when cut, should be a good bet any place.

MGM-Wellman Dicker

MGM is negotiating with William Wellman to direct "The Postman Always Rings Twice," the James M. Cain best seller. Wellman is committed to Sam Goldwyn to handle "Barbary Coast," but the MGM deal would follow it.

Princely Retinue Too Big for Zanuck

New York.—The reason that Prince Sigvaard, who renounced a throne to marry a commoner, will not make pictures for Darryl Zanuck is said to be that the Prince demanded transportation for himself and retinue of ten persons, and Zanuck balked.

Agents' Attorneys Find Labor Bd. Fair

The Labor Commission is seeking to police and not control the agency field, according to Charles Lowy, counsel for the commission, at the agency hearing yesterday. This is because the agents have not yet formulated a satisfactory code.

Austin Sherman, Ralph Blum and Martin Gang, representing the agents, made certain suggestions yesterday which were accepted, subject to the approval of the State Labor Commissioner. The Commission agreed automatically to approve contracts containing these ideas.

The first provides that, at the desire of either agent or client, the contract may be cancelled if the client has not been employed for four consecutive months, unless in that time he has refused work found by his agent where the pay was fair.

The agent must use all reasonable effort to get his clients set, and all controversies shall be referred to the Labor Commissioner.

The committee of attorneys stated that it found its efforts to draw up a satisfactory form of agent-client contract hopeless, because of the diverse nature of the agency field. Another hearing will be held tomorrow.

'Canal Boy' Off, Rogers Starting Ratoff Yarn

Due to casting difficulties, Charles R. Rogers has cancelled production on "Canal Boy," which was among his last four for Paramount and is replacing it with the Gregory Ratoff yarn, "I Love an Actress."

Adolphe Menjou and Miriam Hopkins are penciled in for the leads.

Martin Not Martyn

Francis Martin, Paramount writer, wishes the world to know that it is not he who is suing Jack Oakie for slander. It is Marty Martyn, the dance director, who is doing the suing. However, Francis is besieged by telephone calls at all hours of the day and night regarding the suit, and asks that those wishing to call about the matter notice the spelling of the name.

McGuire Stays at 'U'

William Anthony McGuire signed a new ticket for anothre year at Universal as a producer. He will produce four pictures during the next year, the first of which will be "Sutter's Gold." The deal was made by the Schulberg-Feldman and Gurney office.

Cast, Director and Story All Score

"MANHATTAN LOVE SONG"
(Monogam)

Direction .....Leonard Fields
Original novel.....Cornell Woolrich
Screen play: Leonard Fields, David Silverstein.
Photography .....Robert Planck
Cast: Robert Armstrong, Dixie Lee, Franklyn Pangborn, Nydia Westman, Helen Flint, Cecil Cunningham, Harold Waldrige, Herman Bing, George Irving, Harrison Green, Nick Copeland.

Monogram has given its "Manhattan Love Song" big-time production. Possessing more plot than is customary, the picture moves along at a fast clip due to capital direction, a better than average story of the poor rich and an all-around good cast.

Much of the credit for the success of the film should be awarded Leonard Fields, director and co-author of the screen play. With David Silverstein, he wrote what seems to be a tight script, frequently high-lighted by extremely clever pieces of comedy business. Too, the story often concedes its audience has intelligence enough to appreciate humor without undue explanation, a concession decidedly uncommon in independent productions.

Two wealthy sisters are bankrupt when their inheritance is misappropriated. Apartment rent on Park Avenue has been paid until the first of the year but there is no money for food. Only by taking their former chauffeur and maid as "paying guests" is catastrophe averted. In this emergency, the chauffeur takes charge, leading them into a situation reminiscent of "Come Out of the Kitchen."

Robert Armstrong delivers his standard performance as the chauffeur. Dixie Lee comes through with a dandy job as the blues singing debutante. Her voice has not been recorded to best advantage but when she is shown singing, a certain charm compensates the lack. She handles her comedy well.

The supporting cast contributes particularly outstanding moments. Cecil Cunningham tops with her Pancake Annie, out of the West to show her son, Harold Waldrige, life among the socially elite. Nydia Westman scores as the servant girl gone highbrow. Franklyn Pangborn, Herman Bing—what would we do without Bing when broken Germanic English is called for?—and Helen Flint give excellent account of themselves.

Photography by Robert Planck is unusually good.

Sell it for satisfying entertainment, featuring the pleasant comedy. It can't disappoint.

LaCava May Direct Marion Davies' Next

Cosmopolitan Productions is negotiating with Gregory LaCava to direct the next Marion Davies starring vehicle, "Movie Queen," which is based on an original story by Sidney Skolsky. Bing Crosby may have the co-starring spot.

Yesterday in NEW YORK with HELEN GWYNNE

There's a new kind of agency in town that does just about everything to a story except produce it. The letterhead reads, "Final Shooting Scripts; (sic!) Scripts; Adaptations; Scenarios; Treatment; Montage Effects; Special Dialogue; Title Suggestions." They also do originals as a side line. Now if the boys are only good company, their future is practically assured. . . . Seriously though, it has long been a theory in this town that the better way to sell stories would be to submit them in screen treatment form, especially a lot of stuff that has been lying in the trunk or on the shelf or that was just overlooked because so often it's a little difficult for the buyer to see the screen possibilities and then again, story styles change and what might have been too hot a few years ago is just a program picture today. So, Mo Wax and Ronald Bank have gotten together to see what they can do about the situation.

•

There's one thing about the picture business; no matter where you put it, it's always good for a laugh. So they were about to make a murder mystery and the front office sent word that they wanted an actor with a Scotch accent for the leading role. So they tested a number of people but could get no one with a good, Scotch accent. . . . Finally they sent an appeal to the front office to let them use an Irish accent instead, because they were easier to find coupled with good acting. And the front office said it would be impossible to use anything but a Scotch accent because practically every other line in the script referred to the hero as the man from Scotland Yard!

•

Helen Morgan is about to journey out to San Diego to play the lead in a play called "Memories." . . . Just to prove that New York can have anything that California has, "The Drunkard" has come into town for a run. . . George White is going around telling the world what a snap picture-making is, which may be another answer to what's wrong with the picture business. . . . Somebody in commenting on Mr. White's "Scandals" said that if it had been the first talkie ever made it would have been a sensation. . . . Moriarity's (Marlborough House) had to close its doors on account of a free-for-all that started when someone objected to all the "furriners" coming over here to take advantage of the low dollar. . . . Twenty-One is blooming and booming again. . . The Shuberts want Steffi Duna in the worst way for a new review. . . Have the Marion Gerings really separated for "good"? . . . Arthur Kober, the Sid Perelmans and Jack Kirkland and his bride sail Satiddy on the Rex for some nights in Spain.

Waycoff Now Ames

Leon Waycoff has changed his name to Kurt Ames. Player just finished a featured role in "Now I'll Tell" at Fox, and will be listed under his new monicker.

with the ART DIRECTORS

William Darling, of Fox Studios, and Cedric Gibbons, at Metro-Goldwyn-Mayer, are carrying sore fingers this week as a result of so much handshaking. Darling won the Academy award for art direction on "Cavalcade," and Gibbons won the Hollywood Reporter award for the same on "When Ladies Meet."

•

A lot of complimentary raves are being passed to Fred Hope and Alexander Toluboff at MGM for their work as art directors on the Norma Shearer picture, "Rip Tide." As the art directors are usually almost completely forgotten in the studios when compliments are passed out, these two gentlemen are smiling broadly.

•

Even the picture critics are raving publicly about the art direction of Hans Dreier and Bernard Herzbrun on Paramount's "Melody in Spring," praising the colorfulness, yet excellent taste shown in the designing of the settings.

Van Nest Polglase and Al Berman did the sets for Radio's "Crime Doctor," which the critics predict will hit with the public. A nice job, too, according to the opinion of their fellow art directors.

•

After studying up on the corn country of the middle west, Chick Kirk has had to forget it, for "Alien Corn" is not to be made right now. That's what he was researching for, to design the sets for that picture. He says he knows a lot about corn, anyway.

•

Hans Dreier wins the undying respect of his fellow workers for asking Paramount to let the public know that Roland Anderson deserved credit along with him for the art direction on "Farewell to Arms," which took second place in the Academy awards competition. Only Dreier's name was mentioned, but he says Anderson had as much to do with it as he.

•

Dave Garber has finished the sets on the Charles R. Rogers production, "Private Scandal," and has started designing the settings for "Canal Boy."

•

Oh, yes! Those special effect settings that Willie Pogany is doing for the Warner Brothers' "Dames" are still being kept a deep, dark secret. Busby Berkeley says, "Just wait until you see them and you'll open your eyes." Willie says nothing.

•

Some studios give public credit for art direction. Others do not. The public is becoming art director conscious these days, and many persons in close touch with the art directors are wondering why practically everyone in the studios gets publicity but the art directors.

'U' Closes '1 More River'

New York.—Universal has finally taken up its option on Galsworthy's "One More River." The deal was handled through Pinker and Morrison.

'Speakeasy' Dates Back 3 Centuries

Oldest allusion to a Speakeasy, the derivation of which has several columnists battling, is claimed to have been discovered by David Silverstein, of the Silverstein-Fields writing team. Browsing through the Huntington Library records for the sake of "The Scarlet Letter," he found where Minister Increase Mather, of Boston, used the word in a sermon dated 1638.

Milestone and Col. In One-Picture Deal

The Columbia-Lewis Milestone situation was ironed out yesterday with his present three-picture deal being called off and a new one-picture deal arranged. Milestone will wash up at Columbia when he finishes directing the Wallace Smith yarn, "The Captain Hates the Sea."

On his three-picture deal, the first picture was to have been "Red Square," for which the director spent considerable time in Russia doing research work.

'Viva Villa' Broadcast To Be Repeated April 5

The volume of mail was so great on the "Viva Villa" broadcast over NBC on Thursday, March 8, that Kraft-Phoenix Cheese, the sponsors, have decided to repeat the entire program pril 5.

Skit is an actual scene from the MGM film, with Al Jolson playing the role over the air that Stuart Erwin acted in the film.

Say Hull Deal Closed

Reports reaching Harry Edington yesterday from his New York office were that Henry Hull had signed on the dotted line for his Universal contract, contradicting the statement credited to Hull in New York Tuesday that he had signed no picture deal.

Foster Signed by Fox

Preston Foster has been assigned to a featured spot in "Always Honest," which Harry Lachman will put into work at the Fox Western Avenue plant Monday. Sally Eilers and James Dunn have the leads.

Reisner on Musical

MGM yesterday assigned Charles Reisner to direct "Student Tour," a musical comedy with Charles Butterworth and Jimmy Durante in the leads. Picture will be produced by Monta Bell.

MGM Holds Erwin

MGM yesterday took up the option on Stuart Erwin for another term. Player is now at Columbia on loan for "Twentieth Century" and from there leaves on a personal appearance tour.

Thank you California!

IT MUST BE THE CLIMATE

A year in your midst has brought forth the following HIT-SONGS for me:

"Sweetheart Darlin'"
(Peg O' My Heart)

"Carioca"
"Orchids in the Moonlight"
"Flying Down to Rio"
"Music Makes Me"
(Flying Down to Rio)

"Rip-Tide"
(Rip-Tide)

"One Night of Love"
(One Night of Love)

"Waitin'-at-the-Gate for Katy"
(Bottoms Up)

"Tonight is Mine"
"Stingaree Ballad"
(Stingaree)

"I've Had My Moments"
(Hollywood Party)

"The Call of Love"
(Laughing Boy)

All Lyrics for
(Operator 13)

GUS KAHN

METRO-GOLDWYN-MAYER STUDIOS,
% MR. SAMUEL MAPA,
CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XX, No. 11. Price 5c. TODAY'S FILM NEWS TODAY Friday, March 23, 1934

THREATEN ERPI CONTROL

TRADEVIEWS by ROBERT WELSH

•THE sad fate of the fight against double bills is just another lesson to this industry that it is not its own boss. In a copy-book motto manner, we all admit in nonchalant moments that "the public is the boss." But in point of fact we don't let it guide all of our actions.

Then the public rises up every now and then and smites us one on the ear.

And we learn that sometimes a copy-book axiom can mean something.

•

Remember the start of the sales season last year, when the major sales managers with one accord announced that double features were dead?

And the juggling of the code phraseology which made it seem certain that the death verdict had been clinched?

But men propose, and a great gelatinous mass known as the public disposes.

And today, double features are back stronger than ever.

Why?

Because enough exhibitors, with their eyes only on the banker downtown, the butcher on the corner, and the grocer in the middle of the block —and having to meet all of them— found that the public would pay the freight for double features.

So executive pronouncements and code paragraphs can go out the window.

•

Speaking from a strictly personal viewpoint, we are unable to see how anybody can sit through two present day features, three reels or so of shorts, a COUPLE OF REELS of the local merchants' announcements and trailers they show nowadays, and consider it an evening of entertainment.

But who are we? And who are the other folks in the picture business who agree with us?

People ARE doing it. People who pay cash, hard-earned cash, for what they consider entertainment.

People who stayed away in irritating numbers when their neighborhood theatres tried to obey the higher-ups and cut out double features.

People who ought to drive home to us once more a lesson we all thought we knew, that the darn PUBLIC is our boss. Yesterday, today—and next season.

Tashman Services

New York.—Funeral services for Lilyan Tashman will be held at two o'clock this afternoon at the Universal Funeral Parlors, 97 Lexington Avenue.

Lloyd Plans to Go Indie Like Pickford

Right on the heels of the announcement of Mary Pickford's intention of going into independent production, making two pictures a year, starring herself, and six others with other star names, comes the rumor that Harold Lloyd is hot on this idea, which he has been talking about for the past five years, and is reported to be talking a deal for a major release of a series of features which he will produce and not act in.

There is also talk that he is considering the Frank Craven play, "The Nineteenth Hole," as one of his first productions if his plans go through.

Evelyn Laye Turns Down MGM for Gaumont Role

New York.—After rejecting an MGM offer for five pictures at $32,500 a picture, Evelyn Laye sailed for England yesterday to do "Even Song" for Gaumont. No explanations, but she just feels happier at home.

Hopkins on Way Here

New York.—Just to keep those travel notes straight, Miriam Hopkins gets off by plane today to return to Paramount and start work on "She Loves Me Not."

Technicians Grow

The Technicians Branch of the Academy announced yesterday that an average of fifteen new members a month are being added to its rolls.

Official Of Exhibitor Body Says New Court Action Will Force AT&T To Quit Pictures

New York.—Trouble is brewing for the American Telephone and Telegraph Company and Erpi, according to a statement made yesterday by Robert Robins, executive secretary of the American Society for the Protection of Motion Picture Theatres and its affiliate, the National Electronic Association. Mr. Robins predicts that the A. T. & T. will soon be forced to divest itself of all its diverse subsidiary interests not directly concerned with telephonic communication.

This, says Mr. Robins, is the result of the ten-year fight that has been

(Continued on Page 5)

Para. Shorts Plans Wait on Diamond

Lou Diamond, general manager of the Paramount shorts department, will return to New York next week after spending a month in Hollywood, arranging the production set-up on the two-reelers to be made on the

(Continued on Page 4)

Camera Board Meets

The Board of Executives of Local 659, IATSE, the cameramen's union, will hold another special session tonight. This is the second meeting of the board this week. The purpose is said to be the preparation of program for the general meeting Sunday night.

Bob Haas Ill with Flu

Bob Haas, a Warner art director, is in bed with a touch of flu.

Wampas to Install Board at Caliente

The Wampas is planning to hold an old-fashioned installation party this year at Agua Caliente, and has appointed Wilson Heller and Bob Bonesteele to handle all the details.

The election of a president will be decided next Tuesday night. With a new spirit that smacks of the good old days becoming more and more evident among the members, the board of directors felt that the installation at Caliente would be an event that would meet with favor. The date is not decided upon, but will probably be April 7 and 8.

Ed Butcher Promoted To Associate Producer

E. W. Butcher, formerly studio manager at Fox Hills, has been promoted to associate producer and assigned to handle the first Stepin Fetchit starring vehicle.

Story, which is untitled, will be based on the flight of a colored aviator to Honduras which took place several years ago.

'Scandals' Does Dive

New York.—The Music Hall—for so many weeks chalking up those ninety and one hundred thousand dollars grosses—took another near-nose dive this week with the Fox production of George White's "Scandals," hitting only $65,000 at the turnstiles.

Reliance Gets Powell

Edward Small is closing a one-picture deal with William Powell. Player will be starred in one of the four productions Reliance releases on United Artists' new schedule.

Rubens to Europe

New York.—J. Walter Ruben and Mrs. Ruben sailed yesterday aboard the Berengaria for Europe.

'ROSY' PUTTING TEETH INTO NRA CODE FOR EXHIBITORS

New York.—The Code Authority feels that it has teeth, and what's more, it is going to use the teeth. Forty Minneapolis exhibitors who had previously signed "assents" to the motion picture code tried to withdraw yesterday, but Sol Rosenblatt states that there is "nothing doing" on the resignations, as there is no provision in the code allowing anyone who has

(Continued on Page 2)

Paramount Optimistic And Dusts Off 'Lancer'

Paramount is again making plans for production of "Lives of a Bengal Lancer" and August has been set for the start of this picture.

Waldemar Young's script will be used and Stephen Roberts is penciled in to direct.

WILLIAM A. SEITER In Preparation "Great American Harem"

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher

ROBERT E. WELSH.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office Abraham Bernstein Mgr., 229 W 42nd St Wisconsin 7-7193 Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions, Paris, 122 Blvd. Murat. Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel

Published every day with the exception of Sundays and Holidays. Subscription rates including postage, per year in the United States and Canada, $10. Foreign, $15 Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

THE LOW DOWN

It makes us a little ill to have to report upon the marital status of a brilliant actor and his wife, who, if we can believe some reliable information, will soon hit the divorce courts. The snake in their garden is a famous femme star, herself a wife and mother, who deliberately and ruthlessly shattered the happiness of the couple in question, without waiting for time to solve their problem, if such could be the case. With all Hollywood hoping that the actor and his wife would stand the gaff and see it through, we now hear that, although a divorce was denied by the pair a few weeks ago, they are definitely planning to get one . . . at least the husband wants it. If, when he is free, he becomes "still another husband" to the femme star, he will not find her so glamorous nor so sought-after as she might have been. Because sentiment locally is heavily against her, and people in their contempt for her recent actions, no longer refer to her as anything that even rhymes with lady.

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Before Warner Brothers changed the name of Milton LeRoy to Philip Reed, there were a lot of stories around as to Milton's "stage background" and so forth, and a lot of local scribes were duly impressed—or were they? Well, anyway, imagine our surprise to have called to our attention, a book titled "The Rise of Elsa Potter," full of photographic illustrations. The pictures showed, sure enough, Milton LeRoy (complete in B.V.D.'s) in various stages of facial expession. So, who other than Milton LeRoy—pardon us, Philip Reed, could have posed for the pretty pictures?

•

So it seems that a few weeks before Joany Bennett's new baby was born, Gene Markey went to a fortune-teller for a little advance information. The woman took his hand, looked into the crystal ball and said: "You know, Mr. Markey—you SHOULD have been a writer." Mr. Markey's face is still purple.

New York REVIEWS

"GEORGE WHITE'S SCANDALS"

Fox prod.; director, George White; musical director, Harry Lachman; writer, Thornton Freeland; dances, Georgie Hale; music and lyrics, Ray Henderson, Jack Yellen and Irving Caesar.

Music Hall Theatre

Sun: Mr. White put on a lively show. The music is catchy and accompanied by comedy sketches amusingly presented. Jimmy Durante prances through the film, singing here, making love there, all very Durante. If the "Scandals" continue to keep their Times Square atmosphere as effectively as this one, there should be a new movie edition along each year.

News: Mr. White presents a series of song and dance ensembles, and in nearly every one of them he takes a poke at the elaborate and often tedious routines by making these numbers something to laugh at. Most of the comedy, including the lyrics of some of the songs, is off color. Jimmy Durante's stuff isn't as funny as usual and is considerably more vulgar.

Post: The entertainment formula is simple and effective. It consists of songs, beautiful girls, ensemble dances and songs, beautiful girls and ensemble dances. The dance numbers are elaborate and colorful, but they are neither new nor effectively staged. The songs are tuneful and well sung, but for sheer bad taste we doubt if anything on the screen could touch them since Will Hays resigned the postmastership.

Mirror: Mr. White's first film "Scandals" is a gorgeous and rollicking revue, and one which undoubtedly will be a great treat to those Main Streets which never have been enlivened by a personal visit of one of his characteristic Broadway productions.

Times: A good deal more can be said in praise of the production than of the writing, for the narrative of this picture is of even less importance than those of other musical offerings. There are some clever ideas in the musical numbers.

Herald-Tribune: Its chief virtues, I should say, are a couple of good song numbers, a certain air of good nature and the personal contributions of Jimmy Durante and Miss Alice Faye. High amid its faults should certainly be placed a lot of unnecessary humor, a feeble narrative, and Mr. Vallee's earnest efforts to be humorous.

American: An ornate, lavishly produced, exquisitely photographed, but undeniably dull revue, this one must depend upon Messrs. Durante, Edwards and Vallee for whatever entertainment value it possesses.

World-Telegram: At best, the film version of his noted revue is but fair-to-middling entertainment. Essentially a revue with a backstage romance interpolated between numbers, the screen "Scandals" movs along slothfully except when one Jimmy Durante is on the screen. Then it seems to me to be boisterously funny.

Journal: In picturizing his revues, Mr. White followed his Broadway formula and the film offers song numbers, each with several reprises, blackouts, chorus routines and dance ensembles. There are more girls and the sets, natually, are larger and more lavish, but otherwise it's a White stage production done before the camera.

Para. at Production Peak; 11 in Work

Paramount has reached a production peak of all time with 3219 now on the payroll and 11 pictures in work. The months of April and May will also see plenty of activity on that lot as the studio expects to start 17 pictures during that time.

Due to the number of people working on the lot, the studio has issued orders to the staff to cut down on bringing guests to the commissary in order to give employees a chance to eat.

Code Has Teeth

(Continued from Page 1)

signed an "assent" to change his mind.

The point is of interest since the forty exhibitors concerned are members of the Allied States group, which originally started suit against the Code Authority, and later compromised. If Rosenblatt stands by his declaration it is very possible that Allied will once more go to the courts, which is just what every NRA official does not want at this time.

Bebe Daniels and Lyon Set on Stage Showings

Investigation by a Reporter representative of the story printed a few days ago concerning the shaving of the Selznick-Joyce list by close to a hundred clients, discloses that Bebe Daniels, one of the players no longer under the S-J banner, had asked for her release over a month ago, and after a series of amicable conferences with S-J execs, extending even to cables to Frank Joyce in London, the agency had consented to grant Miss Daniels' release.

Miss Daniels and Ben Lyon are leaving Hollywood this week to start a personal appearance tour in Chicago, the extent of which is only up to their own decision on accepting bookings.

Geo. Marion Jr. Will Do 'Gay Divorcee' Script

Radio yesterday put through a deal with Paramount whereby George Marion Jr. will join the studio's writing staff to do the "Gay Divorcee" script for Fred Astaire upon completion of "Kiss and Make Up" for B. P. Schulberg.

Writer then returns to finish his Paramount ticket for two pictures.

Actors' Guild Hits With New Magazine

The first issue of the Screen Actors' Guild monthly magazine, the Screen Player, was put in the mails yesterday.

Comprising sixteen pages and cover in two colors, the new publication is one the actors need not be ashamed of. In fact, they should be rather proud of this, their initial effort in the publication field, for it is attractively gotten up and has interesting contents.

Eddie Cantor leads off with an article telling what the Guild stands for, in which he explains that the Guild was created because of the "new deal" of President Roosevelt which gave the actors the concrete encouragement and "political set-up which has made possible the organization of the Guild and its growth to date." He concludes with assurance that the Guild functions not only to secure the actor his rights, but to see that the actor fulfills his obligations to his employer at all times.

Ann Harding contributes a breezy "rib" at press agents. Ralph Block deplores the fact that the individual expression of the actor has been sacrified in pictures. Jeannette Sauer gives New York notes. Claude King does an acceptable sports article. In addition there are departments for Junior Guild notes, organization announcements and chatter about personalities.

Hamilton and Nixon Tops in Liberty Film

M. H. Hoffman gets Neil Hamilton and Marian Nixon for the top brackets in his next Liberty picture, "Mad Honeymoon." William Nigh will direct.

Featured are Aileen Pringle and Bradley Page, latter signed through Harry Spingler, of the Small-Landau office.

Horton on Shell Program

Edward Everett Horton has been signed to appear as guest artist on the Shell Oil program over KHJ next Monday night. Margaret Kuhns, of the Schulberg-Feldman and Gurney office made the deal.

THE GUINEA PIG TURNS By LEWIS GRAHAM

Ballyhoo, rat poison, and sex appeal in the whirlwind romance of a famous beautician.

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ACTORS' GUILD TO ENLARGE DIRECTORIAL BOARD TO 33

Election May 17; Slate Made Public

As predicted in the Reporter some days ago, the Screen Actors' Guild has postponed its annual election meeting until May 17 to enable the entire membership to hear President Eddie Cantor's report. Announcement was made yesterday in the Guilds' new magazine.

Announcement was also made that the board of directors will be increased to 33 members. At present the figure is 21. This change, it is explained, is in order to make the board more truly representative of every trend of thought within the Guild, giving assurance that the functioning of the Guild will not be controlled by a small group.

The following slate was presented by the nominating committee for election: For president, Eddie Cantor; first vice president, Robert Montgomery; second vice president, Ann Harding; third vice president, James Cagney; secretary, Kenneth Thomson; assistant secretary, Richard Tucker; treasurer, Lucile Gleason; assistant treasurer, Jean Hersholt.

For board of directors: George Arliss, Mary Astor, Arthur Byron, Joseph Cawthorne, Berton Churchill, Clay Clement, Henrietta Crosman, Dudley Digges, Marie Dressler, Leon Errol, Norman Foster, C. Henry Gordon, Miriam Hopkins, Boris Karloff, Ben Lyon, Jeanette MacDonald, Willard Mack, Noel Madison, Ralph Morgan, Alan Mowbray, Bradley Page, Dorothy Peterson, Edward G. Robinson, Ivan Simpson, Lyle Talbot, Thelma Todd, Spencer Tracy, Arthur Vinton, Leon Waycoff, Warren William, Lois Wilson.

Twenty of these will be selected. The present board will draw lots to see which eight members end their term this year.

Rogers on Loy Story

Howard Emmett Rogers has been assigned to write the screen play of "Evelyn Prentice," the Myrna Loy starring vehicle at MGM, which John Considine is supervising. Rogers is winding up a year's contract at that studio with the completion of this assignment.

Crabbe Goes on Loan

Larry Crabbe was loaned to Mayfair Pictures by Paramount yesterday for the top spot in "Badge of Honor," which Spencer Bennet directs. Loan was negotiated by the Hoffman-Schlager agency.

'Sweeney' Washed Up

Edward Ludwig yesterday finished shooting on "Friends of Mr. Sweeney," which he directed for Warners. The director is considering a picture at Universal.

Virginia Kellogg Quits

Virginia Kellogg has resigned from the MGM writing staff and has gone to Europe for a year. She will study at the Sorbonne, in Paris.

Academy Waking Up

Something mysterious seems to be going on in connection with the Writers' Branch of the Academy. Last Tuesday John Meehan applied for reinstatement, and it was announced that Ewart Adamson and Ernest S. Pagano had joined. Yesterday the Academy said that Joseph L. Manckiewicz has also asked for reinstatement in the branch and that Wanda Tuchock has just joined.

Fox-Mono Deadlock On Angel and 'Eyre'

When Monogram attempted to borrow Heather Angel from Fox some time ago for the lead in "Jane Eyre," the bid was refused. Now Fox wants the story for Miss Angel, but Monogram refuses to sell. Adele Commandini scripted and the major plant is said to be interested in the script as well.

According to Monogram executives every major studio has attempted to buy the story, but since Monogram will make it, it is not for sale. The independent wlil import an English actress for the lead if it is unsuccessful in finding one locally.

Jimmy Savo Refuses Hollywood Offers

Because of the hit he made with eastern audiences in "The Girl in the Case," the independent production written and directed by Dr. Eugene Frenke, Jimmy Savo has received offers from two Hollywood studios.

Even though long term contracts have been offered him, Savo has refused to sign because of a pending assignment wtih Dr. Frenke.

Astor and Teasdale Set for 'House Wife'

Mary Astor and Veree Teasdale have the feminine leads in "House Wife," an original story by Robert Lord, which was adapted to the screen by Manuel Seff and Lillie Hayward.

William Keighley has been assigned to direct and production will start in about ten days.

'U' Execs Bow to Editors

The Universal Executive Basketball team, with Carl Laemmle, Jr., Ed Grainger and Ed Marin in the ranks, dropped a close one to the Editorial team last night by a score of 27 to 26. Landis, Foley, Applebaum and Fells starred for the victors.

Fox-Raphaelson Dicker

Fox is talking a long tem contract to Samson Raphaelson. The writer is now on the lot on a one picture assignment, writing the screen play of "Gypsy Melody," which will be Eric Charell's first production.

Lang on Cantor Film

Walter Lang has been signed by Samuel Goldwyn to direct the next Eddie Cantor picture. Arthur Sheekman and Nat Perrin are writing the original story and screen play.

Aylesworth Active On Radio City Pic

Radio Pictures, after watching Paramount line up good show bets in the past year with "International House" and other specialties, has decided to build a big one of its own for next year.

The picture planned will be the "NBC Revue of 1934," and is to be produced jointly by M. H. Aylesworth in New York and Pan Berman in Hollywood. All of the NBC radio stars and all of the RKO screen stars will be used in the cast, making the greatest assembly of stars ever gathered in one picture.

The story, which is the romance of a Radio City usherette and a publicity man, will have Radio City for a background. Aylesworth, according to the plans, will boss the making of these scenes, while Berman will handle those in Hollywood. This picture will mark Aylesworth's debut as a producer.

MacDonald Sells Yarn And Himself to Para.

Paramount yesterday purchased Philip MacDonald's latest novel, "The Menace," through Vivian Gaye, of the Joy and Polimer office. Bayard Veiller will supervise.

MacDonald at the same time joins the studio's writing staff on a one-picture deal to write an original story and script for George Raft, under Arthur Hornblow. Writer, when he finishes, returns to the Sol Wurtzel unit to handle the script on the next Charlie Chan yarn.

James-Lasky, Jr. Collab.

New York.—Rian James and Jesse Lasky, Jr., will collaborate on the screen play for "Young Ladies in White," which James has sold to Lasky for the screen. The two leave for the Coast today. James does not report to Universal on his two-year deal there until May 1.

New Buildings at Para.

Paramount is starting construction on two new buildings. One building will house some of its production staff in addition to eight dressing-room suites. The other will house the publicity department, turning the offices now occupied by the publicity staff into executive quarters.

Col. Signs Walburn

The William Morris office yesterday signed a long term contract for Raymond Walburn with Columbia. Comedian, who recently finished with "Pursuit of Happiness" in New York, is due to arrive in ten days.

Tim Whelan to Egypt

London.—Tim Whelan and crew of forty have left here to film exteriors of "The Camels Are Coming" in Egypt for Gaumont.

Jerry Goldberg, Agent

Jerry Goldberg, son of the late Joe Goldberg, has joined the Hoffman-Schlager office as an associate.

Yesterday in NEW YORK with HELEN GWYNNE

This code business is still the worry and laughs around New York, despite the fact that it everyone pretty jittery. And in connection with codes, we ran into a Department of Justice man on his way back to Washington to report on various codes in California, including the picture set-up. And it is curiously irritating to us to find that the thing that still sticks in the craw of the government is not minimum salaries, but maximum salaries. . . . The first crack the Department of Justice man made was: "How can anyone in the world be worth ten thousand dollars a week?" Which question now takes first place in that old game of "cliche." And that same question is always asked without any thought being given to the answer on the part of the asker.

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This particular person was a bit astonished to find out that there is no way of defintiely measuring the worth of a star to a picture . . . that if they were put on a percentage basis, there would be even more large incomes among the stars. He had never thought of the fact that the buyers of pictures run into millions, that these millions know nothing of picture production and their main interest is in the star or stars of the pictures. He had also never considered the fact that an actor's lot is not a long term one and that he must amass in a few years enough capital to give him a decent income for the workless years, that a business man can work all his life. . . . We repeat these fundamental truths in the fond hope that some code men are interested enough in the industry to read a trade paper, to stop just one moment to figure out the more apparent reasons why a star is entitled to any salary a producer is willing to pay because no producer will pay more than he can make a large profit on. The pay-off to all this is the fact that the code man who was trying so hard to save the industry money by figuring out a way to cut salaries, was also complaining about the fact that he had to pay an income tax to a government sorely in need of money and his support.

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Gregory Ratoff finally got on a boat and sailed for England, but up until the last moment, nobody could be sure he'd make it. All on account of he's kind of a "man without a country" since he won't be an American citizen until a few more months have elapsed and they had to get a special passport for him. Then the English consul had to have a consultation about putting a visa on it. Then there was something about an alien labor permit. And then there was the income tax that had to be straightened out before he could leave. All very confusing, but the saling was tarrific and included the Dick Arlens and Evelyn Laye.

Bob Harris Coming

New York.—Robert Harris, Universal's eastern story head, left by train yesterday for story conferences at the Hollywood plant. He will be there about ten days.

MGM to Lose Its Famous Fig Tree

No longer will Greta Garbo be able to overlook the Verboten sign and pick figs from the famous 36-year-old fig tree at the MGM studios. It is going to be cut down so newly planned alterations in the wardrobe buildings can be made.

The tree was part of a ranch before Thomas Ince bought the site and built the first studio buildings. It has stood there ever since. Beneath it the most famous stars of the industry have stood and plucked its fruit. When Greta Garbo first came to the studio there was a sign—"Do not pick the figs"—on the tree. She couldn't read English, so picked them. Since then everyone has followed her example.

Boost for Barton

Charles Barton, assistant director at Paramount for a number of years, has been promoted to a gag man on "Many Happy Returns," the Burns and Allen picture now in production. Norman McLeod directs.

Para. Shorts Plans

(Continued from Page 1)

west coast by Paramount and also preparing for "Big Broadcast of 1934."

The production chief of the Paramount shorts to be made here has not been named as yet and will not be until Diamond's return to Hollywood in May. With this new set-up Diamond will spend half his time in Hollywood and the other half in New York.

UP-TO-THE-MINUTE CASTING NEWS

Vincent Sherman and **Paul Hurst** for "Old Doll's House" at Warners.

Charles Wilson, Joyce Compton and **Gregory Gay** for "The Affairs of a Gentleman" at Universal. Wilson set by the Edington-Vincent agency.

Arthur Treacher to "Du Barry" at Warners.

Jay Henry for "Grease Paint," Paramount.

Grant Washburn for "Cleopatra" at Paramount.

Shirley Ross to "What Price Jazz," MGM-Ted Fiorito short.

Dorothy Peterson, Cora Sue Collins and **Burton Beery** to "Treasure Island" at MGM.

Eddie Nugent by Paramount for "She Loves Me Not."

William Demarest by Paramount for "Many Happy Returns."

Grace Durkin to "Cleopatra" at Paramount.

Joan Gale to MGM in the Ted Fiorito short, "What Price Jazz."

Maurice Black set by Hallam Cooley for "Party's Over," Columbia.

Shirley Ross for "Manhattan Melodrama," MGM.

Egon Brecher to "Many Happy Returns," Paramount, through the Walter Herzbrun office.

Theodore Von Eltz by Fox for "Call It Luck." Dave Thompson set player.

Skolsky in Demand

New York.—Broadway has its own angle on the news that Cosmopolitan is paying Sid Skolsky $10,000 for an original story for Marion Davies, which is not even yet in writing. The Broadway thought is that this is the first step in a plan by the Hearst newspapers to wean the columnist away from the New York Daily News to become the motion picture editor of the afternoon Hearst newspapers.

Bacon and Baldwin on Warner Location Hunt

Lloyd Bacon, who will direct, and Earl Baldwin, who is writing the screen play, left Wednesday for a week at Catalina to look for locations and get atmosphere for "Hey, Sailor." Picture will team James Cagney and Pat O'Brien.

New Play for Threshold

The Threshold Theatre's first production will be the Joseph Mankiewicz-Claude Binyon play, "The Stooge," which will be produced and directed by William D. Russell, former director of the Dallas Little Theatre.

Wampas Baby Stars To Show in Person

Miriam Jordan and Muriel Kirkland have been nominated for selections as Wampas Baby Stars, bringing the total of nominees to 36.

The plan of the Wampas organization to make individual tests of the nominees, to be shown the night of election, has been called off, due to the short period of time remaining before the elections, and instead, the group will be present at the Writers Club and be introduced to the members before the ballots are placed.

Dorothy Dell Laid Up; 'Miss Marker' Delayed

Dorothy Dell had another attack of laryngitis yesterday and was sent by Frank Young, her physician, to the Cedars of Lebanon hospital.

Production on the B. P. Schulberg picture, "Little Miss Marker," in which she has the top spot, has been suspended until her return.

George Webb Bankrupt

George Webb yesterday filed a voluntary petition in bankruptcy, listing his debts at $53,100 and assets at $135,950. Approximately $130,000 of the assets, he set forth, is in real estate holding.

Keaton Option Lifted

Educational yesterday notified Buster Keaton his option for one more short for this year's program was exercised. Studio still has an option on the comedian for a group of four shorts to be produced next season.

HARLAN THOMPSON AND LEWIS E. GENSLER wrote the (WORDS) (MUSIC)

of the songs in Paramount's

"MELODY IN SPRING"

including

"Melody in Spring"

"Ending With A Kiss"

"The Open Road"

"Lewis E. Gensler, who wrote the music and Harlan Thompson who wrote the lyrics, contributed plenty to the film. Especially outstanding is the milking song number. And the audience applauded vigorously at the 'Open Road' song."
—Hollywood Reporter, March 16th

A.S.C. WARNS INDUSTRY OF TOURNEY SOLICITOR

The officers of the American Society of Cinematographers, through their business manager, Allen M. Watt, last night issued a warning to everyone in the motion picture business against a man they claim has been solciiting prizes supposedly for use by the ASC in its golf tournament, to be held April 8.

Mr. Watt declared that this man is not connected with the ASC in any way, has no authority to solicit prizes or prize money, and asks everyone in the industry not to contribute to him or to anyone except members of a duly authorized committee, who will present written authorization, bearing the seal of the society.

He said that the man had already collected a large check from Carole Lombard and a $40 golf bag from Ruby Keeler.

According to Watt, the man approached him and proposed that he take over the handling of the tournament.

"I asked him to bring me in a written plan of what he suggested, and told him that if it met with our approval we MIGHT then talk business," said Watt. "He brought in a rough outline of a proposed poster. I told him to bring in his plan before we would talk. The next I heard was when a major studio telephoned me that he had put up posters about the tournament and was at work soliciting. He has nothing to do with us.

"We are going to have the tournament. We will have prizes, but our own committee will arrange for them."

Baroness Sues Radio, Charging Plagiarism

Alleging plagiarism of her story, "She Spies," Baroness Carla Jensen filed an action against Radio in Superior Court yesterday asking damages totalling $750,000.

Suit, entered by Attorney Leroy Anderson, claimed the studio had made the Constance Bennett picture, "After Midnight," from the Jensen story.

Two Yarns for Chandler

Willis Kent has purchased two stories, "Guns for Hire," by E. B. Mann, and "The Man From Hell," by E. E. Repp, and will use them as the next two Lane Chandler westerns. "Guns for Hire," which will go before the cameras in there weeks, was sold by the Wertheim and Norton agency.

Dunne with Reliance

Philip Dunne joins the Edward Small-Reliance writing staff today on a Jack Gardner ticket to do added script work on the "Count of Monte Cristo" screen play. Rowland V. Lee is preparing it for immediate production.

New Title for 'Rhythm'

Warners yesterday set "Twenty Million Sweethearts" as the release title for "Rhythm in the Air." Ray Enright directed Dick Powell and Pat O'Brien in the leads.

Just a Naughty King

London.—The Charles Laughton starring picture, "The Private Life of Henry VIII," has been barred from all theatres in British India. The reason given is that there is immorality in the picture.

'Glamour' Over the Air On 'Hollywood' Hour

Universal will use Onslow Stevens, Lenore Kingston and Dean Benton for an exploitation burst on "Glamour" over the "Hollywood On The Air" radio program next Monday. Stevens will read the role played by Paul Lukas, Miss Kingston will take the Constance Cummings role, and Benton will handle the Phillip Reed part. Program is released over the NBC network and KECA locally.

Frank Dazey to Para.

Frank Mitchell Dazey returns to picture writing on a contract to do the screen play for the W. C. Fields yarn, "Grease Paint," which William LeBaron is supervising at Paramount. Ticket was set by Vivian Gaye, of the Joy and Polimer office.

Threaten Erpi Control

(Continued from Page 1)

waged by his organizations, Warner Brothers and General Talking Pictures, against the A. T. & T. monopoly in the sound field in motion pictures. Also a formal complaint against the corporation is being prepared for presentation to Senator Dill, of the Interstate Commerce Commission.

Mr. Robins predicts that Erpi will have to give up the sound picture equipment field and the actual production of pictures, and that the Western Electric plant will be kept to manufacture telephone equipment only. It also means, he says, that the ten-year licensing agreements with exhibitors and the 17-year contracts with producers will come to an end.

The Robins production is based on opinions of high Government officials that the monopolistic privileges granted A. T. & T. originally were never intended to permit the company to extend its powers into fields other than telephonic communication. He cites also the opinion of Judge Nields, at Wilmington, last June, when he said that all the Erpi contracts with exhibitors and producers were monopolistic and in violation of the Clayton anti-trust laws.

The seriousness of the situation is indicated by the report that A. T. & T. has already offered to throw all alleged rights and real rights to sound patents on the open market for any indie manufacturer to use at a reasonable fixed price, a concession never before made.

The permanent injunction suit brought by General Talking Pictures against Erpi comes up for trial at Wilmington on April 2. Adolph Zukor, Nicholas Schenck and David Bernstein made depositions yesterday for use at this hearing.

THE REASON

I have **Mike Levee** as my representative is that he never asks me whether or not I am going to marry Franchot Tone

SAYS

JOAN CRAWFORD

AND

HIS MANAGEMENT OFFERS;

Personal Representation
(And I mean Personal)
Business Administration
Secretarial Service
Bookkeeping & Accounting
Income Tax Service
Publicity & Exploitation

◆

MERVYN LEROY

Will Tell You **WHY** he is a **"Levee"** client

IN MONDAY'S

THE Hollywood REPORTER

REELING around LONDON

Owen Moore going places with wee Georgie Harriss, who is strutting his Maskers act in variety here in addition to his movie work. . . The Prince of Wales took a look-see at Rowlie V. Lee's "I Am Suzanne" at the New Gallery; Dorothy Boyd was also there and all of a dither on account of His Royal Highness being present. . . Roy Kellino and Pamela Ostrer are still That Way. . . . Rae Daggett, sister to the little lady who keeps out the Junior Laemmle callers at Universal City, is in town and liable to stay for picture work. . . . One of the greatest studios here opens all the staff's mail and forbids wives on exteriors. . . . . Dorothy "Chili" Bouchier scramming from Elstree to rehearse for the new Cochran legit show. . . We saw a dream walking the other day; it was Joan Marion, a vision in green, strolling in the Park. . . . Quote from a book ad here: "Mae West Done Him Wrong Seven Shillings and Sixpense!" . . . No doubt he had his money's worth.

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Such fun, such fun, the Frank Joyces definitely decided to leave London for that old debbil Hollywood last week; no, this was not just the usual weekly decision this time, but the genuine thing; so much so that they actually threw a farewell cocktail party and had their bags packed; the Charlie Laughtons, Alfred Hitchcock, Bennie Hume, Junior Fairbanks, Cyril Gardner, Fred Astaire, Laura La Plante and Irving Asher amongst those who drank their health in cocktails and then, later that evening the Joyces decided to wait here another week!!! . . P. S. Was Davie Bader's (and a host of others) face red!? He went to the station bright and early the next morning to see them off and there weren't nary a sign of them.

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Sam Speigal tossing off a party for Director Jacques Feyder who will meg a Jannings pic here shortly. . . Freddie Y. Smith will edit the Whelan-Hubert pic and leaves for Egypt immediately. . . . The lovely Pearl Argyle is doing a flick for Gaumont-British. . . Stanley Lupino (his dotter Ida's at Para) Savoy Grilling the other evening (with a bachelor pal, Mrs. Lupino). . . Bill O'Bryen telling all London that Liz Allan would soon be in town. . . . They'll be calling Buster Laughton Elsa Lanchester's husband soon; the gal's wowing 'em in part after part in this burg. . . . Max Milder made a dash for Amsterdam to connect there re the Warner product. . . Alfred Hitchcock lunching with Ivor Montagu. . . That refreshing personality, Sidney Bernstein, is back in town after a vacash in sunny Spain.

•

Tom Geraghty also back in the metropolis and looking vury sprightly. . . If Sidney Lanfield does not meg the Buchanan-Damita pic, "Sons-o'-Guns," then maybe Eddie Sutherland will. . . . "Java Head" is for Basil Dean's Associated Talking Pictures, Anna May Wong gets the top spot, and maybe Rowlie Brown will meg it.

U. S. Films Are in Majority in Paris

Paris.—Out of 30 leading theatres, not less than 17 are playing American product in original versions; the remaining 13 houses play seven French, three English, two German-French and one German film. The newcomers this week are "Duck Soup," "Invisible Man" and "Roman Scandals."

Brussels Once a Month

The king is dead. Long live the king! . . . Never was a nation mourning so deeply its king—big film enthusiast and devoid of any snobbishness. . . . And never did a nation interrupt in such a dignified manner the sadness in order to cheer the new one—the hopeful personification of the future embodied in youth and physical attraction. . . . And it's a coincidence that the last service the dead royalty has done unexpectedly to our industry, which always found his interest, was the one to demonstrate the importance of the movies in public life. . . . Never in history were theatres so jammed as on these days, with crowds cramming sidewalk from nine in the morning waiting for hours to be admitted to the house and to get a glimpse of the special newsreel shots made at the funeral of the dead king and the coronation ceremonies of the new one. . . . Not less than eight crews were shooting for different companies.

•

Bill Fitelson around town for a day before sailing to little Dave he left way back in U.S.A. . . . And is he a chess maniac, that Bill! . . . Imagine a film man going to Paris and playing all the way—chess! . . . I bet you a million you never would have forecast what "If You See My Uncle" could do—14 weeks in the same street. . . . So, after all, why make class films with fortunes invested? . . Fernand Bourland, former manager and three prices winner at Universal, cutting expenses in own office—buys cigars by hundreds instead of by dozens. . . . Loet C. Barnstyn and Croeze flying down from Amsterdam and highpressing customers for dates. . . My, my, was that a beeg party UFA-ACE gave to press crowd after tradeshow of "Unfinished Symphony." . . Remember this, boys, if you care for Bosman's good humor, be careful—don't look too deeply into Mme. Renee's eyes. . . . Charley Lengnich, crack cameraman, rushing to Paris on sudden assignment to shoot "Train of 8.46" with Bach.

Filmavox grabbing big French product in no time with others looking after. . . . Music Hall attractions throw roots in certain movies, surprising routiniers. . . . Phonora Films (Mr. Martin to me) taking over theatre in Antwerp—for no reason at all. . . . They do work hard at Metroes—with long hours the daily rule. .

Austria Restricts Uniforms in Films

Vienna.—Should American producers not have troubles enough to comply with certain wishes of European governments, here is a new bother for them. The wearing of uniforms in films shown in Austria is bound to certain laws put into force in 1933. It is forbidden to exhibit or wear in an unworthy way any uniform of the former imperial army, navy, or any other uniform having been in use for any official employment for the defence of the territory in peace or wartime.

The Austrian War Ministry has issued the terms and conditions under which use may be made of uniforms in films to be shown in Austria. In several parts of the Austrian territory commissions will be nominated to supervise production and to advise producers on what is allowed and what is not.

Seven French Firms Unite For Economy

Paris.—Seven of the smaller French producers have formed a syndicate to reduce their producing expenses. One studio will be used successively by each of them, thus reducing their rent. They will engage a staff which will work for all the firms and make all their purchases collectively. They will examine possibility of organizing a joint distribution service.

Each of the producers will make two films a year. The syndicate, it is said, will realize a saving of 100,000 francs per film. The members are Messrs. Aguiar, Boulay, Gandera, Guerlais, Hourvitch, Kamenka and Nalpas.

'Catherine' Gets Big Play All Over Europe

Paris.—"Catherine the Great" is doing big business all over Europe, with a draw of 50,875 people in 17 days and being prolonged for a fourth week in Prague, the eighth week in Paris and now in its fourth week in the Plaza, Brussels' leading theatre.



Million More Seats Than People in Paris

Paris.—Statistics show that on a population of 2,871,429 for the French capital, there are 3,726,533 seats a week in the Paris film theatres. A further increase in the number of theatres would only be still more detrimental to the trade.

French film people have come to the same conclusion as in America and England that there are enough theatres for the time being.

Albert's Life in Film

Brussels.—A few Belgian film companies have composed a film on the life of the late King Albert, which is being shown in all the theatres. ..The coronation in 1909, some shots taken during the world war, his funeral and connected ceremonies are incorporated in the film.

Gance To Do 'Poliche'

Paris.—Abel Gance will not make "Captain Fracasse" in spite of earlier announcements, but will do "Poliche," from the play by Henri Bataille. Marie Bell and Constant Remy will have the leads.

'Midnight' Helps Fund

London.—"Midnight," the picture made by Chester Erskin, and distributed by Universal, with a star's matinee for the Cinematograph Fund, raised fourteen thousand pounds here last week.

Hoffe Gets Handclaps

London.—Monckton Hoffe's dialogue on B. and D.'s "Queen's Affair," starring Anna Neagle, drew the week's raves here. Hoffe is now at Culver City.

Star Sells Story

London.—Molly Lamont, British star, has written a story which Sound City has purchased. She has the okay on the director and may play the lead herself.



Reviewing the FAN MAGS

SCREEN PLAY
82 pages and cover
COVER DISPLAY.....Norma Shearer (MGM)

Screen Play for April is interesting mostly because of a new $1,000 contest, which isn't saying so much for the stories, is it?

However, read "Put Yourself In Hepburn's Shoes," in which Val Lewton very cleverly puts in a word for Miss Hepburn; Dick Mook's story, "Clark Gable's Double Life"; "Margaret Sullavan Explains Herself," by Sonia Lee; "Steppes to Stardom," (Anna Sten) by Sidney Skolsky, and "Crosby's Hat Still Fits," by Jim Tully.

J. Eugene Chrisman has two stories, one that appears a little far-fetched, "The Girl Who Brought Garbo Back," (Kathryn Sergava) and another story on Garbo already done to death, "Love Comes to Greta Garbo."

Clark Warren has a yarn on Otto Kruger, "His Voice Spells L-O-V-E"; Nina Wilcox Putnam tells about "One Man's Search For Love," (Bruce Cabot); Gladys McVeigh has "Jolson Shares the Spotlight"; Marcella Burke interviews "Gary's Bride"; and Gene Raymond says to Helen Burns "I Prefer to Work Like the Devil."

Another department, "Hollywood Barrage," by Arthur Guy Empey, starts this month in Screen Play. It's not so hot.

MOVIE CLASSIC
90 pages and cover
COVER DISPLAY.....Lupe Velez (MGM)

The best story to come out so far on Anna Sten is "The Man Who Gambled a Million on a New Star," by Dorothy Calhoun. It is in the April Movie Classic.

Lynn Fairfield has a swell story, "The Blue Eagle—and What It Means to the Movies"; Charles Brock waxes most amusing in "Explaining the Moods of Connie Bennett"; Hal Hall writes a good yarn, "Margaret Sullavan's Final Interview—So She Says"; and Jack Grant is clever in "Jolson Says He's Leaving the Movies."

Mark Dowling has "Hollywood Wastes a Fortune in Fame," and enumerates the old-time stars whom the public still wants to see; "Jean Harlow Turns Author," by Gladys Hall, is interesting; Elizabeth Goldbeck lines up all the occasions when "George Raft Defied Hollywood"; Sonia Lee tells about Warner Baxter's kidnaping in "A Secret Until Now"; Don Benedict talks about the stars on the air in "Hepburn's Greatest Rival Is Hepburn"; Winifred Adyelotte has "Why American Husbands Fail As Lovers," interviewing Frank Morgan, and Ruth Biery concludes her "Private Life of Mae West."

Junior Actors' Guild Election Set for Apr. 9

The Junior Screen Actors' Guild will hold its annual election on April 9, according to announcement made yesterday. The following ticket has been presented by the nominating committee:

President, Lee Phelps; first vice president, Tom O'Grady; second vice president, Florence Wix; secretary, Edward Clayton; treasurer, Edwin Baker.

For board of directors: Richard Gordon, Major Harris, Mary Gordon, Ed Thomas, Robert Ellsworth, Lillian West, Field Norton, William Begg, Frank Crane, Ed Parker, Albert Pollet, Herbert Farjeon, Dick Rush, Monty Vandegrift, Betty Blair.

Lois January Cast

Lois January yesterday replaced Eulalee Ruby in the cast of "Practical Joker," which Edward Laemmle directs for Universal. Miss Ruby is now working in "The Humbug" and the schedule on the picture could not be worked out for her to take her role in "Practical Joker."

'Great Magoo' Renamed

Paramount has selected "Thank Your Stars" as the working title for "The Great Magoo," which Wesley Ruggles will direct from the Howard J. Green script. Film is scheduled to get under way April 2.

George Stone at 'U'

George Stone was signed by Universal yesterday on an M. C. Levee ticket for a role in "Practical Joker," which Edward Laemmle is directing.

MPTOA Convention Program Arranged

New York.—Officials of the MPTOA yesterday announced the tentative program for the convention to be held in Hollywood next month.

April 9 the annual meeting of the Board of Directors will be held, at which officers for the coming year will be elected. April 10 will find President Kuykendall presenting his annual report. Secretary Fred S. Meyer will give his report the same day, and the members will decide upon the place for next year's convention.

April 11 will be devoted to special addresses and an open forum. The NRA Code will come up for discussion on April 12, with the banquet winding up the convention that evening at the Ambassador.

Doane Short Starts

James W. Horne put "There Ain't No Justice," a Warren Doane comedy, into work at Universal yesterday. Herbert Corthell heads the cast, which also includes Grace Hayle, Paul Hurst, Gertrude Astor, Alene Carroll and Nea Beatty.

Wilton Tennis Champ

Jerry Wilton won the Radio studio tennis tournament at the Los Angeles Tennis Club. H. N. Swanson was runner-up.

New Columbia Title

"The Crime of Helen Santley" replaces "Murder in the Studio" as the title on the third of Columbia's police-detective series.

"RHYTHM IN THE AIR"

SCREEN PLAY

by

HARRY SAUBER

In Collaboration.

WHEN ALL IS SAID AND DONE

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% MR. SAMUEL MARX,
CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XX, No. 13. Price 5c. TODAY'S FILM NEWS TODAY Monday, March 26, 1934

BIG PICS JAM BROADWAY

TRADEVIEWS by ROBERT WELSH

•WE are in receipt of an anonymous letter. It had almost reached the waste basket—because of anonymity—when our eyes caught lines enough to know that it was at least a "charming" letter.

So, despite the fact that Billy Wilkerson set the rule against publication of anonymous letters, the note of charm about this particular one gains it at least the right of mention.

It is a letter defending supervisors. And the "charm" part comes in the fact that it is evidently a letter from a supervisor's secretary. Feminine.

Who could resist such an appeal?

•

"Why does everybody pick on the supervisors?" says the letter.

"I have sat in on more conferences than I have seen Summers. And I have heard just as many ridiculous suggestions from writers and directors as I will ever hear from supervisors.

"I have seen authors take with a meek 'yes' suggestions from a supervisor that I knew were only feelers, straws thrown in the wind to get reactions. Should the supervisor be blamed afterwards if those writers didn't have courage enough to speak up and state their views at that moment?

"I have heard directors fight for pet scenes that had no place in the story, but only came into existence because they had discovered a new angle, or had a favorite line of dialogue. And I have heard supervisors who knew better finally agree on these pet scenes against their better judgment because they knew the director would never get out of their hair until they did."

And so on. Goes this "charming letter." From an experienced girl. Evidently.

•

Bless you, my dear (we always talk that way when speaking to the charming sex, in writing) we are not picking on the supervisors.

We know there is just as much right in what you have written as in all the clever diatribes against supervisors that have ever been published.

But the whole blamed thing is wrong!

Great books are created by ONE mind aiming with all its force at a single target.

(Continued on Page 2)

Mary Pickford Set On Percentage Plan

New York.—Mary Pickford announces that she is a firm believer in percentage deals for outstanding directorial and acting talent, and that when she gets under way with her production plan, she will share profits with those who become associated with her. There are expected to be some big surprises when the first names are announced, because Mary already has some interesting commitments.

Disney Sets 3 Year Deal With United

New York.—All speculation about the future distribution of Walt Disney's classics may be set at rest. Disney closed Saturday with United Artists for a three year deal that covers both Mickey Mouse subjects and the Silly Symphonies.

With this off his mind, Walt Disney plans to leave for the Coast Tuesday.

Chas. Rogers Switches Production Schedule

Charles R. Rogers has postponed "I Loved an Actress" and instead will get "Here Comes the Groom" into work as the next on the three pictures remaining for Paramount release.

Ralph Murphy is busy with "Private Scandal," so Harry Joe Brown will get "Here Comes the Groom" into work April 9 and Murphy will get under way on "I Loved an Actress" later.

War Film B'way Hit

New York.—The war film, "Forgotten Men," closed at the Criterion Theatre last night after eight weeks of good business, at this one house, and fourteen weeks altogether on Broadway.

Lack of N.Y. Show Windows to Exhibit New and Coming Hits Is Embarrassing The Majors

New York.—The picture business is in for that joyous—and also troublesome situation—of having a surplus of big pictures coming along at the same time. The situation on Broadway, key artery of the show world, illustrates a condition that, in minor degree, will soon be duplicated in numerous metropolitan centers. But it also forecasts a feast of good shows for the week-to-week houses of the nation when the big ones get general release.

Broadway's show windows are choked up, and the condition has the ma-

(Continued on Page 4)

Kuykendall Starts MPTOA Meet Rally

New York.—On the first lap of his trip to Hollywood for the big MPTOA convention in April, Ed Kuykendall, president of the organizatin, has left New York to attend three exhibitor conventions and drum up trade for the Coast trip.

He was in Dallas this week-end; will be in Memphis, April 1, and after covering New Orleans on April 3 will return to Memphis for a few days and then start for the picture colony.

Fox Grabs 'Gigolo'

New York.—Fox has shown red hot interest in grabbing the talkie rights to Edna Ferber's "Gigolo." Feeling here is that it is planned for one of the recent importations.

'U' Buys Smith Novel

New York.—Universal has closed to the rights for a novel that caused some bidding here, "Night Life of the Gods," by Thorne Smith.

Pic Interests Get First Bond Test

Washington.—Picture interests will learn something of the effect of the new Securities Act on future attempts at securing picture credit through the fact that two theatre flotations are now before the Federal Trades Commission.

One is an action involving the Paramount Portland Corporation, in which $1,100,000 bonds are involved in a hotel and theatre operation that was to have been erected and on which bonds are in default.

The other is the Capitol Theatre Company, Wheeling, West Virginia, in which $558,000 in bonds are involved.

Barbara Blair Goes Back to Warner Lot

Warners have put out the "All is forgiven—come back" notice for Barbara Blair, who walked out several weeks ago after a tiff over an assignmet. Player goes into "Dames" and gives the studio options on a termer.

Marie Dressler Better

Marie Dressler is regaining her strength rapidly and is due to return to work at MGM in two months, according to Arthur Landau, who received word from the star yesterday. Miss Dressler is suffering more from exhaustion than anything else, Landau said.

New 'Glory' Preview

New York.—Columbia, still unable to make up its own mind about "No Greater Glory," has set it for a test preview at the Bijou Theatre, Springfield, Mass., tonight.

Lowe Leaves Tomorrow

New York.—Edmund Lowe, dodging all interviewers in his bereavement, leaves New York for the Coast on Tuesday.

RCA DROPS BOMBSHELL INTO THEATRE SITUATION

New York.—RCA dropped something of a bombshell into the theatre sound equipment situation Saturday with announcement of an entirely new deal.

Features of the new plan are that where exhibitors have first rate credit rating and are in good standing with

(Continued on Page 4)

Warners Making Plans For New 'Golddiggers'

Warners are starting early on plans for a 1934 edition of "Golddiggers."

Earl Baldwin and Lloyd Bacon are in a huddle over the screen play for the picture, which will have every name on the Warner list doing a turn.

"RIP TIDE"—NORMA SHEARER—Loew's State—Saturday

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher

ROBERT E. WELSH.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office: Abraham Bernstein Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

HURD VICTOR IN GREAT IATSE UNION SHOWDOWN

THE LOW DOWN

In spite of the Mayfair being called off, all the other Satiddy night doings went off—with a bang! The highlight was the successful Temple Israel benefit at the Pantages Theatre. All the "promised performers" came through—Grace Moore, with her beautiful songs; Bing Crosby, Charlie Butterworth and Frank McHugh with their inimitable "Boswell" act; Ethel Merman, Will Rogers, Fred Stone, Ben Bernie and Ted Lewis with their bands, Jack Oakie—just a few of those who entertained.

Around three a.m. most of Hollywood was in the Colony Club, where they spent the rest of the "night." Glimpsed there were Lee Tracy, Isabel Jewell, Lyle Talbot, the Clarence Browns, Kendall Glaenzer, Lewis Milestone, Liz Dupont, Nigel Bruce, Ivan Lebedeff, Wera Engels, Eddie Buzzell, the Sam Jaffes, Harry Cohn, Sam Harris—and great gobs more.

The John Monk Saunders (Fay Wray) switched their Mayfair party to their own domicile and wined the David Selznicks, the Bill Goetzes, the Freddie Marches, the Jack Woodys (Helen Twelvetrees), the Jack Morgans, Spencer Tracy and Loretta Young.

•

A little late—but still funny. For the opening of "Wonder Bar," Jack LaRue went and bought himself (or caused to have made) a brand new, full-dress suit—and very nice too! He dressed in a terrible rush, he was so anxious to get himself out in the new suit. So by mistake he grabbed a dress vest that he wears in the stujos—a bright yellow one—the kind that photograph such a nice white! So when he got in front of those lights at the theatre—there he was in his working vest! In other words—he was in such a hurry to get to the opening, he forgot he was going to an opening!

•

We nearly passed out at a party the other night when we overheard the following conversation. A writer was telling a certain actress that reading certain subjects would widen her scope, improve her acting, and so forth.

"For instance," he said, "you should read Zola."

"Okay," said the actress, "I will—who wrote it?" (!)

Entire New Set-up For the Cameramen

The Cameramen's union held a special meeting last night, called for the express purpose of ousting Howard Hurd, business manager of Local 659 and storm center of the organization for months. When the verbal fireworks were over Hurd emerged victorious and more firmly entrenched than he has been for months.

As a matter of fact, Hurd was the only union salaried official left on the rolls when the meeting was over. Edward T. Estabrook, business manager, took the floor at the very start of the meeting and resigned. He explained that the union must conserve its resources and retrench. His resignation, he explained, was his contribution toward that policy. He was given a roaring vote of thanks for his service to the union.

After it had been decided to retain Hurd, the board of executives then outlined the plan for cutting the overhead of the organization. This is what will be done:

All salaried employees, with the exception of Louise Lincoln, stenographer and bookkeeper, will be dropped April 1. Thus leaving only Hurd and one girl to run the business of the organization. The present ten offices which the union uses will be cut down to only three; the general office, the board room and the office of the business representative. The union magazine, The International Photographer, will be discontinued as the union's publication and will be disposed of to an outside party.

For months there has been an undercurrent of feeling against Hurd among certain quarters of the membership. It came to a head last week when they demanded a special meeting to take up the business of ousting him.

It was the contention of some members that Hurd was to blame for the unsuccessful strike of last summer. They also declared that his presence in the organization was keeping a lot of first cameramen from joining the union. He had a contract with more than a year to run. Some months ago Ed Estabrook was made business manager and Hurd was put in the background.

Last night every member had a chance to talk. There were heated speeches for and against him. Then it was moved that his office be vacated. This was defeated by a vote of 100 to 74, and Hurd was retained. Further, he was placed back in active charge of the union affairs, beginning April 1. The board of executives were instructed to meet with him and try to readjust his contract downward.

It was indicated last night that the union will now start a gradual buildup, with the hope that it will eventually regain the spot held before the strike.

Proud Eddie

Eddie Laemmle's new office at the "U" has an autographed photo of Carl Laemmle, Sr., to Eddie, which not only says some nice personal things but which adds: "—and a director who consistently on his pictures made more money for Universal than any other man." Someone has been studying the distribution records.

Billie Seward Held

Columbia has exercised the option on Billie Seward's contract for another six month period. The player has just completed a role in the John Barrymore picture "Twentieth Century."

Len Daly Quits Para.

New York.—Len Daly, of the Paramount foreign publicity department, is leaving that organization to join a similar department at United Artists under Sammy Cohen.

Martin Beck Abroad

New York.—Martin Beck, vaudeville pioneer and for a period active in RKO theatre operations, sailed for Europe on the Ile de France Saturday, with some mysterious plans.

Irene Dunne East

Irene Dunne leaves by train tonight for a vacation in New York. She will be gone about two weeks.

Tradeviews

(Continued from Page 1)

Pictures are ruined by ONE mind compromising with a half dozen half minds on which target at which to aim.

When the bird-shot is scattered, it's not for us to say whether it was the supervisor, the writer, the director, or the office boy who nudged somebody's elbow.

We shouldn't have so many elbows in the pie.

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Sherman Collecting Heavy From the 'U'

Report has it that Lowell Sherman has collected to date in excess of $90,000 from Universal, without yet actually starting production on a picture.

The kick to the report is that Sherman is in the clear, it being said that he hasn't refused a single story offered to him for production. Apparently Universal gives him stories, then after a week or so of thought, takes them away.

Director's contract is for a forty-week period, during which he was to make three pictures. But if the forty weeks are up, and no pictures made, that's just Universal's hard luck.

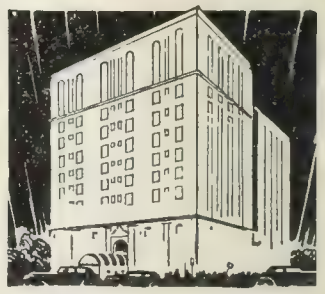
Stone Set in 'Island'

Lewis Stone has been assigned the role of Captain Smollitt in the Wallace Beery-Jackie Cooper film, "Treasure Island," which is being directed by Victor Fleming under the supervision of Hunt Stromberg.

Hoffe on Barrie Play

Monckton Hoffe has been assigned to write a treatment of "What Every Woman Knows," the J. M. Barrie play, which will be Helen Hayes' first starring vehicle on her return to Hollywood. Irving Thalberg is producing.

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HOLLYWOOD

'VIVA VILLA' OUTSTANDING TRIUMPH OF SHOWMANSHIP

Should Be One of Year's Big Smashes

"VIVA VILLA"
(MGM)

Direction .....Jack Conway
Screen Play.....Ben Hecht
Suggested by book by Edgcumb Pinchon, O. B. Stade.
Photography: James Wong Howe and Charles G. Clarke.
Cast: Wallace Beery, Leo Carrillo, Fay Wray, Donald Cook, Stuart Erwin, Henry B. Walthall, Joseph Schildkraut, Katherine DeMille, George E. Stone, Phillip Cooper, David Durand, Frank Puglia, Francis X. Bushman Jr., Adrian Rosley, Henry Armetta, Pedro Regas, George Regas.

Trot out that frequently misused word "epic." Dust off all of the adjectives you haven't even thought of since "All Quiet on the Western Front" and "Big Parade." Dig up a whole flock of synonyms for "stupendous" and "colossal." Then shout "Viva Villa" at the top of your lungs. David Selznick has given it everything that makes it a showman's picture—including, of course, an advance legitimate news campaign that money could not buy.

Mexico should have no quarrel with this presentation of its Revolutionary bandit hero. Pancho Villa, as written by Ben Hecht and magnificently realized by Wallace Beery, is a simple soul. As a boy, he watched his father flogged to death for the sin of protesting when his lands were confiscated by tyrannical overlords, already wealthy. The lad flees to the hills and emerges a Mexican Robin Hood.

To this uncouth, untutored bandit chief, there is only one wrong, the oppression of peons—only one law, death to the oppressors. His cruelties are inflicted as a child is cruel, without thought that there might be another way to gain his objective. Primitive, barbaric, death is to him a triviality. What matter if men die today or tomorrow! They are destined to die some day anyhow. Yet, despite his grossness, he is essentially a gay fellow, worshipped by all peons, followed adoringly by his band of cutthroats. It is a vivid, unforgettable portrait of the man Villa that Beery and MGM give us.

Certain liberties have been taken with history, more by omission and suggestion than by deviation from basic fact. Many characters are entirely fictional, others patterned after real people. For example, General Pascal is more than a little suggestive of Huerta.

The simplicity of the characterization of Villa actually vies with the massive spectacle of the production. In this respect, the picture is more than masterful. Not often is there maintained such close affinity between human interest in a character and the grim, uncompromising horror of guerrilla warfare. Battles, fought by ragged men on horseback, have a graphic intensity that will leave you limp in your seat. Yet it is no slight upon the impressiveness of imposing spectacle to say that the real power of the picture lies in the humanness of Villa—a glorified portrait, if you will, but nonetheless an always engrossing one. Without doubt, Beery has never given a finer performance than his Pancho Villa.

Second only to Beery is Henry B. Walthall as Madero, a portrayal that ranks with his Little Colonel of "Birth of a Nation." Madero is the quiet, saint-like revolutionary leader for whom Villa campaigns and from whom he learns his first refinements—such as adding a "please" to the command "Shut up!" To avenge the assassination of Madero, "the little feller," Villa returns from exile to stage a second revolt against the villainous General Pascal, played extremely well by Joseph Schildkraut.

Stuart Erwin wanders through the story as an American newspaperman who makes friends with Villa. To make good the reporter's false dispatch to his paper, Villa captures a town, "just the way Johnny said it was done." Chalk up another excellent job for Erwin.

Leo Carrillo scores heavily as Sierra, Villa's lieutenant. It falls to Sierra's lot to commit most of the cruelties of the revolution, but in Carrillo's hands the assignment retains sympathy, in itself an achievement.

The other parts are smaller, but Katherine DeMille as Rosita, one of Villa's many wives (he always marries his girls if only for the evening); Frank Puglia as Villa's father, Phillip Cooper as the boy Pancho, David Durand as a young bugler, and George E. Stone as the poetic letter-writer, all make outstanding their opportunities. Fay Wray has one of the best scenes of her career, a powerful one, when she is horsewhipped by Villa. Donald Cook is convincing.

Direction is credited to Jack Conway, to whom was given the tremendous task of filming the version made in Hollywood around the scenes obtained in Mexico. No greater tribute to his work can be made than that it is impossible to tell which is which, though fifty per cent of the credit for the picture's sweep and power must go to whoever shot the Mexican sequences. And to Vorkapich must go credit for a crashing crescendo of tempo reminiscent of the "Birth of a Nation" climax, when the word spreads from hill to dale, "Villa Wants You!"

Photographic credits are divided between James Wong Howe and Charles G. Clarke. Together they have filmed scenes of remarkable beauty and breath-taking action.

A word, too, about the musical score of Herbert Stothart, which is in perfect accord with the theme.

It is to be expected that "Viva Villa," which ran a few minutes over two hours at the preview, will be cut again before release.

Young and Old

In the lobby after the "Viva Villa" preview — David Selznick the center of one group of handshakers on the production and, off in a corner, courtly Henry Walthall modestly accepting compliments from hoi polloi.

RCA Not Involved In G.E. Investigation

Washington.—Indications in the initial blast by a "protective committee" against the General Electric Company that RCA Photophone would be involved are completely evaporated on investigation.

Washington searchers have discovered that RCA has no official connecnection with General Electric, and has had none for the past three years, that would involve it in the present action.

Betty Compson Signed For 'Broadway Virgin'

Betty Compson has been signed by Major Productions for "Broadway Virgin," which will be produced with Lou Collins as the director. Dorothy Granger has been signed for the title role, and William Bakewell plays the juvenile lead. Company has offices at the Educational studios.

F. McGrew Willis adapted the story to the screen and Joseph O'Donnell wrote added dialogue and continuity. The book is by Lois Bull.

May Robson Written Into 'Mild Oats' Script

MGM is changing the script of "Mild Oats," based on the novel by Florence Ryerson and Colin Clements, and is writing in an important role for May Robson. The script is being written by Edgar Allan Woolf and Florence Ryerson.

The cast will include Henry Wadsworth, Tom Brown, Mary Carlisle, Jean Parker and Una Merkel.

John Lodge Returns

John Lodge, leading man for Marlene Dietrich in "Scarlet Empress," returns Saturday after a four-weeks trip East, where he settled his business affairs to permit him to remain on the Coast indefinitely. Paramount has an option on his services for a long term ticket.

Para. Signs Dance Team

Paramount has signed the dancing team of Veloz and Yolanda, now appearing with the Ted Fiorito orchestra at the Cocoanut Grove, to appear in "Many Happy Returns," the Burns and Allen picture, which Norman McLeod is directing

Claire Trevor a Star

Fox jumps Claire Trevor to star billing on her next assignment. Sol Wurtzel has set Lester Cole to write an original yarn with a Shanghai background for her, and George Marshall will direct it.

'U' Finds a New Bet

Universal believes it has discovered a bet in Aleta Freel, of the local stage version of "Double Door." Studio is testing her for a long term deal.

Geneva Mitchell at Col.

Columbia Saturday signed Geneva Mitchell to a long term contract. Player has not been assigned to a picture as yet.

UP-TO-THE-MINUTE CASTING NEWS

Robert Greig in "Cock-Eyed Cavaliers," at Radio.

Anita Louise for "Du Barry" at Warners, through the Joy and Polimer office.

Olin Howland by Paramount for the Charles R. Rogers picture, "Private Scandal."

Warren Hymer for the Mae West picture, "It Ain't No Sin," at Paramount.

Leila Bennett by Warners for the Ruby Keeler-Dick Powell picture, "Dames." The William Morris office set the player.

Marion Clayton for "Barretts of Wimpole Street" at MGM

Columbia Finishing 3 Pictures This Week

Three pictures will finish at Columbia this week. They are the John Barrymore picture, "Twentieth Century," with Carole Lombard in the feminine lead; "The Party's Over," with Stuart Erwin and Ann Sothern sharing top honors, and "The Most Precious Thing in Life," with Donald Cook and Jean Arthur.

Hyman and Berke Deal For Eight Features

Marc Hyman, of Standard Cinema Finance and backer of Famous Authors Productions, is negotiating with William Berke to produce eight features for state right company.

Berke, located at RKO-Pathe, is producing a group of pictures for himself and is expected to take on the extra series outside of his present activity.

Lead for Jean Parker

Jean Parker has been set by MGM for the lead in "Student Tour," an original story by George Seton and Arthur Bloch, with Charles Butterworth and Jimmy Durante playing featured roles. Charles Reisner will direct under the production wing of Monta Bell.

'Cleopatra' Changes

Paramount made two shifts in the cast of the deMille picture, "Cleopatra," Saturday, borrowing Arthur Hohl from Warners and signing Ian MacLaren, free lancer, to fill the spots vacated by Clay Clements and Charles Middleton.

Notables at Para.

Paramount entertained two notables Saturday. Governor Wilbur Cross, of Connecticut, and Mayor Louis Marcus, of Salt Lake City, did the rounds at the studio. Besides being the mayor, Marcus operates the Marcus theatre group in Salt Lake.

New Rogers Title

Charles R. Rogers has set "The Woman God Forgave" as the release tag on the Frances Marion story, "Lizzie Skerritt," which he is making at Paramount.

Orsatti Back at Desk

Recuperated from his recent tonsil operation, Frank Orsatti reported back to his agency desky Saturday.

COLUMBIA'S 'ONE WAS GUILTY' ANOTHER OF THOSE THINGS

Never Rises Above Mediocrity Level

"ONE WAS GUILTY"
(Columbia)

Direction .....Lambert Hillyer
Screen Play.....Harold Shumate
Photography .....John Stumar
Cast: Ralph Bellamy, Shirley Grey, Willard Robertson, Lita LaRoy, Vincent Sherman, Ralph Remley.

"One Was Guilty" is just one of those things that have to be put over on the other side of the Columbia ledger to make up for the occasional Frank Capra picture that goes on the right side. It's a mystery, but at the conclusion the only mystery is why the talents of Ralph Bellamy, a good trouper, were wasted on such inconsequential mediocrity, and why a capable director like Lambert Hillyer was called on to struggle with it.

Bellamy is seen as an inspector who is given incredibly stupid clues to unravel. The story revolves about the murder of a heavyweight champion in a vacant apartment, closed by a mortgage and a meanie old banker. Two janitors and a radio start things going, helped out by a constantly moving elevator, which is far more mysterious than any of the humans in the story who are supposed to be under suspicion.

Shirley Grey is seen as a homeless little stenographer who broke into the apartment seeking a place to sleep. Isn't that too pitiful? And, of course, she is caught up in the web of circumstantial evidence. Rita LeRoy is a two-timing wife, and all the innocent but very suspicious characters are eventually proven okay by Inspector Bellamy after a series of strange characters run up and down stairs and in and out of doors like agitated cuckoo-birds.

Incidentally, there is a thoroughly inane romance between Ralph Bellamy and Shirley Grey, but anything that is said about anything in the picture must be charged to the situations and story which are only childish attempts to baffle a long-suffering public.

Just take it as it comes, Mr. Exhibitor. And don't say "Au Revoir." It might be more appropriate to say, "Good night!"

Para. Foreigners Back

New York.—Two foreign Paramount execs return to town tomorrow on the Olympic, John W. Hicks, vice-president of Paramount International Corporation, and Morris Simpson, special representative of the same corporation.

Mike Simmons East

Mike Simmons, completing his writing trick with Edward Small on "Catalina," boarded a plane for New York to arrange for the production of a play.

Agnes deMille Here

Agnes deMille reached town Saturday night from London. Today she takes a featured spot in "Cleopatra," at Paramount.

Was He Mortified?

Louis B. Mayer received the following wire from Jimmy Durante as the latter left Albuquerque, en route East: "What a time getting away. They tore the clothes off my back. In fact I got on the train in tatters; but finally got away from the Indians without buying a blanket."

Paramount Puts Up Bars Against Visitors

Paramount today installs stringent pass regulations which will eliminate all visitors from the plant and allow admittance only to people doing business with the studio.

The lot has become so crowded recently that pictures have been delayed by visitors on the stages and in the lunch room getting in the way of players. Several extra studio policemen have been hired to enforce the new regulations.

Universal Sets One

"Bread Upon the Waters" will be the next Stanley Bergerman production at Universal on the completion of "Embarrassing Moments," now in work. The Edith Wharton story is being scripted by Gladys Unger. Chester Morris will probably have the lead, with no director set as yet.

No New 'Crows' Team

Educational has turned down its thumbs on a proposal by George Moran to team up with Al Herman and replace the Moran and Mack blackface team for another series of shorts. Moran and Herman are said to be returning to vaudeville.

'Blue Steel' Finishing

Monogram's western unit, on location in Kernville since last Monday, returned Saturday and will finish "Blue Steel" in the next couple of days. Then R. N. Bradbury, the director, will get "The Man from Utah" into work.

RCA Drops Bombshell

(Continued from Page 1)

RCA they will be accorded unusual privileges of stretching the initial payments for equipment over a period of time, instead of having to plank down a large first sum on receipt of the equipment.

Secondly, plan involves the inclusion of extra spare parts such as loud speakers as part of the regular standard equipment, and third, an extension of the emergency service for such equipment under certain conditions without extra charge.

An angle of importance in the new deal is the fact that numerous small chains throughout the country may now find it possible to bring sound equipment up to date with latest scientific developments, a move that has been impossible to many of them because of fear of initial costs.

Studios, on the whole, have kept pace with sound developments, while theatres have found the cost problem a stumbling block.

Picture Men Now At Capital Jittery

Washington.—The representatives of the picture industry now here were rather jittery last night over what may happen at the monopoly protest hearings, which start before Clarence Darrow's Small Industry board this morning.

No one knows just what will develop, as the board has kept its list of witnesses secret, but plenty of fireworks are expected. Another cause for worry is that this board reports direct to President Roosevelt personally.

Pinchon Will Write Radio's Murietta Yarn

Edgcumb Pinchon, co-author of "Viva Villa," was signed Saturday by Radio to write an original story based on the career of Joaquin Murietta, early California bandit, who will be portrayed by Francis Lederer. Jane Murfin is supervising this production. The deal was set by Bert Marx of the Phil Berg office.

Ruskin on 'Florette'

Paramount Saturday assigned Harry Ruskin to the script, "Fifty-two Weeks for Florette," the W. C. Fields vehicle which Alfred Werker will direct. Picture is scheduled to follow "Grease Paint," which goes into work next week.

Stoloff-Krasna Trip

Ben Stoloff and Norman Krasna leave today on a week's visit to Catalina Island, where the director and writer will soak in local color for the sake of the Reliance production which will have the resort as the background.

Alexander for 'Hat'

MGM is testing Ross Alexander, newly signed term player, for one of the top spots in the Constance Bennett starrer, "The Green Hat." Company figures the youngster may be another Robert Montgomery.

Estelle Taylor Hits

Miami.—Estelle Taylor, appearing at the Palm Casino here, has been extended another two weeks. Will make a total of four weeks at the one spot.

Warners Change Title

"Personality Kid" is the new label for "One Man Woman," the Gene Towne-Graham Baker story which Alan Crosland directed at Warners some time ago.

Mayer Leaves Para.

Turning in his script on "Here in My Heart," Edwin Justus Mayer checked off the payroll at Paramount Saturday.

Foy Seeks New Title

Bryan Foy Saturday discarded the title, "Life Ends," for his picture and has posted a $25 offer for a new tag.

Ginger Rogers in 'Divorcee' Top Spot

Ginger Rogers rates the top spot alongside Fred Astaire in "Gay Divorcee," as a result of the success of the team in "Flying Down to Rio." Helen Broderick gets a featured spot.

Dorothy Yost got a Radio writing ticket Saturday, checking in at the studio to collaborate with George Marion Jr. on the script.

Preston Foster Set

Fox has set Preston Foster for the next picture teaming Jimmy Dunn and Sally Eilers, "Going Straight." Edward Paramore is writing the script, and Harry Lachman is slated to direct when Miss Eilers returns to active work.

Dave Gould at Radio

Radio has signed Dave Gould to stage the dances and musical numbers for "Down to Their Last Yacht," which Paul Sloane will direct and Lou Brock will produce. Sidney Fox, Mary Boland, Sidney Blackmer and Polly Moran comprise the cast.

Rainger-Robin Set

Ralph Rainger and Leo Robin were assigned to the B. P. Schulberg unit Saturday, where they will write the music numbers for "Kiss and Make Up."

New Stage Production

Olson and Johnson are shaping up plans to produce "Take a Chance" at the Mayan and are dickering with Lilian Miles for one of the leading roles.

Big Pics Jam Broadway

(Continued from Page 1)

jors worried because they fear delays that will have some of their big bets running into June and July weather about the time they are turned loose to the bulk of the customers. It's a problem.

Here's Broadway's situation: The Astor is tied up on "House of Rothschild" and no prophet in town will attempt to say when that picture will end its run. So that means one show window closed.

The Capitol is tied up on regular MGM releases, which must be played here on date in order to turn them loose for the subsequent revenue, so MGM is in a spot on "Viva Villa," which is roadshow calibre and not to be wasted on a routine Broadway engagement. This forces MGM to make a deal for another company's house, the Criterion, to get a bow on "Villa." It will open there April 6.

And then Paramount. This company has "Scarlet Empress" straining at the leash and with big expectations. With the Criterion sold to MGM, the Rivoli booked heavily on money-making United Artists pictures, starting with "Looking for Trouble," where to put the "Empress"?

The final decision was to use the New York Paramount, ordinarily a one or at best two week steady customer house, and put an extra heavy exploitation campaign behind the picture to give it the rating Paramount officials feel it deserves as a show. The opening date has not been set.

To every exhibitor in the world...to every patron who waits—and wonders...*magic words*

NORMA

Shearer

Robert
MONTGOMERY
Herbert MARSHALL
Mrs. Patrick CAMPBELL
in

RIP TIDE

Written...Directed by EDMUND GOULDING

A *Great* Metro • Goldwyn • Mayer Screen Event





Edmund
GOULDING
wrote and directed
RIP TIDE

starring
Norma
Shearer
for Metro-Goldwyn-Mayer



THE BRILLIANCE OF
"THE DIVORCEE"

THE DRAMA OF
"A FREE SOUL"

THE ROMANCE OF
"SMILIN' THROUGH"

all surpassed by

Norma

Shearer

in

RIP TIDE

Robert
MONTGOMERY
as "Tommy Trent"

with

Norma
Shearer

in

RIP TIDE

An M·G·M Picture





Herbert
MARSHALL
as "Lord Rexford"

with

Norma
Shearer

in

RIP TIDE

An M·G·M Picture

Enthusiastic

". . . distinguished for dramatic vigor, for sincere handling of the powerful love theme . . . it is a natural for women with all the elements of a box-office clean up. For Norma Shearer it is a triumph of the first order in emotional requirements and in physical charm. His canny showmanship sharpened . . . by his vacation—Irving Thalberg puts over a smash hit . . ." *The Daily Variety*

• • •

". . . Norma Shearer more brilliant than ever . . ."
HARRISON CARROLL
L. A. Herald-Express

• • •

". . . it is a profoundly interesting picture . . . a great triumph for Norma Shearer and a remarkable cast . . ."
MAYME OBER PEAKE
Boston Globe

• • •

". . . Irving Thalberg returns to production with one of the handsomest productions of the season. Norma Shearer, Robert Montgomery and Herbert Marshall turn in performances that should be a tonic to any box-office . . ."
ROB WAGNER
Former picture critic "Liberty"

• • •

". . . a beautifully conceived and directed picture. Shearer gives a marvelously charming performance . . ."
TED SMITS



Commendation

". . . a distinct innovation is 'Rip Tide' . . . marks Norma Shearer's return . . . seems to have added even more to her physical and histrionic charm. Flawless performance of Herbert Marshall . . . vivid and impressive moods as portrayed by its star . . . 'Rip Tide' . . . with its great appeal for any audience (particularly the feminine) and the penetrating direction of Edmund Goulding. Stands to make . . . a barrel of money . . ."
The Hollywood Reporter

• • •

". . . the M-G-M lion can roar over 'Rip Tide' as a splendid contribution to the screen. The entire cast is excellent with Norma Shearer giving another dramatic triumph. The direction of Edmund Goulding is flawless and the picture should pull box-office lines at any man's theatre . . ."
WARREN STOKES
Associated Publications

• • •

". . . one of the best performances Norma Shearer has ever given . . . one of the best performances ever given by anybody . . ."
ALICE TILDESLEY
Phila. Public Ledger

• • •

". . . always a Norma Shearer rooter, I am more than ever a Norma Shearer fan after seeing her greatest picture, 'Rip Tide' . . ."
JAMES FIDLER
Screenland Magazine

• • •

formances. Excellent entertainment. It should prove a great box-office attraction . . ."

IVAN ST. JOHN
Photoplay Magazine

• • •

" . . . 'Rip Tide' will appeal to . . . audiences everywhere . . . Irving Thalberg and Norma Shearer continue to set the pace . . ."

JAMES MITCHELL
Tower Publications

• • •

" . . . it is a triumphant return for Norma Shearer . . . I thought it was a swell picture . . . Robert Montgomery and Herbert Marshall turn in excellent performances . . ."

EUGENE CHRISMAN
Fawcett Publications

• • •

" . . . Norma Shearer in 'Rip Tide' will remind the women of the country of 'The Divorcee' . . . it is great entertainment . . ."

WALTER RAMSEY
Modern Screen

the entire cast . . ."

RALPH WILK
Motion Picture Daily

• • •

" . . . This is the picture for which women have been waiting . . . Norma Shearer is her usual charming self—and that is the ultimate in charm . . ."

ELIZABETH WILSON
Silver Screen

• • •

" . . . Shearer and Montgomery make the screen's most satisfactory co-stars . . . their scenes in 'Rip Tide' are compounded of that gay romance which spells box-office the world over . . ."

RUTH WATERBURY
Movie Mirror

• • •

" . . . it's a box-office smash—sure!"

SIDNEY SKOLSKY
New York Daily News

• • •

" . . . Norma Shearer comes back to us in the most brilliant performance of her career . . ."

WELFORD BEATON
Hollywood Spectator

•

. . . class for the intelligentsia,—*smartness* for the sophisticates,—a sparkling, tastefully conceived, acted and presented picture for the modernes . . . *all-around brilliant, interesting entertainment* for the regular rank and file—that, in a nutshell, is 'Rip Tide'."

GUS McCARTHY
Motion Picture Herald

A showman's picture . . . for *showmen!*



Edwin B.
WILLIS
Interior decoration



Alexander
TOLUBOFF
Fredric
HOPE
Art directors







Norma

Shearer

Robert

MONTGOMERY

Herbert

MARSHALL

RIP TIDE

...an emotion in woman, stronger than her intellect, stronger than her reason, which sweeps her on irresistibly!

An M·G·M Picture

Norma

Shearer

Robert
MONTGOMERY

in

RIP TIDE

with

Herbert Marshall
Mrs. Patrick Campbell
Skeets Gallagher
Ralph Forbes
Lilyan Tashman
Arthur Jarrett
Earl Oxford
Helen Jerome Eddy
George K. Arthur
Marilyn Spinner
Phillis Coghlan
Howard Chaldecott
Halliwell Hobbes

• • •

Recording Director: DOUGLAS SHEARER
Art Direction: ALEXANDER TOLUBOFF & FREDRIC HOPE • *Gowns by* ADRIAN • *Photographed by* RAY JUNE, A. S. C. • *Film Editor:* MARGARET BOOTH
Musical Score by HERBERT STOTHART
Interior Decorations by EDWIN B. WILLIS

• • •

A *Great* M • G • M
SCREEN EVENT

Written . . . Directed by
EDMUND GOULDING





RAY JUNE, A.S.C.
photographed

Norma
Shearer
in
RIP TIDE
An M·G·M Picture

Negative by
DU PONT

SMITH & ALLER, Ltd.
Pacific Coast Distributors



To every exhibitor in the world...to every patron who waits—and wonders...*magic words*

NORMA

Shearer

Robert
MONTGOMERY
Herbert MARSHALL
Mrs. Patrick CAMPBELL
in

RIP TIDE

Written...Directed by EDMUND GOULDING

A *Great* Metro • Goldwyn • Mayer Screen Event

REELING around LONDON

Well, the Joyces were finally returned to you, America; and, save for an occasional broad "a" and some new clothes, they are just the same. . . . The Charlie Laughtons, the Jack Votions, Bill O'Bryan, Bill Linnitt and the Harold Youngs amongst those seeing them off—and quite a mob of people did not show up, all on account of the fact that they had already been to the station three times before on one of those Joyce alarms. . . . Pierre Fresnay, French actor, will take over the Noel Coward part, opposite Yvonne Printemps in "Conversation Piece." . . . Greta Nissen rehearsing for the new Nelson Keys revue and Al Kaufman sending his regards to the latter—in memory of happy early Plaza days. . . . Diana Cotton and Glennis Lordner selling victrola records for the Trade Charity show.

•

Howard Welch at the Florida early in the morning. . . . Billy Watts, featured player here, is currently filming his sixth consecutive newspaper reporter role—'twould appear Mister Watts must be a pretty good screen scribe. . . Doris Zinkeisen completed the costumes for Anna Neagle's "Nell Gwynne" film, in spite of the fact that she is terribly ill in bed. . . . Harold M. Young threw a spaghetti party the other night for a bunch of Hollywoodians in town. . . . Irving Asher brought along Laura LaPlante. . . . Arthur Hornbeck no sooner got in to town when he was hurried from his train over to another platform to say goodbye to other Hollywood homescrammers. . . . Tim Whelan sending deputies to meet Fred Newmeyer—no, we don't mean the cops—but Tim couldn't get along himself.

•

Herbert Wilcox took a look-see at "Cat and the Fiddle," and so did Victor "I Was a Spy" Savile. . . . Incidentally Bill Howard did his best to get a spot of movement into Jeanette MacDonald's lift song in this pic—idea being, if you can't move the artiste move the background, huh? . . . Elsa Lanchester says this column should be written in English and not hooey American. . . . Okay, Elsa, why don't you come up and write it for us some time? . . . Val Guest, in an attempt to talk to a girl friend at the Mayfair, was accidentally put through to Mae Murray, and the conversation was vurry, vurry funny. . . . Jimmie Barker's party the other evening got its full quota of Californians, Lloyd Knechtel, Wee Georgie Harriss, Rae Dagette and Bob Wyler all present; not forgetting the Dorchester dames! . . . June has taken over the Lili Damita role in the musical show "Here's How!" . . . Says Leslie (Universal) Williams: "When he's good he's very, very good; when he's bad, he's bader—Dave Bader!!" ouch!!

•

Marian Marsh (and Momma) have gone to Paris for a short vacation. . . . A bunch of the boys telephoned John Paddy Carstairs at 4 a.m. and put an American girl on the line, who told Paddy it was Joan Marsh—that she'd just arrived, and how was he and when could they get together. Paddy almost fell for it—until he realized that the girl said "Joan" and not "Jo-an"!! . . . Gertie Lawrence and dotter off to Majorca for a holiday, prior to Gertie's going into a legit show with Junior Fairbanks. . . . The Owen Nares boys dancing at the Cafe de la Paix of an evening. . . . Raymond Griffith went to the olden time music hall show here but got a bigger kick out of the street beggars' warblings. . . . Gibson Gowland and his press agent at "outs." . . . Columbia getting behind "It Happened One Night" with a good press splurge.

French Organize Against Foreigners

Paris.—Seven federations comprising all the branches of the French film trade, producers, directors, etc., formed some months ago a national syndicate. The co-operation will now be conducted still more closely since the seven, a few days ago, decided to form a national board in which each federation is represented by two members. President of the executive board is Andre Berthomieu.

It will be one of the objects of the Union to protect the French producers from being outnumbered by foreigners. This, however, does not mean that France is opposed to the co-operation with foreigners, but that she wants to regulate the labor engaged in the French film trade.

LaGuardia May Drop Theatre Bar for Kids

New York.—If motion picture theatre owners will follow the advice of Mayor LaGuardia, there is a chance that the present law, prohibiting children under 16 from attending picture theatres unless accompanied by parents, will be amended.

The Mayor, speaking at a meeting of the ITOA at the Hotel Astor, declared he will sponsor an amendment permitting youngsters to attend theatres alone on afternoons and holidays if the theatres will maintain matrons and only show certain types of pictures.

Society Girl for Pix

London.—Sam Spiegel, of British and Continental Films, has signed Penelope Dudley Ward to play opposite Emil Jannings in a picture to be made at Elstree in April. Story is by the French dramatist, Yves Mirande, with a British script by Guy Bolton. Miss Ward is an 18-year-old society girl.

Double Board Duties

New York.—The Code Authority is now trying to set up a provision whereby all local grievance boards will become compliance boards with power to hear complaints on pictures, vaudeville, burlesque, etc. This would obviate the necessity for maintaining the present State compliance boards.

THE REASON

CABLEGRAM
Jerusalem
March 23rd, 1934

MCLEVEE
Hollywood,
JUST RETURNED TO HOTEL FROM WAILING WALL Stop MET MANY PROFESSIONAL WAILERS REPRESENTING HOLLYWOOD AGENTS Stop YOUR MAN NOT THERE THEREFORE WILL STICK WITH YOU Stop LOVE BUT NO KISSES
SIGNED
MERVYN LEROY

THE LEVEE MANAGEMENT OFFERS;

Personal Representation
(And I mean Personal)
Business Administration
Secretarial Service
Bookkeeping & Accounting
Income Tax Service
Publicity & Exploitation

◆

Bruce Cabot and George E. Stone
Will Tell You **WHY** they are **"Levee"** clients

IN FRIDAY'S

THE Hollywood REPORTER

PICTURES NOW SHOOTING

PRODUCTION DROPS WITH 36 IN WORK THIS WEEK AS COMPARED WITH 45 LAST WEEK

BAROMETER

This Week	36 Features
Last Week	45 Features
Year Ago	27 Features
Two Years Ago	26 Features

Columbia

"THE PARTY'S OVER"

Cast: Stuart Erwin, Ann Sothern, Arline Judge, Patsy Kelly, Chick Chandler, Billy Bakewell, Esther Muir, Rollo Lloyd, Henry Travers, Catharine Ducet, Mary Forbes, Arthur Rankin.
Director ....Walter Lang
Play by....Daniel Kussell
Screen Play....S. K. Lauren
Photography ....John Stumar
Producer ....Felix Young

"ONE NIGHT OF LOVE"

(Tentative Title)

Cast: Grace Moore, Tullio Carminati, Lyle Talbot, Luis Alberni, Andreas de Segurola, Sam Hayes, Rose Marie Glosz, Henry Armetta, Jessie Ralph.
Director ....Victor Schertzinger
Original ....Charles Beahan and Dorothy Speare
Screen Play: S. K. Lauren, Edmund North and James Gow.
Photography ....Joseph Walker
Associate Producer....Everett J. Riskin

Fox

"CALL IT LUCK"

Cast: Herbert Mundin, Pat Paterson, Charles Starrett, Georgia Caine, Gordon Westcott, Theodore von Eltz, Ernest Wood, Susan Fleming, Ray Mayer.
Director ....James Tinling
Original Story: Dudley Nichols, George Marshall.
Adaptation: Joseph Cunningham and Harry McCoy.
Screen Play: Dudley Nichols and Lamar Trotti.
Dance Director ....Sammy Lee
Photography ....Joseph Valentine
Producer ....John Stone

"THE WORLD MOVES ON"

Cast: Madeleine Carroll, Franchot Tone, Ferdinand Schumann-Heink, Raul Roulien, Reginald Denny, Siegfried Rumann, Stepin Fetchit, Brenda Fowler, Marcelle Corday, Barry Norton, Dudley Digges, Frank Melton, Russell Simpson, Ivan Simpson, Jose Mojica, Lumsden Hare, Walter McGrail, Charles Bastin, Louise Dresser, Frank Morgan, George Irving.
Director ....John Ford
Story and Screen Play— Reginald Berkeley
Photography ....George Schneiderman
Producer ....Winfield Sheehan

"CHANGE OF HEARTS"

Cast: Janet Gaynor, Charles Farrell, James Dunn, Beryl Mercer, Ginger Rogers, Gustav von Seyffertitz, Irene Franklin, Fiske O'Hara, Jane Darwell, Nella Walker, Drue Leyton, Kenneth Thomson, Mary Carr, Barbara Barondess.
Director ....John Blystone
Story ....Kathleen Norris
Screen Play....Sonya Levien and James Gleason
Add. Dialogue....Samuel Hoffenstein
Photography ....Hal Mohr
Producer Winfield Sheehan

"NOW I'LL TELL"

Cast: Spencer Tracy, Alice Faye, Helen Twelvetrees, Hobart Cavanaugh, G. P. Huntley, Jr., Barbara Weeks, Robert Gleckler, Clarence Hummel Wilson, Ray Cook, Frank Marlowe, Theodore Newton Jr., Clarence Wilson, Vince Barnett, Jim Donlon.
Director ....Edwin Burke
Story....Mrs. Arnold Rothstein
Screen Play....Edwin Burke
Photography ....Ernest Palmer
Producer ....Winfield Sheehan

"MERRY ANDREW"

Cast: Will Rogers, Peggy Wood, Mary Carlisle, Paul Harvey, Frank Melton, Roger Imhof, Robert Taylor, Grace Goodall, Jessie Pringle.
Director ....David Butler
Based on Play by....Lewis Beach
Adaptation ....Kubec Glasmon
Screen Play....William Conselman and Henry Johnson
Lyrics....William Conselman
Music ....Richard Whiting
Photography ....Arthur Miller
Producer....Sol M. Wurtzel

Harold Lloyd Company

(General Service Studio)

"THE CATSPAW"

Cast: Harold Lloyd, Una Merkel, Nat Pendleton, George Barbier, Grant Mitchell, Alan Dinehart, Warren Hymer, James Dolan, Frank Sheridan, Grace Bradley.
Director ....Sam Taylor
Original Story— Clarence Budington Kelland
Photography ....Walter Lundin
Producer ....Harold Lloyd

MGM

"OPERATOR 13"

Cast: Marion Davies, Gary Cooper, Douglas Dumbrille, Four Mills Brothers, Jay Lloyd, Russell Hardie, Willard Robertson, Ted Healy, Reginald Barlow, Francis McDonald, Katharine Alexander, Belle Daube, Fuzzy Knight, Henry Wadsworth, Jean Parker, Wade Boteler, Marjorie Gateson, Walter Long.
Director ....Richard Boleslavsky
Original....Robert W. Chambers
Screen Play: Harvey Thew, Zelda Sears and Eve Green.
Photography ....George Folsey
Producer ....Lucien Hubbard

"BARRETTS OF WIMPOLE STREET"

Cast: Norma Shearer, Fredric March, Charles Laughton, Maureen O'Sullivan, Ferdinand Munier, Katherine Alexander.
Director ....Sidney Franklin
From play by....Rudolf Besier
Screen Play....Donald Ogden Stewart
Photography....Milton Brown
Producer ....Irving Thalberg

"SADIE McKEE"

Cast: Joan Crawford, Esther Ralston, Jean Dixon, Franchot Tone, Edward Arnold, Akim Tamiroff, Gene Austin, Leo White, Leo Carroll, Earl Oxford.
Director ....Clarence Brown
Original ....Vina Delmar
Screen Play....John Meehan
Photography ....Oliver Marsh
Producer ....Lawrence Weingarten

"MANHATTAN MELODRAMA"

Cast: Clark Gable, William Powell, Myrna Loy, Nat Pendleton, Muriel Evans, Isabel Jewell, Tommy Jackson.
Director ....W. S. Van Dyke
Original Story....Arthur Caesar
Screen Play....Oliver H. P. Garrett
Photography....James Wong Howe
Producer....David O. Selznick

"TREASURE ISLAND"

Cast: Wallace Beery, Jackie Cooper, Lionel Barrymore, Otto Kruger, Lewis Stone, Cora Sue Collins, Dorothy Peterson.
Director ....Victor Fleming
Novel....Robert Louis Stevenson
Adaptation ....John Lee Mahin
Photography ....Ray June
Producer ....Hunt Stromberg

Paramount

"MANY HAPPY RETURNS"

Cast: George Burns, Gracie Allen, Joan Marsh, George Barbier, Ray Milland, Egon Brecher, William Demarest, Franklyn Pangborn, Morgan Wallace, Guy Lombardo, Larry Adler.
Director ....Norman McLeod
Original....Lady Mary Cameron
Music ....Arthur Johnston
Lyrics ....Sam Coslow
Photography ....Henry Sharp
Producer ....William LeBaron

"MURDER AT THE VANITIES"

Cast: Carl Brisson, Victor McLaglen, Jack Oakie, Kitty Carlisle, Lona Andre, Toby Wing, Dorothy Stickney, Jessie Ralph, Charles B. Middleton, Gertrude Michael, Gail Patrick, Otto Hoffman, Charles McAvoy, Donald Meek, Beryl Wallace, Colin Tapley, Barbara Fritchie.
Director ....Mitchell Leisen
Original ....Earl Carroll and Rufus King
Screen Play ....Carey Wilson and Joseph Gollomb
Dialogue ....Sam Hellman
Music and Lyrics....Sam Coslow and Arthur Johnston
Photography ....Leo Tover
Producer ....E. Lloyd Sheldon

"DOUBLE DOOR"

Cast: Kent Taylor, Evelyn Venable, Mary Morris, Ann Revere, Sir Guy Standing, Virginia Howell, Frank Dawson, Helen Shipman, Leonard Carey, Colin Tapley, Ralph Remley, Caruth, Halliwell Hobbes.
Director ....Charles Vidor
Original ....Elizabeth McFadden
Photography ....Harry Fischbeck
Producer ....E. Lloyd Sheldon

"THE WITCHING HOUR"

Cast: Tom Brown, Judith Allen, John Halliday, Richard Carle, Sir Guy Standing, Olive Tell, John Larkin, Ralf Harolde, Frank Sheridan, Purnell Pratt, William Frawley, Henry B. Walthall, Robert Littlefield, Gertrude Michael, Ferdinand Gottschalk, Guy Usher, George Webb, Ernest Hilliard, Arthur Stuart Hull, Howard Lang.
Director ....Henry Hathaway
Original ....Augustus Thomas
Adaptation ....Salisbury Field
Screen Play....Anthony Veiller
Photography ....Ben Reynolds
Producer ....Bayard Veiller

"THIRTY DAY PRINCESS"

Cast: Sylvia Sidney, Cary Grant, Edward Arnold, Vince Barnett, Ray Walker, Henry Stephenson, Marguerite Namara, George Baxter, Lucien Littlefield, Robert McWade, Robert Homans, William Augustin, Dick Rush, Ed Dearing, J. Merrill Holmes, Edgar Norton, Eleanor Wesselhoeft, Bruce Warren, William Arnold, Thomas Monk.
Director ....Marion Gering
Original....Clarence Budington Kelland
Screen Play....Preston Sturges and Frank Partos
Adaptation and Dialogue: Sam Hellman and Edwin Justus Mayer.
Photography ....Leon Shamroy
Producer ....B. P. Schulberg

"CLEOPATRA"

Cast: Claudette Colbert, Henry Wilcoxson, Warren William, Ian Keith, Charles D. Middleton, Clay Clement, Leonard Mudie, Irving Pichel, Gertrude Michael, Eleanor Phelps, C. Aubrey Smith, John Rutherford, Edwin Maxwell, Robert Warwick, Joseph Schildkraut, Claudia Dell, Grace Durkin.
Director....Cecil B. DeMille
Adaptation ....Bartlett Cormack
Screen Play....Waldemar Young and Vincent Lawrence
Photography ....Victor Milnor
Producer ....Cecil B. DeMille

"HALF WAY DECENT"

Cast: Adolphe Menjou, Dorothy Dell, Charles Bickford, Shirley Temple, Lynn Overman, Jack Sheehan, Sam Hardy, John L. Kelly, Warren Hymer, Frank McGlynn, Sr., Gary Owen, Sleep 'n Eat, Puggy White, Tammany Young, Edward Earle, Frank Conroy, James Burke, Lucille Ward, Craufurd Kent.
Director ....Alexander Hall
Original ....Damon Runyon
Screen Play: William R. Lippman, Sam Hellman, Gladys Lehman.
Music ....Ralph Rainger
Lyrics ....Leo Robin
Photography ....Al Gilks
Producer ....B. P. Schulberg

"IT AIN'T NO SIN"

Cast: Mae West, Roger Pryor, John Miljan, Katharine DeMille, James Donlan, Frederick Burton, Augusta Anderson, Duke Ellington and orchestra, Johnny Mack Brown, Stuart Holmes, Harry Woods, Edward Gargan.
Director .....Leo McCarey
Original Screen Play.....Mae West
Music and Lyrics: Arthur Johnston and Sam Coslow.
Photography .....Karl Struss
Producer .....William LeBaron

"PRIVATE SCANDAL"

(Charles R. Rogers)

Cast: Zasu Pitts, Mary Brian, June Brewster, Phillips Holmes, Ned Sparks, Lew Cody, Harold Waldridge, Charles Sellon, Jed Prouty, Rollo Lloyd, George Guhl, Charles B. Middleton, John Qualen, Hans Joby, Greta Meyer, Christian Rub, Bill Franey.
Director .....Ralph Murphy
Original .....Vera Caspary and Bruce Manning
Adaptation: Brian Marlow, Agnes Christine Johnson and Joseph Gollomb.
Screen Play.....Garrett Fort
Photography .....Milton Krasner

RKO-Radio

"OF HUMAN BONDAGE"

Cast: Leslie Howard, Bette Davis, Reginald Denny, Alan Hale, Reginald Sheffield, Frances Dee, Kay Johnson, Reginald Owen.
Director .....John Cromwell
Original.....W. Somerset Maugham
Screen Play.....Lester Cohen
Photography .....Henry Gerrard
Associate Producer..Pandro S. Berman

United Artists

Twentieth Century

"THE LAST GENTLEMAN"

(Rehearsing)

Cast: George Arliss, Janet Beecher, Edna May Oliver, Ralph Morgan, Rafaela Ottiano, Charlotte Henry, Edward Ellis, Frank Albertson, Donald Meek, Joseph Cawthorn, Harry C. Bradley.
Director .....Sidney Lanfield
Story .....Katherine Clugston
Screen Play.....Leonard Praskins
Associate Producers: William Goetz and Raymond Griffith.

"BULLDOG DRUMMOND STRIKES BACK"

Cast: Ronald Colman, Loretta Young, Warner Oland, Charles Butterworth, Arthur Hohl, Mischa Auer, George Regas, Halliwell Hobbes, Una Merkel, C. Aubrey Smith, Ethel Griffies, Douglass Gerrard, E. E. Clive.
Director .....Roy Del Ruth
Original .....H. C. McNeille
Screen Play.....Nunnally Johnson
Photography .....Peverell Marley
Associate Producers..William Goetz and Raymond Griffith

Universal

"AFFAIRS OF A GENTLEMAN"

Cast: Paul Lukas, Leila Hyams, Lilian Bond, Dorothy Burgess, Joyce Compton, Phillip Reed, Onslow Stevens, Murray Kinnell.
Director .....Edwin L. Marin
Story.....Edward and Edith Ellis
Screen Play.....Cyril Hume
Dialogue .....Peter Ruric
Photography .....Johnny Mescall
Associate Producer....Edmund Grainger

"THE PRACTICAL JOKER"

Cast: Chester Morris, Marion Nixon, Walter Woolf, Henry Armetta, Alan Mowbray, John Wray.
Director .....Edward Laemmle
Original.....Wm. Anthony McGuire
Screen Play.....Charles Logue
Photography .....Charles Stumar
Associate Producer..Stanley Bergerman

"THE HUMBUG"

Cast: Nils Asther, Gloria Stuart, Paul Kelly, Renee Gadd, Alan Dinehart, Russ Brown.
Director .....Max Marcin
Associate Director.....Dan Venturini
Play and Screen Play.....Max Marcin
Photography .....Gilbert Warrenton
Associate Producer.....E. M. Asher

"ALIAS THE DEACON"

Cast: Berton Churchill, Sally Blane, Joel McCrea, Russell Hopton, Spencer Charters, Alexandra Carlisle, Mickey Rooney, Gay Seabrook.
Director .....Kurt Neumann
Play .....Leroy Clemen and John B. Hymer
Screen Play.....Earl Snell and Clarence Marks
Photography .....George Robinson
Associate Producer..Edmund Grainger

"LITTLE MAN, WHAT NOW?"

Cast: Margaret Sullavan, Douglass Montgomery, Alan Hale, Mae Marsh, Fred Kohler, Tom Ricketts, Catherine Doucet, DeWitt Jennings, Torben Meyer, Frank Reicher, Bodil Bosing, George Meeker.
Director .....Frank Borzage
Play .....Hans Fallada
Screen Play....Wm. Anthony McGuire
Photography .....Norbert Brodine
Producer .....Frank Borzage

Warners-First National

"DAMES"

Cast: Dick Powell, Ruby Keeler, Joan Blondell, Guy Kibbee, Hugh Herbert, Virginia Pine, Ronny Cosby, Zasu Pitts, Bess Flowers, Pat O'Malley, Mary McLaren.
Directors.....Ray Enright and Busby Berkeley
Original .....Robert Lord
Screen Play.....Delmer Daves
Music and Lyrics: Harry Warren, Al Dubin, Sammy Fain, Irving Kahal, Mort Dixon, Allie Rubel.
Photography .....George Barnes
Supervisor .....Robert Lord

"OLD DOLL'S HOUSE"

Cast: Richard Barthelmess, Helen Chandler, Ann Dvorak, Helen Lowell, Boothe Howard, Harry Tyler, Henry O'Neill, Robert Barrat, Eric Wilton, Paul Hurst, Vincent Sherman.
Director .....Alan Crosland
Story .....Damon Runyon
Screen Play.....Warren Duff
Photography .....William Rees
Supervisor .....Robert Presnell

"THE DARK TOWER"

Cast: Edward G. Robinson, Mary Astor, Ricardo Cortez, Louis Calhern, John Eldridge, Arthur Byron, Mae Clarke, Margaret Dale, Virginia Sale, Harry Tyler, Daivd Landau, Henry O'Neill, Emily Fitzroy, Dorothy Tree.
Director .....Archie Mayo
Based on Play by: George S. Kaufman and Alexander Woollcott.
Screen Play.....Tom Reed and Niven Busch
Photography .....Tony Gaudio
Supervisor .....Robert Lord

"MADAME DU BARRY"

Cast: Dolores Del Rio, Reginald Owen, Veree Teasdale, Osgood Perkins, Helen Lowell, Victor Jory, Henry O'Neill, Ferdinand Gottschalk, "Farina."
Director .....Wilhelm Dieterle
Original Screen Play..Edward Chodorov
Photography .....Sol Polito
Supervisor .....Henry Blanke

Independent Productions

Mayfair

(Darmour Studio)

"BADGE OF HONOR"

Cast: Larry Crabbe, Ruth Hall, Ralph Lewis, Jack Trent, Broderick O'Farrell, Betty Blythe.
Director .....Spencer Bennett
Original .....Robert Tansy
Screen Play.....George Morgan
Photography .....James Brown, Jr.
Associate Producer.....Lester Scott

Monogram

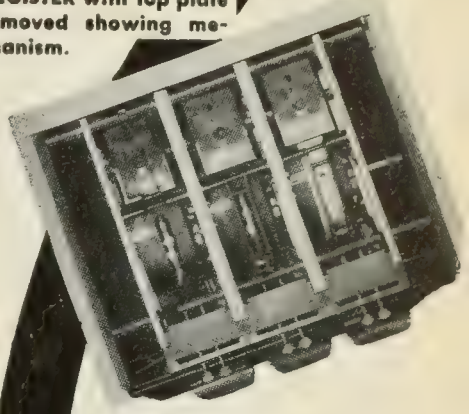
(Lone Star Production)

"BLUE STEEL"

Cast: John Wayne, Eleanor Hunt, George Hayes, Ed Peil, Yakima Canutt, George Cleveland, Lafe McKee, Earl Dwire, George Nash.
Director .....R. N. Bradbury
Original Screen Play....R. N. Bradbury
Photography .....Archie Stout
Producer .....Paul Malvern

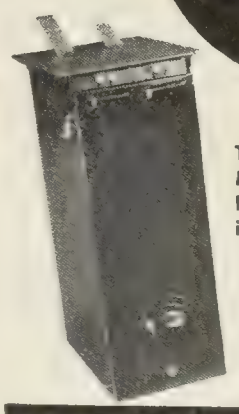
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WHAT'S WHAT

BRULATOUR BULLETIN

WHO'S WHO

Published Every Monday — J. E. BRULATOUR, Inc., Distributors — Eastman Motion Picture Films

the REFLECTOR

Betcha didn't know how rich we were . . . Joe Walker just stopped us at lunch today and thanked us for the quarter million dollars we gave him (in these columns) for his work on "It Happened One Night" . . . Petals of posies still blowing around Paramount account of Academy awards . . . Harry Ensign, Ray Wilkinson and others of the lab gang, sweepin' them off'n their front porch where they were tossed by Lang and Hanson . . . Hal Rosson deserting his cameras at Emgeeem to grab a play period at Del Monte and making whoop-de-doo all over Pebble Beach course.

•

Jim Van Trees turned fade-out at Arkayo and now standing by for next assignment with only Mickey Mouse absent in list of bidders . . . Our guess (if we may make one) is a three letter lot beginning with M and ending ditto . . . Who said it's impossible to gild a lily? . . . Just wait'll you see "Cleopatra" after Vic Milner turns her loose . . . Henry Sharp is in production on "Slightly Married," under direction of Norman McLeod . . . Bill Thompson who's camera'd for Brynie Foy for the past century or so is hard at it again on "Life Ends" (temp title, says Lou Golder) . . . John Nickolaus sitting in on rushes with a certain M. G. M. director was surprised to receive handsome cigarette case as a gift . . . howcum . . . said Nick to the Director who's famous for his tragic touches of drammer . . . Hmmmm! . . . hummed the tragic one . . . weren't you sniffling while we ran the rushes? . . . Nick handed the case back . . . took another aspirin and . . . blew his nose on another fresh hankie. . . .

•

Nick Musuraca . . . Eddie Cronjager . . . 'Winnie' Wenstrom . . . Roy Hunt . . . arkayowers . . . standing by for the starting guns which Pan Berman and Bill Eglinton will pop any second now . . . A. S. C. reaches down into the hat and pulls out a golf tournament . . . right NOW . . . to be held at Hollywood Country Club on April 8th . . . this probably the first public announcement of the affair . . . Fore! . . . Follow focus, boys and keep 'em straight down the alley.

Starting

RKO
Dave Abel
WARNER BROS.
Sol Polito — Arthur Edeson
UNIVERSAL
Jack Stevens
FOX
Bert Glennon
EDUCATIONAL
Dwight Warren

CAMERAMEN ON THE AIR

West Coast N. B. C. . . . Station K. F. I. . . . (Announcer) . . . "And now the spotlight swings to Johnny Arnold . . ." Why the spotlight in a radio station . . . I don't know. I do know, however, that Johnny Arnold, head of MGM's camera department and President of the American Society of Cinematographers delivered one of the snappiest and most intelligent interviews ever sent over the ether waves . . . and naturally Johnny talked about cameramen . . . their work . . . their problems . . . their ambitions. He painted a vivid word picture of camera achievements . . . a picture drawn for the public who buys tickets at the box office. This is swell stuff . . . not alone helpful to the cameramen but, of greater importance, to the producer who can afford a new public or fan-interest. Building up additional interest in photography won't hurt anyone . . . and it might do a lot of good. These broadcasts will be repeated from time to time and we bow to the good taste and logic of the sponsor (not in the M. P. business) who selected John Arnold for the job.

"Reunion in Hollywood"

Theodor Sparkuhl, Paramount cameraman, who was loaned to Fox for one picture, received as his first assignment "Gypsy Melody," which is also initial job of Eric Charrell, European director imported by the Movietone City bosses. Sparkuhl and Charrell were co-workers and friends in Europe for many years; consequently this reunion is a most happy one. Charrell's directorial effort which is most familiar to American audiences and which brought him recognition here is "Congress Dances." Sparkuhl made overnight reputation for himself on his initial camera work in this country, which he performed for Paramount.

Gertzman Promoted

Maury Gertzman, long-time assistant cameraman to Norbert Brodine, has won his patiently sought promotion, and is now operative cameraman for Charles Stumar. Universal.

"Bondage" Bows Blimp

"Of Human Bondage," RKO production starring Leslie Howard and Bette Davis, with Henry Gerrard ("Little Women") at the camera, bows in initial use of the new sound camera blimp developed and perfected by William Eglinton, chief of the Arkayo camera department, Harry Cunningham and their respective associates. Results up to expectations. Looks like a nice achievement—certainly a credit to the entire camera and technical staff at the Radio plant.

Costumers Revived

Nothing to the rumor that costume pictures are dead. Wheeler and Woolsey will prove it when they start production about mid-week on "Cock-Eyed Cavaliers" for Radio. Dave Abel, veteran of the camera, draws the assignment on this one, which leaves Wheeler and Woolsey only one worry—that of getting the laughs.

Haskin Moves Up

When Fred Jackman, chief of Warner Bros. Projection Background, Miniature and Trick Departments, pulled anchor at San Pedro last week for a world cruise with his family, his spot in the Warner-First National plant was filled by Byron Haskin, who has been associated with the photographic department of Warner Bros. for the past ten years. Associate first cameramen continuing in cooperation with "Bun" are Hans Koenekamp, Rex Wimpy and Willard Van Enger. Fred Jackman, Jr., younger member of the Trick and Effects Department staff, went along with the voyagers and will shoot background shots from interesting ports throughout the world.

Mescall With Marin

Johnny Mescall will direct the photography on the Ed Marin Universal production, "The Affairs of A Gentleman."

Six pictures in production here; Jack Stevens busy with another Warren Doane comedy, Gil Warrenton, George Robinson, Norbert Brodine and Charlie Stumar directing photography on the other four.

TRAVEL NOTE

"Treasure Island" in production at MGM being photographed by Ray June. Present plans call for Clyde DeVinna to take over camera work at time entire company goes to Honolulu for exteriors. Dan Clark, sent on last month to start photography of special exterior shots, remains in the Islands to continue at lens with De Vinna.

the BUZZER

(NOTE: Each week, sales and service representatives of J. E. Brulatour, Inc. will ask a number of cameramen the same question. The question will be given and then the answers verbatim.)

QUESTION:

WHEN DO YOU USE FILTERS?

DAVE ABEL (RKO): Only when color correction is necessary. To overcome flatness I prefer to use an aerial filter to increase contrast.

NORBERT BRODINE (Universal): The use of filters is very essential for some things; for instance, by the use of the neutrals and 3N5 and 5N5 it enables me to overcome undesirable contrast, which makes it possible for us to obtain better results.

SOL POLITO (Warner Bros.): To me the use of filters is a very interesting subject. There can be no definite ruling on the specific use of certain filters. On marine scenes I have been most fortunate in obtaining acceptable results with a "G." On foggy mornings to increase the separation between sky and water I used a 23A.

BOB PLANCK (Fox): I find it necessary to use the combination aero and neutral density filters on exteriors when the scene has more than average contrast. Long shorts with back-lit skies sometimes require a so-called heavier filter, such as a G or 23A.

CLYDE DE VINNA (M. G. M.): I make the 3N5 almost as much a part of my camera as the lens when shooting all ordinary exteriors. As all cameramen know, a certain amount of over-correction is very pleasing on certain types of pictorial long shots. Especially those showing heavy banks of clouds and those with very decided objects in the foreground and middle distance. I find that the heavier types of filters are very useful in Southern California because of the prevalence of water haze which generally obscures the horizon. It is imperative that a filter be used when shooting under these conditions, especially so if the haze is back-lighted.

JOE VALENTINE (Fox): On days with good lighting conditions I find that with the present supersensitive films very little added correction is necessary. The 3N5 filter is a great help when the general lighting is too contrasty.

finishing

RKO
James Van Trees
WARNER BROS.
Ira Joe Morgan — Arthur Edeson
Charles Lang
GENERAL SERVICE STUDIES
Bob Planck

METRO-GOLDWYN-MAYER STUDIOS,
% MR. SAMUEL MA[illegible]
CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XX. No. 14. Price 5c. TODAY'S FILM NEWS TODAY Tuesday, March 27, 1934

DARROW USES BIG STICK

TRADEVIEWS by ROBERT WELSH

•WE hope the news from Washington concerning Clarence Darrow's big stick massaging of Administrator Sol Rosenblatt will be read by a few local committees that have been entrusted with the operation of the NRA code in picture studios.

We have no quarrel with their decisions, because they haven't made any. We have no quarrel with their activities, because they have not been active. And it is even possible that, when they do get into operation, we would find ourselves in agreement with everything they did.

But in all kindness of heart we think a word of caution is needed for anybody blissfully trying to KID Franklin D. Roosevelt.

•

The Roosevelt "Big Stick" tradition is apparently an inheritance of the name.

Loaned to Clarence Darrow, no mean citizen himself, it yesterday descended on the cranium of Sol A. Rosenblatt. When the master takes it back to do his own swinging, it may hit heads promiscuously.

And so—this word to the wise.

•

Except for the Extra Committee, under Mrs. Mabel Kinney, which has at least TRIED to get into action, there hasn't been a darned thing happening in Hollywood in relation to the NRA and the motion picture industry since the beneficent visit of the infallible Rosenblatt in our midst.

Mr. Creel, Mr. Casey and Mr. Rosenblatt exchange politely vague telegrams every few days, issue them to the press, and give another ticket on the merry-go-round to one Franklin D. Roosevelt.

With present indications being that a perpetual motion gadget has been hitched up to the merry-go-round.

•

For our part, when we start giving merry-go-round rides away, we'll avoid fellows whose very names are synonymous with the phrase, "The Big Stick."

Robinson's 'Mystery Man' Is Eddie Himself

The much publicized "mystery man" who has been engaged by Warners to play one of the important roles in the Edward G. Robinson picture, "Dark Tower," is none other than Edward G. Robinson, who has a dual role. We're letting you in on this just to be a bunch of old meanies.

Para. Attorneys File To Shake Fetters

New York.—Attorneys for Paramount have filed a petition in Federal courts here asking that the company be discharged from bankruptcy.

While it is the belief here that it will not be long before a reorganization plan is set up that will lift Paramount bankruptcy, the legal move behind yesterday's plea is the fact that a corporation has to file such an application within a year from the date of bankruptcy to assure retaining its corporate name for the future.

Miriam Hopkins To Be 'Delilah' in Para. Film

Cecil B. DeMille will make "Samson and Delilah" as his next picture for Paramount, following "Cleopatra," with Miriam Hopkins and Henry Wilcoxon sharing the top honors.

The story is now being written by Jeanie MacPherson.

Dove of Peace Lights

Warners and George Brent have settled their difficulties with the player back in the good graces of the studio once more and waiting for an assignment. Brent refused to do the role offered him in "Mandalay" five months ago and started suit to recover salary due on his contract.

Sets Rosenblatt Down Hard And Will Call Code Authority Members And Sales Heads

Washington.—The National Recovery Review Board, headed by Clarence Darrow, and operating independently under direct appointment from President Roosevelt, yesterday took Sol Rosenblatt, heretofore czar of picture code conditions, for a long, hard ride over very hot coals. And after Rosenblatt squirmed, dodged and twisted on a very hard witness chair, the meeting terminated with the announcement from Darrow that every member of the film industry's Code Authority would be subpoenaed before the board for hearings starting Thurs-

(Continued on Page 2)

George Raft's Wife Sues For Divorce

New York.—Mrs. Grace Mulrooney Raft, wife of George Raft, Paramount star, has filed suit for divorce through her attorneys, Mackey, Herrlich and Breen. The papers were served yesterday.

Mrs. Raft asserts that her husband has been earning at the rate of $300,000 a year and that, when they separated in 1932, George agreed to give her 10 per cent of his earnings. She alleges further that he will get $150,000 for his next three pictures, and she asks $1200 a week alimony.

The reports of Raft's association with Virginia Peine Lehmann, she says, have caused her great humiliation.

MGM-Bickford Dicker

MGM is negotiating with Charles Bickford on a term deal. If the deal is concluded, player will probably get the top spot in "Soviet."

Set Deal for Wurtzel To Do Big Pictures

New York.—Hollywood reports that Sol Wurtzel would be rewarded with greater production opportunities have been confirmed in New York. As a result of conferences with Sidney Kent the official okay has been given to include a number of more expensive pictures in the Western Avenue output, with stars, directors, etc., on a par with the output from the Sheehan fortress at Westwood Hills.

Zeppo Marx Buys Into Bren-Orsatti Agency

Zeppo Marx became an artists' manager yesterday at a cost of $75,000 to himself, paying that sum for a third interest in the Bren-Orsatti firm. The office has 77 clients.

'Cath' Still London Best

London.—Three pictures were held over here this week. They are Paramount's "Bolero"; the British film, "Catherine the Great," which runs on and on, and "Emperor Jones."

"The Cat and the Fiddle" went into the Empire. "Blood Money" opened at the New Gallery, and "Advice to the Lovelorn" at the Tivoli.

Coward to Produce

New York.—Noel Coward is seen behind the formation of a new stage producing company by John C. Wilson, Coward's manager, to produce in New York and London. The firm has acquired Keith Winter's play, "The Ringmaster."

Trem Carr Goes East

Trem Carr leaves by train today for Atlantic City and the Monogram convention, which will be held there April 4 to 7. Floyd St. John, San Francisco franchise owner, and J. T. Sheffield, of Seattle, will join him in Salt Lake City

'ROTHSCHILD' BRINGS DAYS OF '29 BACK TO BROADWAY

New York.—United Artists yesterday exercised its option on the Astor Theatre until August 1, with the betting still on Broadway that this is only the first half of a run of "House of Rothschild" that will extend around to the next Christmas holidays.

The Zanuck picture did a sell-out over the week-end, with the prospects

(Continued on Page 6)

New Use for Dark Houses

New York.—Crosby Gaige, in conjunction with A. G. Montague and Harry Levey, plans to turn vacant legit houses in New York into places where programs of amateur radio talent will be offered to the public at small admissions. If a bank okays the deal the Selwyn Theatre will be the first used.

EDWARD LUDWIG JUST COMPLETED FOR WARNERS "Friends of Mr. Sweeney"

THE Hollywood REPORTER

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Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd

Executive Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office Abraham Bernstein Mgr., 229 W 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions, Paris, 122 Blvd. Murat Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel

Published every day with the exception of Sundays and Holidays. Subscription rates including postage, per year in the United States and Canada, $10. Foreign, $15 Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

RAMBLING REPORTER

Before she pulled out for N.Y. Sunday night, Margie King told everybody in town that she was eastbound to join Georgie Raft, and added he'd been calling her! But you can't believe everything you hear! . . . Besides which Virginia Peine arrived in Hollywood last night—and JUST in time for a long-distance phone call from Georgie . . . an dthe love-talk was intense! . . The big opus which was being authored by Moss Hart and George Kaufman in Palm Springs is finished! . . . Mary Brian, Sharon Lynne and Mrs. Frank Borzage are teaing for Helena Rubinstein at the Ambassador today. . . . Peggy Morrow Chadbourne will be Reno-bound any minute to shed the fetters.

The millenimum was reached when the Bruce Cabots, the Gary Coopers, Lupe Velez and Johnny Weissmuller partied together Saturday night. . . . Ben Wasson, back at his toil of being a well-known literary agent, is back in town after a very flying trip to Manhattan. . . . Why is it that when visiting celebs are introduced to Mae West, the introducers always act as though they were doing the visitors a favor???? We certainly can't imagine! . . . The George Barneses (Joan Blondell) have been practicing trout-fishing around the house! They can't wait for the next trip and the place is full of hooks! . . . We're so big-hearted—so here's another chance for the local scribes to pen one of those Pollyanna denials, but we are reliably informed that George Brent will seek a divorce from Ruth Chatterton—and very soon, unless he's talked out of it again!

And as for the Herbert Marshalls—Edna Best has told some of her intimates that she is definitely through! . . . The pretty Dorothy Martin Hillman Smith (Eddie Hillman's first bride) arrived in town last night. . . . Mrs. Jules Glaenzer and Liz DuPont borrowed Dudley Murphy's house Sunday night and gave a huge and grand party . . . marvelous Russian food, waiters and music . . . everybody (which means about two hundred gay people) was there, Kendall Glaenzer, herself, looking particularly beautiful in black, and Ernst Lubitsch, just looking!

DARROW USES BIG STICK ON DEPUTY ROSENBLATT

(Continued from Page 1)

day morning. In addition to the Code Authority members, the sales manager of every national distributor will be handed a piece of paper requiring his presence to answer searching questions.

It all happened this way: The Darrow committee is named for the specific purpose of hearing the kicks of small business men in every line who assert that various codes are monopolistic in tendency.

The Allied exhibitor group, and a number of independent theatre men who haven't been able to get to first base with Johnson, Rosenblatt or the Code Authority set-up in the picture business, bided their time. And yesterday they walked in, flanked by an important investigator for the Department of Justice, with their guns loaded for bear.

The hearings opened with Rosenblatt the first asked to testify. And it was immediately evident that Rosy was in for a grilling. After complaining that the board had not consulted him or his files, he asked permission to make a short preliminary address, which was met with the statement that no speeches were desired.

Rosy countered this with the statement that he had never been given notice of the meetings. To which Darrow snapped: "Why did you come at all, if you were not invited?"

That settled skirmish Number 1. Rosenblatt then asked to be excused until he could consult with General Johnson. This was granted, but the hearings ended last night with Rosenblatt still declaring he was unable to find Johnson, who was resting after his arduous labors with the auto makers.

Russell Hardy, who has been with the Department of Justice since 1914 and who has supervised all investigations of the industry made since that time, was the next witness. He stated that the Department had received more restraint of trade complaints from the picture industry than from any other in the country—even before the NRA was thought of.

Further questioning of Hardy brought out the general nature of the complaints: Inability of exhibitors to buy product they desired; excessive protection periods to favored first runs; insistence on block booking, and cornering of the available supply in competitive situations by the major circuits.

The boycott provision in the picture code by which distributors would refuse to sell theatres that did not live up to Grievance Board decisions was also strenuously objected to by the Department of Justice representative. Further testimony brought out the fact that the Government has brought suits against the picture industry three times, won two, and has a third pending. "If it were not for the NRA," Hardy said, "conditions as now set up by the Code Authority would again be cause for Government anti-trust action."

Abram Myers, counsel for Allied, was the next witness, his testimony aiming to show that independents had been given no voice in the formation of the code, and to question the appointments of R. H. Cochrane and Ed Kuykendall as "unaffiliated," as well as that of Charles O'Reilly, who sells candy slot machines to major circuits. He ridiculed the present cancellation provisions of the code

Thornton Kelly, of the Grant Lee Theatre, Palisades, New Jersey, and William Biggio, of the Grand Theatre, Steubenville, Ohio, testified as to the independent exhibitors' problems in competition with Fox, Warner and Paramount circuits.

The Code Authority has an official meeting scheduled for Thursday. If the members and the sales managers don't show up in response to Darrow's summons, he announces that "he doesn't care," but will with pleasure send the absentees' names on to President Roosevelt. If they do show up—they are in for fireworks, if the humiliating reception given Rosenblatt yesterday is any guide.

Steel Magnate Buys House

Palm Beach.—J. Leonard Replogle, steel magnate, has obtained full control of Paramount Theatre bldg. here.

Unusual Flowers
Artistically
Prepared and
Presented
•
Talmadge-Jones Flowers
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STUDIO EMPLOYEES
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THE TOWER OF ENTERTAINMENT
THE WORLD IS WAITING FOR!
HOLLYWOOD PREMIERE
Tues. Eve, April 3

Joseph M. Schenck presents
GEORGE ARLISS
in DARRYL F. ZANUCK'S production
"THE HOUSE of ROTHSCHILD"
WITH
BORIS KARLOFF • LORETTA YOUNG
ROBERT YOUNG • HELEN WESTLEY
★ Every Star in Hollywood will positively attend this premiere ★
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GRAUMAN'S CHINESE

'FINISHING SCHOOL' JUST FAIR; 'TELL THE WORLD' ALL TRACY

Weak Story Hurts Otherwise Good Pic

"FINISHING SCHOOL"
(RKO-Radio)

Direction .....Wanda Tuchock and George Nicholls, Jr.
Original .....David Hempstead
Screen Play.....Wanda Tuchock and Laird Doyle
Photography.....J. Roy Hunt
Cast: Frances Dee, Billie Burke, Ginger Rogers, Bruce Cabot, John Halliday, Beulah Bondi, Sara Haden, Marjory Lytell, Adalyn Doyle, Dawn O'Day.

Nice large "A's" can be given the complete cast, the directors, the dialogue writers and the photographer of "Finishing School." But the story rates nothing more than a D minus.

Smart production in every department only makes more apparent the shortcomings of the plot. A lot of talent has been literally thrown away in attempting to breathe new life into a threadworn theme. Better far to have thrown the story away in the first place.

The situation is this: A young girl is brought by her mother to an ultra-ultra finishing school. The girl takes the rules of the institution seriously until she learns appearances, not essentials, are all that count. A hospital interne working as a waiter in a cheap hotel rescues her from the unwelcome attentions of a Yale halfback.

Up until this point, "Finishing School" is dandy entertainment. Not every picture establishes its premise and sets the scene as interestingly. Then comes the Christmas vacation and the girl's parents have other engagements, so she must spend the holidays at the school. The boy hears of her abandonment and calls to see her. At midnight, they meet in the boathouse—and the snow has covered their footsteps by dawn. And he a doctor, too.

Nor is the balance of the yarn any more original. It is all there, the same old familiar routine, even to the lad's timely arrival just as the girl is about to commit suicide. Had "Finishing School" preceded instead of followed "Eight Girls in a Boat" and all the others, it might have had a chance. As it is, there can't be much hope.

Frances Dee does a beautifully sincere job as the girl. Bruce Cabot is acceptable as the boy. Unfortunately his playing does not make you lose sight of the fact that it would have been a pretty poor school that would not have attempted to keep the lovers apart.

That Ginger Rogers gal takes another large slice of a picture for herself. It's getting to be a habit. Billie Burke is utterly delightful in one of her characterizations of a brittle, flighty social nitwit. John Halliday, in for only two brief scenes, makes both count.

Beulah Bondi scores as the head of the school, Sara Haden does well by an instructress, and the three school kids are neatly played by Marjory Lytell, Adalyn Doyle and Dawn O'Day.

Direction is frequently brilliant, as are moments in the dialogue. Photography maintains a high standard.

You will have no trouble selling "Finishing School" to the public. But maybe it won't like being sold if you claim the picture is more than a program attraction. It should have been better than that.

Cocktails Offered For Baby Star Votes

The Wampas Baby Star campaigns this year set a new record. Every Wampas member has been deluged with letters, phone calls and wires, asking his vote, and yesterday a cocktail party was thrown for one of the candidates. Another example of women in politics.

Hays Meeting Just The Usual Routine

New York—The Hays meeting yesterday was just as routine as a Hays meeting could be expected to be, from the hackneyed familiarity of the annual report down to the election of officers.

Will Hays was reelected president, with Carl Milliken, secretary, and Fred L. Herron, treasurer. Directors ae M. H. Aylesworth, R. H. Cochrane, Jack Cohn, Cecil DeMille, Earl Hammons, Fred Herron, Nicholas Schenck, Adolph Zukor and H. M. and J. L. Warner.

The report was the usual stuff about the great job the movies had done to take the people's minds off the depression, the great number of films endorsed by educators as fit for children, and how there was no excuse for vulgar pictures.

Rosenblatt Wires Mrs. Kinney Authority

Sol A. Rosenblatt yesterday wired Mrs. Mabel Kinney, chairman of the Code Committee for Extras, that her committee is officially to handle the code complaints of the extra players as per instructions of the code.

This wire was in reply to one sent by Mrs. Kinney, asking him to clear the tangle brought about by the visit of George Creel, who heard complaints against the extras committee and then ordered Judge Lindsey to hear the ones that have already been filed by extras.

Radio Signs Clive and Makes Bid for Wynyard

Radio yesterday signed Colin Clive for a leading role in "Sour Grapes," at the same time placing a bid with MGM for the loan of Diana Wynyard for a starring role in the production. Myles Connolly is supervising the picture.

'U' Picture Fast And Full of Comedy

"I'LL TELL THE WORLD"
(Universal)

Direction .....Edward Sedgwick
Story .....Lincoln Quarberg
Adaptation.....Dale Van Every and Frank Wead
Photography .....Jerome Ash
Cast: Lee Tracy, Gloria Stuart, Roger Pryor, Onslow Stevens, Alec B. Francis, Lawrence Grant.

There will be enough excitement attending the first Lee Tracy picture to be released in a long time to carry over Universal's "I'll Tell the World."

In addition to the natural interest, exhibitors can bank on plenty of comedy, splendid direction and a story that holds interest. The faults of the film are entirely in the construction. It starts with a bang, sags in the middle and ends with a bang. The world news reporting angle is handled with fascinating speed, but what the reporter has to report—mythical kingdom, attempted assassinations of the Archduke, and a Brooklyn girl turning out to be the Queen—might be better told and presented.

Tracy is the star reporter of United Press and he is sent to Europe to find out why so many attempts have been made on the life of Archduke Ferdinand. He becomes enamored of an American girl, Gloria Stuart, and trails her around, never dreaming that he is in love with the solution of the whole royal mystery. How he finally learns of her identity, persuades her to go back to her country and be a good queen, discovers a sinister plot to murder her, rescues her, etc., etc., is the story. Tracy, as usual, works at top speed, turning in a corking good performance.

Roger Pryor, as his rival reporter, is a swell comedy mate, ringing true in all scenes. Gloria Stuart is charming as the poor little queen; Onslow Stevens is well cast as the prince, and Alec B. Francis and Lawrence Grant have smaller roles.

Edward Sedgwick brought a grand tempo to his direction, which runs briskly and effectively along. Lincoln Quarberg let his imagination run riot on the story, and the actual United Press angle is good stuff. Jerome Ash photographed it exceptionally well.

The picture will undoubtedly be cut and compressed in the middle and when it is it will be a pretty safe bet, what with Tracy and the comedy.

Moss Hart Goes East

Moss Hart, who has been in Palm Springs ever since he arrived on the West Coast, has turned down picture offers in order to return to New York to write a play for Max Gordon, with whom he already had made a verbal agreement.

Grainger on Way Here

New York.—James R. Grainger left here by train yesterday, headed for production conferences on the Coast. He arrives there Saturday after stopping off at Chicago and Kansas City Grainger stays at the studio for about three weeks.

Yesterday in NEW YORK with HELEN GWYNNE

New York is really an exciting place for tourists these days, as returning Hollywoodites will undoubtedly tell you. There are more strikes going on than you can wave a banner at, and the taxi drivers break out in a rash all over the city at once, which kind of keeps the police wagon in a dither over whether it should patrol Forty-Second Street, Thirty-Fourth or the Waldorf-Astoria. Gregory LaCava had a cab pulled right out from under him the other evening when striking drivers pulled the doors off the taxi, pulled the driver out of his seat and beat him up pretty. Nat Goldstone and his bride had to get out and walk on the very good advice of a coupla fellers who had just decided that New York was no place for working taxis. Nat and Bernie took in the Empire State building while they were here and Nat gave Bernie something to remember New York by—a brand new mink coat.

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Also, an old, old custom is about to vanish from New York. Mayor LaGuardia has decided he doesn't like the musicians on ferry boats, (as if anyone ever did), and it looks as though they'll be abolished or they'll give the job to Symphony orchestras. But no Symphony will ever collect as much for playing as old-timers did to make them stop . . . And Jimmy Durante now finds he has been spouting poetry all these years, what with Alfred Kreybourg suing him for plagiarism or may be it's alienation of the public's affections.

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Remember Nicholas Soussanin, that grand actor of whom Lubitsch made such good use? Well, he's a producer and director now, and his play, "The House of Remsen" is scheduled to open sometime during Easter week. James Kirkwood and Francesca Bruning have the leads . . . Mary and Mel Baker gave a cocktail party to introduce Jayne Shattuck to Kirkland's fine friends in New York and the gal stood the test right well. Leland Hayward, Ruth Weston, Margaret and Bernie Fineman, Humphrey Bogart, John Byram, Gil Gabriel, Aline Bernstein, Ben Wasson, Paul Gangelin, Arthur Kober among the greeters.

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After all that fine talk about not letting their stars go on the air, MGM is about to take advantage of their advertising value and allow them to do it. Clark Gable will be the first, just for an evening. Radio agents burn every time a star goes on the air to be interviewed by a colyumnists . . . free of charge . . . Note to Carl Laemmle, Jr. What ever became of that grand story, "One Glamorous Night"? . . . Greenwich Village is booming again ever since the Left Bank hadda move back to the U. S. on account of the dollar . . . There is more in back of "New Faces" than meets the eye and it's the nicest gesture of the year . . . Marquee sign: "Easy to Love" "All of Me."

JOKE ON ANTI-HURD MEN IN CAMERA UNION FIGHT

A lot of Hollywood cameramen were laughing yesterday, and many more were figuratively tearing their hair, when it became known that a considerable number of union members who voted at Sunday night's meeting to retain Business Representative Howard Hurd really didn't mean to do so.

From the sidewalk conferences, which were both plenty and hot yesterday, leaked the information that many members didn't even realize what they had done until they read the papers yesterday morning. And then the squawks started. But it was too late.

It seems that the wording of the motion that was meant to oust Hurd from his IATSE job is what confused a lot of the cameramen. The motion was to "vacate the office of business representative." A number of the boys figured that this would create a situation whereby the union would have no head. So they voted against it. When the ballots were counted there were 100 against vacating the office and 74 for vacating it. And Hurd was thus retained in office.

Yesterday there was more argument and more bitterness expressed around the union than in many months. Many members who had fought to oust Hurd were declaring they will not rest until there is another meeting at which a clear motion will be voted upon. The anti-Hurd group is riled for fair and gives indications of starting a rebellion that bodes ill for someone.

Huntley Deal at 'U' Provides for Stage Job

Universal made a deal with G. P. Huntley Jr., through the Bren-Orsatti-Marx office, giving the player a featured spot in "Little Man, What Now?" and arranging his schedule so as to allow him to take a role in the E. E. Clive stage version of "Journey's End" at the Hollywood Playhouse.

Praskins Signs With Sam Goldwyn for One

Samuel Goldwyn has signed Leonard Praskins on a one-picture writing assignment. Praskins will report to the Goldwyn outfit next week and has his choice of scripting either the Anna Sten picture, "Resurrection," or the Gary Cooper yarn, "Barbary Coast."

Felix Young Assigned

Felix Young has been handed the assignment of supervising the first Walter Connolly starring vehicle, "Whom the Gods Destroy," as his next picture for Columbia. Sidney Buchman is writing the screen play.

Radio Options Play

New York.—Radio yesterday took an option on the Albert Hackett play, "Ever Afterward." Cliff Reid has taken it under his supervisory wing to develop its screen story before the consummation of the purchasing deal.

Stephani Novel on Sale

The publishing house of Macauley today places Fritz Stephani's novel, "My Candle Burns," on the bookstands. Author is a story associate at Paramount.

Show Business

When asked how he did at the Paramount last week, Ben Bernie snapped back, "I came within $19,000 of the house record. It's eight months before Christmas, you know."

Wampas Will Pick Baby Stars Tonight

From a field of 38 candidates, the Wampas will elect its 13 Baby Stars for 1934 tonight at a special meeting at the Writers' Club.

This year's election has attracted more than usual interest because of the unprecedented competition, in number and qualifications of the nominees. Prior to the balloting, the aspiring young actresses will be introduced to the Wampas members in a stage presentation to be conducted by George Landy, president. Each of the 38 candidates will take a bow and make a personal bid for votes.

This will be the eleventh crop of Baby Stars which the Wampas has launched to potential film fame since the custom was inaugurated in 1922. Only free-lance actresses are eligible for baby stardom this year.

Ambitious plans are already under way for the public presentation of the 13 Baby Stars. A number of projects are being considered, including a nationwide radio broadcast, and a Frolic and Ball, which may be staged in the East this year after a transcontinental junket for the Baby Stars on a special train.

The Baby Star candidates come from 18 different states, from Canada, and from England. They range in age from 16 to 25, with an average age of 19. They include blondes, brunettes, and red-heads, with blondes predominating. All have had some experience before the cameras, and a number of them have had outstanding success on the stage.

Besides choosing the Baby Stars, the Wampas will elect a new president tonight, settling a tie vote between Sam W. B. Cohn and Phil Gersdorf.

Harry Always the Gent

Hats off to Harry Ruskin. In the Reporter of March 21 appeared a story telling how Ruskin had rewritten the script of Paramount's "Many Happy Returns" in four days. Ruskin says that Claude Binyon collaborated with him on that job and asks that the Reporter give him credit.

Small Borrows Gordon

Leon Gordon leaves the MGM lot today for the first time in three years. He has been loaned to Edward Small for a five-week writing assignment, to do an original yarn for William Powell.

New Agency Starts

Forest O. Riek and Cecil B. Harrison have opened offices in the Palmer building under the firm name of PAX. They plan to handle publicity, advertising and exploitation accounts.



RAFAEL CORIO

GILBERT MILLER
presented
"SEX FABLE"
at the Henry Miller Theatre, N. Y.
and after the opening featured
RAFAEL CORIO
because the critics said:

N. Y. TIMES—Rafael Corio, excellent as Carlos Pinto.
N. Y SUN—Rafael Corio stood out as the colorful character of Carlos Pinto.
N. Y. TRIBUNE—Whenever the action slowed up, Rafael Corio was on the job to keep it moving. Corio is the importation of Mr. Miller from the French Capital, where he has been appearing in the same play as the fiery Carlos Pinto, gave the best performance seen around this season. He is superb.
N. Y. AMERICAN—Mr. Corio earned the continuous applause after each of his important scenes.
N. Y. POST—The acting of Rafael Corio as Carlos Pinto is worth the price of admission.
DAILY NEWS—Rafael Corio does honor to his native Spain.
DAILY MIRROR—The acting honors go to Rafael Corio.
BILLBOARD—Rafael Corio took the third act single-handed.
VARIETY—Excellent performance by Rafael Corio.
LADIES WEAR—You really must see it and learn about women from that delightful actor, Rafael Corio.

EXCLUSIVE MANAGEMENT:
H. E. EDINGTON — F. W. VINCENT, Inc.

Milton Bren and Frank Orsatti

. . . are pleased to announce the affilfation of:

Mr. Zeppo Marx

as a partner in the firm . . .

BREN, ORSATTI & MARX

New Sound Group Must Go Into Union

The new Society of Sound Engineers, a group of sound men recently formed with the expressed purpose of having no affiliation with any labor union, now finds itself in a spot where the leaders and members are wondering just where their trail leads.

Due to the agreement between the major studios and the IBEW, the latter organization has jurisdiction for the next two years. The sound engineers have been dickering with Local 40, IBEW, for some time to see what can be done. The latest, it is reported, was the ultimatum that the new organization will have to affiliate with the local, and that perhaps later it may be able to get a separate IBEW charter.

Five Added to Cast As 'Cat's Paw' Resumes

Harold Lloyd put "The Cat's Paw" back into work Sunday, a day prior to the scheduled start, and signed Noel Madison, Fuzzy Knight, Herman Bing, Michael Visaroff and Richard Cramer for featured spots.

Madison was set by Kingston-Harris, and Menifee I. Johnstone placed Bing.

J. C. Woolf Resigns

J. C. Woolf has resigned as sales manager of the California Studios, formerly the Freeman Lang Beachwood Studios, and will attempt a venture not connected with motion picture or studio rental business. C. F. Kimball, general manager for the concern, will replace Woolf in the near future.

Walker for 'Princess'

Ray Walker, who is under personal contract to B. P. Schulberg, has been assigned a role in the producer's picture, "Thirty Day Princess," in which Sylvia Sidney and Cary Grant have the top spots.

Bob Doman in Town

Bob Doman, publicity director for United Artists at San Francisco, arrived in Hollywood yesterday for a series of huddles with the U.A. group on exploiting "Nana" and "Rothschild" in the North.

Ned Sparks to Radio

Upon finishing his work in "Private Scandal" for Charles R. Rogers-Paramount, Ned Sparks goes to Radio for a role in "Down to Their Last Yacht," studio closing the deal yesterday through the Beyer-MacArthur office.

Now It's Official

Ruth Chatterton issued the following statement in New York yesterday, according to word received at Warners: "George Brent and myself have decided to separate."

Jewell-MGM Split

Isabel Jewell completed her contract at MGM yesterday. The studio failed to take up her option, and she is understood to be dickering with another company.

Sam Wood Starting

Sam Wood starts work today at MGM on the filming of "One Hundred Per Cent Pure."

Tough Luck for Margie

Margie White gets the lead opposite the three Healy stooges in their first Columbia short, which Archie Gottler is writing under Zion Myers' supervision.

MGM Unties Knot On 'Men in White'

New York.—MGM has begun to work its way out of the jam over having a completed picture which it is unable to release. Because of a deal that "Men in White" could not be exhibited until the closing of the show in New York the picture has been gathering dust on the shelves. Yesterday a deal was closed to release the picture out of town on April 1, and in New York June 1.

Erwin Set for Lead In 'No More Ladies'

Stuart Erwin has been set for the lead in the film version of the Broadway play, "No More Ladies," which MGM recently acquired.

Lucille Watson, who was signed by MGM to a term contract and is now playing the lead in the stage play, will have the same role on the screen.

Sheldon Takes 'R.U.R.'

E. Lloyd Sheldon has been assigned as associate producer on "R.U.R.," the Capek robot play of which Waldemar Young is writing the screen play. Mitchell Leisen is up for the directorial spot.

Producers Deny Lindsey Authority

The major picture producing companies of Hollywood yesterday told Judge Ben Lindsey, special NRA Labor Compliance Officer, that they will not go before him for hearings on the more than 100 complaints of alleged violations of the film code.

Furthermore, through their spokesman, Pat Casey, they put it up to the Judge to make the next move, telling him that he has no jurisdiction in the matter; that the Studio Labor Committee and the Code Committee for Extras were appointed by Sol Rosenblatt to handle these problems. Casey told the Judge that if he wants to go further in the matter he must get in touch with Rosenblatt and ask him for a ruling as to who has jurisdiction.

"Now I want a showdown," said Judge Lindsey last night. "I have sent word to George Creel, who appointed me, and have asked him to get in touch with Rosenblatt at once and get a final decision. I have tried to be patient. I worked out a simple system to settle the troubles around the table. I can go no further in the picture code and shall wait to hear from Rosenblatt."

One for Weingarten

Larry Weingarten has taken over the supervisory reins on "California," which will serve as a co-starring vehicle for Wallace Beery and Clark Gable. Ray Doyle wrote the screen play.

'Wonder Bar's' Record Gives It Another Week

Because it smashed house records at the Warner Downtown with a take of $20,500, Warners will hold "Wonder Bar" at both its local theatres for a third week.

Business at the Hollywood house has been good, but has not broken records. The ticket sales at the downtown were $1,500 over the record set by "Forty-second Street."

Joseph Schultz, of The Reporter, Married

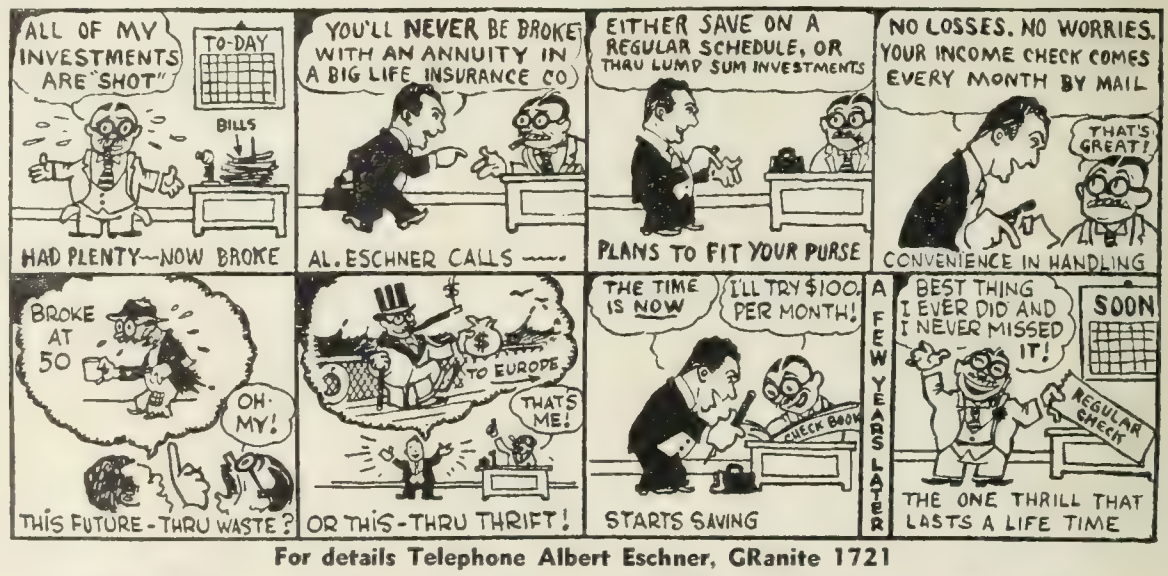
Joseph Schultz, of the Hollywood Reporter business staff, married Charlotte Lehman at the home of the bride's parents Saturday. The couple left immediately for Caliente on their honeymoon.

'Rothschild' Going Big

(Continued from Page 1)

for the second week about $21,600, in a house where $19,000 is real capacity. The figure will also be about $1500 over the first week. All this in the face of taxi strikes, riots, and such aids to Broadway business.

Indications are the initial exploitation campaign and other expense will all be back in about four weeks, after which weeks of only $14,000 would show a clear $10,000 a week profit to the producers. Ten weeks, $100,000—out of ONE engagement on the picture.



For details Telephone Albert Eschner, GRanite 1721

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Fear of ghosts handicaps progress more than realities.

Lay the ghost of prejudice. There's no need for fear of the double feature bogey in the house that plays short subjects with big box-office names... one and two-reel ticket-selling attractions such as *Educational* is furnishing in its new era featurettes of 1934.

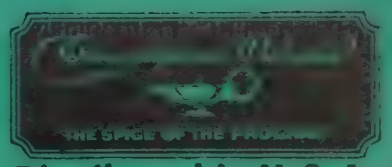
Educational Pictures

have brought you such big hit names from the stage, the screen and radio as Ernest Truex, Helen Morgan, Stoopnagle and Budd, Bob Hope and many others that shine bright on the marquee. Now they bring the triumphant return of Buster Keaton in a two-reel comedy masterpiece, "The Gold Ghost."

Educational presents

Buster KEATON in "THE GOLD GHOST"

Directed by Charles Lamont



Distributed in U. S. A. by FOX Film Corporation

DuWORLD PICTURES, Inc.

present

Jimmy Savo

in

"The GIRL in the CASE"

written and directed by

DR. EUGENE FRENKE

produced by SCREENART PRODUCTIONS, *Inc.*

Los Angeles Evening Herald-Express
by JIMMY STARR

Rating: UNUSUAL

Dexterously employing European angles which give to his first American-made production a continental flavor of light fantasy and pathetic reality, Dr. Eugene Frenke has given a worthwhile account of himself in "The Girl in the Case." . . . Particularly is the opening of the picture fascinating. . . . The net result is a picture that should, because of its many humorous situations, excellent photography and artistic compositions, give a good accounting for itself before the great king, the box-office. . . A new technique that makes his handful of characters blend into the scenery and causes his exceptional musical score to become a vital part of the passing show. . . . **A picture that warrants consideration.**

•

It has a curious **European flavor**, despite the fact that it was made in Hollywood. **Its humor and technique are novel**, aimed at chuckles rather than guffaws, and it gathers a fair amount of laughs. Savo's comedy is **artful and different** from anything currently on the American screen. In spots it will be relished for its practiced pantomime. Photography is good and in some spots exceptional. Freshness and unique quality. . . .

—VARIETY.

The Film Daily, New York
by PHIL M. DALY

. . . Over in Brooklyn the other day . . a theatre shot in a comedy feature unannounced . . and the laughs came so fast and steadily that the house manager got tired of clocking them . . . the opus is titled "The Girl in the Case" . . featuring that fine comic, Jimmy Savo . . . wonder why no producer grabbed him long ago? . . . a simple sincere note in his comedy . . he wins you at the jump-off and holds you to the end . . directed by Dr. Eugene Frenke . . wonder if it's the same Doc Frenke married to Anna Sten . . he certainly did one masterly directorial job . . a gent who FEELS comedy. . . .

Morning Telegraph, New York
by AL SHERMAN

"GIRL IN THE CASE" MAKES SAVO CHAPLIN HEIR

I don't know just when Broadway will be privileged to see "The Girl in the Case"—but my tip to you is to wait for it. It saw it at a preview the other evening and it is, by all odds, a motion picture designed to stir the utmost enthusiasm. . . . If ever there is a successor to Chaplin, if the great Charlot decides to call it quits, you'll find him in Savo. That's a bold statement—but wait until you see "The Girl in the Case" and then judge for yourself. I'm certain you'll agree with me. . . . This Dr. Eugene Frenke, who directed, has a flare for the camera and an appreciation of cinematic methods and technique. . . . It is an artistic production—and I don't want to damn the picture by such praise. For a typical East Side audience saw the film and went into howls of laughter at each comedy moment and into enthusiastic applause when it ended.

•

Here is about the most unique bit of film entertainment that has yet been turned out. . . Savo's different type of comedy will prove amusing.

—THE BILLBOARD, New York.

A bold departure from the cut-and-dried Hollywood technique, this six-reel comedy brings new and welcome note to the screen. It also serves to introduce that premier buffoon, **Jimmy Savo, the nearest thing to Chaplin this reviewer has ever seen.** He has the same combination of pathos and unconscious comedy that has always proven a popular combination in those rare instances when it was found. Photography has imagination and the whole treatment is one which patrons will find refreshingly different. Directed by Dr. Eugene Frenke.

—BOX OFFICE, New York.

If laughter and applause may be accepted as a criterion the preview audience thoroughly enjoyed "The Girl in the Case," a motion picture venture conducted entirely by Dr. Eugene Frenke. . . . In itself it is pleasant enough entertainment to satisfy any audience. It presents a newcomer to the screen, Jimmy Savo, whose pantomime is delicious. In him Frenke has discovered someone who should become a great screen favorite. Photography is excellent, particularly in the opening sequence in which there is superb composition. . . It is a novel offering, one that indicates that Frenke has a great deal to contribute to the screen.

—HOLLYWOOD SPECTATOR.

% MR. SAMUEL MARX,
CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XX, No. 15. Price 5c. TODAY'S FILM NEWS TODAY Wednesday, March 28, 1934

EXECS MAY DEFY DARROW

TRADE VIEWS by W. R. WILKERSON

•IN our jaunt to and from New York last week we were confronted with some of the most astonishing reporting on pictures that we have ever seen in this business. We saw eighteen different newspaper reviews on "It Happened One Night" in states and cities ranging from New York to Denver and in NOT ONE of those reviews was the name of Frank Capra or Bob Riskin mentioned. There was not a single reviewer who found the story of sufficient interest to comment on its adaptor or originator, and neither did any reviewer make any mention of the direction, good, bad or indifferent.

Maybe we asked too much in expecting comment on the efforts of the writer and director; maybe that's of too little interest to newspaper readers; maybe the reviewers are up against the proposition of not knowing where good writing begins or ends in a picture and where the work of the director starts or finishes and, for this reason, skip comment on both.

•

And, too, the reviewer on the newspaper, no doubt, feels it his sole duty to report whether the picture is good or bad and who's in it to catch the fancy of the fans. The author or director holds little interest for him or the men and women who read his report. If that is the situation, it's a pretty tough one for the creators of motion pictures, resulting not so much from the lack of critical opinion on the part of the reviewer, but from the stupidity of the creators themselves that permits such reporting.

What's to be done about it? How are the creators to get around such reporting? How can it be corrected and should it be corrected?

•

Answering the last question first we would say that it should be corrected. Writers and directors account for 75 per cent of the production of any picture and their work is of that much importance. For that reason the public should be acquainted with their activities, should be more contented to buy a picture written by a certain writer or directed by a certain director than is the case now with all interest in the star. A good writer or a good director should be a more certain tipoff to the qualities of the

(Continued on Page 2)

Jack on the Grid

New York.—April 4 is the date set for the examination of Jack Cohn in the suit of Mrs. Emma Cohn, stockholder, alleging excessive salaries and bonuses for execs Depositions from Harry Cohn will be introduced.

Para. 60 To Finish May 1, Says Cohen

New York.—Emanuel Cohen, in a brief talk to newspaper men here, placed emphasis on the fact that Paramount will complete its entire program of sixty pictures by May 1.

The studio head would have little else to say beyond giving the definite dates on which the productions would go into work, and a desire to place the credit on his production aides for hitting the ball in a tough year in a manner to bring the big list of sixty through on schedule.

Lou Diamond East

Lou Diamond, general manager of Paramount's short feature department, leaves tonight for New York and will return in May. While in New York he will line up radio talent for "Big Broadcast of 1934," which was scripted by Paul Moss and Jules Epstein.

'Jimmy' Run Short

New York.—"Jimmy the Gent," Warners' latest with Jimmy Cagney, will only stay in the Strand for about a week and a half, with "Gambling Lady," set in to follow.

Barry Back at MGM

Phillip Barry arrived in town yesterday, reporting at MGM, where he will write the screen play for "Nancy Stair."

New York Heads Spend Hectic Day Deciding Policy And May Question Darrow Authority

New York.—It was a hectic day in New York, with the arrival of the peremptory summons to all members of the motion picture Code Authority and all sales managers of majors to appear before Clarence Darrow in Washington Thursday.

The Code Authority, the sales managers, and all the king's horses and all the king's men—the latter meaning all the brilliant legal lights who have ever drawn a fat fee from a picture company—are conferring long and loudly on just what to do.

Some of the lawyers are arguing strenuously for outright defiance of

(Continued on Page 10)

Universal Has Two Classics on Its List

New York.—The trend towards the classics is not going to find Universal napping. Two favorites of long ago are on the company's production list for next year.

A wide range is covered by the selections—"Swiss Family Robinson" and "School For Scandal."

Small Gets Option on Tibbett for Five More

Edward Small yesterday took an option on Lawrence Tibbett's services for five more pictures, signing the ticket through the Edington and Vincent office.

Harris Plans Awaited

New York.—Broadway is interested in hearing the play production plans that Sam H. Harris will announce on his arrival here Friday from the Coast.

NBC Excuse Won't Stop Rogers Suit

Don Gilman, San Francisco manager for NBC, co-defendant in the Ginger Rogers suit against Sylvia for slander, yesterday notified the player's attorney, Harry Sokolov, that the broadcasting chain had secured permission from Radio to impersonate the star in the interview which is the basis for the suit.

Sokolov stated that Miss Rogers' contract with the studio did not include the right to grant such permission and he would continue with the court action despite the statement from NBC.

'Talloo' Off to Europe; May Do Pic for Korda

New York — Tallulah Bankhead sails for London Saturday, with the understanding strong here that she is going into a huddle with Alexander Korda regarding a screen appearance on arrival there.

Libel Suit Goes On

Albany.—The Appellate Court has refused to dismiss the $150,000 libel suit brought by Mrs. Minerva Brown, of Norwich, N. Y., against Paramount Publix Corporation. Mrs. Brown charges she is the mother of the girl depicted in the picture, "An American Tragedy."

Hedder Hopper Set

The Rebecca and Silton office yesterday concluded negotiations with Hedda Hopper to join the office as associate. As an agent, the former player will bring in a number of her own clients.

Joe Schnitzer Here

Joseph I. Schnitzer returned from New York Monday after a three-month absence. His plans are indefinite.

CAMERAMEN WIRE THEIR COMPLAINTS TO DARROW

Local 659, IATSE, the cameramen's union, tossed its Code problems into the lap of Clarence Darrow, head of President Roosevelt's National Recovery Review Board yesterday, when Howard Hurd sent a telegram charging Sol Rosenblatt, the Code Authority and the Studio Labor Committee with giving the union unfair treatment.

The wire also declared that the Code is of no benefit to the union

(Continued on Page 2)

New Para. Head in France

Paris.—Henry Klarsfeld has been appointed head of Paramount activities in France and will work under Fred Lange, now in charge of Paramount distribution for all of Europe.

Clayton Sheehan Sails

New York.—Clayton Sheehan, on his semi-annual trip, leaves for Europe today to look over Fox conditions.

RALPH SPENCE—dialogue for—"I'LL TELL THE WORLD"

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher

ROBERT E WELSH Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd

Executive Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat, Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15 Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879

THE LOW DOWN

One of the town's better-known medicos had his slumbers disturbed around 4 o'clock the other morning, we hear—but that's not all. The call was from the home of a certain actor who had been staging "the battle of the century" with his frau. There had been quite a shooting match, too. When the doctor arrived, the walls of the living-room were nicely decorated with bullet holes. The husband had been shot in the arm. The wife said the wound was self-inflicted. The husband said the wife shot him. Such a loving couple. The wife, whether she did any shooting or not, had been beaten quite thoroughly but, of course, only had two black eyes because "that's all there is—there isn't any more!"

•

With Tullio Carminati back in town, we are reminded of an incident which befell him a couple of years ago when Tullio, appearing on the stage in New York, was approached to take a part in a show which Al Jolson was doing at the time. Carminati didn't like the part and said so.

"But," said the manager of the Jolson company, "don't you realize what it means to play with Jolson?—Why, in this country he's a tremendous star. It's like playing with Duse. Do you realize what it means to play with Duse?"

"Yes," answered Tullio, "I played with Duse for three years!"

•

Sandra Shaw Cooper was interviewing cooks the other day on account of she needed a new one. Finally she reached one applicant who had very fine references and asked her why she had left her last job. The cook explained that there had been three other servants at the home where she'd been working and almost floored Mrs. Cooper when she added, "They had me fired, M'am, because I don't play cards and I couldn't make a fourth at bridge."

New York REVIEWS

"GOOD DAME"

Paramount prod.; director, Marion Gering; writers, William Lipman, Vincent Lawrence, Frank Partos, Sam Hellman.

Paramount Theatre

World-Telegram: When you go to see it, forget that it required four adaptors to whip it into shape for the screen and go only on the understanding that you'll be seeing a couple of good actors wasting their talents in a desperate effort to sustain a story that is only half-way worthy of them. Miss Sidney and Mr. March do what they can to make their roles seem less trite than they are, but they are so handicapped by poorly written and characterized parts that their efforts are of no avail.

Journal: "Good Dame" is whimsical banter tossed back and forth between Sylvia Sidney and Fredric March, who do the tossing expertly enough even if the material assigned to them is mildly diverting.

American: This film belongs in the "Bad Girl" category and, while story and dialogue are pretty uninspired, snappy direction and excellent characterizations by Miss Sidney and Mr. March elevate the offering to a level wlel calculated to score with the great movie-going public.

News: March's interpretation is technically all right, but the brilliance which usually emanates from a March characterization is missing. Miss Sidney adds another one of her miserably put upon heroines to her collection. She, too, is all right in her performance, but the story is lacking in variety.

Sun: "Good Dame" has a plot too involved in its action to be a highly effective film. In spite of some entertaining moments, it is not one of March's better pictures.

Mirror: Both March and Miss Sidney are attractive personalities and skilled performers. They make the watching less tedious. Supported by an interesting company, given sprightly dialogue, directed with imagination, these two stars contrive to make their conventional story material mildly entertaining. Sylvia is especially fine, radiantly pretty and entirely sincere.

Times: Sylvia Sidney creates a warm, sympathetic character as the girl. Fredric March is so far beneath his usual standard that his performance must be attributed to the part he is forced to play.

Post: Except when they are saddled with an embarrassingly implausible finale, both Miss Sidney and Mr. March manage to do a good job with their material. The story is deadly in its obvious pattern, but it is equipped with racy dialogue and it is saved from complete banality by the liveliness of the acting.

Herald-Tribune: Among all the dullness and feebleness of the story, the two stars fight their way along nobly, managing to keep afloat surprisingly well. It wouldn't have been a bad idea, though, if they had a story to work in.

Del Ruth Wanted For 'Gay Divorcee'

Radio is dickering for Roy Del Ruth to direct "Gay Divorcee," the Fred Astaire-Ginger Rogers picture, which Pandro Berman is supervising.

The only thing holding up the deal is the amount asked by the director, which is $40,000, but the deal is expected to be closed any day now. Del Ruth is under contract to Twentieth Century, but will make this picture during the shutdown period.

Tradeviews
(Continued from Page 1)

entertainment than any cast name. Stars are made through the publicity given to their efforts; writers and directors mean nothing to the public because of the lack of that publicity.

We would suggest to writers, members of the Writers' Guild, that in that organization there should be some way to build up newspaper interest in writers. As for the directors, the situation is not so easy because there is no such organization of directors. If we were a good director, we would certainly have an intelligent publicist acquainting newspapers with our activities in the hope of winning some of the publicity that means more than any of them think.

Wire Complaints
(Continued from Page 1)

because of non-cooperation by the Administration agents in Washington. The wire follows:

"We desire to place before you the following facts as further evidence of the unfair treatment administered this organization by Deputy Administrator Rosenblatt, the Code Authority and their subordinate body, known as the Code Labor Committee for studio labor. The undersigned, when in Washington, was given a letter by Rosenblatt stating that the final draft of the Code would provide for limitation of hours for cameramen. The Code did not contain this provision.

"Rosenblatt stated the International presidents prevailed upon him to withdraw it. Our International President emphatically denies having consented or being notified of this omission. Rosenblatt while here set up a Code Labor Committee to investigate studio conditions. Committee, except Richard L'Estrange, refuses to function, claiming appointment not official. Judge Ben Lindsey, NRA compliance director for Code, has been refused recognition by employers' representative. Code absolutely no benefit to us because of non-cooperation by Administration agents in Washington.

"(Signed) HOWARD E. HURD."

WANTED: A boss by alert young man. Would be an excellent secretary to an Executive, Director, Writer, et al. Well educated. Stenography. Varied picture experience. Modest salary. Picture references. For further details phone or write Hollywood Reporter, HO 3957; Harry Ellis, 6928 Hawthorn, Hollywood, GL 1248.

To Independent Motion Picture Producers:

The extensive facilities and many years of experience of the executives of this organization are at your disposal. A competent staff of well-trained personnel fully conversant with the insurance problems of the motion picture industry is prepared to intelligently serve your interests.

Many of the "Independents" are clients of this office today.

If you have a troublesome insurance problem, consult

THE EBENSTEIN-KUNODY CORPORATION
INSURANCE — IN ALL ITS BRANCHES
Equitable Building of Hollywood
HOllywood 5333

PARA'S 'TRUMPET BLOWS' MARRED BY BAD WRITING

Players Hampered By Weak Material

"THE TRUMPET BLOWS"
(Paramount)

Direction .....Stephen Roberts
Authors.....Porter Emerson Browne and J. Parker Read, Jr.
Adaptation .....Wallace Smith
Screen Play.....Bartlett Cormack
Art Direction.....Hans Dreier and W. B. Ihnen
Photography .....Harry Fischbeck

Cast: George Raft, Adolphe Menjou, Frances Drake, Sidney Toler, Edward Ellis, Nydia Westman, Douglas Wood, Lillian Elliott, Katherine De Mille, Frances McDonald.

Paramount had all the material in the world to work with to make "The Trumpet Blows" an outstanding picture. But, unfortunately, the film is a swell example of how bad dialogue and weak direction can muff any set-up.

The basic plot, although there is too much of it, is good, workable, dramatic stuff. The Mexican setting is colorful. The bull fights are gorgeous to watch and are very cleverly handled to retain all possible thrills for the audience and yet not to offend the more humanely inclined.

BUT—interpreting the story and wandering around among the beautiful patios and haciendas are characters who attain nothing but hazy outlines all the way through and speak in utterly unnatural, trite, clipped, awkward, undistinguished and miserably meaningless lines. Once in a while, a flowery speech is slipped in to accent the Mexican setting.

Two or three rivulets of plot divide the interest. The strongest is the love of Adolphe Menjou, a famous bandit, for his Americanized brother, George Raft. The next is Raft's love for the girl his brother loves, Frances Drake, and the other is how Raft overcomes his fear of the bulls.

The ending is just an old Spanish custom. The two men go home with their forgiving and brotherly arms around each other, taking the girl with them, presumably to divide up.

Raft, although his cape work in the bull ring is graceful, is miscast. However, he is hampered by some of the toughest lines an actor ever had to speak. Menjou is more at home in his part, and Frances Drake's dancing is a lot more acceptable than her acting. Sidney Toler's comedy is forced. Katherine DeMille is beautifully outstanding and clever in a small role.

Stephen Roberts directed; Porter Emerson Browne and J. Parker Read Jr. wrote the story; Wallace Smith is responsible for the adaptation, and Bartlett Cormack did the screen play. The art direction, by Hans Dreier and W. B. Ihnen, is about the best feature of the film, although Harry Fischbeck's photography is stunning.

You'll get the Raft fans, but your audiences will probably be as apathetic as the one that watched the preview showing in a dead, dull silence.

Gillmore Remains Equity President

New York.—Frank Gillmore yesterday was re-elected president of Equity. The vice-presidents are Osgood Perkins, Florence Reed, Arthur Byron and Peggy Wood. Paul Dullzell is treasurer, and Louise Curley, secretary.

New Pictures on B'way This Week

New York.—Local picture houses are expecting big grosses the coming week, with good pictures and added attractions in most of the houses. "Wild Cargo" opens tomorrow at the Music Hall, with Frank Buck making a personal appearance, plus a special Easter show and Disney's "Funny Little Bunnies."

"Rip Tide" goes into the Capitol Friday, with Paul Whiteman, the Biltmore orchestra and a collection of radio stars. "Melody in Spring" opens at the Paramount Friday, with George Raft on the stage. The Roxy will have "The Countess of Monte Cristo" Friday, and "The Lost Patrol" goes to the Rialto the same day. "Ever Since Eve" opened Monday night at the Mayfair.

Phil Gersdorf New Wampas President

Phil Gersdorf, publicity man for Samuel Goldwyn, was elected presidet of the Wampas last night, at the meeting, primarily called to elect the Wampas Baby Stars, but which served also as the opportunity to settle the tie vote between Gersdorf and Sam W. B. Cohn, which was the result of the first voting.

The results of the election of the thirteen Baby Stars from among 38 candidates will not be made known until tonight. This year's Baby Star election was by far the most exciting the Wampas ever has held, and Earl Carroll, who was a guest of the organization, complimented it on the beauty of the candidates.

'McFadden' Deal Closed

New York.—The deal was officially closed yesterday with Gus Hill by which Charles Rogers can make "McFadden's Flats" in talkies. The subject has been on the producer's tentative schedule for some time without the details being ironed out.

Al Hall Sick, But Sticks

Second laryngitis victim in the "Halfway Decent" company at Paramount is the picture's director, Al Hall, who is continuing his work in spite of it. Dorothy Dell was the first victim.

Marshall Set for 'Hat'

Herbert Marshall was definitely set yesterday by MGM for the leading spot opposite Constance Bennett in "The Green Hat," which Irving Thalberg produces.

Acad. Chiefs Swing Into Action Again

The producers put their full strength behind the revival of the Academy last night when the Executive Committee of the Producers' Branch of that organization met with the Executive Committees of the Actors and Technicians branches and the Assistant Directors Section to lay plans for resumption of negotiations between producers and these branches which were interrupted by film code negotiations.

Committees were appointed to begin discussions on relations between assistant directors and producers, and to discuss the practical operation of the Actor-Producer Basic Agreement of 1930. They will meet next week. L. B. Mayer was named chairman of the producers' committee to meet with the assistant directors. Scott Beal was named for the assistant directors. Henry Herzbrun heads the producers group and Lionel Atwill the actors in meetings of those two groups.

Members of Executive Committee of the Producers Branch who attended last night's meeting were: B. B. Kahane, chairman; Samuel Briskin, Henry Herzbrun, William Koenig, Jesse Lasky and Louis B. Mayer.

Pommer Coming to Fox Plant in April

New York.—Erich Pommer, in charge of Fox production in Europe, which is at present at pretty much of a standstill, will come to Hollywood for the making of two pictures.

The former Ufa head sails from Europe April 4.

Ethel Merman Signed For Cantor Picture

Samuel Goldwyn yesterday signed Ethel Merman for one of the leads in the next Eddie Cantor picture, which is being written by Arthur Sheekman and Nat Perrin.

Miss Merman has just finished a featured role in the Bing Crosby picture, "We're Not Dressing," at Paramount, and leaves for New York next week to return in about a month.

Ceballos with Para.

Larry Ceballos was assigned by Paramount yesterday to finish the dance numbers in "Murder at the Vanities," taking over Leroy Prinz's task, owing to the moving of the latter to the DeMille picture, "Cleopatra."

Kaufman-Kraft East

H. S. Kraft and George S. Kaufman leave tonight by train for New York. They will write the finishing touches on their play, which will be produced on Broadway early next Fall.

Lillian Moore Signed

Paramount yesterday signed Lillian Moore to a long term contract. She was formerly at Roach. Deal was negotiated by the Frances Bailie office.

Yesterday in New York with HELEN GWYNNE

They gave Rabbi Stephen S. Wise a huge testimonial dinner here in New York on the occasion of his sixtieth birthday. The money that was collected will be donated by Rabbi Wise to the anti-Nazi cause in America. But the object of mentioning the thing at all is to get in the fact that practically anyone of any importance to the stage, screen, business or religion was present, including Eddie Cantor, in connection with whom is a funny story. Wise wired to Cantor while he was in Florida asking him to act as master of ceremonies at this dinner that was to be given for Wise. Eddie, in a whirl in Florida, forgot all about answering the request, and about a week later got another wire from Wise which read: "When a Rabbi calls a Cantor should answer."

•

Hal Horne, out of the goodness of his heart, had a fast one pulled on him the other day. Hal is in Miami at present, recuperating from a tough siege of illness and trying his best to be a man of leisure. Soooo U. A. decided to give "The House of Rothschild" the big opening down in Miami and Horne made a terrific discovery about it that he thought warranted a long distance call. And he called up Al Lichtman very excitedly all the way from Miami and said: "I've just found out that the tickets for the opening of 'The House of Rothschild' haven't been marked. What shall I do?" And Lichtman casually replied, "Mark them." And promptly hung up.

•

They almost tagged Gregory LaCava for a spy or something while he was in Chicago on his way here. It seems that LaCava once studied painting in that fair city and in the Chicago Institute hangs a Whistler that was always his favorite, and so LaCava has never failed to make a pilgrimage every time he's in Chicago to see it. This time, he didn't know whether he could make it or not, but after twelve silver fizzes, he not only decided to go, but to take a still-camera along with him to photograph the picture. And the guard in the institute must have thought Gregory was the Black Hand or something because he almost had him arrested.

•

MGM has finally made arrangements to release "Men in White" OUTSIDE of New York with N. Y. waiting for the play to close, but the cast has just taken cuts for the summer. . . . And speaking of cuts, Frank Joyce on his way to consult with specialists about whether he should have an operation was advised by Dora not to be led into accepting any "cuts." . . . Our favorite name of the season, Katherine Pift-Jones, or as Winchell would put it, Phfft-Jones. . . . You should see the new stream-line trolleys on Lexington avenue. . . . Harry Rosenthal celebrates his son's birthday every month with a cocktail party. There have been four of them so far.

STAND UP AND CHEER

"STAND UP AND CHEER"

LEW BROWN

Associate Producer

○◆○

Also Collaborator

Story and Dialogue

LYRICS by

Lew Brown

MUSIC by

Lew Brown and
Jay Gorney

STAND UP AND CHEER

STAND UP AND CHEER

"STAND UP AND CHEER"

Screen Play
Comedy Scenes
Dialogue

by

RALPH SPENCE

STAND UP AND CHEER

STAND UP AND CHEER

"STAND UP AND CHEER"

WARNER BAXTER

○◆○

In Production

"GRAND CANARY"

Jesse L. Lasky – Fox

STAND UP AND CHEER

STAND UP AND CHEER

"STAND UP AND CHEER"

Musical Ensembles

and

Dances

by

SAMMY LEE

STAND UP AND CHEER

STAND UP AND CHEER

Thanx, Cast . . . Thanx, Crew . . .

For the spirit that made

"STAND UP AND CHEER"

an exciting adventure and my most
delightful directorial experience . . .

HAMILTON MACFADDEN

○◆○

JAY GORNEY

COMPOSER of the MUSIC

Would Like to

"STAND UP AND CHEER"

for

WINFIELD R. SHEEHAN LEW BROWN HAMILTON MacFADDEN

RALPH SPENCE ARTHUR LANGE

And All Those Who Contributed Their Efforts to the Success of the Production

"NUMBERS ARE ALL SMASH CALIBRE. Sylvia Froos clicks in 'Broadway's Gone Hill Billy.' Aunt Jemima does the opening number, 'I'm Laughin',' that is a socko and it gets the film off to a fast pace. Nick Foran does 'Laughin' and 'Out of the Red,' the latter a George M. Cohan type of show closer. John Boles does a sweet tune, "Our Last Night Together,' which looks like a real song hit."
—VARIETY, March 19, 1934.

"THE MUSIC IS FULLY UP TO HIGH STANDARD OF THE REST OF THE PICTURE. Among the songs that, judging by their reception, must be labeled as hits, are 'Our Last Night Together,' featuring John Boles, the Dunn-Temple number, 'Baby Take a Bow,' 'I'm Laughin',' 'Broadway's Gone Hill Billy,' and the finale 'Out of the Red.'
"The title does not do justice to the picture. It should have been called 'Out of the Red.' The climaxing song, featuring the grand finale of men and women of all occupations in a triumphant march back to prosperity hits an extremely popular note and should be one of the smashing successes of the year.
"No especial credit can be given any one person. It must be shared by Winfield Sheehan, the producer; the director, Hamilton MacFadden, Lew Brown and Jay Gorney who did the music, Will Rogers and Philip Klein, who suggested the original idea, and in fact, every one who had anything to do with the success it is destined to be."
—HOLLYWOOD REPORTER, March 19, 1934.

Now Preparing: Story, Lyrics and Music for the Fox-Lasky Production

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In Collaboration with Gertrude Purcell and Don Hartman

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STAND UP AND CHEER

"STAND UP AND CHEER"

STORY IDEA

by

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We feel it is a great break for us to make our feature picture debut under the guidance of such outstanding showmen.

FRANK MITCHELL

JACK DURANT

STAND UP AND CHEER

Up-to-the-Minute Casting News

James Burke and **Jack Ray** to "Treasure Island," MGM. Burke deal by Harry Wurtzel. Ray set by Bernard, Meiklejohn and McCall.

Charles Wilson and **Olive Tell** for "Private Scandal," Charles R. Rogers-Paramount. Wilson set by Bernard Meiklejohn and McCall. Tell deal negotiated by Freddie Fralick.

Mary Forbes by Freddie Fralick in "Now I'll Tell," Fox.

John Hale through Bernard, Meiklejohn and McCall for "Du Barry," Warners.

Billie Arnold, Warner Richmond and **Russ Clarke** through Harry Wurtzel for "Mad Honeymoon," Liberty. Menifee I. Johnstone set **George Irving** in the same picture.

Purnell Pratt and **Walter Walker** through Freddie Fralick to Warners for "Old Doll's House."

Kenneth Thomson for "Broadway Virgin," Major Productions, by Freddie Fralick.

Monroe Owsley for "Little Man, What Now?" Universal, on a Rebecca and Silton ticket.

Maude Turner Gordon for "She Loves Me Not," Paramount.

Edward Pawley and **J. M. Kerrigan,** through Jack Gardner, for "Treasure Island," MGM.

Una O'Connor set by Jack Gardner for "Barretts of Wimpole Street," MGM.

Jamison Thomas through Kingston-Harris for "Call It Luck," Fox.

Camille Rovelle, Maynard Holmes and **Virginia Sale** for "Madame Du Barry," Warners. Kingston-Harris negotiated for Miss Sale.

Renee Whitney to Warners' "Old Doll's House."

Arthur Vinton for "Dames," Warners.

Paul Stanton for "Call It Luck," Fox, on a Beyer-MacArthur ticket.

Sidney Toler for "Operator 13," MGM, through Beyer-MacArthur.

David Tillotson in "Double Doors," Paramount.

Kenneth Thomson, John Arthur, and **Julie Ann Graham** by Paramount for the Burns and Allen picture "Many Happy Returns."

Herman Brix by MGM for "Treasure Island."

Harry Beresford and **Charles Morris** by Paramount for the Cecil B. DeMille picture, "Cleopatra."

Bruce Warren to Universal for "Practical Joker."

Lewis, of Talisman, East For Monogram Meeting

Harold Lewis, of Talisman Studios, is a member of the Monogram party, including Lou Ostrow and Howard Stubbins, which leaves Los Angeles today for the Atlantic City convention of the organization.

The Lewis jaunt is interesting in view of the fact that it was he who brought the Monogram business to the Metropolitan, now General Service, lot. There have been rumors that Monogram would shift bases on completion of this year's program.

Mary the Rhino For Personals in East

MGM gave Mary, the Rhino, a big send-off yesterday, including a brass band and other trimmings. Mary goes East for personal appearances ic onjunction with "Tarzan and His Mate."

Indies to Discuss Writer Proposals

Unofficial negotiations between the free lance writers of the Screen Writers Guild and the Independent producers have been launched, the writers submitting their version of a standard basic contract.

Belief of the indies yesterday was that the contract would have to be revised before they will talk turkey. A special meeting of the IMPPA will be called within the next few days to discuss it. Pact's objectionable features, according to one producer, are a provision giving the writer the rights to his work after five years with the exception of picture rights, and the privilege of deciding how his credits shall read. The contract provides a week-to-week basis.

Execs May Defy Darrow

(Continued from Page 1)

the Darrow edict. They base their attitude on these claims: The picture industry has set up its code machinery in faithful adherence to the rules laid down by the NRA; the real purpose of the NRA is to allow industrial self-government; and, lastly, the code machinery has had no chance to function so that criticism of it is begging the question.

Cooler heads are afraid of the headlines and the biting tongue of Clarence Darrow if they fail to show up for the Thursday hearing. They point out that Darrow is very close to President Roosevelt, and that there is more than a gesture in his statement that he "does not care whether they come or not, he will just pass on the names of the absentees to the President." That would make headline material which the execs do not relish, despite the type of legal advice that is saying, "they can't put you in jail," to the prisoner already behind the bars.

The session ended with nothing decided, except that the execs would meet again today to spend a few hours trying to reach a united attitude in the event that they do respond to the Darrow summons.

It is important to note that the Darrow committee, while holding its appointment direct from the President, has no actual power of subpoena. You can respond or not, and just take your chance on the publicity accruing from your absence.

Radio Will Have Five In Work Next Week

Coming out of a lull with the start of "Cockeyed Cavaliers" tomorrow, the Radio lot will have all available space in use by the middle of next week, with overflow production being taken care of on the ranch and the Pathe lot. By next Wednesday the studio will have five pictures in work and will be preparing sets for at least one more.

"Virgie Winters," with Al Santell directing, "Sour Grapes," Worthington Miner and George Nicholls Jr. megging, and "Murder on the Blackboard," which George Archainbaud handles, get under way Monday. "Virgie Winters" will work at the Radio ranch, with the other two subjects shooting on the Radio lot.

John Robertson handles "Family Man," which goes before the cameras a week from today, being followed a week later by "Down To Their Last Yacht," which Paul Sloane handles. Latter picture will be shoved over to the Pathe lot.

'Rip Tide' Getting Heavy Break Over Air

MGM is getting in a heavy radio plug on "Rip Tide." Norma Shearer will be interviewed by Kenneth Niles from KHJ tonight, with Herbert Marshall, Adrian, Arthur Jarrett and Shirley Ross on the same program.

From New York tomorrow night, Robert Montgomery will broadcast, KFI getting it locally. On another program, the same night, a "Rip Tide" air-trailer will be broadcast.

Roach Comedy Starts

With Oscar Apfel, May Wallace and Marian Byron signed for the cast, Hal Roach put "It Happened One Day," a Charley Chase comedy, into work yesterday with Charles Parrott directing. The Byron deal was negotiated by the Bernard, Mieklejohn and McCall agency.

'Little Danny' Back

Daniel Paul, known to the industry as "Little Danny," has returned to Hollywood after an absence of two years. He is free-lancing. He made a name for himself among the extras when he appeared at the film code hearing in Washington and pleaded in behalf of the extra players.

Noah Beery to Radio

Radio yesterday ticketed Noah Beery for a role in "Cockeyed Cavaliers," the Wheeler and Woolsey vehicle which goes into work tomorrow with Mark Sandrich directing. Thelma Todd and Dorothy Lee have leads in the Lou Brock production.

Unger Name Omitted

An error in the listing of credits on Universal's picture, "Glamour," omitted the name of Gladys Unger, who should have been credited with continuity and dialogue on the B. F. Zeidman production.

Commandini to Majors

MGM yesterday signed Adele Commandini to script an untitled story which Larry Weingarten will produce. Deal was set by Fritz Tidden, of the Hoffman-Schlager agency.

Paramount Sets Five For 'College Rhythm'

Changing "Here's Your Quarterback" to "College Rhythm," Paramount yesterday placed Lanny Ross, Jack Oakie, Richard Arlen, Lyda Roberta and Paul Jerritz in the top spots.

Walter de Leon and John McDermott have been assigned to write the screen play of the George Marion Jr. yarn.

Barney McGill Abroad To Film 'Sons o' Guns'

Barney McGill, Twentieth Century cameraman, has been signed by British and Dominions Productions to go to London on a one-picture deal.

The picture he will photograph will likely be "Sons o' Guns," which will be directed by Sidney Lanfield.

Howard Greens East

Set for another writing assignment with Paramount, Howard J. Green bids the studio good-bye for a six-week hop to New York today. His wife accompanies him, both returning May 6.

Emma Dunn Abroad

Emma Dunn shelves picture work for a five-months period, leaving yesterday on the first leg of a trip to England and Scotland.

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PLAYWRIGHT LAWSON HAS TWO FAILURES IN ONE WEEK

'Gentlewoman' Is Confusing Drama

The Group Theatre, in association with D. A. Doran, presents "Gentlewoman," by John Howard Lawson; directed by Lee Strasberg; settings by Mordecai Gorelik. Cast: Claudia Morgan, Lewis Leverett, Russell Collins, Morris Carnovsky, Samah Cunningham, Stella Adler, Roman Bohnen, Lloyd Nolan, Neill O'Malley, Frances Williams.

New York.—John Howard Lawson has become a very confused and confusing playwright. Evidently, Mr. Lawson has been giving a great deal of thought recently to the world we live in and the problems it presents to individual members of a decadent society. And evidently, he is still thinking about it, mostly out loud on a stage without much clarification of that same thought, without much direction and lacking any conclusion.

Perhaps if Mr. Lawson had confined himself to the story of the impoverished Lady, the rough, red genius and the genteel "pushover" who was just beginning to realize she wasn't having much fun; or if he had discarded his evident fear of having his play labelled "propaganda" and stuck to the social problems of today and tomorrow, he might have written a good play. As it is, love and sex and politics are pretty badly mixed up in a lot of fine talk and nothing happens that matters.

Stella Adler (pretty much under the influence of the idea that she has inherited the cloak of Sarah Bernhardt) is the Society Girl who, after her husband kills himself and leaves her penniless, decides to try love in an attic with a very attractive radical. It doesn't work out, however, when they finally admit that he is West and she is Westhampton, and never the twain shall meet. So, in spite of the fact that she is going to have a baby, she sends him off to Iowa to help the farmers and decides to have the child in order to give her life some purpose and to help along the revolution.

That sounds fairly vague and involved, but so does the play. Wandering in and out is the social flapper, 1934 version, who is jealous of the fact that the Lady can be so thrilled by an affaire. And there's a psychoanalyst and a wealthy aunt of Victorian vintage but with an alert mind conditioned by Freud.

The play could easily be reduced to a fairly convincing tear-jerker for pictures of the type that Helen Hayes and Irene Dunne have stalked the screen in, or to make it look sophisticated, Ann Harding or Norma Shearer. But when you've admitted that about the play, you've acknowledged the fact that as a play it fails in its purpose.

Two Shorts for Austin

Hal Austin is en route to location in Arizona, where he will make two short subjects with Lew Seiler's backing. Same combination produced "Eat 'Em Alive."

Summing It Up

David Lewis passes it on—but the story is that someone asked Mrs. Pat Campbell how she liked her experiences in the movies and she replied: "My dear, all the movies mean to me is Cash and Climate."

'Etienne' Revived As 'Another Love'

Milton Stiefel and Frank Lewis present "Another Love," by Jacques Deval; translated and adapted from the French by George Oppenheimer. Cast: Iris Whitney, Raymond Walburn, Mary Servoss, Romaine Callender, Suzanne Caubaye, France Bendsten, Ethel Strickland and Alfred Corn. At the Vanderbilt.

New York—Formerly titled 'Etienne" and under that name now in its fourth revival in Paris,this play has been kicked around theatrical offices here and on the road, on and off, for a couple of seasons. It is still being kicked around on the New York stage as this is written, with the chances good for its being stopped before this is printed.

Mr. Deval gives us the French idea of "Seventeen," which is that of a young boy who loves his mother and hates his father because dear papa causes dear mamma much pain with his chicken chasing. The son of the house takes it upon his sensitive self to cure his father of his night wanderings and, in the process, appropriates for himself what was potentially a mistress for papa and emerges from the encounter a Man. The idea is that the ending is a happy one.

The idea used in the play has always been a good one and, in the French, it is probably still good, but the translation given it is so literal that all the joints creak and the whole production is a weak attempt by Americans to play French bourgeois—strictly in the manner of Sinclair Lewis. The hardest working member of the company was the prompter.

Doris Anderson in Job To Buy the Baby's Shoes

Completely recovered from the effects of becoming a mother recently, Doris Anderson was handed a new writing ticket for the B. F. Zeidman unit at Universal yesterday, the Selznick-Joyce office setting it.

Writer will handle the screen play for the Vicki Baum story, "I Give My Love," which will have Wynne Gibson in a top spot.

Leslie Howard to Lose Troublesome Tonsils

Leslie Howard will head straight for the hospital to have his tonsils removed on completion of his picture, "Of Human Bondage," which he is now making for Radio.

The operation will set back the starting date of his first Warner picture, "British Agent," which is scheduled to get under way in about ten days.

'Pure in Heart' Sad And Sophomoric

Richard Aldrich and Alfred DeLiagre, Jr., present "The Pure in Heart," by John Howard Lawson; music by Richard Myers; staged by Edward Massey; settings by Jo Mielziner. Cast: Dorothy Hall, James Bell, Tom Powers, Joseph Allenton, Owen Martin, Ara Gerald, Peter Donald, Jr., Janet Young, Harold Vermilyea, Charles C. Leatherbee and Albertina Rasch dancers. At the Longacre Theatre.

New York.—Tripe. Made worse by the fact that Mr. Lawson saw fit to inject an apologetic note in the program the last lines of which read: "This is not the poetry of blank verse and measured sentences. It is the poetry of the New York streets, the turbulent crude rhythm of the world in which we live." And when it is thought necessary thus to confuse the issue before a line is spoken, you're in for a pretty tough struggle with the drayma.

Briefly, it is the story of a stage-struck small town gal in the big city, willing to "pay and pay, and pay" in order to be a star. Before she can give her all to every member of the company, however, she crosses the leading lady of the show by giving too much to that lady's boy friend. And the leading lady has her fired. So the stage-struck one falls in love with an ex-convict and murderer (who also has a heart of gold beneath it all), and the two of them are killed as "the show goes on!"

The play is full of sophomoric mouthings about "Life" and "What are we all here for?" and very deliberate epigrams about Love and Death. There is also a torch song injected into the piece, the sources of which could have been a whole lot better, but whose English is pure, being the first torch song that ever said, "WHOM shall I go to?" James Bell and Ara Gerald are still good actors and prove it by overcoming a terrific amount of banal lines.

The movies for the past three years have been giving this theme, the "poetry of the New York streets, the turbulent crude rhythm of the world in which we live," a whole lot better in a series of backstage musicals.

Two for Gregory Gaye

Universal and Fox each signed Gregory Gaye yesterday for individual assignments on Beyer-MacArthur office tickets, former getting him for "Affairs of a Gentleman," latter for "Merry Andrew."

Mrs. Brooke Under Knife

Mrs. Tyler Brooke underwent an appendectomy yesterday at the Hollywood Hospital and her condition is reported fine. Dr. Franklyn Thorpe performed the operation.

Wallace Ford in Person

Wallace Ford leaves in two weeks for a six weeks' personal appearance tour in the East. He has three weeks booked for New York and three more in other Eastern cities.

Junior Writers Get New Trial at MGM

The junior writers group idea has been given a temporary lease on life at MGM. Maurice Revnes has taken on the added duties of supervising the work of the prospective contract men imported from colleges and other sources of supply.

Revnes is understood to have been given the power to boil the group down to only those showing positive proof of ability, studio deciding that the experiment should not continue for more than another six months. Group has been in existence for more than a year.

List includes Robert Pirosh, George Seaton, Arthur Bloch, Jesse Burns, Roger Porter and Lewis Waller. Of this number, Seaton and Bloch recently sold the original story,"Student Tour," which Jimmy Durante and Charles Butterworth will do under Monta Bell.

Hub Robinson Quits Warner Theatre Group

Vacating the post of publicity and advertising director for Warner theatres after holding it for more than six years, Hubbard G. Robinson takes the work that went with the job along with him to his own art-work company, the Mercury Advertising Agency.

Warners made the arrangement with him in accepting his resignation. Tommy MacLeod will handle special publicity for the theatre group.

Guests for Warners

With Dolores Del Rio as hostess and William Koenig and Manuel Reachi as hosts, Warners entertained Abelardo Racus, his wife and Senora Lopez Figueroa at a dinner last night and showed them the Spanish talker, "The Fortune Teller." Racus is Brazilian ambassador to Mexico and Senora Figueroa is a social leader in Mexico City.

Seek Lead for Howard

Warners are looking for a feminine lead to play opposite Leslie Howard in "British Agent," which is scheduled to get under way as soon as Howard finishes "Of Human Bondage" at Radio. Michael Curtiz will direct the picturization of the H. Bruce Lockhart novel.

New Role for Sidney

B. P. Schulberg yesterday scheduled Sylvia Sidney to star in a picture for Paramount, tentatively titled "The Notorious Miss X." William R. Lipman and Gladys Lehman are teaming on the story.

Hanemann on Old Job

H. W. Hanemann has again been assigned to the screen play of "Hide in the Dark" at Radio, going back to work on a script that he had been working on previously. David Lewis is supervising the production.

Wood in Crosby Pic

Douglas Wood has been assigned for a role in the Bing Crosby picture, "She Loves Me Not," which gets under way tomorrow with Miriam Hopkins in the feminine lead and Elliott Nugent directing.

A NEW COCKTAIL

THE RED LION

It is called "The King of Cocktails" and was originated by the Duke of Manchester. It was adjudged the winner in the cocktail contest held recently in London and is now getting top billing on all the New York hotel wine menus.

HERE'S HOW IT IS MADE:

One-third Dry Gin
One-third GRAND MARNIER
One-sixth orange juice
One-sixth lemon juice.

Shake well and serve with lemon and sugar over the brim of the glass to give it a frosty appearance.

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THE Hollywood REPORTER

Vol. XX, No. 16. Price 5c. TODAY'S FILM NEWS TODAY Thursday, March 29, 1934

TRUCE IN DARROW WAR

TRADE VIEWS by W. R. WILKERSON

•AFTER we saw the Twentieth Century production of "Rothschild" we rushed to the phone to tell Darryl Zanuck, "The picture will do a bigger gross in Greater New York than is being done throughout all of America by 85 per cent of today's pictures." Zanuck laughed; would have liked to believe it, but didn't.

Forgetting that we authored the original thought, the Century production head rushed at us yesterday with: "Do you know that 'Rothschild' will do more business in New York than 50 per cent of our product has done in its entire American gross this year?" And when we replied—Yes!—he did not know what to make of it.

•

And if you don't believe it, add these figures.

The picture, in its second week at the Astor Theatre in New York, played to over $1,600 more than it did the opening week. That in itself is some kind of a new record for present-day business. To do that business it had to gross $22,340 for the seven days. In doing that it had to play to full capacity for two shows a day, four on Saturday and three on Sunday and THEN stand up over $4,000 worth of customers for the shows.

The picture is set for a long run at the Astor. It will go better than six months, and at even a third less business each week will do around $400,000 at the B.O. for that run (paying U.A. around $200,000 plus all its exploitation expense), and after that run it is safe to estimate that the picture will gather another $400,000 (at least) from the circuits and neighborhood runs in the big city. And how many pictures are grossing $800,000 in America today?

•

All of which proves—"Give the public what it wants, etc., etc.," and you have a great business. "Rothschild" was no accident; it was well conceived and planned to do just what it is doing. A showman picked the yarn, believing that it had all the elements of a winner, and the finished product turned out to be a swell show.

But how little showmanship there is in this picture business!

Music Hall Aches

New York.—Local report has it there are considerable headaches among the Radio-RKO higher-ups over what has happened to the Music Hall since the departure of Rothafel. Too many $65,000 weeks in a house that needs close to $100,000 to meet the nut.

Gable, Beery and Montgomery Cast For MGM 'Bounty'

Irving Thalberg is shooting the works on "Mutiny on the Bounty." Carey Wilson and Johnnie Farrow are doing the script that Frank Lloyd will direct, and Clark Gable, Wallace Beery and Bob Montgomery are tied in for the male leads.

Picture will go into production at an early date making third start for the Thalberg unit as "Merry Widow" gets under way in rehearsals Monday and shooting the followng Monday.

Franklin Moves Along With Legit Stage Plans

New York.—Harold B. Franklin's probable activity in the legit producing field is shown by the fact that he will sail on the Berengaria April 5, accompanied by Arch Selwyn, for conferences with Charles B. Cochran concerning the proposed American productions of "Escape Me Never" and Noel Coward's "Conversation Piece."

Close Rose Pinchot Deal

New York.—MGM announces here that the deal has been definitely closed by which Rosamond Pinchot will embark on a picture career. Has been expected, since recent favorable reports on her tests made at the Culver City studio.

Majors Start Day At Odds With Review Board But End By Getting Hearing Delayed

New York.—The Code Authority offices buzzed, the legal departments fumed, and the long distance wires to Washington hummed yesterday. The day started with some members of the Authority ready to defy Clarence Darrow's summons and go through with their scheduled meeting for Thursday, regardless of the fact that this date conflicted with the Darrow ukase. Then a wiser head suggested: "Suppose we tell Darrow we must hold this meeting and ask for a postponement of the session. Maybe he will grant it." And, lo and behold, Darrow did grant an indefnite postponement.

(Continued on Page 8)

Test Radio's House For Use by Opera

New York.—Prospects of the Radio City Center Theatre going to opera and concert uses seem speeded by the fact that yesterday acoustic experts of the Metropolitan Opera and Philharmonic Symphony Society tested the house.

'Lysistrata' for Roach

Hal Roach has assigned several staff writers to attempt a treatment of Aristophanes' "Lysistrata." If the scripters are successful, Roach will make it as a special feature with an all-star cast.

'Trouble' Dated on B'way

New York.—"Looking for Trouble," the Twentieth Century production, is dated into the Rivoli for April 4.

MacArthur-Hecht To Make Own Pics

New York.—Charles MacArthur and Ben Hecht as picture producers on their own—that's the prospect indicated by conferences the playwrights now have on with Captain Baynes, of the Eastern Service Studios.

Plan is for the two to write their own material and produce with Erpi sponsorship, with a major release assured.

Schenck-Goetz-Fraser Depart for New York

Joseph Schenck, Ben Goetz and William Fraser left last night on the Chief—Schenck on United Artists matters, Goetz to be with his son on his Easter holidays and Fraser on important contacts for Harold Lloyd.

Weingarten Gets New Two Year MGM Ticket

Larry Weingarten signed a new two-year producers' contract with Metro-Goldwyn-Mayer yesterday. He has been at the studio for six years.

Barthelmess Still Ill

Before he could get started again in "Old Doll's House" at Warners, Richard Barthelmess was ordered back to bed by his doctor, owing to an abscessed ear this time. During the rest of the week the company will continue shooting around the star.

Bert Wheeler to B-O-M

The firm of Bren, Orsatti and Marx signed Bert Wheeler yesterday to an exclusive representation contract. This is the first deal on the new firm's ledger.

Radio After Browning

Radio is negotiating with Tod Browning to direct "Hide in the Dark," which will be David Lewis' next picture to go into production.

LOOSE TALK MAY KILL CAMERAMEN'S MERGER

Plans of a conservative group of cameramen, members of both the ASC and the IATSE, for a movement that would bring about an amicable merging of the groups have been knocked into a cocked hat because someone talked too soon.

On the union side, the premature gabbing brought down the wrath of the rank and file, who had not been consulted, and who resented the in-

(Continued on Page 8)

Selwyn Reported New Assistant to L. B. Mayer

Report late yesterday which could not be confirmed, had Edgar Selwyn promoted to story assistant to Louis B. Mayer personally at MGM and Ruth Cummings, of the scenario department, promoted to become Selwyn's assistant. Move will take some of the load off the shoulders of Mayer and Sam Marx, studio scenario head.

MICHAEL CURTIZ Just Finished Directing for Warners 'THE KEY'

THE Hollywood REPORTER

W. R. WILKERSON Editor and Publisher

ROBERT E. WELSH.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.

Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard Hollywood (Los Angeles), California Telephone HOllywod 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscriptoin rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

RAMBLING REPORTER

The Elliott Gibbons-Irene Jones nuptials are not far off. . . . Note to sinus-sufferers: Kendall Glaenzer had hers completely cured by an osteopath in New York! . . . When Monte Brice heard that a certain producer was going to have part of his face remodeled, Monte chirped, "It's too late—he's already been established in the long shots!" . . . Lupe Velez is tearing her house apart and doing it over. . . . George Fitzmaurice's new Cadillac is something to see—it's hard to see it all at once!

•

Patsy Ruth Miller, we hear, has had three articles accepted by Vanity Fair. . . . Junior Laemmle and Toby Wing going places. . . . Al Dubin will spend his vacation at Atlantic City, N. J. . . and F. Richard Day will be off to Santa Fe for his'n next week. . . . Kay Francis, back in town, resting up from her stay on the desert. . . . The Don Stewarts feted (others just give parties!) Philip Barry last night. . . . Frances Goldwyn is Palm Springing for a week.

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Do you know what Paramount star started sending flowers to another Paramount star, just for a gag—but now the two are exchanging flowers every day—and seriously? . . . Herbert Marshall, Edmund Goulding, Jessica Barthelmess, Countess di Frasso, Bert Taylor, Whitney deRham (who went East yesterday), Minna Wallis, Mrs. Harry Rapf, Louella Parsons, Wally Beery and Carol Ann, Hope Loring, among the lunchers at the Vendome Wednesday.

•

Pat Wing, with twelve stitches in her pretty head, recovering at home from an auto smashup. . . . Phyllis Morgan, having been successfully tested, is getting ready for a fling at pictures. . . . Charlie Furthman, Tiomkin, the Bill Dovers, late-snacking at the Beverly Derby. . . . Which reminds us that if the Beverly Wilshire would get itself a hot band and turn on some lights in the restaurant, they'd pack the place these days—people want to dance but can't find room!

New York REVIEWS

"THE SHOW-OFF"

MGM prod.; director, Charles F. Reisner; writers, George Kelly and Herman J. Mankiewicz.

Capitol Theatre

Post: In spite of its treatment, the story manages to hold together, and the blundering buffooneries of Aubrey Piper lend a touch which verges on a mild and harmless kind of farce. The performances of the cast are better than the material which has been fashioned for them.

Times: Although the film undoubtedly lacks the nimble wit and subtle shadings of the original, it still possesses a generous fund of laughable incidents. Mr. Tracy gives a capital performance and, if the picture does not come up to expectations, it is not his fault, for it would be difficult to select another play who could do as well by the part.

News: Moves with speed and dispatch through several chapters in the life of a glib, garrulous railroad office clerk. Madge Evans is seen at her loveliest in this film, her performance being a capable complement to Tracy's way of handling himself.

American: It is, perhaps, a trifle dated, and, as in most photographed stage plays, the story is carried more in the dialogue than by action sequences which are the life of motion pictures. But a fine cast and the humor native to the piece make it come through as good program entertainment. Mr. Reisner has done will with the direction.

Journal: The dialogue is bright and Tracy's supporting cast is capable. Miss Evans is charming.

World-Telegram: A nicely played, amusingly spoken talking picture, it may be seen for the week at the Capitol, where it provides sufficiently light and agreeable screen entertainment. Satisfactory program entertainment, thanks to Spencer Tracy, is the verdict on "The Show-Off."

Sun: The dialogue is crisp and penetrating, the surrounding cast quietly effective. It may not be quite George Kelly's "The Show-Off," but it's a good picture.

Herald-Tribune: The picture is almost entirely a monologue for Mr. Tracy, so that the other characters are of slight importance. It is at present just a pleasant little minor comedy, rather than a distinguished piece of American observation.

Set 'Rothschild' for Cleveland and Hub

New York.—Out of town openings in Cleveland and Boston have been set for "The House of Rothschild," Harry Buckley leaving New York today for the Ohio spot, and Monroe Greenthal for the Hub, where the picture opens Saturday.

The Zanuck production is continuing its gait in New York, the approach of Holy Week apparently making no difference, business still hitting capacity.

Harlow's '100% Pure' Starts at MGM Today

The Jean Harlow starring picture, "100 Per Cent Pure," gets under way at Metro-Goldwyn-Mayer today with Sam Wood the director and Lionel Barrymore heading the supporting cast.

Marjorie Gates Back

Marjorie Gates, who was called East some time ago to be at the bedside of her mother, who was seriously ill, returned to MGM and her role in "Operator 13" yesterday. Her mother is recovering.

Para. Picks Up Options

Yesterday was option day at Paramount, with Mae West and Directors Al Hall and Leo McCarey having their tickets punched.

Warners Buy Novel

Warners yesterday announced the purchase of "Country Boy," a novel by Dawn Powell.

Arthur Kelly Here on Way to Australia

Arthur Kelly, vice-president and manager of the foreign department of United Artists, arrived in Hollywood from New York yesterday, en route to Australia. He was accompanied by Mrs. Kelly.

He will remain several days in Hollywood, conferring with Joseph Schenck and Darryl Zanuck.

Brower with Alexander

Max Alexander, of Beacon Productions, yesterday signed Otto Brower to direct the first of six pictures which will go into production at Alexander Brothers' studio next week. The picture is titled "Decent," story by Jerry Sackheim and Nathan Asch.

Louise Latimer Starts

New York.—Louise Latimer, New York stage player, signed by Universal, left for the Coast yesterday.

Zanuck Sets Loans Of Stars, Directors

With the exception of Ronald Colman and George Arliss, Darryl Zanuck yesterday completed arrangements for the lending out of stars and directors under contract to Twentieth Century during the three month suspension period which starts in May.

Constance Bennett and Fredric March were loaned for pictures which Irving Thalberg will produce at MGM. Miss Bennett will star in "The Green Hat," while March will appear with Norma Shearer in "Barretts of Wimpole Street." MGM also has Loretta Young for three pictures.

The directors on loanouts are William Wellman, who will direct "Barbary Coast" for Samuel Goldwyn; Walter Lang, also to Goldwyn for the next Eddie Cantor picture; Sidney Lanfield, who will direct the Jack Buchanan picture, "Sons O'Guns," for British and Dominions in London.

Radio Will Produce West Point Picture

Following the success of the combination that worked on "Midshipman Jack," Radio has assigned the same group, Glendon Allvine, producer; Christy Cabanne, director, and Bruce Cabot, male lead, to make a West Point story. The company will make most of the picture at West Point.

Pascal on 'Casanova'

Ernest Pascal has been signed by Jesse L. Lasky to write the screen play of "Casanova," which the producer will make for Fox. The Schulberg-Feldman and Gurney office made the deal.

Princess Visits 'DuBarry'

Princess Alexandra Kropotkin, magazine writer, was a visitor at Warners yesterday where she interviewed Dolores Del Rio and Wilhelm Dieterle on the "DuBarry" set.

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EASTER FLOWERS
In anticipation of a greatly increased volume of business for Easter, we have increased our stock of PLANTS and CUT FLOWERS accordingly. You are therefore, assured of a wide choice by calling us.
"There is a difference in flowers"
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8008 SUNSET BLVD. GRanite 2911

LAUREL AND HARDY STEAL MGM'S 'HOLLYWOOD PARTY'

Comics Highlight Dull Musical Pic

"HOLLYWOOD PARTY"
(MGM)

Direction .....Alan Dwan et al
Written by.....Howard Dietz and Arthur Kober
Music and Lyrics by: Rodgers and Hart, Brown and Freed, Donaldson and Kahn.
Photographed by....James Wong Howe
Cast: Jimmy Durante, Lupe Velez, Laurel and Hardy, Polly Moran, Charles Butterworth, Jack Pearl, Richard Carle, June Clyde, Eddie Quillan, George Givit and Mickey Mouse.

One of the funniest sequences seen in pictures in many a day is to be found in the Metro-Goldwyn-Mayer production of "Hollywood Party," with Oliver Hardy, Stan Laurel and Lupe Velez furnishing the laughs. It had last night's preview audience rolling in the aisles and actually sobbing with laughter.

That sequence is worth the price of admission and is the highlight in an otherwise dull musical, that occasionally sticks its head above water with a chuckle or two or an exceedingly bright conception of screen entertainment. But patched end to end, and it is pretty much of a patchwork, the picture hardly rates the time and money that MGM has expended. It will do on the average program, but will not stand up under any other recommendation than "Laurel and Hardy have a gag in —— etc., etc., etc."

The Mickey Mouse number that expands into the "Red Hot Chocolate Soldier" number, written by Brown and Freed, was another stand-out sequence. It is done entirely in the three-color Technicolor process and will cause comment.

Of the other bits, the song number sung by June Clyde and Eddie Quillan, "My One Big Moment," and the Jimmy Durante number, "Reincarnation," were the best.

There are plenty of names to play with and a promise of one of the greatest and longest belly laughs seen for a long time, but our suggestion is to treat the whole thing lightly.

Screen Actors' Guild Takes Up Extras' Case

The Screen Actors' Guild last night wired President Eddie Cantor a request that he reach Sol Rosenblatt at once in behalf of the extras, for the operation of whose code no machinery is yet able to function.

The Guild wants all complaints acted upon at once and asks that Mrs. Mabel Kinney, chairman of the Extras Committee, be empowered to function and also to appoint Judge Lindsey to hear and dispose of all complaints.

Bing-Carole on Air

Bing Crosby and Carole Lombard will give scenes and songs from their latest Paramount picture, "We're Not Dressing," on Crosby's radio program next Monday night. Program goes over the entire CBS and is released locally by KHJ.

Gene Raymond Sings

The "Sadie McKee" unit at MGM is broadcasting the news that the picture will uncover a new and brilliant crooner in the person of Gene Raymond.

Studio made tests of hundreds of crooners to sing the two Brown and Freed numbers in the yarn, none of whom met the requirements. Larry Weingarten asked Raymond if he could sing and the player replied "I'll try." And he did.

Novarro's Big So. American Dough

Ramon Novarro is on his way to New York on the first lap of a long concert tour that will take him to the principal cities of South America.

Novarro is being guaranteed $50,000 (money now in a New York bank) against 50 per cent of the gross receipts of the entire tour with the concert management paying all the traveling and living expenses of the star from the time he left here until he returns in ten weeks.

Loretta Young To Do 'Man and Wife' at MGM

MGM has set the Beth Brown novel, "Man and Wife," as the first picture on Loretta Young's three picture deal with that studio. Florence Ryerson wrote the screen play.

Harry Beaumont has been assigned to direct, and May Robson will share the top honors with Miss Young, with Franchot Tone going into the male lead if a schedule can be worked out. Monta Bell is producing.

Rogers Sets Robinson

Charles R. Rogers at Paramount has assigned Casey Robinson to script "The Woman God Forgot," which was formerly titled "Lizzie Skerrit." No director has been set as yet, though it is possible Robinson may get the assignment.

Sprague Goes to Para.

Chandler Sprague has been signed by Paramount on a one-picture deal to write the screen play of a story which is being supervised by Bayard Veiller.

Selznick Tests Two

MGM tested Joseph Schildkraut and Egon Brecher for the David Selznick picture, "Manhattan Melodrama," which W. S. Van Dyke is directing.

Walker at Universal

Universal yesterday signed H. M. Walker to write the dialogue for "Today We Live," the DeShon-Naylor office setting the deal. Edward Sloman directs.

Saunders Yarn to MGM

MGM has picked up the option on the John Monk Saunders original story dealing with life at Oxford University.

Wampas Announces Baby Star Winners

Following the most spirited election in the history of the organization, the Wampas last night announced the following girls as those chosen to be this year's "Baby Stars":

Judith Arlen, Betty Bryson, Jean Carmen, Helene Cohan, Dorothy Drake, Jean Gale, Hazel Hayes, Ann Hovey, Lucille Lund, Lu Ann Meredith, Gi Gi Parrish, Jacqueline Wells and Katherine Williams.

The following six were chosen as alternates: Jean Chatburn, Dorothy Granger, Neoma Judge, Leonore Keefe, Mary Kornman and Irene Ware. This is the first time more than two alternates have been chosen, and was due to the fact that the six girls tied for the two places.

It was announced the Wampas is considering a possible national radio broadcast, a cross-country cruise with personal appearances, and other ideas for presenting the girls to the public.

Vidor Starts First As Indie Monday

King Vidor gets under way on his first as a completely independent producer next Monday, when shooting starts at the Tarzana ranch of Edgar Rice Burroughs.

Vidor has constructed a "Shantytown" set here covering three acres. Casting on thirty-nine characters to support the five principals was completed yesterday and a deal closed for Robert Planck, of the Fox staff, to handle the camera. United Artists will release the picture.

Roach Starting Musical

Hal Roach puts the fifth of the six musical shorts on the current program into work Monday, with James Parrott directing. Jeanette Loff, Eddie Foy Jr., Don Barclay and Douglas Wakefield have already been cast for the picture.

Zukor Denies Outlaw Pic

New York.—Just to make it official, Adolph Zukor announced yesterday that Paramount is not planning, nor has it ever planned, to produce a picture based on the life of John Dillinger, Number One public enemy.

Rogers Borrows Boland

Paramount has loaned Mary Boland to Charles R. Rogers for one of the top spots opposite Jack Haley in "Here Comes the Groom." Harry Joe Brown will direct, with the picture scheduled to get under way April 9.

Bill Pine Returns

Bill Pine, head of Paramount studio advertising, returned to the local plant from New York yesterday. He was away a little over a month.

Rapf to Honolulu

Harry Rapf is leaving Saturday for a Honolulu vacation. He will be gone from four to six weeks.

Yesterday in NEW YORK with HELEN GWYNNE

There's one thing about Cecil De Mille, even his own publicity department has fun with him in the stories they send out. A few weeks ago they handed around the old story about St. Peter worrying about God because God thought he was Cecil DeMille, and just the other day they sent out a note, headed "Believe it or not," which read: "A full day's work under Cecil B. DeMille's direction, and Claudette Colbert found three gray hairs in the long auburn wig she wears in 'Cleopatra.' " . . . . And we think it's fun that Paramount thinks C. B. is fun. But they haven't given out yet with one of the best stories which concerns Vincent Lawrence and a story conference with C. B. Lawrence was called in to lighten the script and C. B. decided to give him a general idea of what he thought Mark Antony should be. So, while Lawrence sat in the office with his feet comfortably propped up on the desk, DeMille described Mark Antony as a big muscle man, six foot two in height, hairy-chested, a devil with the women, a great hero in battle, a marvelous athlete, a remarkable lover, etc., etc., and at the end of TWO hours he stopped and said to Lawrence: "Well, what do you think of Antony?" And Lawrence, after a moment of thought, looked up and said: "I think he's a sissy!"

•

There's a portrait painter in town who has been pestering the life out of Al Jolson and the reason for it is H. M. Warner. Just before Harry Warner sailed, Jolson went in to see him and found Warner very busy posing for his portrait. Warner, in the course of conversation, remarked that everyone seemed to think that he and Al weren't on very good speaking terms and, in order to prove that wasn't so and to also prove Warner's affection for Jolson, he wanted Jolson to have his portrait painted at Warner's expense. But Jolson won't do it—says they'll have to pay him for posing, he doesn't like portraits.

•

Jayne Shadduck and Jack Kirkland sneaked off to New Jersey to be quietly married and were only followed by two photographers — the rest caught up with them at Tony's later. . . . Jayne, incidentally, was asked by a colyumist out in Hollywood (who could have it arranged) whether she wouldn't like to be the first to have her wedding broadcast in a church that has recently gone to a lot of trouble to have itself wired for sound for just such occasions as marriages. . . . New York is a whole lot quieter since Louis Bromfield sailed for Europe. . . . Elsa Maxwell seems to be the smart thing to say in plays about the elite these days; she's in all of them. Elsa is about to do a series of Satiddy night entertainments for the Casino. . . . Buddy DeSylva planning to write a new show, but NOT with Peter Arno. . . . Corey Ford is planning a three months trip to Alaska this summer; says he wants to see if they have any good Barrymore pelts and may write a book exposing the place called "There's No Place Like Nome."

THE CRITICS RAVE ABOUT A NEW TEAM!



"Batting average of 20th Century retains its high rating. Theatre literally rocked with laughter. Box-office all the way!"
— *Associated Publications*

"A rowdy, funny flicker with Tracy and Oakie at their best!"
— *Sidney Skolsky*
Daily News

"Another hit for Darryl F. Zanuck! Tracy and Oakie a great team!"
— *North American Newspaper Alliance*

"The earthquake sequence is the most thrilling and effective ever seen!
— *Modern Screen Magazine*

"A natural! It'll please the highbrows and have the lowbrows doubled up with laughter!"
— *Billboard*

"In Tracy and Oakie a splendid new screen team is born. Robust action, tangy lines, lusty laughs!"
— *Motion Picture Daily*

"One of the most exciting comedies I have ever seen!"
— *Alice Tildesley*
Philadelphia Public Ledger

"Tracy and Oakie are great! It moves and moves fast!"
— *Alason Edwards*
United Press

"The team of Tracy and Oakie should be incorporated immediately! Can't miss being a hit picture!"
— *Hollywood Reporter*

"So fast and funny only an earthquake could have topped it... and it does!"
— *Jack Grant*
Motion Picture Magazine

"May very well prove 20th Century's best money maker to date. Tracy and Oakie step out as a bet on the nose in the team class!"
— *Daily Variety*

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United Artists Theatre

FRIDAY, APRIL 6th

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EXHIBITORS *Chime in!*



"I've seen all the 20th Century releases to date, and they get better and better!"
— *W. W. Troxell*
Wilber and Sun Theatres
Central City, Iowa.

"Excellent comedy! Very good indeed!"
— *John Ludwig*
Ludwig Circuit
Milwaukee, Wis.

"Will be splendid attraction in our territory"
— *Charles Williams*
MPTOA, Nebraska

"Very good! Tracy and Oakie at their best, with a fine supporting cast!" — *H. Knudsen*
Paradise Theatre, West Allis, Wis.

"Fine entertainment! Should keep Tracy and Oakie together . . . they're a great team!"
— *Ray Felker, Broadway Theatre, Council Bluffs, Iowa*

"Great entertainment!"
— *Ralph Goldberg*
Paramount Theatre, Omaha, Neb.

JOSEPH M. SCHENCK
presents

Spencer TRACY
Jack OAKIE
in
"Looking for Trouble"

with
CONSTANCE CUMMINGS
ARLINE JUDGE • JUDITH WOOD
Directed by William Wellman

A DARRYL F. ZANUCK *Production*

Released thru
UNITED ARTISTS

20TH CENTURY PICTURE

SPENCER TRACY

as

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in

"Looking For Trouble"

◆

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TWENTIETH CENTURY
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. . . a well-knit dramatic story. . ."
—Hollywood Reporter, Jan. 22, 1934

ARLINE JUDGE

plays

MAIZIE

in

"Looking For Trouble"

20th Century Picture

◆

JUST COMPLETED

Phyllis

in

"The Party's Over"

Columbia

IMMEDIATE ASSIGNMENT

Jackie

in

"Thank Your Stars"

Paramount

◆

Under Contract To

20th Century Pictures

JUDITH WOOD

as

PEARL

in

"Looking For Trouble"

A Twentieth Century Picture

⁘

Management:

BREN, ORSATTI-MARX

Just Completed

"Crime Doctor"

Radio

Up-to-the-Minute Casting News

Walter Brennan to the Stooges short at Columbia. Agented by MacQuarrie.

John Sheehan for Fox's "Now I'll Tell," through MacQuarrie.

Charles King for "Mad Honeymoon," M. H. Hoffman, by MacQuarrie.

Richard Tucker for "Operator 13," MGM, and "Merry Andrew," Fox. Set by O'Reilly and Mann.

George Guhl to "Private Scandal," Charles R. Rogers-Paramount. Set by O'Reilly and Mann.

Vernon Steele, through O'Reilly-Mann, for "Bulldog Drummond Strikes Back," Goldwyn.

Charles Wilson and **Charles Gaye** to cast of "Affairs of a Gentleman," Universal.

Sylvia Picker and **Herbert Corthell** for the Warren Doane-Universal short, "Thrown from the Nest."

William Augustin set by Hallam Cooley for "Manhattan Melodrama," MGM.

Eula Guy for "Du Barry," Warners, through Hallam Cooley.

Ben Hendricks to "Old Doll's House," Warners, by Hallam Cooley.

Maurice Black for "Alias the Deacon," Universal, by Hallam Cooley.

Del Henderson to "100 Per Cent Pure," MGM, by Hallam Cooley.

William Davidson and **Purnell Pratt** to "Old Doll's House," Warners.

John Beliser for "Manhattan Melodrama," MGM, by O'Reilly and Mann.

Forrester Harvey to "Barretts of Wimpole Street," MGM, through the MacQuarrie office, and also goes into his original role in the stage version of "Journey's End."

Bob A'Dair for "Treasure Island," MGM, through MacQuarrie.

Clarence Muse for "Black Moon" and "On the Nose," Columbia.

Extra Code Committee Meeting Postponed

A special meeting of the Code Committee for Extras, slated for last night, was called off at the last minute because of the illness of several of the members.

Mrs. Mabel Kinney, chairman, stated that as the meeting was to start the work of cutting down the registered extra list, she felt all the members of the committee should be on hand. It was postponed until Monday night.

Lubitsch Signs Castle

Richard Castle, now appearing in "Six Months Option" at the Spotlight Theatre, was selected by Ernst Lubitsch yesterday for a role in "The Merry Widow." Castle has been in Hollywood a little over four months. This is his first picture break.

Show Trio Sails

New York.—Lee Shubert and Jed Harris accompany Max Gordon when he sails for Europe today, making a show trio from which anything might happen.

Buzz Berkeley Wants Baby Stars in 'Dames'

Busby Berkeley, Warner dance director, has swell idea that he is trying to put over. He wants to get all thirteen of the Wampas Baby Stars, elected Tuesday night, and put them into one number in "Dames."

Warners Buy Original By Cohen and Shannon

Seeing the way clear to get another picture of the "I've Got our Number" set-up onto the production schedule immediately, Warners overnight closed a deal to purchase an original story by Albert J. Cohen and Robert Terry Shannon, called "I'll Sell Anything."

Pat O'Brien, Joan Blondell and Allen Jenkins get top billing. Ray Enright is up for direction under Sam Bischoff's production.

Russ Columbo Sought For 'Last Yacht' Lead

Radio is dickering with Universal for the loan of Russ Columbo for the male lead in the Lou Brock production, "Down to Their Last Yacht," with Sidney Fox, Sidney Blackmer, Mary Boland and Polly Moran in the top spots. Paul Sloane will direct.

Truce on Darrow War

(Continued from Page 1)

So there is a temporary truce. Just when the session before Darrow will take place is still something of a question. Aside from the desire to hold its regular meeting voiced by the Code Authority, the most pressing reason for the postponement was the fact that many members, and the sales managers subpoenaed, are out of town. But no major would admit last night that he has summoned his sales manager back from the road to stand by for Darrow's inquisition.

Washington.—All the lobbyists and friends the picture business ever had are being rallied to the cause here and wires being pulled without number to try to heal the breach between the constituted picture industry code machinery and the free-lance Review Board, headed by Clarence Darrow.

Sol Rosenblatt departed for New York to attend the Code Authority meeting, refusing to make any statement, and apparently at that time not knowing definitely whether the picture body had secured a postponement from Darrow or was going to defy him by ignoring his summons.

Darrow is being flooded with additional complaints regarding the code machinery, especially from New York. These are believed to be from the New York indie group headed by Harry Brandt, which has so far refused to assent to the code.

Brent Entertains Press; Says 'Uncle'

George Brent said "Uncle" at the behest of the Warner Brothers yesterday, and gave a party for a couple of score press representatives so that they could hear him say it. His formal statement, following his row with the company, was:

"I am happy to be back again with Warners and am grateful to them for giving me this opportunity to continue my screen career."

At the same time he issued this statement relative to his separation from Ruth Chatterton: "I have learned my lesson and that is that two people engaged in the same line of endeavor and both intent upon carving careers should never be married to each other."

Griffith Will Direct Harding in 'Biography'

Edward H. Griffith has been signed by MGM to direct the Ann Harding starring vehicle, "Biography," with Robert Montgomery in the male lead, which will be produced by Irving Thalberg.

Griffith will return to Radio to direct Irene Dunne in "Age of Innocence" on completion of the MGM assignment.

Ursula Parrott to Wed

New York.—Ursula Parrott, novelist, has filed intention and secured a license to wed, the prospective bridegroom being John J. Wildberg, a lawyer.

Hersholts Returning

New York.—Jean Hersholt has concluded his vacation and with his family left for Hollywood yesterday.

Talk May Kill Merger

(Continued from Page 1)

spired twist to the report which had it that "the ASC is taking over the union and paying its debts, with the approval of President Elliott."

"In the first place," these members declared, "Ellitt's approval or disapproval doesn't mean a darn thing, because the American Federation of Labor rules make a two-thirds vote of the local's membership the deciding faction in any question. In the second place, we don't need anyone to pay our debts, because we haven't any, and still have a healthy treasury. In the third place, the ASC needs us almost as much as we need them, because, while they have the backing of the producers and a working agreement, as long as they have no union charter they must continue to alibi to their bosses when location trips come up."

The reaction from many of the ASC was almost an echo, "We don't need the union." In addition, the ASC found itself on the spot with some of the producers who sponsored the recent agreement and do not now relish the idea that, after being tied to numerous contracts with strike-breaking cameramen and to a blanket agreement with the ASC, they might suddenly find themselves once more at the mercy of an IATSE local."

So, all in all, somebody is due to be a goat for having talked as fact something that was largely a hope.

40 MILLION PEOPLE visited the Public Libraries last year. How many of them were actors in the comedy, the tragedy, the melodrama that seethes in the vortex of that great melting pot?

Ask the little librarian in my story—THE PUBLIC LIBRARY—she knows—only too well.

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THE Hollywood REPORTER

Vol. XX, No. 17. Price 5c. TODAY'S FILM NEWS TODAY Friday, March 30, 1934

LINDSEY CRACKS WHIP

TRADE VIEWS by W. R. WILKERSON

•THE motion picture industry is still staggering around, punch drunk, from the effects of double features. That one great evil is sending more people away from the box office and keeping them at home, than all other lesser evils of our trade. But nothing is done about it, the ruinous practice continues, with the major circuits, the big chains, the theatres owned by the producers and distributors, the chief offenders.

All the combined production genius of this business can not turn out one good picture a week. People pay to see good pictures, are attracted to the theatre with the hope of being entertained. If they are not, it's tough to attract them to spend again for some time, resulting in bad business.

•

In suggesting that this business can not make one good picture a week, we are a bit optimistic and would be more to the point in saying that it can not turn out one good picture a MONTH. However, be that as it may, why must the theatres drive away paying customers by giving them not one bad picture on a program, BUT TWO BAD PICTURES and a few shorts and newsreels thrown in to exhaust them?

Occasionally when a really good picture is made, the double feature houses (and there are thousands of them) sandwich it in with a bad picture, those shorts and newsreels, with the result that the patron is too tired, too annoyed, to enjoy the picture he paid his money to see.

The double feature idea was originated in the brain of a man who never made a quarter in this business and is not in the business now. He conceived that form of program as a fighting gesture against his opposition, which immediately followed the idea to get even with the originator—and other theatres came into line. None of them has ever made a dime with the policy, but one won't stop because of the fear that the opposition might continue it.

•

Two features on the same program show up the production weakness of this business more than would the principle of giving the patrons a single picture with a newsreel and maybe a carefully selected short. And the business can't afford to be shown

(Continued on Page 6)

DuPonts Close In?

Information received by the Hollywood Reporter from New York last night stated that a deal was consummated there yesterday by which the DuPont interests took over Columbia Pictures. No verification of the story could be had last night. Harry Cohn, president of Columbia, denied it. The story also stated that the DuPonts had purchased 3,000 feet of property on Cole avenue and planned to build a laboratory to compete with Consolidated. The property was said to have been bought from MGM.

'Nate' Mentioned In New Para. Deal

New York.—The name of N. L. Nathanson is being heard around Paramount corridors again. Some of the insiders are of the opinion that "Nate" will have a big berth in the reorganization, with Adolph Zukor's position strengthened as a result of that acquisition.

It is known that Kuhn-Loeb is particularly anxious to have Nathanson in a strong executive capacity at Paramount.

Para. Quits French Pics

Paris—Latest understanding here is that Paramount does not plan to resume its own production at the Joinville plant, but will place the facilities at the disposal of independent producers.

Jack Alicoate Here

Jack Alicoate, publisher of the Film Daily, is in town on his annual visit to look over production conditions. He will probably remain over for the MPTOA convention.

Following Darrow Lead Judge Issues Demand On All Studios To Answer Labor Kicks Monday

Following the receipt of orders from George Creel, State NRA Administrator, to go ahead and hear all complaints charging film code violations that have been filed with the Studio Labor Committee and which have not been acted upon, Judge Ben B. Lindsey yesterday mailed notices to ten major studios and two independents ordering them to have representatives appear for the first of the hearings next Tuesday morning.

While Judge Lindsey would make no announcement, it was authoritatively learned that the notices were sent to Fox, Warner-First National, Metro-Goldwyn-Mayer, Radio, Para-

(Continued on Page 6)

Otto Kahn's Death Shocks Industry

New York.—The death of Otto Kahn here yesterday was a great shock to the motion picture industry, particularly to the Paramount organization, with which he has been closely affiliated for many years.

Kahn and Adolph Zukor formed the closest association between a motion picture company and the banking element that has ever existed in this business.

J. E. Otterson Here

J. E. Otterson, president of Electrical Research Products, is here for a short stay contacting studio heads.

Harry Cohn Leaving

Harry Cohn, of Columbia, is scheduled to trek eastward late next week on one of his periodic hops.

Dual Features May Boost Major Lists

New York.—With Loew's circuit turning over six important houses to double features this week, it looks as though the majors, to keep the indies from getting all the extra dates created by duals, may have to step up their product lists next year.

Aside from Loew's, double features are gaining in popularity throughout the East, despite the declarations at the start of the season by the major sales managers that they would kill off the evil.

'U' Borrows May Robson On One-Picture Deal

Universal yesterday put through a deal with MGM to borrow May Robson for one picture, at the same time closing with Edward Ludwig, through the Small-Landau office, to direct her. Choice of a vehicle remains to be made.

Ludwig has given Warners a sixty-day extension on their option on his services for a long-term ticket. Henry Henigson produces the Robson picture.

Jolson Rests a Year

New York.—Al Jolson won't make another picture for at least a year, according to announcement here today. He leaves for California on April 13, to watch Ruby Keeler's work on current pictures.

Mrs. Beery in Hospital

Mrs. Wallace Beery has gone to the Cedars of Lebanon Hospital and will be under obervation for the next few days. Dr. E. C. Moore is attending her.

Delay 'Villa' Opening

New York.—Because of additional time requested by the studio to finish the first print, the opening of "Viva Villa" at the Criterion has been postponed until April 10.

ROXY BACK AT THE ROXY, STARTING SEPTEMBER 1

New York.—Before he left here yesterday on the first hop of his Paramount tour, S. L. Rothafel came to an agreement with the bondholders of the Roxy Theatre to take over the management of that house, starting September 1.

The present receiver, Howard Cullinan, denies that an agreement has been reached between the bondholders and Roxy with the same vehemence

(Continued on Page 4)

Lon Young Will Ask 'Baby Star' Recount

Lon Young, Educational's publicity director and Wampas member, is leading a move to ask for a recount of the Baby Star balloting at the next official Wampas meeting.

Young doesn't question the integrity of the official counters, but wants to know the exact returns and the qualifications of each voter.

NORMAN McLEOD DIRECTED "Melody In Spring" PARAMOUNT

THE Hollywood REPORTER

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Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.

Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard Hollywood (Los Angeles), California Telephone HOllywood 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscriptoin rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

THE LOWDOWN

Why Movie Stars Go Mad. The other night, as he was leaving the Ambassador, Gary Cooper was stopped by an elderly, gray-haired man, who seemed to be a gentleman. He wanted Gary's autograph and, holding out a large calling card of his own, asked for the signature. Gary willingly took the card to sign, asking "Have you a pencil?"

"Whaddaya mean?" snarled the autograph-seeker, "Don't you carry your own equipment?" (!)

•

The daily chuckle. A friend of ours, who was entraining for the East the other day, didn't expect a certain director down at the station for goodbyes because he was in a story conference. Just before the train pulled out, however, he dashed breathlessly into the station.

"How come?" we asked, "How could you get away from the conference?"

"Oh," answered the director, "I just excused myself for a moment and rushed down here to say goodble."

"But won't they miss you?" we asked.

"Oh, no," he answered, "When I left, the execs hadn't even decided yet where to put their FEET during the conference!"

•

The biggest kick about the Wampas Baby Star election is also an indirect tribute to the boys. Because the one girl of the crowd who had the nerve to tell the boys the other night, in very delicately chosen words and hair-line satire, what she thought of their actions at the election—was ELECTED one of the stars. Katherine Williams is the girl, and the orchid she gets bounces to the Wampas boys for showing they can take it.

•

Free-title suggestion to Henri de la Falaise for the picture he is now filming in the heart of Indo-China. Why not call it, "And so Tibet?"??

CAMERAMEN'S LOCAL PLANNING TO OUST HURD

If the plans of the Board of Executives carry through as expected, Howard E. Hurd, business representative and storm center of Local 659, IATSE, will not take over the reins of management of the cameramen's local next Monday, even though he did win a vote to retain him at the general meeting last Sunday night.

Because of the stormy bickerings and personal bitterness that flared constantly at meetings of the Board when it attempted to bring about a settlement of Hurd's contract, a special committee has been appointed to deal with him. This committee is now trying to get rid of him and his contract between now and Monday when he is supposed to take over the business management that has been handled by Ed Estabrook for the past few months. The Board is standing by for a call for a special meeting to approve its action.

The entire matter now hinges, it was learned from a union official last night, on the matter of how much Hurd will take and how much the union will pay him. Hurd's contract still calls for a total of approximately $25,000, to run over eighteen months. Those close to the situation say he has demanded $10,000 to quit. At first the Board wanted to pay SOMETHING. Now the general feeling is he should be paid NOTHING. However, an officer of the Local last night declared that Hurd will get something as a settlement.

A large number of the Local members have been outspoken in their feelings regarding Hurd ever since the meeting last Sunday, when he won a surprise victory by a vote of 100 to 74.

The Board of Executives met last night and discussed the proposed merger of the ASC and the Local. Opinion was divided as to the advisability. Nothing was done, so the members declared, in an official way. Just discussion.

Yesterday carpenters were at work revamping the main office of the union in preparation for the cut down Monday from the ten offices the union now holds to only three.

Three for Schnitzer

Joseph I. Schnitzer, arriving from New York yesterday, will immediately go into preparation on three features, planned for major release, with Erpi backing on the production end. Pictures will be shot at the General Service studios.

Taylor Script Okay

Sam Goldwyn has okayed the script Dwight Taylor turned in on "Barbary Coast" and has extended the writer's deal to include the dialogue assignment, which will have Taylor working on the set with William Wellman, who directs.

Experienced Secretary, Valet, 33; well educated and traveled; 3 languages, employed by leading actor and has had motion picture experience. Available around May 1. Care of Hollywood Reporter, Box 200.

Baby Stars Placed

Paramount late last night closed the deal by which the thirteen Wampas Baby Stars will be spotted into the coming production, "Kiss and Make Up." This is the Hungarian play originally on the schedule as "Cosmetics."

Major Productions Cast 'Broadway Virgin'

Dorothy Burgess, Kenneth Thomson and George Meeker have been signed by Major Productions for "Broadway Virgin." Betty Compson, Dorothy Granger and William Bakewell head the cast.

Frank Good was signed as cameraman and Harry Knight as assistant production manager.

Roberts on Vacation, 'Honor Bright' in Air

Stephen Roberts has obtained a four weeks leave of absence from Paramount and leaves tonight for Oregon for a rest.

This leaves the Gary Cooper starring vehicle, "Honor Bright," which will get under way in two weeks, without a director.

Ray McKee Embarrassed

Raymond McKee, picture veteran, was never in the million dollar class, but he finds that many newspaper readers are confusing him with the Raymond McKee of Richfield Oil, who has just started to serve a sentence at San Quentin for frauds that brought him yachts and what not. Ray is anxious to tell the folks he is still an actor.

Castings for 'Stooge'

Leo Chalzel, Ferdinand Munier, Valerie Stevens and Jerry Fletcher have been signed for the Joe Mankiewicz and Claude Binyon play, "The Stooge," which will be produced at the Threshold Theatre, 244 South Robertson, Beverly Hills, in the near future.

Baker on 'Angel'

Universal yesterday signed Melville Baker to script "Angel," the French play by Melchoir Lengyel, which John Stahl will direct. Margaret Sullavan will have the lead.

'Rip Tide' Is A Sensation At Its First 2 Openings

Philadelphia.—The Metro-Goldwyn-Mayer production of "Rip Tide" opened at the Boyd Wednesday and broke all existing records for that house for the past three years with a take of $4,200. This is astounding business in view of the fact that the house has been averaging around $10,000 for seven day runs.

Miami.—The Thalberg-MGM production of "Rip Tide" had a $1.10 opening here Monday to standing room only and indications are that it will rip any record for the town for the past five years.

New York.—"Rip Tide" opens at the Capitol here today and makes its bow in 29 key spots at the same time.

Beahan Going East

Charles Beahan, Columbia story head, leaves Sunday for New York.

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DARROW REHEARSES FOR BIG SHOTS BY HEARING INDIES

Brandt, of N. Y., Steals Limelight

Washington. — Even though the Code Authority and the high powered sales executives begged off, the Darrow National Recovery Review Board went ahead today with its probing into the picture industry, and it was a field day for the indies, with no one to oppose them.

The highlight of the day was the way in which Harry Brandt, president of the independent theatre owners' group in New York, stepped into the limelight, and then, by virtue of apparently being the only witness who could explain the intricacies of picture terminology so that board members could understand the business, became the star of the day.

Brandt opened the day's testimony, and was kept overtime on the stand by sympathetic questioning from Darrow. On behalf of the independents he painted a picture of the code as a document that entrenched monopoly, authored by Sol Rosenblatt, who took his advice from Charles O'Reilly, who was termed just a "stooge" for the big interests because of his sideline of handling candy vending machines.

Milton Wiseman, the indie exhibs' lawyer, aided Lowell Mason, the able attorney for the Board, in the questioning.

Abram Myers and Allied members from points as far distant as Texas were there to back up Brandt's testimony and show that his kicks did not apply to New York alone.

Brandt got the biggest human interest reaction of the day when, after he had asserted that of the country's sixteen thousand theatres, thirteen thousand were independent, he was asked by a member of the Board: "Why doesn't this vast group go into the production of pictures?"

Brandt replied, "Because the 'Big Eight' has burned the bankers so thoroughly already, it is impossible to interest new banking capital in the industry."

Brandt was even recalled to the stand to help explain some technical points to the Board.

H. M. Ritchey, Allied's Detroit manager, and Col. H. A. Cole, of Texas, one time head of the MPTOA organization, were other witnesses, all talking in the same vein.

The Board also heard from a few lay reformers ready to back up the exhibitor claim that block booking is the root of all the industry's evils.

The big fireworks come Monday. Then it is that the higher-ups who are members of the Code Authority, and the sales managers of all the majors, are expected to respond to the Darrow summons. And the Board spent a busy day taking notes of the testimony from the indies to be primed for the big shots.

New Song for Lasky

Jay Gorney and Don Hartman have written a new number, entitled 'Forbidden Lips," which will be used in the Jesse L. Lasky-Fox production, 'Springtime for Henry."

Can't Take It

New York.—First results of the Darrow blasts about the picture business were seen in the statement today by the Code Authority that it would go easy for a time enforcing the 10 percent cancellation provisions of the code literally. Local boards have been instructed to "use their judgment."

'Cat and Fiddle' Hit In London Showing

London.—MGM's picture, "The Cat and the Fiddle," hit the taste of British theatregoers and is being held over for another week.

Newcomers at local picture palaces are: "Sorrel and Son," Leicester Square; "Only Yesterday," New Gallery; "Scandals," at the Capitol; "Death Takes a Holiday," Carlton; "The World Changes," Regal; "Good Dame," Plaza; and the Anna Sten "Lady of the Boulevards," known in America as "Nana," at the Tivoli.

Paramount Getting Two Ready for Tracy

Paramount is preparing two scripts for immediate production, and the first finished will be Lee Tracy's first starring vehicle.

The two are "Son Comes Home," the Julian Josephson original story, which will be directed by Charles Vidor, and the Tiffany Thayer yarn, "One Woman," which will be directed by James Flood. Miriam Hopkins will be co-starred with Tracy in the latter story.

Joe Sherman Promoted To Scenario Staff

Joseph Sherman, assistant to Howard Strickling, MGM publicity director, has returned from his six weeks vacation, and was notified that he was promoted to the MGM scenario staff.

Sherman returns to work immediately and will get his initial writing assignment the first of the week.

Wyler Plans for Future

William Wyler's first picture under the renewal of his contract with Universal will be based on Marcel Pagnol's story, "Fanny," on which Preston Sturges is now doing the screen play. This will be followed with the big special, "Sutter's Gold." Wyler's new deal at the "U" has called for a big jump in salary.

Polo Match Tomorrow

The Los Amigos polo team meets the U.S.C. aggregation at the Warner ranch tomorrow afternoon. Michael Curtiz, Cy Bartlett, Niven Busch and Herman Dryer compose the Amigos group.

Columbia Caster East

With power to sign up people he considers possible star material, William Perlberg, Columbia casting chief, hops off for the East tomorrow. He will be gone for two weeks.

Extras' Committee To Have Funds Soon

Funds that will enable the Code Committee for Extras to function will be in the hands of the committee within the next week, according to a telegram from Eddie Cantor to the Screen Actors' Guild yesterday.

Cantor said that he had taken up the matter of the extra situation at the code meeting in New York yesterday morning and that Sidney Kent and others had assured him they will look into the extras' complaints immediately. He stated that Rosenblatt expressed confidence in Mrs. Mabel Kinney, chairman of the Extras' Committee, and had requested that she decide in all complaints.

Zanuck Replaced on Academy Committees

Due to the fact that he plans to leave for a lengthy stay in Europe shortly, Darryl Zanuck this week asked that he be relieved from duties as a member of the Board of Governors and the Producers Branch Executive Committee of the Academy.

Yesterday it was announced that Jack L. Warner had been elected to fill his post on the Board of Governors, and William Koenig to fill his place on the Producers Branch Executive Committee.

Invincible Changes Title to 'Reunion'

Maury Cohen, producer of Invincible pictures, yesterday changed the title of his current production from "Together Again" to "Reunion." Picture features Lila Lee, Onslow Stevens, Claude Gillingwater and Dickie Moore, and was directed by Frank Strayer.

Warners-Doyle Split

Unable to get together on salary terms under a term writing ticket, Laird Doyle and Warners parted company yesterday. Writer, handing in his screen play on "British Agent," checked out to take up a deal with a prominent advertising agency to write material for radio broadcasting.

Duna in 'Sour Grapes'

Steffi Duna has been assigned one of the leading roles in the Clive Brook-Diana Wynyard picture, "Sour Grapes," as her first with Radio. Worthington Miner and George Nicholls Jr. will co-direct, under the supervision of Myles Connolly.

New Warner Title

Warners have changed the title on the Joan Blondell-James Cagney vehicle, "Without Honor," to "He Was Her Man." Picture was finished about two weeks ago with Lloyd Bacon megging.

Jack Haley Arrives

Jack Haley returned to Hollywood last night on The Chief and will start preparation immediately for his picture, "Here Comes The Groom," for Charles R. Rogers.

Yesterday in NEW YORK with HELEN GWYNNE

It is now three months or more since prohibition was repealed and it looks as though it's going to take New York at least three years to get over it. This town is just as crazily patterned now as it was the day legal liquor came back, and it's a red letter day that doesn't see the grand opening of a new bar. In fact, there's one hotel that is about to have the third grand opening of its own particular bar, in the fond hope that after one of them, the thing will become the place to go and so far they haven't won a game.

•

And the play season is by no means dead—just dull with the prospect of eight new shows making their bow Easter week and the possibility of New York once again seeing "Romeo and Juliet," this time with an all-Negro cast. Possibly the fact that "Juliet" was supposed to have been so spiritual gave them the idea. And people keep asking where all the money is coming from to produce. . . Well, in one instance a couple of weeks ago, some people got together and opened a show for the benefit of a beloved producer. The highest salary paid was supposed to have been forty dollars a week and all the material was contributed, with the idea that, if it is a success, the profits will be worked out on a percentage basis. Another finally came to town because the leading character in it has a family anxious to have an accredited star in the old homestead. And still another was financed by the author himself after having kicked around several theatrical offices. Picture companies are still heavily interested in backing plays although not one of them will admit it, the latest rumor being Columbia financing Al Woods' production of "The Red Cat" for which Mr. Woods will try to lure a movie star back to the stage. But the person most often spoken of as the backer of both plays and pictures, Jock Whitney, has thus far contributed not one cent to any set-up. It must be just the magic of his name.

•

There's a new game being played around town that was started by Tallulah Bankhead and Ann Andrews. Frst you think of a person and then you pin the name of a show or picture on him that best fits. Or you can try the whole thing vice versa. It's plenty fun and, after five minutes, unprintable. Tallulah sails for England Saturday on the Bremen for a trip that may last for years or may just be a three months vacation. . . . Howard Dietz is telling the story on an extra on the MGM lot who was relating tall tales of the old days in Mexico and finally got around to saying, "Now, you take this fellow Villa. Why, I knew VIVA, personally."

Paramount Buys Four Australian Short Pics

Paramount has purchased four shorts, of the travel variety, made in Australia. The deal was made by A. T. O'Connor, American representative of the Australian National Travel Association.

THE REASON

we are quitting **Mike Levee** is that he has given us a raw deal. Every other client of his had a half page to themselves, then he bulls us into sharing this between us

SAY

GEORGE E. STONE

AND

BRUCE CABOT

and we don't care if his management does include

Personal Representation
(And we mean Personal)
Business Administration
Secretarial Service
Bookkeeping & Accounting
Income Tax Service
Publicity & Exploitation

MIKE LEVEE

Will Tell You **WHY** he is for **himself**

IN MONDAY'S

THE Hollywood REPORTER

MGM BLANKETS COUNTRY BY 'RIP TIDE' BROADCAST

Norma Shearer clicked with one of the best radio tie-ups yet recorded over a national hook-up in a strong scene from "Rip Tide" with Herbert Marshall yesterday afternoon. It was a sustaining program that was the culmination of a radio blanket laid by MGM for the Irving Thalberg production.

On the same day, Robert Montgomery, announced as "appearing currently with Norma Shearer in "Rip Tide'," was on the Vallee national program, and again on another national hook-up at 7:45. Today will find the picture on the air for a number of breaks, with KFI, KNX, and KGFJ among the stations enlisted.

Radio statisticians figure that an audience of eighty millions is being reached by the "Rip Tide" air tie-ups. Adrian, speaking on the gowns in the picture, Arthur Jarrett, Kay Thompson and the Rhythm Kings, and Raymond Paige's orchestra were other features of the program with Miss Shearer.

Townley Will Produce Comedy Shorts for 'U'

Jack Townley has formed a new producing company to make two-reel comedies for Universal release.

Contracts were signed yesterday, under which Townley will make, as his initial group, six musical featurettes in co-operation with the Thalians. Production scheduled to start about the middle of April. No director set as yet.

Jimmy Fidler Boosted

Jimmy Fidler, who has been delivering Hollywood gossip on Radio's "Hollywood on the Air" over NBC, has been commissioned to write a daily news letter to all the NBC stations throughout the country to be called "Jimmy Fidler's Hollywood Tattle." It will be broadcast at some time during the day.

What D'ya Mean, $3000?

While his wife was away Wednesday afternoon, Fritz Tidden's home at 1413 Sierra Mar Place, was burglarized of $3,000 worth of clothing, jewelry and furniture. Burglars took a radio, two fur coats, a gold watch, Tidden's specially built golf set, and many other things.

'Hey Sailor' to Seattle

Warners' "Hey Sailor" company leaves Sunday night for location in Seattle. They will be gone two weeks.

Roxy to Be Back at Roxy

(Continued from Page 1)

that he denied that any member of his organization had even talked to Roxy when this paper exclusively reported it some weeks ago.

After finishing the 12 weeks' tour with his Gang for Paramount, Roxy will spend six weeks in England on that theatre project he started there and will return in mid-August to start preparations for his new duties.

There is hardly a doubt that many of his adherents, now employed in the Music Hall, will jump those traces and join their old boss at the Seventh Avenue theatre.

Writers' Note!

The Executive Board of the Writers' Guild announces that no nominating ballots received after Monday evening, April 2, will be considered. Nominations may, of course, still be made from the floor on the night of the meeting, April 8.

Sten Trade Show Gets London Rave

London.—A front page break in the News-Chronicle, with a circulation of a million and a half, was one of the results of the trade showing here of Anna Sten in Sam Goldwyn's "Nana" —known here, because of censor desires, as "Lady of the Boulevards."

Other dailies and the film papers also gave space to raves about the new star. Among the comments were:

"She is the most beautiful creature who has ever appeared on the screen." —News-Chronicle.

"A beautiful and voluptuous new personality who appears in a story which enables her to express every emotion known to the screen."—Evening News.

"Goldwyn has again backed a winner."—Evening Standard.

"Sten is here to stay. She is provocative, alluring, electric."—Daily Film Renter.

"Bewitching Anna Sten held rapt attention of London critics. Her future work will be awaited with eager interest."—The Cinema.

Laughton Sends Thanks To Academy for Award

The Academy made public yesterday a telegram from Charles Laughton, sent when he received notification of his selection by the cAademy for the outstanding performance of the past year. The telegram follows:

"The charming and generous gesture on the part of my American friends and co-workers finds me unable to express in words my real feelings. I only hope that I will be able to do a real good part in America which might be good enough to make a lot of money for whoever produces it."

Margaret Lindsay Set

Warners have assigned Margaret Lindsay to the lead opposite James Cagney and Pat O'Brien in "Hey Sailor," which Lloyd Bacon puts into production Monday. Studio also slated Dorothy Tree and Frank McHugh for spots. Picture will be Miss Lindsay's first since her operation about a month ago.

Eilers Out of Cast

Sally Eilers, who is "expecting," has been taken out of the cast of "Always Honest" by Sol Wurtzel at Fox. Claire Trevor replaces her.

Cagney Here Tomorrow

James Cagney returns tomorrow from a two week vacation in New York. He starts Monday in "Hey, Sailor," which Lloyd Bacon directs.

WANDA TUCHOCK

WROTE

and

DIRECTED

(In Collaboration)

"Finishing School"



Lindsey Cracks Whip

(Continued from Page 1)

mount, Universal, Hal Roach, Columbia, United Artists and Twentieth Century Pictures, in addition to the two independent producing companies.

Apparently taking a cue from Clarence Darrow's policy in Washington, Judge Lindsey finally quit his long attempts to get studio representatives to meet with him and complaining labor around a "round table" to try to settle the complaints peacefully and with as little difficulty as possible. Now the studios will find themselves smack up against the Code Authority if they refuse to comply with the Judge's notices.

Among the complaints and issues that are slated to be threshed out will be the matter of wage scale for the sound men which is now governed by the studio contract wtih the IBEW. The sound men claim Rosenblatt promised them that if they could show contracts dating from last August with the independent companies that the wage scale therein would be the one to govern the entire industry.

Local 37, IATSE has four complaints filed. One has to do with limitation of hours for "key men." Another charges studios are juggling classification of men and their duties in order to get around the code. Then there is a complant that many studios are using apprentice painters to do the work of experts. Film loaders have a complaint about their pay scale. Cameramen have a protest concerning limitation of hours, and there are many more.

For weeks Judge Lindsey, who was appointed Special Labor Compliance Officer, has been trying to get together with the studios. But there has been a grand stalling party which ended this week when Pat Casey, speaking for the major studios, told Judge Lindsey that the studios liked the Judge but could not submit to have him hear their cases. Now the Judge will go ahead and hear them, render his decisions, and then the question will be whether or not the studios will accept the decisions.

Donat in 'Monte Cristo'

A newcomer, Robert Donat, is to get the star spot in "Count of Monte Cristo," for which deals have been on with John Barrymore, Fredric March, John Gilbert and Francis Lederer. Edward Small is concluding negotiations with Donat, who played in "Henry VIII."

Einfeld on Way

New York.—Charles Einfeld has at last set his date and will leave for the Warner Coast studios today.

Up-to-the-Minute Casting News

Harry C. Bradley for "Sadie McKee," MGM, through Max Shagrin.

Marion Lord for "100 Percent Pure," MGM, by Wally Ross.

Sydney Miller for "Hellcat," Columbia, by Max Shagrin.

G. P. Huntley Jr. for "Little Man, What Now?" at Universal. Deal negotiated by the Bren, Orsatti and Marx office.

Halliwell Hobbes to "Madame Du Barry," Warners.

Robert Warwick and **William Walker** for "Old Doll's House," Warners.

Jesse Scott to replace Farina in Warner's "Madame DuBarry."

Desmond Roberts to MGM's "100 Percent Pure." Deal by Leon Lande, of the Hoffman-Schlager agency.

Veta Lehman to the cast of "Double Door," Paramount.

Col. Tim Lonergan to the DeMille picture, "Cleopatra," at Paramount.

Jack Norton, Baron Friend, Snub Pollard, Cupid Morgan, Alfred James, Henry Sedley and **Robert Grieg** by Radio for "Cock-Eyed Cavaliers."

Veta Lehman 'to "Double Door,' Paramount.

Bert Howard and **Gilda Keeling** to "Cleopatra," Paramount.

William Stack for "Manhattan Melodrama," MGM.

Henry Stephenson and **Margaret Armstrong** for "She Loves Me Not," Paramount.

Addison Richards for "Our Daily Bread," Vidor-United Artists.

Oscar Apfel and **Frank Darien** for "Sour Grapes," Radio.

Hollander to Radio On Three-Way Contract

Frederick Hollander, who did the sketches, music, direction and also produced "Allez Oop," the revue now playing at the Tingel Tangel Theatre, is the second person to get a picture contract because of the show.

Hollander signed a three-way long term contract with Radio yesterday to write, direct and also produce.

New Title for 'Deacon'

"Half a Sinner" is the new label selected by Universal to replace "Alias the Deacon," now in production. Kurt Neumann directs with Berton Churchill, Sally Blane and Joel McCrea heading the cast.

We Do Our Part!

Plastered prominently front and back, two street cars being used in a scene yesterday at Fox lot had big NRA signs. But—inside the cars were forty "dummies" and not a payroll extra to keep 'em company. Picture's title is "Change of Heart."

New Universal Find Set in 'I Give My Love'

Louise Lorimer, signed by Universal recently from a screen test made in New York, arrives here tomorroow to start her contract. Her first assignment will be a spot in "I Give My Love," the Vicki Baum story which Doris Anderson is scripting. B. F. Zeidman produces.

Lowell Sherman Busy

Lowell Sherman is busily at work at the "U" lot on the production plans for a comedy drama just purchased, "Night Life of the Gods," by Thorne Smith. Since a change in sales policy caused the dropping of "Elizabeth and Mary," Sherman has busied himself on the adaptation of an original story slated for production by Universal next season.

Warburton to Stage

John Warburton has been signed by E. E. Clive for the lead in the R. C. Sherriff play, "Journey's End," which will open at the Hollywood Playhouse soon. Louis Artigue made the deal.

Pascal on 'Grand Canary'

Yesterday's Reporter carried an item that Ernest Pascal had been signed by Jesse L. Lasky to write the screen play of "Casanova." He will script "Grand Canary" and not "Casanova."

Tradeviews

(Continued from Page 1)

up. It should, right at this period, puts its best foot forward in an effort to bring customers back to the box office. But this won't be done, for the simple reason that our big exhibitors, the operators of the producer-distributor - chain - circuits will not discontinue the policy for fear their small opposition will get the best of them.

The shutdown on double features will lessen the demand for pictures, that lessened demand will give producers here more time for thought and conception in an effort to make better pictures. And we must have BETTER PICTURES.

Norma Shearer
Robert Montgomery
in
M-G-M'S
"RIP TIDE"
With
HERBERT MARSHALL
Starts Tomorrow
LOEW'S STATE THEATRE

BORDEN FRIDAY FROLIC
Broadcast from STAGE • At 8:45
VIA STATION K·H·J TONIGHT
PARAMOUNT 6TH & HILL VA. 2041
A MUSICAL TONIC FOR SPRING FEVER!
"MELODY in SPRING"
with LANNY ROSS
CHARLES RUGGLES · MARY BOLAND
ANN SOTHERN
Directed by Norman McLeod
Stage FANCHON & MARCO present
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In Person
with his FAMOUS ORCHESTRA
COMING! The MILLS BROS. IN PERSON

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"CATHERINE the GREAT"
DOUGLAS FAIRBANKS, Jr.
ELIZABETH BERGNER
CONTINUOUS 10:45 A.M. - 11:00 P.M.
30c to 1 P.M. • 40c to 6 P.M. • 55c EVES

EASTER FLOWERS
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THE Hollywood REPORTER

Vol. XX. No. 18. Price 5c. TODAY'S FILM NEWS TODAY Saturday, March 31, 1934

PREDICT EXIT FOR 'ROSY'

TRADE VIEWS by W. R. WILKERSON

•THE days of the real exhibitor conventions passed out of the picture after that famous meeting in Minneapolis where Adolph Zukor was put on the stand and subjected to one of the most cruel lashings that we have ever witnessed.

At Minneapolis, and at all exhibitor meetings before that time, the actions of these gatherings were of the greatest importance to independent theatre owners and to the whole motion picture industry. But since Minneapolis, most of the conventions have amounted to nothing, as all results were ordained at a round table conclave in the Hays office in New York long before the meetings.

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The minute that the big distributors felt that the exhibitor organization was getting too important, the heads of the companies started their tampering and political bickering, with the result that almost all of the important showmen refused to attend the meets, figuring they could gain more by staying at home. And that was the beginning of the end of the Motion Picture Theatre Owners of America.

This year looks as if much of that old fighting spirit of Minneapolis will be revived. The independent theatre owner has been taught a terrible lesson as a result of the NRA code conferences held in Washington with Mr. Rosenblatt at the helm. Those showmen realize that they have to fight for their rights, and we look to see some revolutionary measures passed at the forthcoming meeting here on April 10, 11 and 12.

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The depression (brought on by bad pictures) has sort of changed the exhibition map. Many of the big chain-owned houses are back in the hands of independent owners. There are some strings still attached by the major distributors, but not sufficient to tie the hands of the present operators. Accordingly, all of the things that the "indies" thought they would get from the NRA will be battled for on the convention floor to the utter disregard of any and all codes.

New Deal Helps

Detroit.—Fifty-five theatres in this city have advanced admission prices due to improved economic conditions. The move came immediately after the shadow of possible strikes passed away.

Pics Have Fair Week on B'way

New York.—Business at New York theatres for the past week hit so close to the general averages of recent weeks that it is hard to say whether the attractions were good enough to overcome the Holy Week slump, or that there just wasn't any slump.

"Bottoms Up" drew $68,000 to the Music Hall, a few thousand better than "Scandals" but not healthy for this house by a long shot. Other figures were: "Show-Off," second week, Capitol, $30,000; "Catherine the Great," second week, Rivoli, $29,000; "Come On Marines," Paramount, $22,500; "Jimmy the Gent," $18,000, Strand; "Hold That Girl," $16,500, Roxy; "Once to Every Woman," $10,000, Rialto; "Ever Since Eve," $9,000 at the Mayfair.

Ginsberg to Honolulu

Henry Ginsberg, vice-president of Hal Roach studio, leaves tonight on the Malola for Honolulu, where he will join his wife, who is returning from a six-weeks tour of the Orient. Ginsberg will remain there ten days before returning.

'Rothschild' Sell-out

With only a little over 350 tickets left yesterday, a complete sellout for "The House of Rothschild" premiere at Grauman's Chinese next Tuesday appeared certain.

New York Exhibs Gloat After Return From Darrow Hearing And See Entire Code Revision

New York.—Independent exhibitors returning here today were frankly exultant after their experience before Clarence Darrow, of the National Recovery Review Board, and outspoken in their forecasts of the dynamite that will explode next Tuesday when Administrator Rosenblatt and the members of the Code Authority are put on the grid before the same inquisitor.

The New York exhibitors predict that not only will the code be reopened and rewritten in its entirety, but that developments may also see a new

(Continued on Page 2)

Roxy London Deal Reported on Ice

London.—Reports are current here that the association of Roxy with Sir Malcolm McAlpine to build a theatre here on the site of the Metropole has fallen through. Whether the deal was called off because of Roxy's realignment with the old Roxy Theatre is not known.

K & C Buy 'Deborah'

New York.—Krimsky and Cochran, who are expected to produce for release through Radio next season, have bought the rights to a play, "Damn Deborah," by Walter Charles Roberts.

Merlin on Para. Board

Milton Merlin, formerly with the Times, was signed by Paramount yesterday as a member of Jeff Lazarus' editorial board.

'Rip Tide' N.Y. Start Fine Despite Holiday

New York.—Despite the troubles of Good Friday and Passover, "Rip Tide" managed to get off to a good start on Broadway at the Capitol yesterday, while "Wild Cargo" and the personal appearance of George Raft at the Paramount also brought fair business. The rest of the street was pretty hard hit, however.

Fairbanks May Make Second Film Abroad

Clarence E. Erickson, business manager of the Douglas Fairbanks Picture Corporation, arrived in Hollywood from London, where he completed arrangements for release of Fairbanks' picture.

He stated that Fairbanks had only signed for one picture with London Films, of which Alexander Korda is the head, with an option for a second if it is needed to comply with the United Artists' British quota.

'Miracle' Up Again

New York.—Warners have again resurrected "The Miracle" as a possible screen spectacle. An option on the screen rights to the play was sold to the old First National before that organization passed into Warner control. It has been kept alive and was yesterday taken up.

Lawson Play Closes

New York.—"Gentlewoman" closes at the Cort Theatre tonight. The John Howard Lawson play had little more than a week of life.

Radio Editor Coming

New York.—Katharine Brown, story editor for RKO-Radio, leaves for the Coast next Thursday for preliminary conferences on next season's program.

'Merry Widow' Monday

Irving Thalberg places the Lubitsch-Chevalier - MacDonald production, "Merry Widow," into work at MGM, Monday.

HEPBURN, ARRIVING IN N.Y. TUESDAY, MAY SUE RADIO

New York.—Fireworks are due when Katharine Hepburn arrives from Europe next Tuesday in the scrap between the star and Radio. Miss Hepburn's advisors will ask her to reach an immediate decision on suing the picture company in the Federal courts, alleging breach of contract, collusion and restraint of trade.

The suit arises out of the deal by which Miss Hepburn was to play Para-

(Continued on Page 2)

MGM Keeps McGuinness

James K. McGuinness has been given a new writing ticket at MGM for another year. He recently finished some added scenes for the David Selznick production, "Viva Villa."

Selwyn Buys Novel

New York.—Arch Selwyn has acquired the rights to a novel by Ward Greene titled "Cora Potts."

WILLIAM WYLER Directed "GLAMOUR"

THE Hollywood REPORTER

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ROBERT E. WELSH.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywod 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscriptoin rates, including postage, per year in the United States and Canada, $10. Foreign, $15 Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

RAMBLING REPORTER

Yesterday we actually heard someone on the radio from a local station announce that "if you go to soandso's Shoe Store—you are guaranteed a fit!" We always thought people made those things up! . . . George Brent having the time of his life at the fights the other night—we hear that Ruthie never wanted him to go anywhere or meet anybody—not even his own family. . . The Dick Rodgers were dinner-partied last night by Harry Ruby; Dick and Dorothy are leaving for N'Yawk next week.

Carole Lombard, who may be working too hard, is quite ill, they tell us. . . . Edwin Justus Mayer leaving for New York and Europe—and will write a play in Europe—Emily Hahn may decide on a long trip, too! . . . The Billy Joys, back from their honeymoon, are moving into an Outpost estate. . . . Someone waited two hours the other eve for Steffie Duna to come along for dinner—but she never showed up! . . . The Harry Rapfs have postponed their sailing to Honolulu until next Wednesday. . . . The Katharine Hepburn situation is something that has even "her best friends" puzzled.

The Dick Bennetts (fulla health and color), Helena Rubinstein, Adrian, the Harry Lachmans, Sonya Levien, talking it over at the Sam Hoffensteins Thursday eve. . . . A major studio that up to now has been free of politics is facing ruin because of the machinations of its New York group! . . . Mary Brian and Phillips Holmes are "dueting" around the studio—but about after hours, we couldn't say! . . . Ralph Forbes, Eddie Goulding and Herbert Marshall dining at the Vendome and betaking themselves to "Men in White." . . . Lewis Milestone, Claudette Colbert, Charlie Feldman, the Ric Cortezes, the Don Stewarts, Philip Barry, Nigel Bruce, Maureen O'Sullivan and John Farrow also at dinner there. . . . The lowdown on the Earl Carroll-"Vanities"-Paramount set-up would be interesting to know! And also just why he came here in the first place! . . . Ida Lupino driving all over town looking for chocolate popsicles . . . and not finding any.

New York REVIEWS

"COMING OUT PARTY"

Fox prod.; director, John Blystone; writers, Becky Gardiner, Gladys Unger, Jesse Lasky, Jr.

Roxy Theatre

News: The plot of "Coming Out Party" has been worn so threadbare that, in spite of its glittering settings in its Park Avenue locale, it presents a shabby appearance on the Roxy screen. It is the first production Jesse Lasky has made for Fox which falls below the high standard he has set for himself by his other pictures.

Herald-Tribune: Jesse Lasky's latest effort as an individual producer is, for some reason, disappointing. Disappointing because the story has an original twist, with a frequently moving screen portrayal. The direction, too, is competent, and the staging handsome.

Times: It is a well-acted picture, but the story is little more than one misunderstanding after another.

Post: It is our quiet suspicion that the picture was produced because of such interest which might be aroused in the subject matter rather than the story.

Mirror: It is a naive and artless story, which wastes the talent of a fine cast and a strong director. The cast is really a fine one. Despite the utterly banal dialogue, each member of it contrives to lend some sympathy and plausibility to the characters.

Journal: It's all, as one would say in describing a movie premiere, very gala, and the scenes of socialites at play serve as a background for the plot. And while the plot is pretty stereotyped, Miss Dee is lovely to look at.

American: A fairly entertaining program picture has been wrought from this stereotyped yarn. The film is handsomely invested, and this, plus the presence of those appealing youngsters, Frances Dee and Gene Raymond, in its cast, overcome the story fault of obvious pampering to class antagonisms and the faint "Flaming Youth" aura that tinges the drama.

World-Telegram: Jesse L. Lasky, the producer, has fashioned a mildly entertaining little picture, better written and played than the average program-run of films, but still a photoplay of the so-so sort. All told, this "Coming Out Party" is satisfactory program entertainment.

"WINE, WOMEN AND SONG"

Syndicate prod.; director, Herbert Brenon; story, Leon D'Usseau; music and lyrics, Con Conrad.

Mayfair Theatre

American: It is as juvenile an affair as any coming to attention of patient film shoppers during the current season. The embarrassed players struggle valiantly with lines and situations dating from way back yonder, nor may it be said that Director Brenon has been able to imbue the piece with any semblance of reality.

Mirror: Evidently not intended as a burlesque on the melodrama of the gaslight era, the picture nevertheless borders on the ludicrous.

Sun: "Wine, Women and Song" is concerned with just. Its tale is quite as lurid as its name, its production as old-fashioned. And this is more than a little sad. Herbert Breon's name on this is the most unhappy thing about the whole business.

News: The chief fault seems to be that someone forgot to include a story in "Wine, Women and Song." A film blurred by a series of ridiculous situations and dialogue straight from the horse and carriage days.

Post: We never saw a picture that made such hearty use of old screen material as does this "Wine, Women and Song." A little girl named Marjorie Moore is charming. She is, in fact, much better than the picture deserves.

Times: After witnessing "Wine, Women and Song," the current picture at the Mayfair, one is apt to conclude that the director and the players have treated this story with the disdain it deserves. A tawdry, amateurish and frequently offensive back-stage hodgepodge.

Terms for Kenyon-Seff

Warners yesterday handed Charles Kenyon and Manny Seff new long term contracts. Kenyon's ticket goes into effect April 16, Seff's on May 12. The Frank and Dunlap office set them.

Hepburn May Sue Radio

(Continued from Page 1)

mount houses on personal appearances. The star is understood to claim that Radio's action in preventing her appearances constituted breach of contract, and that agreements were reached with Paramount justifying the collusion charge.

Golder Entertains Passover Guests

Jews throughout the industry last night commemorated the opening of the oldest Jewish holiday, Passover. The first sedar was celebrated by a group of picture leaders as guests of Lew Golder at a dinner at the Hillcrest Country Club.

Guests included Harry Rapf and famly, Joe Rapf, Mr. and Mrs. Lou Edelman, Mr. and Mrs. Charles R. Rogers, the Albert Eschners, the Leon Schlessingers, the Stanley Bergermans, Carl Laemmle Sr., Ted Lewis, the Ben Bernies, Mrs. Jack Warner and son, the Max Winslows, Mrs. Rufus Le Maire and mother, the Moe Reingolds, the Joseph I. Schnitzers, the Ned Marins, the Jerry Saffrons, the B. B. Kahanes and the Jules Levys.

Tourney Committees Announced by ASC

The ASC announced the committees yesterday which will have charge of the cameramen's golf tournament, to be held at the Hollywood Country Club, Sunday, April 8.

The tournament committee, in charge of handicapping and general arrangements, consists of Elmer Dyer, chairman; Norbert Brodine, Richard DaVol, George Folsey, Ernest Haller, Barney McGill, Allen Seigler, Karl Struss and Joseph Valentine. The trophy committee is made up of John Arnold, Edward O. Blackburn, Wesley Smith, Edward Cronjager, Tony Gaudio, Virgil Miller, George Schneiderman, Charles Stumar and James Van Trees, Sr.

MacLeans to Honolulu

Douglas MacLean and his wife leave Wednesday for Honolulu. Producer is taking a two-weeks vacation from his Paramount desk.

Predict Exit for Rosy

(Continued from Page 1)

Administrator for the picture industry.

The speakers base their belief on the reaction by Darrow and his committee to the testimony of Harry Brandt and others, and their evident desire to learn all they could of the technical phases of buying and selling pictures. This attitude they couple with the known close friendship of President Roosevelt and Darrow.

They also hint at lengthy conferences following the official sessions between some of the exhibitor leaders and members of the Darrow board who sought further information on the independent attitude.

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LIBERTY'S 'NO RANSOM' JUST A TRITE, OUT-DATED STORY

Robt. McWade the Only Bright Spot

"NO RANSOM"
(Liberty)

Direction .....Fred Newmeyer
Based on Story by.....Damon Runyon
Screen Play.....Albert DeMond
Photography .....Harry Neumann
Cast: Leila Hyams, Phillips Holmes, Jack LaRue, Robert McWade, Hedda Hopper, Vince Barnett, Eddie Nugent, Carl Miller, Irving Bacon, Christian Rub, Garry Owen, Fritzi Ridgeway, Mary Foy, Arthur Hoyt.

Except for the sympathy Robert McWade manages to obtain in his characterization of a millionaire neglected by his family, "No Ransom" holds little appeal for a metropolitan audience. The story is of that very dated John Golden school wherein sweetness and light bring a lot of wayward people to their senses just before the curtain descends. In its utter lack of sophistication, the picture is nearly a museum piece.

Coming about ten years after we have stopped discussing psycho-analysis and applied psychology, the interest of the millionaire's wife in the subject makes the first reel quite boring. Things do not pick up at all until the husband calls upon a gangster, offering thirty thousand dollars to be killed. The gangster likes the old gentleman and evolves a substitute scheme. He will have him kidnaped and the anxious family may reform. The scheme works, as such plans are in the habit of doing in plays of the kind. The son goes to work, the daughter accepts the right man for her to marry and the wife forgets there is a psycho-analysis—even as you and I have forgotten.

Their parts lick every one of the players with the noted exception of McWade, and Vince Barnett. Phillips Holmes, in for three scenes, causes wonder as to what he did with the afternoon of the day he worked.

Direction and screen play are both spotty, rising occasionally for an enjoyable moment such as the walk into the woods when McWade believes Jack La Rue is going to kill him. Sets and photography are above average for pictures of the class.

In small community theatres, "No Ransom" may get by if for no other reason than it gives its audiences the opportunity of feeling superior to millionaires.

Regis Toomey to Radio

Regis Toomey returns to the picture ranks with a Radio ticket for a leading role in "Murder on the Blackboard," which George Archainbaud places in work next week. Ralph Farnum negotiated the ticket.

Zanft Agency Sets Two

The John Zanft agency yesterday placed William Wilder and Franz Schulz with Fox to do the script on "Lottery Lover."

Famous Sculptor Here

Jo Davidson, internationally famous sculptor, arrived in town Thursday and will give the studios the once-over.

'U' in Music Hall

New York.—Universal has broken into the Music Hall again, deal being closed yesterday for early dating on "Glamour," the B. F. Zeidman production directed by William Wyler.

63 Writers Now on Paramount Staff

Signing Lyn Starling, Julian Josephson and Chandler Sprague, Paramount yesterday set a new high for its writing staff. Studio has sixty-three on assignment.

Starling goes on "52 Weeks for Fleurette," Josephson on a Ruggles-Boland story, and Sprague on an original for Carole Lombard.

Murphy-MGM Split; Deal on with Columbia

Irving Thalberg has paid Dudley Murphy in advance for the one picture the director was to have made by this time, and has freed him to negotiate outside deals, with the understanding that he return to MGM to make a picture within 12 months.

Negotiations are now on between Murphy and Columbia for the director to do "Black Moon."

Rasch Girls to Warners

By special permission of Irving Thalberg, Albertina Rasch and her dancing girls were loaned yesterday to Warners for a spectacular dance sequence in "Du Barry." When the sequence is finished Miss Rasch and her twenty-four girls will return to MGM for work in the "Merry Widow."

Storm-McNutt Team

Jane Storm joins William Slavens McNutt in writing the screen play for "Mrs. Wiggs of the Cabbage Patch." Douglas MacLean has been appointed associate producer on the picture by Paramount.

Personals for Alice

Alice White leaves Monday for a six-weeks personal appearance tour, starting in Denver, April 6. She is taking advantage of her six-weeks layoff at Universal to make the trip.

Lederer on 'Tish'

Charles Lederer has been assigned by Irving Thalberg to work with James K. McGuinness on the "Tish" story for Marie Dressler, another indication that the star will return soon.

Gordon with Small

Leon Gordon was assigned by Edward Small to write an original story yesterday for the title, "Showboat of 1934." There is a possibility that it will star Lawrence Tibbett.

Berlin Composer at 'U'

Heinz Roemheld, former conductor of the Berlin Symphony Orchestra, has been signed by Universal to write the musical score for "The Black Cat."

Soudeikin Here For 'Resurrection'

Sergei Soudeikin, Metropolitan Opera scenic artist, arrived in Hollywood yesterday to act as special art consultant on Samuel Goldwyn's production of "Resurrection," starring Anna Sten.

Soudeikin will work with Art Director Richard Day on the settings and technical details of the Tolstoy picture.

Figure MGM Used Act To Better Capitol Deal

New York.—With the news on the street that Roxy is going back to his first love, the Seventh Avenue Roxy, the picture wise guys now figure that the stories about MGM seeking control of the house were all part of a deal to get a better renewal of its lease on the Capitol.

Whether or not the ruse worked, it is reported that it will be only a matter of days before the new lease is signed which clinches MGM in the Capitol for the next five years.

Joan Bennett Goes on Shell Air Program

Joan Bennett has been signed to appear as guest star on the Shell Oil program over station KHJ on April 16.

This is Miss Bennett's first appearance on either screen or radio since she went into retirement a few months ago. Margaret Kuhns, of the Schulberg, Feldman and Gurney radio department, made the deal.

New One for Kay Francis

Kay Francis is scheduled to star in the John van Druten story, "Lost Beauty," which James Seymour is producing. Associate producer has signed Brian Marlow to write the screen play on a Frank and Dunlap ticket.

Roy and Darryl, Nimrods

When Darryl Zanuck leaves for his big game hunting trip, he will take Roy del Ruth with him. The director expects to finish work on "Bulldog Drummond Strikes Back" within ten days.

'Trouble' on April 11

New York.—The opening date of "Looking for Trouble," Twentieth Century production, at the Rivoli, has been changed to April 11.

Georgie Hale at Para.

Georgie Hale has been signed by Paramount to direct the musical numbers in "Many Happy Returns," which Norman McLeod is directing.

Chas. Lang Assigned

Charles Lang has been assigned to photograph the Bing Crosby-Miriam Hopkins picture, "She Loves Me Not," for Paramount.

Grant with Cooley

Hallam Cooley has signed Lawrence Grant to a managerial contract.

Yesterday in NEW YORK with HELEN GWYNNE

It is astonishing and somewhat gratifying to us to find out what a "cause celebre" the case of Katharine Hepburn vs. Radio has become to people you'd never suspect cared. Since we've been back in this supposedly thoughtless town, the first question that everyone has asked us is whether we knew if Radio would meet the demands of the brightest meteor that has flashed across cinema skies in years, and if not, why not. It seems to us that if Hepburn's screen career is of that much importance to Mr. and Mrs. Fan, Hepburn MUST be worth anything and everything she's asking for.

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Just consider the gal's career thus far. She has made five pictures: "Bill of Divorcement," "Christopher Strong," "Morning Glory," "Little Women" and "Spitfire." With the exception of "Bill of Divorcement," (which she stole from an accredited star) and "Little Women," the success of her pictures has depended solely on Hepburn. Hepburn's dynamic personality and truly fine characterizations have carried the entire burden of three productions to tremendous financial success and have made her one of the very few genuine STARS in the business. She is one of the few people whom it is not necessary to surround with an all-star cast in order to whet the public's appetite, therefore it would seem that the gal is entitled to something very nearly approximating the combined salaries of a number of expensive players, because Hepburn is enough for any picture and that is worth PLENTY.

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But the most important and significant thing of all, is the fact that the public wants her to the extent of fighting her battles for her. To the extent that, even though they've been aroused to envious indignation over star salaries, they believe that Hepburn has EARNED the right to whatever increase she asks for. Above all, they want to see Hepburn, and if Radio lets her go, they will have quibbled over a few thousands with potential millions at stake. We know there are two sides to every question, and a contract is a contract, etc, etc., but viewed purely as a business proposition from either side, Hepburn is worth paying for and keeping.

Florey Going to China

Robert Florey, accompanied by his wife, leaves Tuesday for the Orient to get background shots for his next picture, "Oil for the Lamps of China," for Warners. He will be gone about three months.

Para. Tennis Tourney

The Paramount studio will blossom out with its annual tennis tournament at the Los Angeles Tennis Club on April 8 and 15. It is being supervised by Sam Frey.

Brewster Agency Deal

June Brewster has been signed to a managerial contract by the Rebecca and Silton agency. Player is now at Paramount in "Private Scandal."

TAX CUTS BRITISH BUSINESS $30,000,000 IN TWO YEARS

Exhibs Appeal to Govt. for Relief

London.—British exhibitors have lost a little more than $30,000,000 during the past two years because of the government entertainment tax, it was revealed at the C.E.A. annual meeting here, and they have appealed to the Chancellor of the Exchequer for relief.

T. Ormiston, who addressed the meeting and gave out the details, declared that investigation shows that patronage at the picture houses started dropping immediately upon the application of the present entertainment tax, and has continued to decrease until it has reached a point 21 per cent off in two years.

Theatre owners are faced with a serious problem, and if their appeal for aid is ignored by the government, it looks as though a lot of them will have to close their doors. In a resolution passed at the meeting they asked the Chancellor of the Exchequer to remit the tax on seats up to and including sixpence. The tax ranges all the way from 16 2/3 per cent to 33 1/3 per cent, the latter figure being the tax on the cheaper threepenny seats.

It was pointed out at the meeting that the government was unfair to those patrons who cannot afford the expensive seats, as they pay a tax of twice the amount charged on the higher-priced seats.

German-Austrian Film Agreement Extended

Berlin.—The agreement regarding exchange of German and Austrian films has been prolonged till March 1, 1935. No particulars have leaked out, but it is said that no substantial modifications were made in the old agreement.

New Plant for Dubbing

Paris.—The French Fox-Film has opened a large studio in Clignancourt, near Paris. This synchronization studio will be used exclusively for the dubbing of the American Fox productions and is the third studio in Paris occupied with dubbing exclusively.

Belgian Tax Lowered

Brussels.—Belgian distributors have received the government's approval for tax reductions on admission tickets. Government's move was dictated by the difficult exploitation conditions under which local men are suffering.

D'Arcy Not for 'Widow'

Ray D'Arcy's hopes to re-enact his original role of the heavy in "Merry Widow" were lost yesterday when Irving Thalberg decided the new version of the operetta had eliminated the villain part.

Stothart on Lehar Score

Herbert Stothart, MGM's music department head, took over the task of adapting the Franz Lehar score for the "Merry Widow" personally.

All Stars Look Alike To the Archbishop

London.—The Archbishop of Canterbury was one of the guests of honor the other evening at a dinner of some 500 exhibitors, and brought down the house when he told the assembled theatre men that he was unacquainted with the stars in the film firmament, "but judging by their pictures I cannot see that one star differs from another."

Hollywood Idea of Paris Burns French

Paris.—If Hollywood's film producers would limit their Parisian backgrounds to establishing shots of the Eifel tower they would find France a much more prolific user of their motion pictures.

The local opinion of Hollywood's idea of Paris causes a burn-up in most Frenchmen's minds, and frequently makes them break loose and show their disgust by tearing up the theatre seats.

At best, the French market for pictures is a ticklish one. The French exhibitors refuse to consider any type of film which they are not exactly certain will be a howling success. Pictures like "Invisible Man," "Back Street," "Kid from Spain," "Henry VIII" and any Charlie Chaplin picture fit right into the local exhibitor scheme of things. Other types have to take a chance.

Expansion Planned By Fox in England

London.—Fox Film Company is planning an expansion of its film production activities in this country in the very near future, according to authoritative reports in film circles here.

It is believed the company plans a considerable increase in the number of films produced here. The first step towards this expansion has already been taken in the removal of the Fox production staff from Berners Street to much larger offices in Newman Street.

Discus Champion Gets 'Treasure Island' Role

John Anderson, former national discus tossing champ, graduates from the Hinsdale School into a featured spot in "Treasure Island" at MGM.

Also assigned roles are Richard Powell, Olin Howland, Charles MacNaughton, Edward Pawley, James Berke, Robert Anderson, Charles Irwin, Tom Mahoney, Frank Dunn and Matt Gilman.

Sound on British Lots

London.—Of the 23 British picture studios now in operation, eight are equipped with RCA recording equipment, five with independent, four with Visatone, three with British Acoustic and three with Erpi.

Drastic Changes in Pittaluga Set-up

Rome.—After the change in the board of directors which took place a few months ago in the Pittaluga concern, a plan of internal modifications has now been worked out and part of the company's staff substituted.

The initiator of the reorganization is Paolo Giordani. He wants to give more independence to the several departments of the concern (studios, distribution, theatre exploitation) each of them being forced to work on a remunerative basis. The Pittaluga concern has made a contract with United Artists, whose complete production it will distribute in Italy.

Three New Foreign Houses For Paris

Paris.—The number of foreign film theatres in Paris is to be increased by three. They will be used principally for foreign films presented in the original language.

One of the three new theatres, the Crystal Palace, has started already with the Radio film, "Christopher Strong." The theatre has 250 seats. The next theatre to be opened is the Studio d'Artois, while the third, Studio Bertrand, is being built. Paris has 30 foreign theatres.

U. S. Film Firms Might Produce in Australia

Sydney.—J. W. Loeb, former partner of William Fox, on arrival here on a tourist cruise, intimated that, in the event of the Australian Federal Government legislating a film quota, it might have the effect of forcing American film producing companies to establish studios in Australia.

"The introduction of a local quota system might easily result in American producers taking the same action as they did with France and Egland and manufacture pictures in Australia," he said.

In London Studios

Director Michael Powell has been borrowed from Westminster Films to direct "Something Always Happens" for Irving Asher's Warner-British crowd. . . . Scott Darling scripted. . . Fred Newmeyer will pilot the Leslie Fuller comedy, "Bill in the Legion," for British International. . . . Tamara Desni gets the top spot in "Forbidden Territory" for Gaumonts; Phil Rosen megs it, production manager, Joe Rock. . . . Monty Banks gets his first talkie starring comedy again, tentative title "So You Wan't Talk?" . . . for Warner-British in about five weeks' time.

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Glen MacWilliams is photographing Tim Whelan's "The Camels Are Coming" for Gaumont British. . . . . Marcel Varnel's next for British International is "The Last Lord," and Paul Stein's next for this concern is "Blossom Time," starring Richard Tauber. . . . John Paddy Carstairs will direct Molly Lamont's first starring vehicle for Sound City early in May. . . Richard Bird gets the lead in "The Great Defender" for B.I.P. . . . Wendy Barrie, the Diamond Brothers, Clifford Mollison and Zelma O'Neal go into "Give Me A Ring"; Arthur Woods handles the megaphone.

•

Ralph Ince has just finished "No Escape" for Irving Asher. . . . Sidney Lanfield will direct Buchanan in "Sons O' Guns," with Leonard Praskins on the script; this is interesting as, according to the British movie laws, an Englishman must write the scenario of a British production. . . . Laura La Plante will make another here. . . . . Greta Nissen is in a new musical comedy opening in town in a week or so's time. . . . and Ana Lee shares the top honors with John Loder in the new Al Parker Fox-British production.

Duchy of Luxemburg Utopia for Pictures

Washington.—That the Grand Duchy of Luxemburg is an unusually good market for American motion pictures is the assertion of American Consul C. P. Waller, in a report to the Department of Commerce.

Waller points out that 29 of the 30 theatres in the Grand Duchy are wired for sound, the country is one of the most prosperous in the world and there is no censorship of any kind on pictures.

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FOR THE GALLANT GESTURE

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PRODUCERS DOUBLE-CROSS ON MPTOA ENTERTAINMENT

Scrap Agreement, Make Own Plans

With original plans to give one big blow-out for the visiting exhibitors of the MPTOA during their convention here, the major producers are now split hgh, wide and handsome, each trying to outdo the other in planning entertainment for the theatre owners.

At a meeting of the Producers Association some time ago, it was agreed that all major lots should chip in and foot the bill for a big dinner-dance to be held on one of the big stages at Metro-Goldwyn-Mayer. After this agreement it became known that Warners intended to walk out on those arrangements and stage an affair themselves at their own lot. Hearing this, Junior Laemmle started plans for a big show, food and dancing at Universal City, and now the whole thing is in a jamboree, with some affairs doubling up on the same night.

Warners explain their defection was due to the fact that Abe Warner had already committed the Warner plant to their party before the agreement was reached by the local producers, and Junior Laemmle feels that, if Warners are out to grab that individual attention, he is not going to stand by and see Universal dished. The affair is going on at Metro-Goldwyn-Mayer even if MGM has to foot the bill. Paramount was busy with plans yesterday for something of its own. So, between the bunch the visiting exhibitors will not want for food, drink or feminine entertainment.

Baum Writes for Sten

Sam Goldwyn yesterday placed Vicki Baum under a writing contract, with an assignment immediately lined up for the author of "Grand Hotel." This will be an original story for Anna Sten which Goldwyn plans to put into production immediately following the completion of "Resurrection."

MGM Signs Furness

Betty Furness returned from New York the past week and was immediately signed by MGM to a term contract. Miss Furness was under contract to Radio, but obtained her release from that studio when she left for New York three months ago.

Nigel Bruce to MGM

MGM has closed a deal with Fox for the loan of Nigel Bruce on a one-picture deal to play the role of Squire Trelawney in "Treasure Island." Victor Fleming is directing under the production wing of Hunt Stromberg.

Hitchcock to Goldwyn

Eddie Hitchcock, former member of the MGM advertising staff, has joined the Sam Goldwyn publicity staff to handle the exploitation on "Nana" for the west coast.

Mrs. Gledhill Ill

Mrs. Margaret Gledhill, wife of Donald Gledhill, executive secretary of the Academy, was operated on yesterday at the Wilshire Hospital.

'Little Women' Helps

New York.—Some of the value of "Little Women" to the motion picture industry can be seen in the fact that 1500 Catholic Sisters will be guests at a special showing in the RKO Center Theatre next Monday morning.

Van Dyke Will Start 'Thin Man' Thursday

W. S. Van Dyke will wind up his work on "Manhattan Melodrama" Tuesday, two days under schedule, and will take over the reins of "The Thin Man" Thursday. The Jack Conway unit on "Manhattan Melodrama" still has ten days of work. Jerry Sackheim is the associate producer on the MGM picture.

Buck in Person Will Boost 'Wild Cargo'

New York.—The new Frank Buck picture, "Wild Cargo," is being counted on by some of the circuit heads as one of the show bets of the year. To insure a flying start, Sam Dembow, of Paramount Theatres, yesterday closed a deal with Frank Buck for an indefinite number of personal appearances.

The explorer-producer will try the act out in the Paramount houses in Dallas, San Antonio and Fort Worth, starting April 20.

Wilson and Farrow on 'Mutiny on the Bounty'

Irving Thalberg has assigned Carey Wilson and John Farrow to collaborate on the script of "Mutiny on the Bounty," which MGM recently acquired.

Frank Lloyd will swing over from the Fox lot to direct this picture when the script is ready.

Playhouse Cuts Scale

Starting Monday, prices at the Hollywood Playhouse, where the stage play "White Cargo" is playing, will be 25 and 40 cents, according to an announcement from E. E. Clive, the producer. Clive further announces these will be the prices for other shows slated for future production there.

Eddy Set for 'Duchess'

First big spot for Nelson Eddy is slated to be the leading role opposite Jeanette MacDonald in "Duchess of Delmonico's," which Walter Wanger is producing for MGM. James M. Cain is on the screen play.

Hatton with Liberty

Raymond Hatton has been signed by M. H. Hoffman for the Liberty production, "Mad Honeymoon," featuring Marian Nixon and Neil Hamilton. William Nigh is directing.

Receipts Justify Roach Added Costs

Henry Ginsberg, Hal Roach general manager, announced yesterday that, during the year just concluded, MGM has lined up 1000 additional exhibitors for the Roach comedies. Studio has expended $100,000 more than last year and returns have justified the expenditure.

"Regardless of double feature bills, comedies will be played if they are properly made and are entertaining. That is why we have increased our budget and expanded our production facilities," Ginsberg stated.

Ferber Finishes One, Starts New Original

Nat Ferber has completed his original screen play on "Little Napoleon" and has been assigned to write an original for Wallace Beery and Marie Dressler, based on the famous railroad character, "Roundhouse Annie."

"Little Napoleon" will have Beery and Gable in the top spots and will follow "Mutiny on the Bounty" into production. Laurence Weingarten produces for MGM.

Para. Sets Hathaway To Direct 'Is Zat So?'

Because of the success of "Come On Marines," his first crack at directing a picture outside of westerns, Henry Hathaway has definitely been taken out of the western class by Paramount and has been handed the script of "Is Zat So?" as his next assignment.

Jack Oakie and either Roscoe Karns or William Frawley will have the top spots in this prizefighter yarn.

Maxine Doyle to Stage

Maxine Doyle, Warner contract player, has obtained a four-weeks leave of absence from the studio to accept the lead in "Take a Chance," which stars Olsen and Johnson. The show will open at the Mayan Theatre soon.

New Writer for Radio

Radio has brought Allan Scott from New York to write the screen play of "Ringstrasse," a Viennese play which was recently purchased by the studio, dealing with a traveling salesman in Vienna. The Selznick-Joyce office made the deal.

Two for Card Short

Muriel Evans and Irene Hervey have been assigned the leads in the trick card short, featuring Lewis Zingone, sleight of hand artist, which is being directed by Jack Cummings. Pete Smith's monologue will be used.

Fort on Mystery Yarn

Garrett Fort has been signed by Paramount to write the screen play of "The Strange Case of Mrs. Ames," which is being supervised by Bayard Veiller. Carole Lombard is slated for the top spot.

OPEN FORUM

March 26, 1934.

The Hollywood Reporter:

It is interesting to know that Warner Bros. have organized what is called the Warner Club. The dues are twenty-five cents per month. Any single person belonging to the club who gets married receives $25 and any married person who has an addition to the family receives $50. The idea of the club is to promote more marriages and more children.

A certain employee, who is about to become a mother, asked for a leave of absence of three weeks. She couldn't afford to quit her job, as her husband is out of work and has been out of work for three months. She was refused the leave and also the right to join the club.

Maybe the good fellowship the club is sponsoring is so much higher than the average person can understand that it will take one of the high powered executives of the theatre department to explain why they couldn't give a kid like this a break.

What's your idea?

READER.

March 29, 1934.

Dear Wilkerson:

If you will throw your brain in reverse and go back about ten years, you'll be looking at the Fairbanks picture, "Robin Hood." If you go back a little farther, you'll be in the midst of a condition of public apathy toward pictures which was a kind of sketch plan for the recent and present circumstances. Come forward and you'll find the condition rapidly disappearing. "Robin Hood" started 'em coming back.

It is obvious that "Rothschild" will do the same thing. It will bring back to the theatre a lot of people who have been listening to radio, playing bridge or just looking after their winter's fishing. They'll want to see pictures—but they won't keep on wanting to unless they get good ones —so we get back to the question, What is a good one? Here is a possible answer:

A good picture concerns things that are important to most people and tells about them in a way that most people can understand.

Try this on "Lady for a Day," "It Happened One Night" and "Little Women."

Yours,
HARRY CHANDLEE.
Story Editor
Jesse L. Lasky Productions.

Mae West Donates Two Prizes for Athletes

Mae West has donated two trophies for tournament events. A cup goes to the winner of the Paramount Studio tennis tournament, which goes on at the Los Angeles Club, April 8 and 15. Star offers a diamond ring as one of the prizes in the ASC golf tournament at the Hollywood Country Club.

Carroll Out of MGM

Richard Carroll has completed his original baseball story for MGM and has been dropped from the writing staff.

The BOOKWORLD

English Offerings Gain Attention This Week

Several English volumes come to the attention of this department this week. One of the most interesting is "I Was a German," by Ernst Toller, the German dramatist, who tells the story of his life. The introduction is dated "The day my books were burnt in Germany," and he dedicates the volume to "My nephew, who shot himself at the age of eighteen years in 1928."

Another outstanding book is Louise Redfield Peattie's "Wife to Caliban," which tells of Crispin de Castro, a hunchback who had "the elements of God knows what saints and beasts caked up together in him." Crispin marries Eva Carey, who is desperately poor and ill in a hospital, and takes her to his lovely palace overlooking the Mediterranean. His long, torturing fight to keep Eva is handled with literary beauty and taste by Miss Peattie.

"A Law Unto Themselves," by Loveday Prior, is her first novel. It tells of the wanderings of the troubadours in the thirteenth century; the plunderings of the robber bands; the tournaments and pageants of chivalry; kings and cardinals; of murder and glittering battles.

Books published in America this week are extraordinarily fine. Of the books reviewed this week, not more than four or five are mediocre. The rest are in the superlative class.

"The Story of a Country Boy"

Author, Dawn Powell; publisher, Farrar and Rinehart.

Here is the simple, vivid story of a country boy who rose to financial heights in the big city but never rid himself of the feeling that he was just a farmer and one of the boys.

How this attitude reacted on his $25 a week employees and how Chris finally became the target for their irritation is the plot basis for Miss Powell's best novel to date.

"Strange Harvest"

Author, Inez Haynes Irwin; publisher, Bobbs-Merrill.

Mrs. Irwin writes of seven sisters, each of whom has her own personal problem to solve.

Martha, who is slowly going blind, finds that her husband has taken unto himself a mistress; Francie is the victim of a disease which threatens her beauty; Lydia has the problem of her husband's incipient insanity to wrestle with; Sukey is childless, and Eunice finds her romance wrecked because Denny, Boston's most eligible bachelor, has no sympathy for her ideals and convictions.

The book is carefully written, but leans a little heavily on coincidence.

"So Stood I"

Author, Jane Culver; publisher, Houghton Mifflin.

Completely intimidated by her nurse's awful insistence on "God's punishment" and "God's Will," little Nancy grows up with a large black shadow of fear hanging over her.

Her mother was a flighty, not-too-careful person; her father was a Protestant and Nancy never could get over the idea that she had to pray consistently for his conversion; her sister thought of herself as a unique sort of genius, and there was no one left for Nancy but her brother, Stephen.

Miss Culver has done a swell job with Nancy and Stephen, and her writing throughout is sly and brilliant.

"Dark Angel"

Author, Gina Kaus; publisher, Macmillan.

Eden and Cedar Paul have translated this dramatic, brutal, harsh novel of Alexander, Lottie and Irene.

It is not a pretty story, but it is a strong one: Alexander has married Irene, although he falls in love with her sister, Lottie, after they were married. When he comes back from the war, he finds that the child that he has worshipped is not his wife's at all, but Lottie's. His sudden outburst of jealousy opens his wife's eyes to the fact that he loves Lottie, but the situation is further heightened by the terrible admission from Irene that she has, in order to brng Alexander to her, brought up a child that, as a matter of fact, is her husband's as well as her sister's.

Aside from the essential plot, the book is a pictorial masterpiece of Vienna during and just after the war.

"In Sight of Eden"

Author, Roger Vercel; publisher, Harcourt, Brace.

Here is another translation, this time of the first novel to receive the America-France award, and is done by Alvah C. Bessie, to whom all praises should go for a sensitized piece of work.

It is the story of two Breton seamen, whose friendship for each other, against the loneliness of the sea, is stronger than the ordinary affection most men have for each other.

The friendship is built up slowly and deeply, with the result that the tragedy of their final parting, and the insanity of one of them, is a tremendous thing. The breaking up of their trust and faith in each other is accomplished by a vicious seaman who persuades Rochard that his wife has been unfaithful to him for two years—and with his friend.

There is depth and strength to this book and it stands as a particularly noteworthy achievement.

"The Chronicle of Caroline Quellen, Centenarian"

Author, Seton Peacey; publisher, Harrison Smith and Robert Haas.

Mr. Peacey has written a lively and zestful history of five generations of people who lived between 1797 and 1901.

The pivot is Caroline, an exceedingly interesting, frank, energetic, fascinating young girl who loses nothing of her frankness or energy or gustiness when she reaches a ripe old age.

She is unconventional for the age in which she lived, taking over her husband's business when he died, retaining always her attraction for men, and invariably drawn to the wildest and most impossible of her many children and grandchildren.

All the interesting characters of that time are in the book, with the historic occasions—the ascent of Sadler's balloon, and the hectic trip of the first "steam carriage."

This "chronicle" is a triumphant thing.

"Children of the Poor"

Author, Anonymous; publisher Vanguard.

Here is a human document whose significance and importance cannot be over-rated.

The author, preferring to remain anonymous, has written of his boyhood, miserably poor, in New Zealand, but the place makes no difference. It is the story of a child thief in the making, and, in the case of his sister, a woman of the streets. It is a bitter, sarcastic and sincere picture of abject poverty and complete desperation.

With its beautiful prose, its mature backward glances at a dark boyhood, and its superb characterizations, the book deserves a wide circulation.

"I Have Touched the Earth"

Author, Sylvia Chatfield Bates; publisher, Bobbs-Merrill.

This is the story of Stella, whose childhood was torn between an extraordinarily deep love for her father and an unreasoning, frantic fear of his tremendous rages.

The victim of his coarse jokes and cruel jibes, Stella found relief in an ardent but innocent attachment to another girl, Julie. But her father spoiled even that. Finally, however, Stella breaks away, with the help of her Aunt Ellen, when Julie lies dying in a sanatorium in Colorado.

But the real tragedy comes when the father, prey to a tormenting loneliness, and Stella, still victim of her father's strange attraction for her, become dependent upon each other.

"The Fighting Danites"

Author, Dane Coolidge; publisher, E. P. Dutton.

This book has the value of a seldom used scene of American history—Utah in the 1870's under Brigham Young.

The story has to do with a young army officer who accidentally tells Brigham Young's daughter some secret plans of the government for Young's suppression. He is discharged from the Army but is promised reinstatement if he can find the unidentified Mormon leader who commanded the Indians and Danite ruffians at the Mountain Meadows Massacre.

"But Not the End"

Author, Frederick Nebel; publisher, Little, Brown.

Poor Fabian!

Harrassed by the most mercenary wife in literature, he allows himself to be swallowed in a money-making business, never emerging long enough or with a mind clear enough to find out that she is frequently and thoroughoughly unfaithful to him.

When the crash comes in 1929, she leaves him and goes to Paris for a divorce, where an unexpected punishment is meted out to her.

The incidents in the book are deftly handled and the characterizations are extremely well drawn.

"The Bright Lexicon"

Author, Donald Culcross Peattie; publisher, G. P. Putnam's Sons.

A child prodigy, as learned as an encyclopedia but curiously dumb about the affairs of life, is the central character in this book.

Speaking five languages when he was ten years old, and learning a new one each month; lecturing at Heidelberg, playing the world's best chess players; hailed all around the earth as the possessor of a prodigious brain, Kyril nevertheless has the mentality of a child about the art of living. All of which takes him into some curious adventures.

The point with which the author concerns himself is: What will happen to Kyril? And he draws an interesting parallel. . . . Kyril's story being the story of mankind—too much learning and no happiness.

Entirely readable and worthwhile.

Maybe This Would Work on Scripts

The magazine Esquire has returned to Ernest Hemingway all the original manuscripts of the articles he has been writing. Hemingway gives the manuscripts to needy literary friends, who sell them as collector's items. Highest price to date is $500.

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Mystery Tales Of Week Rate Unusually High

Ten mysteries are in the publishing output of the week for the lover of chills and clues, and on the whole a batch that rates unusually good in quality. Outstanding is the steady improvement shown by Dorothy Sayers, whose latest, "The Nine Tailors," is rated her best. The latest American favorite, Valentine Williams, is also represented on the week's list.

"The Nine Tailors"

Author, Dorothy L. Sayers; publisher, Harcourt, Brace.

Dorothy Sayers outdoes herself in this mystery. It is the best of her books so far.

Lord Peter Wimsey substitutes one day for one of the regular ringers of the bells of Fenchurch St. Paul in the Fen country of East Anglia, and these bells have an important part in helping Lord Peter to unravel the mystery surrounding an unidentified corpse that is found in a grave that didn't belong to it.

Besides writing a story that is fascinating from cover to cover, Miss Sayers writes delightfully of the ancient art of change-ringing.

"The Portcullis Room"

Author, Valentine Williams; publisher, Houghton Mifflin.

Stephen Garrison, an American millionaire playboy, is horrified to discover the murdered body of Vicomte D'Arenne in a room that is supposed to be haunted in ancient Toray Castle that Stephen is trying to buy.

Suspicion falls on Stephen, because he has quarreled with the Vicomte over Phyllis Dean, an American girl. But there are many other people who had very good reasons for wishing the old rake dead.

One of the interesting angles of the book is that some gangsters take over the investigation and because they are armed while the others are not, and the island is cut off from all outside communication because of a heavy storm, they are able to do pretty much as they like.

"The Case of the Fifth Key"

Author, Gregory Dean; publisher, Covici, Friede.

Samuel Marks is found dead with seven bullets in his body.

And he had just about that many enemies, but they all have such perfect alibis that they are suspected doubly.

No headway at all is made until Deputy Commissioner Simon comes back from his vacation and once more gets the old brain working.

Exciting and well built up.

"London Calling"

Author, Val Gielgud and Holt Marvell; publisher, Doubleday, Doran.

Murder in the British Broadcasting company.

The murderee is nobody but a poor, unnoticed actor playing a small part in a drama of the air, who is strangled by one of the other characters in the play when he is supposed to be strangled as called for by the script.

The actor, however, is supposed to be alone with the microphone while he plays this scene, and the director, listening from the control room, notes nothing out of the way.

Inspector Spears of Scotland Yard is the brainy sleuth.

"The Mystery of the Fiddling Cracksman"

Author, Harry Stephen Kaaler; publisher, E. P. Dutton.

Here is a fantastic one. Billy Hemple, who has just sold his first book, no more than cashes his advance royalty check than he is embroiled in a series of adventures that make his own book read like a girl scout volume. Very complicated, but readable.

"The Lesser Antilles Case"

Author, Rufus King; publisher, Doubleday, Doran.

A survivor of the wreck of the yacht Helsinor charges that the owner and the third mate were murdered, and Lieutenant Valcour is unable to make any headway toward solving the mystery until another survivor of the wreck is murdered in New York.

He unearths the murderer by chartering another yacht and taking all the remaining survivors to the scene of the wreck.

"Weeping Willow Murders"

Author, Charles Koonce; publisher, Burton Pub. Co.

Here are a couple of killings, involving Lillie Browne, who just happened to see them; Grandfather Yarr whose greatest joy in life is disinheriting people; Toddy McLean, his granddaughter; Detective Finch, and several lovers of Toddy.

"Page Mr. Pomeroy"

Author, Elizabeth Jordan; publisher, Appleton-Century.

When Bruce Pomeroy, a wealthy young man, tries to help a young lady who is being insulted in a park, he gets knocked out, taken to an island by a bunch of gangsters and finds himself with a number of Russian aristocrats.

This is fast and picturesque.

"Information Received"

Author, E. R. Punshon; publisher, Houghton Mifflin Co.

A robbery and a murder are committed simultaneously. To complicate matters still further, the murdered man had made a will leaving his large fortune to his daughter, Jennie, unless she marries. And the trouble is, she is already married secretly to Peter Carsley.

GOSSIP OF AUTHORS

Major Herbert O. Yardley, who has been halted in his revelations concerning wartime Secret Service work, has turned his attention to the writing of spy fiction. His first, "The Blonde Countess," will be published in April by Longmans, Green and company.

Ann Bridge, who won the $10,000 Atlantic Novel Prize in 1932 with "Peking Picnic," has written a new book about a little wild Manchurian pony. It is called "The Ginger Griffin," griffin being the name of these ponies.

The same day that the first edition of 3,000 copies of "Nijinsky" was published, the edition was exhausted. Simon and Schuster are issuing immediately a second printing of 3,000 copies.

William Faulkner has temporarily suspended work on both the Snopes saga and "Requiem for a Nun," and has started a new novel called "Dark House."

Dodd, Mead has just received the manuscript of George Bernard Shaw's new collection of short stories. The title will be "Scraps, Shavings and Short Stories." Published May 2.

The library at Teachers' College, Columbia University, has banned "Tobacco Road," and "God's Little Acre," by Erskine Caldwell, although both books are on required reading lists in some courses at the university.

Another banned book is Louis Adamic's "The Native's Return." Government decree has banned the book in Jugoslavia, and any one having the book in his possession is liable to two years' imprisonment. The penalty for bringing it into the country is from five to ten years. No newspaper or magazine is allowed even to mention it.

Arnold Zweig and Stefan Zweig are not related. Arnold is German and Stefan is Austrian.

A new magazine is about to hit the newsstands. It is Pollen, edited by Walker Winslow, Lawrence A. Harper and Irene Kilbourne, and it is published right here in Los Angeles at 1046½ Ingraham street.

Peter Neagoe does something new. Instead of announcing that all the characters in his book are fictitious, he comes right out and says that all of the people in his novel, "Easter Sun," are real, and that he was once in love with the principal character, Ileana.

Samuel Hopkins Adams will stay in New York until after the publication, in April, of his new novel, "Gorgeous Hussy," after which he will return to his home in Auburn.

Sinclair Lewis' "Work of Art" is creeping up on Hervey Allens "Anthony Adverse," although the latter is still rated by Baker and Taylor as the best renter.

Who's Who and Where

Katharine Brush is in Florida finishing her new novel. . . . Alec Waugh has just come over from London. . . . Dawn Powell is vacationing in Nassau. . . . Thorne Smith has taken his family to Florida. . . . Joseph Hergesheimer is on his way to England. . . . Erskine Caldwell is in New York. . . . George Oppenheimer is on his way back to Hollywood. . . . Octavus Roy Cohen is in New York at the Hotel Lombardy. . . . Hendrik Willem Van Loon is in Papeete, Tahiti.

Biography And Adventure in Non-Fiction of Week

"Nijinsky"

Author, Romola de Pulszky Nijinsky; publisher, Simon and Schuster.

Nijinsky danced; duels were fought; Carl Van Vechten was severely beaten; Pavlowa fainted because he received more applause than she did; a prince fought for him; Diaghilev kept him under the sinister guard of a bearded moujik valet . . . and his wife, Romola, writes the story of his life.

Today Nijinsky sits in an insane asylum in Switzerland, muttering to himself and making little circles in the sand . . . and his wife has dipped her pen in the blood of her heart and has written one of the most poignantly moving, heroically conceived and utterly stunning books of the year.

Romola has written of Nijinsky's rise in the ballet; of her desperate wooing of this strange man; of Diaghilev's powerful influence; and of the tragic end of the world's greatest dancer.

This is a biography that tops any that have been released this season. For sheer human drama it is unparalleled.

"The Incurable Filibuster"

Author, Colonel Dean Ivan Lamb; publisher, Farrar and Rinehart.

There probably were a few wars since 1906 that Colonel Dean Ivan Lamb didn't take part in, but they were going on in another section of the globe while he was fighting somewhere else, and he just couldn't make them.

Lamb calls himself "the incurable filibuster," and his book is a gusty, lively account of his adventures.

Besides fighting, he wandered around the world gambling, working in the Canal Zone, mining, and flying.

The book is a grand adventure to read and it is important also as a comment on Central and South American situations.

"No One To Blame: An African Adventure"

Author, Margaret Corson Hubbard; publisher, Minton, Balch.

Something new in African books—the author hasn't a single photograph of herself posing with the big black savages.

Mrs. Hubbard tells of a trip to Africa that failed. The Hubbards' "movie operator" had taken only one picture before, and that of a horse-race; visitors from home descended upon them and ate up their slim supply of food and borrowed their money; there was a mutiny, a minor jungle war, the river rose forty feet, and the biggest accomplishment of the whole trip was getting out of it alive.

Mrs. Hubbard writes easily and humorously, and the book is a tack in the balloon-tire school of African adventure.

MAKE YOUR EASTER GIFT

A GIFT OF WINE

We have attractive hampers ranging from $10 to $50 or will make up unusual packages of one or more bottles selected from our wine vaults to fit your taste.



AN APPRECIATED GIFT MUST
BE A USEFUL GIFT

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% MR. SAMUEL MA[illegible]
CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XX. No. 19. Price 5c. TODAY'S FILM NEWS TODAY Monday, April 2, 1934

IATSE GOES INTO ACTION

TRADE VIEWS by W. R. WILKERSON

•NEVER, in the long history of this picture business, have conditions pertaining to the production of pictures been in such an upset state. Pictures of any quality made under those conditions are the exceptions rather than the rule. A continuation of the present condition will spell wreck and ruin for 90 per cent of the companies now struggling under their administrations.

And the remarkable part of it all is that, instead of fighting to eliminate the evils, more evils are being heaped up.

It all starts with the story and its adaptation for a picture. In most plants, writers are looked on with contempt. Directors, good directors, are given as little credit. There is no attempt to build personalities, to encourage performance, to promote good casting. Costs of production are twice and three times as much as they should be for the reason that no one cares—there is no penalty. Production control is turned over to men who, for the most part, should not even be in the business.

Yet salaries are paid each and every week and the business goes on. It must be earning its way.

•

This is, truly, a great business. It zooms on with hardly any effort, any capable effort. What would it be, what would be its returns, if production were handled intelligently by men and women who knew what it was all about; by individuals interested in promoting progress, in making good pictures?

This business is wide open for an organization whose combined executives have no other thought than the making of good pictures, of making them at a reasonable price, of being honest with all the people working with them, of rewarding any forward suggestion or advance on the part of their creators. The industry is pleading for better pictures and is offering more money than has ever been paid for entertainment, for successful accomplishments. But most of our present producers are not attracted by it, because they can't see it, they don't understand the business, they don't know how to go about it. They can't make good pictures.

Para. Convention Here

New York.—Paramount has decided on holding its annual sales convention in Los Angeles, with representation from all the country, abandoning the plan for regional meetings. The date is June 20.

RKO 'Elephant' Still on Its Hands

New York. — RKO's white elephant, the Center Theatre, is producing more headaches. It is now reported that officials of the Philharmonic and Metropolitan Opera House, who tested the theatre acoustics last week, report it will not do for concert or opera because of excessive echo and reverberation.

It is thought this is caused by the unusually large number of ribbon loud speakers installed in the house for amplification.

Hays Orders Rewrite Of Cain's 'Postman'

New York.—The Hays office has informed MGM that it will not approve the James M. Cain story, "The Postman Always Rings Twice," unless it is re-written to meet the approval of the censors.

It looks as though the studio is stuck for its $25,000, the purchase price. Two associate producers have refused to date to handle the picture unless the orginal story line is used.

Postpone Erpi Suit

Wilmington.—At the request of Erpi, a three week's postponement has been granted of the suit against that company by the Stanley Circuit of Philadelphia and General Talking Pictures. Hearings were scheduled to start today.

Appeals To Federal Attorney General, Asking Prosecution Of Majors On NRA Violation

Washington.—Clear up to United States Attorney General Cummings the IATSE sound men's local of Hollywood has carried its fight for recognition and establishment of the old wage scale, with the prospect strong here, according to insiders, that in line with procedure in other industries the Federal department will take action on the kick.

The union demands prosecution of the producers in the Federal Courts for alleged violations of Section 7A of the NRA code governing the motion picture industry. The complaint was filed in Los Angeles with Pierson M. Hall, United States Attorney, and he in turn filed an official complaint with

(Continued on Page 5)

Weekend Rain Hits Broadway Grosses

New York.—Theatre grosses on Broadway this week won't mean much in the comparative tables, so just make a note of it now. Heavy rain Saturday crippled the first hope the picture companies had for recovery from the Holy Week slump, and then it kept right on through Easter Sunday to effectually ruin the first half of the week's business.

Local theatres now figure at least two-thirds of the week's gross in the tills between the Friday opening day and the last show Sunday.

'Bugle Sounds' Again

Joel Sayre joins the MGM writing staff to write a new screen play for "Bugle Sounds," the studio's prize on-again off-again production.

Para. Will Release 14 British Pictures

New York.—Following the conferences now on with Emanuel Cohen on Paramount's Coast production plans for next year, announcement will also be made that Paramount will include fourteen British-made pictures in its coming schedule.

It is not decided yet whether Paramount will enter into production association itself for the pictures or select the list from product of established British producers.

Hays-Carr Reach Deal on Dual Ban

Following a recent conference of Trem Carr and Will Hays, the latter has agreed to sic his dogs on the contract rubber-stamping evil prevalent in the Chicago sector, it was reported Saturday. Hays made the deal with

(Continued on Page 5)

'Rip Tide' Breaks All Loew's State Records

"Rip Tide," the Irving Thalberg production for MGM, with Norma Shearer starred, set a new record for Loew's State Theatre Saturday and then topped that figure yesterday. Saturday was several hundred dollars ahead of the "Tugboat Annie" gross, which held the record previously.

Radio After Chatterton

Pan Berman is negotiating with Ruth Chatterton for the star spot in "By Your Leave" at Radio, deal hinging on the treatment of the play by Sam Mintz, since the player wants to okay her own stories.

GTE Receiver Stays

Wilmington.—Efforts of a stockholder, Emma A. Shaffer, to secure the removal of Daniel O. Hastings as ancillary receiver of General Theatre Equipment, Inc., were denied by Judge Patterson Saturday.

HARRY COHN FIGHTS TO REMAIN WITH COLUMBIA

New York.—With Harry Cohn on his way here for final disposition of the majority stock in Columbia Pictures Corp., it is understood that he will make all efforts to block the sale unless he is retained as the Columbia production head.

The deal as it is now set provides for both Harry and Jack Cohn to dispose of their entire stock holdings which are believed to represent about

(Continued on Page 4)

Grainger Here Today

James R. Grainger, Universal sales manager, gets in today by train from New York. He stopped off at Chicago and Kansas City on the way, and will remain here three weeks.

Seidelman Returns

New York.—J. H. Seidelman, foreign manager of Columbia, returns from Europe Tuesday.

BROWN and FREED wrote 'HOT CHOCOLATE SOLDIERS'

THE Hollywood REPORTER

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Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscriptoin rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

THE LOW DOWN

Funny story behind the recent sale of "I'll Sell Anything" to Warners. Seems that a while back, the Fox studio wanted an "auctioneer story" for Will Rogers, so it called upon Albert J. Cohen and Terry Shannon and suggested that they write up the idea. So the writers, after due time, returned to Fox with their story, which consisted of only a few typewritten pages. So the big, bad Fox said there wasn't enough to it—why, it was only an idea, etc., and turned them away. When Warners cast an eye on this same brainchild, they leaped to the newness of the idea with great glee, and bought it immediately. So now everybody owes a vote of thanks to Fox for planting the idea in the first place.

•

Friends of Adela Rogers St. John will tell you that she's here to rush proceedings for divorce from her husband—and that she's in a big hurry. And they'll also tell you that the reason for the rush is that Adela plans to marry Rudy Vallee the minute she's free! Yeah, honest! And Rudy's life-story, authored by Adela, has started in Liberty.

•

There's going to be plenty of dust raised around here by the clients of a certain agent who are fed up with his recent tactics. In fact, there's been quite some dust raised already by indignant actors, etc., who are refusing to pay commissions, and deserting this fellow's management. The agent took himself an outside job, and went east, leaving his business affairs in the hands of one (we are told) big cluck—and when the clients complained and cut off the commissions, the agent, from New York, started attaching their salaries. Naturally the clients are in an uproar—to say nothing of the agent's business!

New York REVIEWS

"BOTTOMS UP"

Fox prod.; director, David Butler; writers, B. G. DeSylva, David Butler, Sid Silvers; music and lyrics, Harold Adamson, Gus Kahn, Burton Lane, Richard Whiting.

Music Hall

Mirror: This gay and spirited little comedy is real entertainment. It is packed with laughs. It is played by a great comedy cast. The background of the film is authentic Hollywood, with its landmarks, its quaint social customs and its erratic natives.

World-Telegram: Here, in "Bttoms Up," is a musical film so thoroughly tuneful and amusing, so thoroughly free from the usual spectacular song and dance numbers lavished on such productions, that it is one of the special cinema delights of recent weeks. There are several ingratiating songs in "Bottoms Up," the dance numbers are expertly staged and the acting of the entire cast, notably that of Spencer Tracy, is excellent.

Post: A bright and prankish story is rendered somewhat less bright by the evident reluctance of the authors to let got of t once they had whipped it into plot form. It is too long for comfort, and the spots where it sags have an inevitable tendency to slow up the pace. But, there is imagination in the telling, smoothness in the direction and some first-class comedy by Spencer Tracy, Herbert Mundin, Sid Silvers and Harry Green.

Times: It is a neat, carefree piece of work, which is helped greatly by Spencer Tracy, Pat Paterson, an English actress who here makes her American picture bow, Herbert Mundin, Harry Green, and, to a lesser extent, by John Boles. It is an artless little tale, which, like many of its ilk, proves to be thoroughly entertaining.

Herald-Tribune: Here is an amiable, inoffensive little musical comedy with sentimental leanings, considerably brightened by the presence in the cast of Spencer Tracy and Sid Silvers. Its story is no more original than any retelling of a national folk legend. "Bottoms Up" is a good enough program musical.

News: While there are five song numbers in the film, the director, David Butler, has wisely refrained from using too much footage in the presentation of these numbers. He has made the story of paramount interest and he has presented it in a most amusing manner. The plot is far from new, but is presented in a fresh and amusing manner that makes it thoroughly entertaining.

Journal: A pleasantly diverting comedy with music, set behind the scenes of the cinema studios. The song numbers are amiably introduced as part of the story and there are consequently no conventional chorus routines photographed from the ceiling.

American: It depicts the Sunkist City and its home-folk, not as glamorously wicked, not as ludicrously funny, but as just plain, ordinary unadulterated dull. And with the exception of a few bright spots, the same may be said of the picture. The photography is fine and the production lavish out of all proportion to the entertainment value of the work.

Sun: Hollywood, with its opportunities for musical numbers and wisecracking, makes an effective background for a song-and-dance show. "Bottoms Up" isn't startlingly different from the run of musicals. It does manage, however, without tiring out the audience wth over-sumptuous spectacles, to be gay and fairly consistently amusing.

"COME ON MARINES"

Paramount prod.; director, Henry Hathaway; writers, Philip Wylie, Joel Sayre, Byron Morgan.

Paramount Theatre

World-Telegram: A reasonably amusing and exciting narrative. The love interest between Ida Lupino and Arlen is pretty thin and unconvincing, but that really doesn't matter. The comedy story, with its adventure interludes, is what holds your interest—and it does.

Times: It is no noteworthy cinematic achievement which is now on exhibition at the Paramount, but nevertheless its boisterous humor evidently found favor with an audience.

Mirror: It is a rowdy action picture, purely. The dialogue is barracks chatter. The situations are crude. Little boys and the men may be entertained by "Come On Marines," but the squeamish sex will deplore its complete lack of glamour.

Herald-Tribune: Most of the time the story has the rather bewildered air of a musical comedy tale without the required musical comedy. It is no better than its story, and it should have been.

News: A film that turns out to be a bit of a razz on the Marines. The dialogue is risque without being funny. The entire picture lacks suspense and is spotted with some pretty dull sequences.

American: "Come On Marines" is rapid-fire fun all the way. Lines, situations, cast, direction and production are all helpful contributions to the general merit of the finished film. Richard Arlen and Roscoe Karns share top honors.

Sun: Scenario writers have outfitted this preposterous little melodrama with a series of wisecracks and comedy situations that only a Hollywood gagman could have suggested. This is one picture that didn't have much chance after it left the script writers' hands. The damage had already been done.

Paring of Extra List Under Way Tonight

The actual business of starting to weed out some 15,000 extra players from the list now registered with the Central Casting Office starts tonight at a meeting of the Code Committee for Extras.

For some time a sub-committee has been working out plans and suggestions which, it is figured, will expedite the gigantic task of deciding who and who has not the right to consider themselves extras and ask for motion picture employment.

This sub-committee will report to the full committee of fifteen, headed by Mrs. Mabel Kinney, tonight, and the re-registration will begin.

It is also expected that the committee this week will start hearing the complaints charging violation of the code, for word has been received that the necessary funds for carrying on the investigations and other expense will be here by the end of the week.

Shelton and Edmunds Bow in Agency Field

A new agency for stage, screen and radio talent has been formed by Barbara Shelton, Gilman Shelton and Paul Edmonds under the firm name of Shelton and Edmonds, Inc. The firm will also furnish talent to clubs. Maurice Kosloff is associated with the company which opened offices in the Hollywood Pantages theatre building.

Menjou Lead for Landi

Charles R. Rogers Saturday signed Adolphe Menjou for the lead opposite Elissa Landi in "I Loved An Actress," which Ralph Murphy will direct. Script is being written by Leonard Praskins and will go into work when Murphy finishes "Private Scandal," which he is now directing.

Two for Bergerman

Stanley Bergerman has taken two new assignments at Universal. He produce "Bread Upon the Water" and "Sin for Cinderella." Latter will have Roger Pryor in the top spot in a screen play which Barry Trivers is writing.

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BRITISH PRODUCTION SPURT HITS LOCAL INDIE FILMERS

Quickie Makers May Lose Vital Revenue

Local small-budget indies are facing a crisis more serious than the recent scare over the death of double features in the sudden mushrooming of production in Great Britain, particularly pictures of a type to compete with the Hollywood quickie fare.

And the indies assert, that while they are feeling the pinch now, next season will also find the majors worrying if more pictures of the class of "F.P.1," "Henry the Eighth," and "Catherine the Great" are turned out in England.

But the indie's problem is his own. In many cases his financing is based largely on having a definite deal in advance from England, which in most cases actually runs to one-third of the proposed production cost.

Even these deals have become problematical in the past two seasons because of tightening of the restrictions by British censors who have borne down extra heavy on the indies. The result has been numerous contracts which only assure payment when the picture "has been approved by British censorship."

Indies returning from New York say the past isn't a shadow to the future with the sudden tremendous increase in British production. All budgets and plans for next year are in the tentative stage as a result of the recent development.

Franchot Tone Set For Lead With Jean Harlow

Franchot Tone has been assigned the lead opposite Jean Harlow in "100 Percent Pure," which got under way last week under the direction of Sam Wood and supervision of Bernie Hyman. Hale Hamilton has also been spotted in this production for MGM, which has Lionel Barrymore and Patsy Kelly in supporting roles.

Kelland Yarn Optioned

Joseph I. Schnitzer has taken an option on Clarence Budington Kelland's "The Jealous House," and is figuring on it as the first of the three pictures he is preparing to produce independently. Story is serialized in the Saturday Evening Post.

Daniels-Warner Deal

New York.—J. L. Warner is closing a deal with Bebe Daniels to appear in another picture. She last made "Registered Nurse" for the company and is making a series of personals with Ben Lyon.

Script Hatch Novel

New York.—Moe Wax and Ronald Bank are preparing a script on Richard W. Hatch's novel. "Leave The Salt Earth," by arrangement with Covici-Friede, the publishers.

New Term for Hoffe

Monckton Hoffe was given a new long term writing ticket at MGM Saturday.

Darrow Hearings Are On Again Today

Washington. — The Darrow Board resumes its hearings on the motion picture code at three this afternoon, but it is expected that the real fireworks will not come until tomorrow when the members of the Code Authority and the sales managers of the majors are scheduled for grilling.

Players, Director In New MGM Deals

MGM has gone on a contract signing spree and is handing new deals to many of its writers, directors ad players.

Among the artists who received new long term deals last Saturday are May Robson, whose next assignment will likely be "No More Ladies," the A. E. Thomas play, now running on Broadway; Karen Morley, now on loan to King Vidor for "Our Daily Bread," and who will return for the lead in "The Shining Hour," the Keith Winter play now on Broadway; Mae Clarke, who is idle at the moment; W. S. Van Dyke, who is finishing up on "Manhattan Melodrama" and starts work on the "Thin Man" this week, and Maureen O'Sullivan, who will leave for a vacation in Ireland on completion of her role in "Thin Man."

Rodgers-Hart Winding Up at MGM; Going East

Richard Rodgers and Lorenz Hart are ending a one-year contract at MGM with the completion of work on "The Merry Widow" for the Irving Thalberg unit, and plan to leave for New York in a week to start preparations on a new musical for the stage.

Radio Signs Up Seven For 'Last Yacht' Cast

Radio Saturday signed Marjorie Gateson, Irene Franklin, Sterling Holloway, Maude Truax, Tom Kennedy, Hazel Forbes and Phil Ranken for principal roles in "Down To Their Last Yacht," which Paul Sloane will direct. Sidney Fox and Sidney Blackmer have the leads.

'Deep Night' for Para.

Paramount Saturday announced the purchase of "Deep Night," a novel by Phillip MacDonald, and has assigned Chandler Sprague to write the script. Story is for Carole Lombard. No director or starting date set as yet.

Writers Elect April 5

The election of a new board for the Screen Writers' Guild will take place April 5 at the Writers' Club, and not on April 8, as erroneously announced.

Boost for Friedlander

New York.—Al Friedlander has been promoted to the position of assistant to Harry Thomas, president of the First Division Exchanges.

Agnes Brand Leahy Dies in Sanatorium

Agnes Brand Leahy, noted scenario writer and wife of Fred Leahy, Paramount studio production manager, died Friday in a sanatorium just outside of San Francisco. Her husband was with her.

Mrs. Leahy, a native of Portland, Oregon, studied to be a teacher, but when she married Leahy and they found they were interested in pictures, they moved to Hollywood. She became a stenographer and Fred an assistant cameraman. Their progress in the picture industry was rapid. Mrs. Leahy was a script clerk, reader, assistant director, and then cutter, writer and title writer for B. P. Schulberg.

For five years or more she has been writing scenarios, working for various companies, but most of the time for Paramount.

No arrangements for the funeral have been announced.

Erwin, Loaned to Radio, Has Vacation Held Up

Stuart Erwin is waiting around for Radio's okay for him to leave on a four-weeks vacation in New York.

MGM has approved the loan of Erwin to Radio for a top spot in the Lou Brock production, "Great American Harem," which is off one day and on the next, and in the meantime Erwin has packed his bags and is waiting for Radio to decide.

Beery Prepares to Fly To Wife in Hospital

The "Treasure Island" company has gone to Oakland on location and will remain there for several days.

Wallace Beery, whose wife is at the Cedars of Lebanon hospital under observation, has taken his plane up there to fly down to Hollywood in case her illness is serious.

'U' Completes Two

Production on two pictures finished at Universal Saturday and they are now being edited. They are "Half a Sinner," formerly called "Alias The Deacon," with Berton Churchill, Joel McCrea and Marian Nixon, and "The Humbug," with Nils Asther and Gloria Stuart in the top spots and directed by Max Marcin.

U.A. To Make Shorts

United Artists is preparing to produce a list of its own short subjects to be sold along with the Disney cartoons and the company's new program of features.

Foy Decides on Title

Unable to find another title to satisfy, Foy Productions decided to use "Sterilization" for the recently completed picture.

MGM Sets Butterworth

Charles Butterworth is slated for one of the top spots in the A. E. Thomas play, "No More Ladies," which MGM recently purchased.

Yesterday in NEW YORK with HELEN GWYNNE

There is a picture which we sorely regret not having seen sooner, in order to try to give it added impetus so far as audiences are concerned. Having caught it at a neighborhood house the other night, it surprises us that there was not more editorial comment on it at the time of its metropolitan debut. We refer to Paramount's "Mrs. Fane's Baby Is Stolen." . . . For years now, critics have been bewailing the fact that the cinema has not taken full advantage of its opportunities for doing good and doing it entertainingly. And in the meantime, we have been treated to critical nip-ups over what the Russians have been providing in the way of film fare. Now we have no quarrel with the Russians. To us they long ago definitely proved that the word which is anathema to America, "propaganda," is not a bugaboo but a damned interesting topic of conversation. Still, when our own cinema finally gets around to doing a little good propaganda work on its own, and doing it in a well-made, entertaining picture, none of our critical big-wigs think it worthy of their attention or their special applause not even by way of encouraging more and better along the same lines.

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Well, we do and we hereby wish to register our grateful approval to Paramount for having made "Mrs. Fane's Baby Is Stolen." The audience we saw it with thoroughly enjoyed every minute of it and was moved to loud applause at the final plea to the citizenry of the fair United States to see to it that all criminals are brought to justice. It certainly went our better known mystery and murder stories one better by seeing to it that the criminals involved got their just desserts. Usually the hunted ones manage to commit suicide before the law can get at them. But in this instance, a picture actually went to the trouble of showing that law courts serve a good purpose in our scheme of things and made it a point to prove that "crime doesn't pay." Which in itself is a lifetime job to prove in this glorious land of opportunity. Something should really be done to encourage picture companies along these noble lines and we're more than willing to give Paramount a great, big hand and suggest to them that the next time they feel inclined to spread the light, they do it with names that mean more to the box-office than Baby LeRoy, thus encouraging themselves at the same time.

•

Peggy Fears plans to be on her way to Hollywood some time in early May or just as soon as she straightens out her settlement with A. C. Blumenthal, which is up in the air at the moment over the house in Larchmont. . . . . Dorothy Gish and Merwyn Williams, Bela Blau, (looking for a play to direct,) Betty Dietz, Margalo Gilmore, Marc Connelly, Helen Vinson, (who may be back in Hollywood any moment now and without Lou Holtz,) Miriam Howell, Margaret Fineman, Jeanne Cohen among the lunchers at the Algonquin.

Senate Now Ponders High Movie Salaries

Washington.—Figures on high salaries and bonuses made public about a month ago by the Federal Trade Commission were made a part of the Congressional Record on Saturday when that body filed its report with the United States Senate.

Nothing new to the figures, except that the recapitulation gave the picture industry the headlines, as Winfield Sheehan and Arthur Loew topped the salary list with $250,000 or more each.

H. M. Warner, J. L. Warner, Carl Laemmle and Harry Cohn were others over the $100,000 mark.

Boys Set to Portray Gable-Powell As Kids

Jimmy Butler and Mickey Rooney have been signed by MGM to portray Clark Gable and William Powell as youngsters in the Arthur Caesar story, "Manhattan Melodrama," which is being directed by W. S. Van Dyke.

Acad. Committees Meet

Two special committees from the Producers Branch of the Academy meet tonight with two special committees from the Technicians Branch and the Assistant Directors Section to take up discussions of negotiations pending between their groups.

Cohn Fights to Stay

(Continued from Page 1)

66½ per cent of the total stock. This block is to be purchased by a group headed by the DuPont faction, but will include Sam Katz and a powerful picture unit, which, until this time, has never entered the production field. The price is understood to be placed somewhere between $2,500,000 and $3,000,000.

The buying group has already had an understanding with Jack Cohn that places him in charge of the sales should the deal go through, but they want no part of Harry, believing that his desires to become a major producer, in the sense of huge production expenditures, will defeat the very purpose of their purchase, and no amount of bargaining will transfer Columbia to that group if Harry Cohn is included.

Of course the chief interest of Du Pont is to get the raw stock sales and the printing in a laboratory they are understood to contemplate building in Hollywood.

Agents Need Stilts

In order to combat the growing habit on the part of agents to stop by his window on the MGM lot and sell him talent over the sill, Ben Piazza, studio's casting chief, is having the building remodeled with the windows raised to eight feet. Piazza claims the agents will have to learn how to walk on stilts before they'll catch him again.

Ted Lewis Sets New Record at Paramount

Ted Lewis, the past week, drew $23,000 at the Paramount Theatre, setting a new high for the theatre since Marco took it. Picture was "Wharf Angel."

FWC, through the William Morris office, has signed Lewis and his unit for appearances at Oakland, Long Beach and San Diego, after which he returns to Marco for three more weeks.

Canada Distribs Elect

Toronto.—Officers elected at a meeting of the Motion Picture Distributors Association of Canada are: Col. John A. Cooper, president (re-elected); G. O. Burnett, treasurer (re-elected). Directors are: N. L. Nathanson, M. A. Milligan, Leo Devaney, M. H. Masters, Clair Hague, Harry Paynter, A. W. Perry, J. P. O'Loughlin.

New Spotlight Play

"Six Months Option," current attraction at the Spotlight Theatre, closes Sunday night, and will be replaced by "Public Opinion," starting April 9. This play is by Max Gabel, who will also direct it.

Para. Must Fight Claim

New York.The claim of American Tri-Ergon and General Talking Pictures against Paramount for $2,000,000 which was disallowed by Referee Davis, is not dead yet. It has been taken to the United States Court of Appeals and will come up for hearing April 4.

MGM Buys Hart Yarn

MGM closed a deal Saturday for an original story by Moss Hart, titled "Miss Pamela Thorndyke." The deal was negotiated by the William Morris agency.

Jules an Agent Now

Jules Schermer, a member of The Reporter staff for some time, enters the agency field today as an associate in the office of Nat Goldstone.

Small Buys Murder Story From Foy

Edward Small has signed a deal with Foy Productions for the purchase of "Murder in the Music Hall," an original screen play by William Jacobs, and schedules it under the title, "Showboat of 1934," on the Reliance program.

Foy planned to make a "third-dimension" picture with the story and is now hunting for a story to replace it. Small is seeking to line up Loretta Young, Gene Raymond, Boris Karloff, Frank McHugh, Jack Benny and Rubinoff for the cast. Leon Gordon is writing the screen play and Ben Stoloff is slated to direct it as his second picture on a two-picture ticket.

Lay Members for NRA

Washington.—Present plans for reorganization of the NRA machinery call for representation, with veto powers, by both labor and the public on the Code Authority. Recommendations are to be made by the Consumers Board and Advisory Board for all industries.

Edmund Goulding East

Edmund Goulding left for New York Saturday by way of Palm Springs, where he will stay a couple of days before continuing East.

Up-to-the-Minute Casting News

Earl Oxford, Florine McKinney and Arthur Jarrett in "Merry Widow" at MGM.

Georgette Rhodes for MGM's French version of "Merry Widow." Set by Menifee I. Johnstone.

Arthur Hoyt for "Sour Grapes" at Radio.

Tully Marshall to "Murder on the Blackboard," Radio.

Edith Fellows for Radio's "Family Man."

Bruce Cabot, Regis Toomey and **Edgar Kennedy** to "Murder on the Blackboard" at Radio.

May Mayer through Bernard, Meiklejohn and McCall for "The Hell Cat," Columbia.

Maidel Turner and **Sara Haden** to "Virgie Winters," Radio. Turner deal set by Kingston-Harris.

Henry Stephenson and **Margaret Armstrong** by Paramount for "She Loves Me Not."

Morgan for 'Widow'

Frank Morgan is slated for the role of the king in the Irving Thalberg production, "Merry Widow," which co-stars Maurice Chevalier and Jeanette MacDonald for MGM.



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IATSE ASKS GOV'T ACTION ON PRODUCERS AND CODE

(Continued from Page 1)

the Attorney General's office. The complaint was filed some six weeks ago, it was revealed, and a quiet investigation of the charges has been under way.

The complaint specifically states that, in violation of the National Recovery Act of June 15, 1933, the International Brotherhood of Electrical Workers negotiated with the producers and secured a contract from them on August 4, 1933, during the Hollywood strike, and adds that only fifty sound men were represented by the IBEW. This, it is charged, is a violation of the law which states that labor has the right to choose its own representatives, and that the majority shall rule.

It is further declared that, at the Code hearing in September, the wage scale of Local 695, IATSE, was established under an over-riding provision in Article IV, Section 5, of the Code. Further, it is pointed out that these provisions have not been carried out.

In addition, it is charged that, following the Code orders, an election was held last January 9 and 10 to decide what group would represent the sound men in negotiations with the producers. At that election, held under the supervision of the Regional Labor Board, Local 695 received 448 votes, ASC 93, and IBEW only 9 votes.

The complaint charges that, despite this vote, Pat Casey, representing the producers, and the producers themselves have refused to negotiate with Local 695 in direct violation of the National Industrial Recovery Act, and in violation of President Roosevelt's executive order signed February 1, 1934.

The Local charges that the contract made on August 4, 1933, was a deliberate conspiracy on the part of the producers and the IBEW to evade the NIRA, and the United States Attorney General is asked to prosecute these two groups in Federal Court on the ground of violation of the Federal law.

The Local also asks that the contract of August 4 be restrained and set aside as in violation of the law, and that the IBEW be restrained from further negotiations with the producers.

Those close to the situation here point out that, if this complaint gets into the Federal Courts and if the IATSE wins its case, it will mean that the contract signed between the studios and the IBEW last January will be thrown out and that back pay covering the difference in the wage scale from last August will have to be paid the sound men by the studios. This, it is figured, would run into many thousands of dollars.

Opinion here is that the Attorney General's office has been holding up the complaint, waiting for decisions in the steel and automobile industry. But it is due now, so it is revealed, for an early airing.

Neither Business Representative Harold V. Smith nor members of the Executive Board of Local 695 would discuss the matter in any way when contacted yesterday.

What's a Golf Club To a Rhino Tosser?

As an alibi for his golf game while playing with Bruce Cabot, Johnny Weismuller said: "I just can't get used to these clubs after tossing Mary the Rhino around."

Stars and M.P. Club Will Make Whoopee

New York.—Hollywood stars will join filmland's executives in celebrating the 1934 reunion of the Motion Picture Club of New York at 1560 Broadway on Saturday, April 14. This will bring together practically every prominent official of producing and releasing organizations, as well as leaders of allied enterprises in the talking picture field.

Among those expected to appear are Gloria Swanson, Hope Hampton, George Raft, Fannie Brice, Polly Walker, Norma Terris and Many others. From 4.30 to 7.30 will be the cocktail session, celebrating the club's new bar. At 7.30 the club will hold a 1934 reunion dinner dance, featured with an elaborate entertainment. At midnight there will be the "buffet supper of the stars."

Committee in charge is Jack Cohn, chairman, Boris Morros, William Ferguson, Louis K. Sidney, Major Edward Bowes, Si Seadler, William Brandt, Ed Alperson and Arnold Van Leer.

Cochrane to Bermuda

New York.—R. H. Cochrane is on his way to Bermuda for a brief vacation, having sailed Saturday on the Empress of Britain. This means Cochrane will be represented by an alternate at the Darrow hearings.

Agency in New Office

The Kingston-Harris agency has moved to larger quarters in suite 422 Equitable building. Move is being made to accommodate the three new members added to the firm recently.

Rosemary Ames Held

Fox has exercised the option on Rosemary Ames' contract for another six-months period.

Hays-Carr Reach Deal

(Continued from Page 1)

the independent in exchange for an agreement by the Independent Producers Association to abide by the Hays' censorship code.

The rubber-stamp evil is the most offensive practise on the part of the majors now facing the small producers. The method is to stamp all sales contracts with a clause prohibiting the exhibitor from double featuring his product.

Unless the Carr-Hays pact works out, with the majors discarding their rubber stamps, the indie association will take its case into the courts, making an issue of the Sherman anti-trust law as it affects the situation, it was stated by one important independent.

THE REASON

I'm for myself is because I'm so good to my clients—they get

90%

and I only get 10% but for that 10% I render the following complete service:

Personal Representation
(And I mean Personal)

Business Administration
Secretarial Service
Bookkeeping & Accounting
Income Tax Service
Publicity & Exploitation

SO-Ooo-ooo

if you are paying 10% and not getting "LEVEE" service . . .

Think It Over

M. C. LEVEE

8118 Sunset Blvd. CR. 4151

PICTURES NOW SHOOTING

PRODUCTION UP WITH 39 IN WORK THIS

BAROMETER

This Week	39 Features
Last Week	36 Features
Year Ago	26 Features
Two Years Ago	28 Features

Columbia

"ONE NIGHT OF LOVE"

Cast: Grace Moore, Tullio Carminati, Lyle Talbot, Luis Alberni, Andreas de Segurola, Sam Hayes, Rose Marie Glosz, Henry Armetta, Jessie Ralph.
Director ..... Victor Schertzinger
Original ..... Charles Beahan and Dorothy Speare
Screen Play: S. K. Lauren, Edmund North and James Gow.
Photography ..... Joseph Walker
Associate Producer.... Everett J. Riskin

"THE HELL CAT"

Cast: Robert Armstrong, Ann Sothern, Minna Gombell, Benny Baker, James P. Burtis, Richard Heming, Charles Wilson, Henry Kolker, Lynn Cowan, Nick Copeland.
Director ..... Al Rogell
Story and Screen Play: Adele Buffington and Fred Niblo, Jr.
Photography ..... Benjamin Kline
Associate Producer..... Sid Rogell

Fox

"CALL IT LUCK"

Cast: Herbert Mundin, Pat Paterson, Charles Starrett, Georgia Caine, Gordon Westcott, Theodore von Eltz, Ernest Wood, Susan Fleming, Ray Mayer.
Director ..... James Tinling
Original Story: Dudley Nichols, George Marshall.
Adaptation: Joseph Cunningham and Harry McCoy.
Screen Play: Dudley Nichols and Lamar Trotti.
Dance Director ..... Sammy Lee
Photography ..... Joseph Valentine
Producer ..... John Stone

"THE WORLD MOVES ON"

Cast: Madeleine Carroll, Franchot Tone, Ferdinand Schumann-Heink, Raul Roulien, Reginald Denny, Siegfried Rumann, Stepin Fetchit, Brenda Fowler, Marcelle Corday, Barry Norton, Dudley Digges, Frank Melton, Russell Simpson, Ivan Simpson, Jose Mojica, Lumsden Hare, Walter McGrail, Charles Bastin, Louise Dresser, Frank Morgan, George Irving, Georgette Rhodes.
Director ..... John Ford
Story and Screen Play— Reginald Berkeley
Photography ..... George Schneiderman
Producer ..... Winfield Sheehan

"CHANGE OF HEARTS"

Cast: Janet Gaynor, Charles Farrell, James Dunn, Beryl Mercer, Ginger Rogers, Gustav von Seyffertitz, Irene Franklin, Fiske O'Hara, Jane Darwell, Nella Walker, Drue Leyton, Kenneth Thomson, Mary Carr, Barbara Barondess.
Director ..... John Blystone
Story ..... Kathleen Norris
Screen Play..... Sonya Levien and James Gleason
Add. Dialogue..... Samuel Hoffenstein
Photography ..... Hal Mohr
Producer ..... Winfield Sheehan

"NOW I'LL TELL"

Cast: Spencer Tracy, Alice Faye, Helen Twelvetrees, Hobart Cavanaugh, G. P. Huntley, Jr., Barbara Weeks, Robert Gleckler, Clarence Hummel Wilson, Ray Cook, Frank Marlowe, Theodore Newton Jr., Clarence Wilson, Vince Barnett, Jim Donlon.
Director ..... Edwin Burke
Story..... Mrs. Arnold Rothstein
Screen Play..... Edwin Burke
Photography ..... Ernest Palmer
Producer ..... Winfield Sheehan

"MERRY ANDREW"

Cast: Will Rogers, Peggy Wood, Mary Carlisle, Paul Harvey, Frank Melton, Roger Imhof, Robert Taylor, Grace Goodall, Jessie Pringle.
Director ..... David Butler
Based on Play by..... Lewis Beach
Adaptation ..... Kubec Glasmon
Screen Play..... William Conselman and Henry Johnson
Lyrics..... William Conselman
Music ..... Richard Whiting
Photography ..... Arthur Miller
Producer..... Sol M. Wurtzel

"GRAND CANARY"

Cast: Warner Baxter, Marjorie Rambeau, John Halliday, Zita Johann.
Director ..... Irving Cummings
Novel ..... A. J. Cronin
Screen Play..... Keene Thompson
Producer..... Jesse L. Lasky

Harold Lloyd Company

(General Service Studio)

"THE CATSPAW"

Cast: Harold Lloyd, Una Merkel, Nat Pendleton, George Barbier, Grant Mitchell, Alan Dinehart, Warren Hymer, James Dolan, Frank Sheridan, Grace Bradley.
Director ..... Sam Taylor
Original Story— Clarence Budington Kelland
Photography ..... Jack MacKenzie
Producer ..... Harold Lloyd

MGM

"OPERATOR 13"

Cast: Marion Davies, Gary Cooper, Douglas Dumbrille, Four Mills Brothers, Jay Lloyd, Russell Hardie, Willard Robertson, Ted Healy, Reginald Barlow, Francis McDonald, Katharine Alexander, Belle Daube, Fuzzy Knight, Henry Wadsworth, Jean Parker, Wade Boteler, Marjorie Gateson, Walter Lang, Sidney Toler, Samuel Hinds, Robert McWade.
Director ..... Richard Boleslavsky
Original..... Robert W. Chambers
Screen Play: Harvey Thew, Zelda Sears and Eve Green.
Photography ..... George Folsey
Producer ..... Lucien Hubbard

"BARRETTS OF WIMPOLE STREET"

Cast: Norma Shearer, Fredric March, Charles Laughton, Maureen O'Sullivan, Ferdinand Munier, Katherine Alexander.
Director ..... Sidney Franklin
From play by..... Rudolf Besier
Screen Play..... Claudine West and Ernest Vajda
Add. Dialogue.. Donald Ogden Stewart
Photography ..... William Daniels
Producer ..... Irving Thalberg

"SADIE McKEE"

Cast: Joan Crawford, Esther Ralston, Jean Dixon, Franchot Tone, Edward Arnold, Akim Tamiroff, Gene Austin, Leo White, Leo Carroll, Earl Oxford, Gene Raymond.
Director ..... Clarence Brown
Original ..... Vina Delmar
Screen Play..... John Meehan
Photography ..... Oliver Marsh
Producer ..... Lawrence Weingarten

"MANHATTAN MELODRAMA"

Cast: Clark Gable, William Powell, Myrna Loy, Nat Pendleton, Muriel Evans, Isabel Jewell, Tommy Jackson, Leo Carrillo, Jimmy Butler, Mickey Rooney.
Director ..... W. S. Van Dyke
Original Story..... Arthur Caesar
Screen Play..... Oliver H. P. Garrett and Joseph Mankiewicz
Photography..... James Wong Howe
Producer..... David O. Selznick

"TREASURE ISLAND"

Cast: Wallace Beery, Jackie Cooper, Lionel Barrymore, Otto Kruger, Lewis Stone, Cora Sue Collins, Dorothy Peterson, William V. Mong, Douglas Dumbrille.
Director ..... Victor Fleming
Novel..... Robert Louis Stevenson
Adaptation ..... John Lee Mahin
Photography ..... Ray June
Producer ..... Hunt Stromberg

"100 PERCENT PURE"

Cast: Jean Harlow, Lionel Barrymore, Patsy Kelly, Lewis Stone, Franchot Tone, Hale Hamilton.
Director ..... Sam Wood
Original Screen Play..... Anita Loos and John Emerson
Photography ..... Hal Rosson
Producer ..... Bernard Hyman

"THE MERRY WIDOW"

(Rehearsing)

Cast: Maurice Chevalier, Jeaette MacDonald, Earl Oxford, Florine McKinney, Arthur Jarrett.
Director ..... Ernst Lubitsch
Original Operetta..... Franz Lehar
Screen Play..... Ernest Vajda and Samson Raphaelson

Paramount

"MANY HAPPY RETURNS"

Cast: George Burns, Gracie Allen, Joan Marsh, George Barbier, Ray Milland, Egon Brecher, William Demarest, Franklyn Pangborn, Morgan Wallace, Guy Lombardo, Larry Adler.
Director ..... Norman McLeod
Original..... Lady Mary Cameron
Screen Play..... J. P. McEvoy and Claude Binyon
Music ..... Arthur Johnston
Lyrics ..... Sam Coslow
Photography ..... Henry Sharp
Producer ..... William LeBaron

"THIRTY DAY PRINCESS"

Cast: Sylvia Sidney, Cary Grant, Edward Arnold, Vince Barnett, Ray Walker, Henry Stephenson, Marguerite Namara, George Baxter, Lucien Littlefield, Robert McWade, Robert Homans, William Augustin, Dick Rush, Ed Dearing, J. Merrill Holmes, Edgar Norton, Eleanor Wesselhoeft, Bruce Warren, William Arnold, Thomas Monk, Frederick Sullivan.
Director ..... Marion Gering
Original.... Clarence Budington Kelland
Screen Play..... Preston Sturges and Frank Partos
Adaptation and Dialogue: Sam Hellman and Edwin Justus Mayer.
Photography ..... Leon Shamroy
Producer ..... B. P. Schulberg

"CLEOPATRA"

Cast: Claudette Colbert, Henry Wilcoxson, Warren William, Ian Keith, Charles D. Middleton, Clay Clement, Leonard Mudie, Irving Pichel, Gertrude Michael, Eleanor Phelps, C. Aubrey Smith, John Rutherford, Edwin Maxwell, Robert Warwick, Joseph Schildkraut, Claudia Dell, Grace Durki, Ian MacLaren, Arthur Hohl, Charles Morris, Harry Beresford.
Director..... Cecil B. DeMille
Adaptation ..... Bartlett Cormack
Screen Play..... Waldemar Young and Vincent Lawrence
Photography ..... Victor Milnor
Producer ..... Cecil B. DeMille

"HALF WAY DECENT"

Cast: Adolphe Menjou, Dorothy Dell, Charles Bickford, Shirley Temple, Lynn Overman, Jack Sheehan, Sam Hardy, John L. Kelly, Warren Hymer, Frank McGlynn, Sr., Gary Owen, Sleep 'n Eat, Puggy White, Tammany Young, Edward Earle, Frank Conroy, James Burke, Lucille Ward, Craufurd Kent, Mildred Vober, Nora Cecil.

PICTURES Now SHOOTING

WEEK AS COMPARED WITH 36 LAST WEEK

Director .....Alexander Hall
Original .....Damon Runyon
Screen Play: William R. Lippman, Sam Hellman, Gladys Lehman.
Music .....Ralph Rainger
Lyrics .....Leo Robin
Photography .....Al Gilks
Producer .....B. P. Schulberg

"IT AIN'T NO SIN"

Cast: Mae West, Roger Pryor, John Miljan, Katharine DeMille, James Donlan, Frederick Burton, Augusta Anderson, Duke Ellington and orchestra, Johnny Mack Brown, Stuart Holmes, Harry Woods, Edward Gargan, Warren Hymer.
Director .....Leo McCarey
Original Screen Play.....Mae West
Music and Lyrics: Arthur Johnston and Sam Coslow.
Photography .....Karl Struss
Producer .....William LeBaron

"SHE LOVES ME NOT"

Cast: Bing Crosby, Miriam Hopkins, Kitty Carlisle, Edward Nugent, Lynne Overman, Warren Hymer, Henry Stephenson, Maude Turner Gordon, Margaret Armstrong.
Director .....Elliott Nugent
Original Story.....Howard Lindsay
Based on Novel by.....Edward Hope
Photography .....Charles Lang
Producer .....Benjamin Glazer

"PRIVATE SCANDAL"

(Charles R. Rogers)

Cast: Zasu Pitts, Mary Brian, June Brewster, Phillips Holmes, Ned Sparks, Lew Cody, Harold Waldridge, Charles Sellon, Jed Prouty, Rollo Lloyd, George Guhl, Charles B. Middleton, John Qualen, Hans Joby, Greta Meyer, Christian Rub, Bill Franey.
Director .....Ralph Murphy
Original .....Vera Caspary and Bruce Manning
Screen Play.....Garrett Fort
Photography .....Milton Krasner

RKO-Radio

"OF HUMAN BONDAGE"

Cast: Leslie Howard, Bette Davis, Reginald Denny, Alan Hale, Reginald Sheffield, Frances Dee, Kay Johnson, Reginald Owen.
Director .....John Cromwell
Original.....W. Somerset Maugham
Screen Play.....Lester Cohen
Photography .....Henry Gerrard
Associate Producer..Pandro S. Berman

"COCK-EYED CAVALIERS"

Cast: Bert Wheeler, Robert Woolsey, Thelma Todd, Dorothy Lee, Robert Greig, Noah Beery, Henry Sedley, Jack Norton, Snub Pollard, Billy Gilbert, Cupid Morgan, Alfred P. James, Franklyn Pangborn, Frank Baker.
Director .....Mark Sandrich
Story and Screen Play: Edward Kaufman, Ben Holmes, Ralph Spence.
Photography .....David Abel
Associate Producer.....Lou Brock

"SOUR GRAPES"

Cast: Diana Wynyard, Clive Brook, Bruce Cabot, Ada Cavell, Steffi Duna, Theodore Newton, Irene Hervey, Arthur Hoyt, Oscar Apfel, William Straus, Frank Darien.
Director .....Worthington Miner
Play by.....Vincent Lawrence
Screen Play.....Ernest Pascal
Photography .....Roy Hunt
Associate Producer.....Myles Connoly

United Artists

Twentieth Century

"THE LAST GENTLEMAN"

Cast: George Arliss, Janet Beecher, Edna May Oliver, Ralph Morgan, Rafaela Ottiano, Charlotte Henry, Edward Ellis, Frank Albertson, Donald Meek, Joseph Cawthorn, Harry C. Bradley.
Director .....Sidney Lanfield
Story .....Katherine Clugston
Screen Play.....Leonard Praskins
Associate Producers: William Goetz and Raymond Griffith.

"BULLDOG DRUMMOND STRIKES BACK"

Cast: Ronald Colman, Loretta Young, Warner Oland, Charles Butterworth, Arthur Hohl, Mischa Auer, George Regas, Halliwell Hobbes, Una Merkel, C. Aubrey Smith, Ethel Griffies, Douglass Gerrard, E. E. Clive.
Director .....Roy Del Ruth
Original .....H. C. McNeille
Screen Play.....Nunnally Johnson
Photography .....Peverell Marley
Associate Producers..William Goetz and Raymond Griffith

Viking Productions

"OUR DAILY BREAD"

Cast: Karen Morley, Tom Keene, Barbara Pepper, John T. Qualen, Addison Richards, Madame Bonita, Harry Holman, Harold Berquist, Marion Ballow, Alma Ferns, Three Millsfield Children, Lionel Baccus, Harris Gordon, Bill Engel, Frank Minor, Henry Hall, Harrison Greene, Si Clegg, Roy Spiker, Eddie Baker, Harry Bernard, Doris Kenter, Florence Enright, Harry Samuels, Sidney Miller, Nellie Nichols, Frank Hammond, Lynton Brant, Henry Burroughs, Harry Brown, Harry Bradley, Captain Anderson, Alex Schunberg, Bud Roy, Bob Reeves, Ed Biel, Jack Baldwin.
Director .....King Vidor
Author .....King Vidor
Screen Play.....Betty Hill
Photography .....Robert Planck
Producer .....King Vidor

Universal

"AFFAIRS OF A GENTLEMAN"

Cast: Paul Lukas, Leila Hyams, Lilian Bond, Dorothy Burgess, Joyce Compton, Phillip Reed, Onslow Stevens, Murray Kinnell, Patricia Ellis, Dorothy LeBaire, Richard Carle, Wilfred Hari, Sara Haden, Charles Wilson, Gregory Gaye.
Director .....Edwin L. Marin
Story.....Edward and Edith Ellis
Screen Play.....Cyril Hume
Dialogue .....Peter Ruric
Photography .....Johnny Mescall
Associate Producer....Edmund Grainger

"EMBARRASSING MOMENTS"

Cast: Chester Morris, Marion Nixon, Walter Woolf, Henry Armetta, Alan Mowbray, John Wray, Huntley Gordon, George Stone, Gay Seabrook, Herman Bing, Evelyn Beresford, Charles E. Coleman, Jane Darwell, Edward Earle, Christen Frank, Paul Miller, Wallis Clark.
Original.....Wm. Anthony McGuire
Screen Play.....Charles Logue
Photography .....Charles Stumar
Associate Producer..Stanley Bergerman

"LITTLE MAN, WHAT NOW?"

Cast: Margaret Sullavan, Douglass Montgomery, Alan Hale, Mae Marsh, Fred Kohler, Tom Ricketts, Catherine Doucet, DeWitt Jennings, Torben Meyer, Frank Reicher, Bodil Bosing, George Meeker, G. P. Huntley, Jr.
Director .....Frank Borzage
Play .....Hans Fallada
Screen Play....Wm. Anthony McGuire
Photography .....Norbert Brodine
Producer .....Frank Borzage

Warners-First National

"DAMES"

Cast: Dick Powell, Ruby Keeler, Joan Blondell, Guy Kibbee, Hugh Herbert, Virginia Pine, Ronny Cosby, Zasu Pitts, Bess Flowers, Pat O'Malley, Mary McLaren, Johnny Arthur, Arthur Vinton, Hobart Cavanaugh, Arthur Aylesworth, Leila Bennett.
Directors.....Ray Enright and Busby Berkeley
Original .....Robert Lord
Screen Play.....Delmer Daves
Music and Lyrics: Harry Warren, Al Dubin, Sammy Fain, Irving Kahal, Mort Dixon, Allie Rubel.
Photography .....George Barnes
Supervisor .....Robert Lord

"OLD DOLL'S HOUSE"

Cast: Richard Barthelmess, Helen Chandler, Ann Dvorak, Helen Lowell, Boothe Howard, Harry Tyler, Henry O'Neill, Robert Barrat, Eric Wilton, Paul Hurst, Vincent Sherman, Purnell Pratt, William Davidson, Robert McWade.
Director .....Alan Crosland
Story .....Damon Runyon
Screen Play.....Warren Duff
Photography .....William Rees
Supervisor .....Robert Presnell

"THE DARK TOWER"

Cast: Edward G. Robinson, Mary Astor, Ricardo Cortez, Louis Calhern, John Eldridge, Arthur Byron, Mae Clarke, Margaret Dale, Virginia Sale, Harry Tyler, Daivd Landau, Henry O'Neill, Emily Fitzroy, Dorothy Tree.
Director .....Archie Mayo
Based on Play by: George S. Kaufman and Alexander Woollcott.
Screen Play.....Tom Reed and Niven Busch
Photography .....Tony Gaudio
Supervisor .....Robert Lord

"MADAME DU BARRY"

Cast: Dolores Del Rio, Reginald Owen, Veree Teasdale, Osgood Perkins, Helen Lowell, Victor Jory, Henry O'Neill, Ferdinand Gottschalk, Virginia Sale, Dorothy Tree, Hobart Cavanaugh, Arthur Treacher, Anita Louise, Camille Rovelle, Maynard Holmes, Halliwell Hobbes, Jesse Scott.
Director .....Wilhelm Dieterle
Original Screen Play..Edward Chodorov
Photography .....Sol Polito
Supervisor .....Henry Blanke

"HEY SAILOR"

Cast: James Cagney, Pat O'Brien, Margaret Lindsay, Dorothy Tree, Frank McHugh.
Director .....Lloyd Bacon
Screen Play.....Al Cohn, Ben Markson
Photography .....Arthur Edeson
Supervisor .....Lou Edelman

Independent Productions

Liberty

(Pathe Studio)

"MAD HONEYMOON"

Cast: Marian Nixon, Neil Hamilton, Raymond Hatton, Catherine Howard, Bradley Page.
Director .....William Nigh
Story .....Eleanor Gates
Screen Play.....George Waggner
Photography .....Harry Neumann
Producer.....M. H. Hoffman

Monogram

(Lone Star Production)

(General Service Studio)

Cast: John Wayne, Polly Ann Young, George Hayes, Anita Campillo, Ed Peil, Yakima Canutt, George Cleveland, Lafe McKee, Earl Dwire.
Director .....R. N. Bradbury
Original Screen Play....Lindsley Parsons
Photography .....Archie Stout
Producer .....Paul Malvern

WHAT'S WHAT

BRULATOUR BULLETIN

WHO'S WHO

Published Every Monday — J. E. BRULATOUR, Inc., Distributors — Eastman Motion Picture Films

the REFLECTOR

Tomorrow night's the night for Pev and Virginia Marley . . . wotta break for a bride . . . to attend the first big 'preemeer' with your new lord and master (?) when HE'S responsible for the photography of the picture . . . "House of Rothschild" at Grauman's. . . . Kinda swell break for Messrs. Zanuck, Goetz, Griffith and Dover, too. . . . Some producers have never broken that barrier in twenty years. . . . It took The Century crowd considerably LESS than a year. . . .

•

G'wan—yuh big mind reader—le's hear you guess who's the Star in Hal Rosson's new picture at Emgeeem. . . During the Century summer somnolence Charlie Rosher is loaned to M.G.M. with no definite assignment until the delectable Connie Bennett gets under way there. . . . If you haven't seen Sol Polito's mirror shots in the Jolson picture "Wonder Bar" you can listen to Al say it again—"You ain't seen nothin' yet." . . . Len Smith is back in town fresh from Florida and brown as a berry (Say—whoinell ever saw a BROWN berry?) . . . Tony Gaudio lost his citizenship—because he lost his papers—but he obtained duplicate papers and that makes him (Oh, you figure it out—I gotta see a man about a dog). . . . Incidentally, Mr. Gaudio did not become excited—he was only SPEECHLESS. . . .

•

The Old Country Gentleman (Nick Musuraca) taking time out to plant the fall sweet corn and summer squash after completing two in a row which are photographic nifties—we mean "Sing and Like It" and "The Dover Road." . . . Roy Hunt standing by for the starting bell at Arkayo—and at the same movie shop they're wondering how long it's going to take ole Cap'n Eddie Cronjager to finish that job of paintin' his boat. . . . At the same spot Henry Gerrard is readying for the fade out on "Of Human Bondage." . . . Winnie Wenstrom—on ihs mark—ready for the gun—starting any second. . . .

•

Sid Hickox takes on "Dames" at Warners—'sall okay, 'Lizbeth—'at's oney the name of the picture. . . . Bill Rees continues with Dick Barthelmess in "Doll's House." . . . Charlie Stumar on "Practical Joker" at Universal. . . . Joe August completed "Twentieth Century" at Columbia and is off on a musical short same place. . . . Benny Kline and Johnny Stumar each in the wind-up stage of their respective Columbians.

Starting

M.G.M.
James Van Trees — Charles Rosher

PARAMOUNT
Charles Lang

WARNER BROS.
Sid Hickox — Arthur Edeson

Regarding Everybody's Patent

Important money has jingled into attorneys' tills because flock of people 'alleged, asserted and maintained' patent right to varied and various background processes. Claim has been hashed, rehashed, fought, fumbled. Majority of studios go right along with it and—according to our inquisitive reporters—it's the hot-cha-cha of present day advancement in picture making. Says Farciot Edouart (Par.)

"Projection background work at Paramount has increased five hundred per cent since nineteen thirty. Practically all pictures released by us last year carried important sequences in this process. As volume has increased the cost has dropped proportionately. Each individual shot today costs two-thirds less than it did four years ago. We are constantly working on new improvements in this department and have the fullest cooperation of the front office who realize that pictures like "Alice in Wonderland" would simply have been impossible to produce without aid of projection background."

A special negative film has been perfected for this work and is used extensively for the backgrounds and other shots demanding its desirable characteristics.

MacKenzie Steps In

"Try to make every single scene in each picture the best scene of all"—that advice was given to cameramen by a top exec when he addressed the lensers in open meeting about a year ago. Jack MacKenzie was among those who took the advice very seriously. Last week the bosses of Harold Lloyd productions took a squint at "One Man's Journey" wherein Lionel Barrymore found reason to start a rave-campaign for the photographer. . . . Mr. MacKenzie's business address is now General Service Studios, where he's directing the photography of "The Cat's Paw," the Sam Taylor directed feature which brings Harold Lloyd back to the screen after an absence too long to please his millions of fans.

"Allez-Oop"

When Columbia's one-man-unit (Ralph Staub) stepped into directorial shoes for Warner shorts (East) it looked like a tough spot for the Gower Street plant to fill. Assistant Cameraman Bob Tobey asked for a crack at it. He got his chance. He writes 'em—directs 'em—shoots 'em—and (incidentally) Staub is ALSO making good in HIS new job.

Roach Resumes

Easter vacation over, the Roach plant banged open the gates and Art Lloyd, Ken Peach and Frank Corby started the film rolling into the Lab where Charlie Levin is chief worryer.

Polito and Del Rio

Sol Polito clicked so decisively with Dolores Del Rio on her photography in "Wonder Bar" that he automatically drew the assignment as director of photography for "DuBarry," which is Miss Del Rio's first individual starring vehicle for Warners. And it was only yesterday we secretly feared that Sol would be tied in with Buz Berkeley forever and a day . . . his lens lyrics on "Gold Diggers," etc., will live long.

Brown With Bennett

Jim Brown holds his spot as High Mogul of the cameras at the Larry Darmour plant, where Spence Bennett is directing Mayfair's "Badge of Honor." Nice cast topped by Ruth Hall (Mrs. Lee Garmes) and Buster Crabbe.

Backgrounder Flits

Last week we told you about the Warners' pet boy starting on a world jaunt. Our eagle-eyed news hawks now report to an interested camera community that Ed Hammeras (Fox—Movietone City) is stowing his wardrobe trunk in the ship's hold and cramming his camera into his cabin as the ship sails this week for Stockholm and thence to Norway, Germany, England, Spain and Italy. Object of the vacation (pardon us) trip is to garner background plates for forthcoming Fox films. Last excursion of this calibre from Fox carried Charlie Van Enger and Little Joe all over Europe. Charlie's over there now doing himself and Hollywood right proud for British Gaumont. Little Joe's plenty busy on the home lot.

McGill Goes British

Chick McGill, Twentieth Century contracted director of photography, tops many of his brother lensers who've been 'sold down the river.' Bill Dover made it an ocean instead and Chick goes to deah ole Lunnon to join up with British Dominion Pictures for one cadenza. Starts the long jump the very minute he turns final fade out on the George Arliss picture currently in production.

Goodbye Broadway!

L. A. (Charlie) Bonn, who was last Monday night elected to Associate Membership of The American Society of Cinematographers, leaves New York today enroute to Hollywood, where he will join the cameracrafters in their big golf shoot next Sunday and also to be a guest of honor at the annual banquet for installation of new A.S.C. officers the following night. Mr. Bonn is executive assistant to Wm. J. German. He returns to Long Island soon.

Goetz Gets Going

Ben Goetz, executive vice president of Consolidated Film Industries, has been threatening to jump east and now ups and makes good. Took off on "The Chief" with Mrs. Goetz in time to hit the big stem for the Easter Parade, where they'll be joined by their son, Hayes, who's a student at Dartmouth. Back in Hollywood around the tenth of April.

the BUZZER

(NOTE: Each week, sales and service representatives of J. E. Brulatour, Inc. will ask a number of cameramen the same question. The question will be given and then the answers verbatim.)

QUESTION: WITH THE EXCEPTION OF SUPER-SENSITIVE PANCHROMATIC NEGATIVE, WHAT PHOTOGRAPHIC DEVELOPMENT DO YOU CONSIDER MOST VALUABLE TO THE MOTION PICTURE PRODUCER?

JIMMY HOWE (M.G.M.): It is my considered opinion that the introduction and development of the projection background process has been the most valuable contribution of the photographers to the motion picture industry in many years.

CHAS. STUMAR (Universal): I feel that the development of both large and small cranes has made it possible for us to obtain shots which hitherto were impossible to obtain. They enable the director to give a smoother action to many scenes, keeping the action continuous, rather than cutting to the various angles.

RAY JUNE (M.G.M.): From a pictorial, a monetary and a showmanship standpoint I feel sure that most of us will agree on the projection background system as the most important development in the last few years.

IRA JOE MORGAN: The development of incandescent lights. They are easier to handle, lighter equipment and more comfortable for the actors and workers.

ALVIN WYCKOFF: The development of projection background photography as applied to present-day production.

NICK MUSURACA (RKO): Unquestionably projection background is the most important development in recent years. The use of it enables the producer to obtain authentic realism in productions which otherwise entail great expense in sending entire cast and company to actual location.

Finishing

FOX
Hal Mohr — Ernie Palmer

UNIVERSAL
Gil Warrenton — Charles Stumar
George Robinson

WARNER BROS.
Tony Gaudio

COLUMBIA
Joe August

RKO
Henry Gerrard

MAYFAIR
Jim Brown

% M.SAMUEL MAY
CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XX, No. 20. Price 5c. TODAY'S FILM NEWS TODAY Tuesday, April 3, 1934

B'WAY BUSINESS BOOMS

TRADE VIEWS by W. R. WILKERSON

•THE Metro-Goldwyn-Mayer sales organization is yelling "Hail to Irving Thalberg," and the reason is the business that is being done on "Rip Tide" in the 24 spots it has been released to date.

Thalberg's first picture to be played since his year's vacation from picture-making is doing the same tricks at the box office that most of the other Thalberg productions accomplished in previous years. Felix Feist states that twelve out of the 24 houses opening the picture last week did business far beyond any record held on any other attraction for the past year or two, and in the other dozen spots it has run ahead of anything released in recent months.

•

And that's Thalberg's showmanship. For certainly the story of "Rip Tide" has been done at least ten times in that many years and the majority of them have been pretty bad at the cash window. But the MGM production genius has treated what had been an unimportant yarn with a flair of importance that brings it over the line of excellent entertainment.

All of which stamps the Thalberg comeback with a capital "C" and encourages the entire picture business with a new hope—yes, a certainty—of future Thalberg productions. And how this industry has needed a Thalberg for the past 12 months, needed pictures that have been given that production importance, stories that SELL tickets.

•

There is that something about Irving's pictures, even the few that have not clicked in a big way, that gives this whole business a lift in the right place. Some studios call their occasional efforts in that direction "prestige pictures."

But what were "prestige pictures" in some other studios were HITS for MGM with Thalberg doing the producing.

Accordingly, we join with the MGM sales crew in its "Hail Thalberg" movement, as does every other individual in the business who is interested in picture progress.

Para. Again Figuring Production in East

New York. — Possibilities of Paramount once again considering production in the East are indicated by the news today that the company will probably renew its lease on the Eastern Service Studios, the present name of the old Paramount-Astoria plant.

Jos. Schenck Blasts Against Dual Bills

New York.—Joseph Schenck, chieftain of United Artists and Twentieth Century, yesterday again expressed his belief that double features are an evil and added the thought that indies who must depend on double features should not be aided or encouraged.

The outspoken expression is especially interesting in view of present Washington developments which are laying stress on protection for the indies to aid a wider spread of work.

L'Estrange in Politics

Richard L'Estrange, member of the Regional Labor Board and labor representative on the NRA Studio Labor Committee, yesterday announced his candidacy for the position of County Supervisor from the third supervisorial district.

Charlie Einfeld Here

S. Charles Einfeld, director of publicity and advertising for Warners, arrived by train yesterday from New York. He will remain about two weeks.

Flu Lays Banton Low

Travis Banton, Paramount style designer, is away from his office with an attack of flu.

With Lent Over New York Sees Most Sensational Day In Long Time For Both Legit And Pics

New York.—The week-end rain was dried up yesterday in the brightest sun and the broadest smiles New York showmen have seen in long time when Gothamites turned out for legit and picture theatres in a way that made veteran showmen think of 1929. Business was more than good; it was sensational. Theatres were really "jammed."

Business that will probably set new records for the house packed the Rialto, where "The Lost Patrol," Radio picture, is being shown. Lines around the corner were on hand before the house opened, and clear through to the evening shows the situation was the same.

(Continued on Page 2)

Col. and Loew Lead Jump in Pic Stocks

New York.—The boom in business uptown on Broadway was matched in Wall Street yesterday by picture stocks, with Columbia and Loew's both hitting new highs for the year.

Columbia stepped to twenty-nine and a half, with Loew's preferred hitting ninety-two and a half.

Small Signs Hammett

New York.—Eddie Small's Reliance company has signed a contract with Dashiell Hammett to write an original story.

Myles Gibbons Ill

New York.—Myles Gibbons, of the Paramount story staff, is ill with pneumonia at the Mount Vernon Hospital.

Brandt Asks 'How' On Columbia Sale

New York.—Joe Brandt, former president of Columbia and one-third partner with Harry and Jack Cohn, wants to know the "how and why" of the proposed Columbia sale to the DuPonts or anyone else.

When Brandt sold out his interest to Harry Cohn, it was agreed that Columbia was to pay him out at the rate of $100,000 a year for ten years. Thus the ten year trusteeship that exists in Columbia.

Alternates to Take Darrow's Offensive

Washington. — Harold Bareford, Warner attorney and alternate for H. M. Warner on the Code Authority, came to Washington last night for conferences with Lowell Mason, chief counsel for the Darrow committee. He was accompanied to the city by

(Continued on Page 7)

Universal Planning New $1 Stock Issue

New York.—Universal plans a realignment of its stock procedure. The Universal common has always been a no par value stock. The new plan calls for the issurance of common at $1 a share, to be exchanged for the old stock on a one for one basis.

Agnes Leahy Services

Funeral services for Agnes Brand Leahy were held yesterday at the Little Church of the Flowers at Forest Lawn. Ceremony was private, with only relatives attending.

David Loew, Film Buyer

New York.—David M. Loew is now head film buyer for the entire Loew circuit, with Joe Vogel, previously in the post, assigned to handle house operation.

LINDSEY HEARINGS WITH PRODUCERS STILL ON FENCE

Up to a late hour last night the producers had come to no official decision as to whether or not they will have representatives present at the hearings of code violation complaints slated to come up before Judge Ben Lindsey, NRA Labor Compliance Officer, at ten o'clock this morning.

Judge Lindsey announced last night that he had received notification from all of the complainants stating they will be on hand, but that he had heard

(Continued on Page 7)

Austin Parker Walks Out of Universal Deal

Austin Parker and Universal could not agree on the treatment of "Transient Lady" and the writer did a walk. No hard feelings on either side.

Wurtzel on Way West

New York.—Sol M. Wurtzel has left by boat for the Coast. He arrives there in two weeks.

DIRECTOR'S NUMBER HOLLYWOOD REPORTER OUT MAY 1st

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher

ROBERT E. WELSH.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywod 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscriptoin rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

RAMBLING REPORTER

Just so you won't be misled by those rumors—the George Raft-Virginia Pine amour is hotter than ever, wot with the long-distance telephones about worn out—and if you ask us, they'll be Mr. and Mrs. by the end of the summer! . . . Sign on a theatre down in L.A. reads, "It Ain't No Sin" "By Candlelight" (!) . . . Jim Mitchell in town from his desert stay—looking very well and feeling ditto. . . Edwin Justus Mayer gave himself a farewell cocktail party the other afternoon. . . A certain breach-of-promise suit could have been avoided so easily! And in just the right way, too!! . . . David Selznick had the Mexican artist, Matias Somtoyo, fashion a head of his small son, composed of twelve hundred roses, which he promptly delivered to Mrs. S. for a birthday surprise yesterday!

•

Helen Vinson will be back in town any minute—so can Lou Holtz be far behind? . . . Kendall Glaenzer off to San Francisco for a stay. . . . That writer who gave out a lot of rubber checks last time he was here is back again—and will have a tough time explaining it all to the sheriff! . . . Kathleen Ardelle, having shaken her beads in "Cleopatra," has just gotten a part in "Kiss and Make Up." . . . The Vic Orsatti-Claire Trevor thing is something these days—wot with pictures of Claire all over the Orsatti home and office!

•

Countess di Frasso gave a quiet party for a hundred intimate friends Saturday night. . . . Brother Bert Taylor the guest of honor, with the Don Stewarts, Tullio Carminati, the Clark Gables, the Ric Cortezes, Maureen O'Sullivan, John Farrow, the Walter Moroscos, Olive McClure, Jeanne Howard, George Cukor among the guests. . . . Alice Brady has received kidnapping threats, and her house is now fully guarded. . . The Harry Lachmans partied Jo Davidson, famous sculptor, the other night.

New York REVIEWS

"EVER SINCE EVE"

Fox prod.; director, George Marshall; writers, Henry Johnson, Stuart Anthony.

Mayfair Theatre

Mirror: Pleasant little comedy. The film is produced against attractive settings. It is acted by such reliable character players as Herbert Mundin, Roger Imhof and Russell Simpson.

News: Some of the nonsense which is provided by Herbert Mundin, Roger Imhof and Russell Simpson is more than fairly amusing. If you are responsive to the charms of the two leading players and to the humor that the three comedians bring to the screen, you may overlook the flaws of the story and find diversion in "Ever Since Eve."

Sun: "Ever Since Eve" might be called cute even at the risk of distressing the exceedingly manly Mr. O'Brien. It's a light little comedy, but well done. Mary Brian looks prettier than ever. The dialogue is often clumsy. "Ever Since Eve" is lightweight, but diverting.

Herald-Tribune: I trust that it will not bore you as much as it did me.

Times: There is enough wholesome humor in "Ever Since Eve" to atone for its antiquated plot. Mr. O'Brien does well enough in his part and Miss Brian is pleasing in hers.

American: At one time or another this one must have been funnier than it appears now on the screen of the Mayfair Theatre. For if we mistake not, the vehicle, besides serving as a parent stem for other movies, met with success on the very Broadway to which it now returns.

Journal: The film never quite makes up its mind as to whether it's melodrama, comedy, a problem play or a drama of the rugged West.

Post: Though doubtless at one time a diverting and harmless little comedy, there is very little in the present version that calls for, or could support, extended comment.

"HOLD THAT GIRL"

Fox prod.; director, Hamilton MacFadden; writers, Dudley Nichols, Lamar Trotti.

Roxy Theatre

World-Telegram: Hamilton MacFadden's direction is swift and sure. All in all, if you like romance, mixed with reporting, a dash of police work and a splash of the underworld, you will find "Hold That Girl" pleasantly palatable.

Sun: "Hold That Girl" doesn't make much sense if considered from a realistic viewpoint. It must, for entertainment's sake, be regarded as a piece of melodramatic nonsense; and from that angle it's fairly diverting.

American: Very presentable program entertainment. Of the players, Mr. Dunn is best in a role which, by repetition, has become second nature to him. He is still the soft-hearted hard-guy and gives much the same characterization as in previous endeavors.

Times: A routine romantic comedy, it is broad in its approach and friendly in its intentions. Mr. Dunn and his new partner are pleasant persons to know and they make an agreeable team for modest comedies like this one.

Mirror: Miss Trevor and Mr. Dunn are supported by a competent company. Their dialogue is saucy and amusing. The action is snappy. "Hold That Girl" is an unpretentious, but qite amusing little comedy romance.

News: "Hold That Girl" is filled with plenty of adventure and some exciting action. The picture moves quickly and amusingly from its introductory incident to its satisfactory finish. Hamilton MacFadden, who directed it, never lets it lag for a minute.

Journal: It's a pleasantly entertaining comedy, unpretentiously devised, but engagingly played by the two principals.

Herald-Tribune: It is intended as a fast, up-to-the-moment comedy melodrama. It moves with considerable speed and it offers its share of melodramatic incidents of one kind or another. My impression is that the whole thing is pretty stale stuff, not vastly aided by some of the playing, but if you are a good, sturdy, conservative filmgoer, interested in seeing the same characters engaged in the same plot manipulations, then at least you will see them done vigorously enough.

Blackmer Wins His Income Tax Battle

Sidney Blackmer yesterday won his fight to deduct entertainment expenses from his income tax returns, according to a decision handed down by the U. S. Circuit Court, reversing an earlier decision of the U. S. Bureau of Tax Appeals.

Blackmer, five years ago, claimed entertainment expenses incurred by an actor were legitimate deductions. The Treasury would not allow their inclusion, and Blackmer has been fighting the case in court.

Young Man—College graduate, wants to get into production of motion pictures in major studio. Capable and intelligent. Experienced sub-executive with large organization. Knows motion picture and dramatic technique. Five languages, practical knowledge of electricity and stage lighting. Box X, care of Hollywood Reporter.

IF YOU NEED a secretary who has motion picture experience, is tactful, efficient, young, capable of assuming responsibility and highly recommended, communicate with DRAWER B, care of Hollywood Reporter.

Monogram Likely To Boost Budgets

New York.—Monogram's franchise holders, after one of the most successful years in the company's history, are converging on Atlantic City for the annual convention, with the prospect very strong that they will boost the ante still higher next year and aim at the stiffest competition.

The Mono men feel their organization is in the spot where Columbia was just before it went over the hill to green pastures. It has delivered the full program sold, has exhibitor confidence in its standards, and Hollywood confidence in the production execs. And its finance is solid. What more, they ask, is needed?

'Villa' on Air Again

The "Viva Villa" broadcast goes on the air again from New York Thursday. Al Jolson heads the program, which goes over the NBC system.

B'way Business Booms

(Continued from Page 1)

"Rip Tide" drew them in such droves that despite the rainy Saturday it is certain to check in a week's figure up to the house top, phenomenal after allowing for the rained-out business and a Good Friday opening.

"Rothschild" has been selling out so consistently that the condition there was nothing unusual, but the general reflex of bringing theatre ticket buyers from their hide-outs was evidenced here in another jump in the advance sale.

But up and down the White Way the story was the same, for both picture theatres and legit shows. The veterans are keeping their fingers crossed—there was something about the spontaneous outpouring today that makes them think maybe some sort of turning point has been reached.

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'WHIRLPOOL' HITS HOLT FANS; 'HATE WOMEN' GOOD PROGRAM

Story Old But Well Treated and Acted

"WHIRLPOOL"
(Columbia)

Direction .....Roy William Neill
Story.....Howard Emmett Rogers
Screen Play.....Dorothy Howell and Ethel Hill
Photography .....Benjamin Kline
Cast: Jack Holt, Jean Arthur, Donald Cook, Allen Jenkins, Lila Lee, Rita LaRoy, John Miljan, Oscar Apfel, Willard Robertson, Ward Bond.

Once more "Enoch Arden" hits the screen. This time it is called "Whirlpool." There are enough new twists in the tale, which always has enjoyed a strangle-hold on the public fancy, to make it a good bet where Jack Holt is a favorite.

At the start of the film he is seen as a grifter who sells his show when he marries Lila Lee. On the night the deal is to be completed a riot breaks out over a shady shell game. A man is killed. Holt gets twenty years.

Rather than let his wife wait for his release, he takes advantage of his position in the warden's office and sends a faked notice of his death.

On his release, he goes in for big time racketeering. His wife has married a judge. His daughter is working as a reporter. Assigned to lure confidences out of him, she recognizes her father. And they spend every possible minute together. No one knows of their relationship, a swarm of jealousies and speculations arise. Climax comes with Holt ending his life rather than allow his real identity to bring disaster to his wife and daughter.

Holt gives a steadily sympathetic portrayal of an upright hard guy. Particularly touching and well done are his scenes with his daughter. He is given splendid assistance by Jean Arthur and by the director, Roy William Neill. Without overplaying or mawkish sentimentality, these scenes have a natural, human quality that counts.

Allen Jenkins as a tough mug, with a heart of gold and stomach trouble, handles a running gag for plenty of laughs. Donald Cook takes good care of the part of the jealous young lover. Rita La Roy gives a sullen fire to the role of the suspicious moll. Lila Lee is sympathetic as the wife. John Miljan does another of those excellent villains of his. Oscar Apfel, Willard Robertson and Ward Bond are well cast in smaller roles.

Screen play by Dorothy Howell and Ethel Hill from the Howard Emmett Rogers story does much to make new the old situation.

Good bet if your audience likes Holt.

Academy Committee Studies Sound Costs

A subcommittee of the Academy's Research Council yesterday started an industry survey of studio methods of slating and cueing scenes, with a view to bringing about a standard system that will cut sound recording costs in all studios.

One Good Reason

New York.—Walter Abel became the father of another baby boy today and he says it all started on the Paramount lot where he was so long without anything to do. Mother and child doing well.

Move Started To Cut 17,000 Extras Down to Only 1500

The Code Committee for Extras last night definitely decided on the first move for cutting down the present list of motion picture extras, and decided at the same time that the existing list of approximately 17,000 registered extras will be pared to only 1500.

This list shall then be gradually increased, but to an extent not over 20 per cent the first year, and not over five per cent each year thereafter. At no time shall it ever exceed a total of 2000 names.

Today letters will be mailed to all casting agencies, casting directors, Central Casting, Extra Players' Associations, the Motion Picture Relief Fund and other welfare agencies asking them to send the committee a list of people they feel should be retained in the final list. No agency can send more than 3000 names. From the combined lists the final 1500 names will be chosen as the only people to be registered as eligible for extra work.

In order to determine the correct ratio of men and women to be chosen, the placement records of Central casting will be examined over the past five years. Final approval of the list will be asked of the Code Authority.

'U' Convention in New York, June 1

Carl Laemmle Sr. and J. R. Grainger yesterday agreed to hold one big convention of the Universal sales organization and picked New York as the spot and June 1 as the date.

Grainger announced that Universal will have completed the current program by June 1. The exchanges have already received twenty-three pictures, two are on the way, five are now in work and six more are to be made.

Laemmle Jr. states that he will have six of the new year's program by September 1.

Para. Force Warned Against Garnishees

The flood of garnishments at virtually all the studios has prompted Emanuel Cohen to issue a special notice to Paramount's employees, instructing them to avoid getting the company involved in such troubles.

Studio chief hinted at drastic action and pointed out that other industries dismiss employees whose salaries have been plastered.

Ford and Director Win First Honors

"I HATE WOMEN"
(Goldsmith)

Direction.....Aubrey H. Scotto
Author.....Mary E. McCarthy
Photography .....Ernest Miller
Cast: Wallace Ford, June Clyde, Fuzzy Knight, Bradley Page, Barbara Rogers, Alexander Carr, Bobby Watson, Eleanor Hunt, Douglas Fowley, Cecilia Parker, Margaret Mann, Shirley Lee.

Goldsmith Productions has taken a tried and true formula, treated it with a good deal of respect and turned out a reliable program picture.

"I Hate Women" isn't going to send any metropolitan audiences into raves, but it will satisfy the small houses. The oldness and triteness of the story are counteracted by an engaging characterization by Wallace Ford and occasional fine comedy by Fuzzy Knight.

Ford is a newspaper man who has been tricked once too often by a woman. And so he hates 'em. And so coming home one night from a spree all by himelf, a girl (June Clyde) jumps into his cab and he finds himself involved again in the biggest story of the year and unable to give it to his paper until he clears the girl of the suspicion of murdering her mean old husband.

To do this, he hides out with her in an apartment and, as he fumes and fusses around at the trouble she is causing him, and runs down clue after clue to find out who really killed her husband, he falls in love with her.

Ford gives all he has to this part and it's plenty—one of the best things he has done. Miss Clyde is appealing as the girl, and Bradley Page is strongly cast as a tricky rival reporter. Fuzzy Knight's comedy is a highlight. Alexander Carr is noticeably good in a small role, and Margaret Mann makes a two-line part shine.

Aubrey H. Scotto's direction gives the picture a nice tempo; Mary E. McCarthy wrote the story and Ernest Miller photographed it.

It's a nice job of production and, if your audiences aren't overly critical, it's a pretty safe bet.

Praskins Switches

Handing in his screen play on "Here Comes the Groom" to Charles R. Rogers at Paramount, Leonard Praskins today swings over to the Sam Goldwyn organization at United Artists on a one-picture ticket.

Bren on Long Lay-Off

J. R. Bren yesterday turned in the script on his original story, "High Voltage," to Twentieth Century and checked out on a three-months lay-off period, during which he will do outside work.

George Sidney to MGM

George Sidney signed a contract with MGM yesterday to take a featured comedy assignment in "Manhattan Melodrama." Ticket went through the Small-Landau office.

Yesterday in NEW YORK with HELEN GWYNNE

Every once in a while you ask a question and find out something really interesting. In response to a request for some statistics on Censor Boards throughout the country, it was discovered that there is a law on the Florida statute books providing for a Board of Censors, but no one has remembered to appoint anyone to it for years. Which is one way of satisfying all of the people all of the time and it's probably a nice thing to have around just in case something needs censoring. . . . Then again, up in Massachusetts, they have censors too, but they're only allowed to function on Sunday shows. And heaven knows what's good enough for Sundays (holiday prices) should be good enough for the rest of the week.

•

The B. P. Finemans entertained at a cocktail party the other day and for the moment it looks as though they will not be journeying out to Hollywood. Bernie may do a play any minute. . . . Tonia Selwart, who expects he'll go to London with "Pursuit of Happiness," was practicing up on his diction, using a stray remark of Mrs. DeMille's for inspiration, and finally had everybody in the place saying "fuschia, flowering gooseberries." . . . Mr. and Mrs. Delos Chappelle, Nicholas Roosevelt (that tribe is a race, not a family), Humphrey Bogart, Mr. and Mrs. Ralph Warren, Edward Johnson, Raymond Massey and Adrianne Allen, the Lloyd Nolans, the Morrie Ryskinds, the Strooks and Ken MacKenna among those present.

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The intellectuals, headed by Dorothy Parker, are keeping themselves and their fine friends up all night these days playing the Twenty Questions Game. . . . Howard Dietz is supposed to be the champ. . . . Evidently no party for a visiting star is official without the consent of the picture company he's working for. . . . MGM was all upset over the fact that Leon and Eddie announced and gave a cocktail party for Jimmy Durante when Durante only worked for and with them for years. . . . A. C. Blumenthal may fly to the Coast next week to look over the real estate situation. . . . Barbara Brandt, daughter of Brandt and Brandt, well known agents, is getting a picture break in "Frankie and Johnnie." . . . Wonder who's handling her picture career? . . . Mary Pickford got THE most beautiful orchids to celebrate an "occasion" and wouldn't say from whom. . . . Every time there's an Elsa Maxwell party the town plays a game of going through the list of guests to find out who paid for it. . . . Mrs. Reginald Vanderbilt sails on the Bremen too, which should make it jolly for Tallulah Bankhead.

McKinney to Stage

Florine McKinney has been given a month's leave of absence by MGM and will not appear in "The Merry Widow." Instead she will have the lead in "Take a Chance," with Olsen and Johnson, which opens at the Mayan in the near future.

Monogram PICTURES CORPORATION

IS NOW LAYING PLANS FOR ITS MOST AMBITIOUS PROGRAM FOR

1934-35



TREM CARR
VICE-PRESIDENT
IN CHARGE of PRODUCTION

We of the Monogram organization wish to thank all the stars, directors, producers and writers who helped us with their services during the past year. They enabled us to turn out a product that has made the name of Monogram grow steadily in importance with each new program.

For 1934-35 we are planning to sponsor a line-up of pictures that will, we hope, command the respect and attention of the trade, the press and the public. We trust it will be our pleasure to have you identified with us once again to our mutual advantage and growth.

Men, women and children of Hollywood, once again, we THANK YOU!

Sincerely,

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OPEN FORUM

April 2, 1934.

Dear Mr. Wilkerson:

The nice mention of Bob Shannon's name and mine in your "Lowdown" column this morning was appreciated by us. It so happens that the item is one hundred per cent right with a few exceptions and these exceptions would list as follows:

1. We never knew that Fox wanted an auctioneer story for Rogers.
2. They never called upon us to submit anything.
3. The auction story was entirely our own brainchild.
4. It was written definitely for a "fast-talking promoter" character, such as Pat O'Brien and was one that would never fit Will Rogers.
5. The story was never written up in a few pages; the only draft of it consists of exactly seventy-nine typewritten pages.

Both Mr. Shannon and myself thank you again for your well meaning, but we would like just a little credit for thinking of something original once in a while.

With best wishes, I am

Sincerely yours,

ALBERT J. COHEN.

Role for Judith Allen

Judith Allen yesterday replaced Gertrude Michael in "She Loves Me Not" because the latter is still working in "Cleopatra" at Paramount. Vince Barnett was signed for a featured spot in this Bing Crosby-Miriam Hopkins vehicle, which Elliott Nugent directs.

Agency Changes

Inloes and France have given up their own agency and have become associated with the Bernard, Meiklejohn and McCall agency. They will handle the story department for the organization.

New Goldstone Hook-Up

Nat Goldstone yesterday closed a deal started in New York and becomes Coast representative for Max Hart, New York theatrical agent. Hart represents Goldstone in the East.

Carroll Graham on Way

Carroll Graham gets in by train tomorrow from New York. Writer went there two months ago to adapt his novel, "Queer People," to the stage.

Lindsey Hearings

(Continued from Page 1)

nothing from the producers. Notices calling upon them to have representatives at the hearing were mailed last week.

Rumors were current yesterday that the producers were in communication with official Washington in an attempt to contact Sol A. Rosenblatt and get some ruling that would nullify the hearings before Judge Lindsey.

Asked what his procedure would be if the producers refused to appear, or have representation at the hearing, Judge Lindsey stated that he will go on with the hearings just the same, and will "do my best to fairly render my decision on the basis of the evidence presented by the complainants."

300 Booking Days Offered By Indies

New York.—A group of independent exhibitors, in their effort to offset the bulk booking time granted the big circuits for pictures, have combined and state that "we will be able to offer distributors over 300 booking days when the new season sets in."

This is a throwback to similar efforts in the past that have been "thumbed" for the reason that the distributors have asked then, as they do now, "where is the money," and none of the exhibs has been ready and willing to back up his ideas with the dough.

It is understood that this new thought will have money back of it, and that each exhibitor will post a certain amount to guarantee the distributors in the event they take the product away from the big circuits and turn it over to the indies.

Baum and Cohen Now Producers for Levine

Lou Baum, one-time Sterling Pictures executive, and Marty Cohen, lately with Majestic, have joined Nat Levine, of Mascot, as associate producesr

Former will handle specials, while the latter oversees the melodramas on the program of twenty pictures which Levine announces for his new program.

Ward-Waggner Songs For Universal Picture

Eddie Ward and George Waggner have sold two songs to Stanley Bergerman at Universal to be used in the Chester Morris picture, "Embarrassing Moments." They are "What a Fool I Am" and "I Won't Think About Tomorrow." Edward Laemmle wound up the picture yesterday.

Job for Princetonian

Paramount has signed Charles Arnst, Princeton graduate of 1929, to act as technical advisor on "She Loves Me Not," which Elliott Nugent directs. Picture is set in a Princeton locale.

Small Back from Try-Out

Morris Small yesterday returned from a flying trip to San Diego, where he caught the opening try-out of "Biography," which stars Alice Brady. Small is the star's manager.

Adolph Mayers Dies

New York.—Adolph Mayers, father of Archie Mayers of DuWorld Pictures, and Bertram Mayers, film attorney, died yesterday. Funeral services today.

Darrow's Offensive

(Continued from Page 1)

J. Robert Rubin, alternate for Nicholas Schenck.

It now looks as though the picture executives couldn't "take it," but have decided that their alternates on the Code Authority would have to be the recipients of the Darrow questionings. Warner and Schenck have their alternates here already, and R. H. Cochrane is on his way to Bermuda, so presumably his alternate will act.

Gargan Stooges

Bill Gargan—just to be a friend to a pal—did a lot of reciting for Eddy Eckels and "Hollywood on the Air" rehearsals yesterday and he doesn't know yet whether he was appreciated. And probably doesn't care.

Schulberg Will Hold at Least 3 Wampas Babies

According to the contract between the Wampas and Ben Schulberg at Paramount for the use of the thirteen Baby Stars selected by that organization, the Paramount producer agrees to give at least three of the thirteen contracts and give the majority of them speaking parts in "Kiss and Make Up."

The Wampas goes to court this morning to have its contract with the young ladies verified, where such ladies are under age.

Warners are doing a burn, due to their understanding with one of the Wampas members that they would get first crack at the girls.

Plans M. P. School

New York—Bud Pollard, indie producer, says he has an arrangement working out with the New York State Education Department to get a charter for a motion picture school that will be dignified by the use of the word "Academy."

'Private Scandal' Done

Ralph Murphy brought in "Private Scandal" for Charles R. Rogers at Paramount Sunday night, three days ahead of schedule. Zasu Pitts, Mary Brian, Phillips Holmes, June Brewster and Ned Sparks headed the cast.

Gropper Books Soon

New York.—Milton Herbert Gropper's play, "Sing and Whistle," is to be published in book form by Longmans Green Company. His "Three Queens Full" will be published by the same concern in May.

Caster To Play Sec.

Marcia Remy, assistant to Dave Werner, Universal casting head, was selected yesterday to play the role of a secretary in "Affairs of a Gentleman." Script called for a secretary and Werner thought she looked the part.

Arnold Heads ASC For Fourth Term

John Arnold was re-elected president of the American Society of Cinematographers last night, this being his fourth term in that office. Victor Milner and Elmer Dyer were re-elected first and third vice-presidents respectively, and John Boyle was chosen for second. George Schneiderman was re-elected treasurer, also his fourth term, and Frank Good is the new secretary.

Under the new system, only five new Governors were elected to the Board, ten holding over. The new members are Dan Clark, Vernon Walker, Arthur Edeson, George Folsey Jr. and Frank Good. The hold-overs are Messrs. Arnold, Boyle, Dyer, Milner and Schneiderman, and Al Gilks, Fred Jackman, Charles Lang Jr., James Van Trees Sr. and Ray June.

Leonard Smith was chosen sergeant-at-arms with three assistants—Richard DaVol, Paul Vogel and Milton Brown.

Sound Men Discuss Complaint to Cummings

The Board of Executives of the sound men's local met last night.

While no announcement was made, it was learned that the principal subject of discussion was the complaint filed with United States Attorney General Cummings, asking that the producers and the IBEW be prosecuted for violation of the National Industrial Recovery Act, the news of which was revealed exclusively in yesterday's Reporter.

Miss Dunckley Returns

Dorothy Dunckley, of Cine Sound Production, Sydney, Australia, returns to the homeland tomorrow, after an extensive visit in Hollywood studying American production methods.

Miss Dunckley, who will also act as Hollywood Reporter correspondent for Australia, expects to do considerable radio broadcasting on the Hollywood topic on her arrival.

Acad. Meetings Delayed

The meeting between a special committee from the Producers Branch of the Academy and committees from the Technicians Branch and the Assistant Directors Section scheduled for last night was postponed.

Wynne Ages Again

Wynne Gibson is scheduled to pass from youth to old age again in a picture, and Karl Freund and the star were busily at work yesterday on make-up tests for the role. The picture is "I Give My Love," from a story by Vicki Baum.

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JACK CULLEN	Designer—Men's Department

*MISS LORETTA YOUNG'S COSTUMES WERE DESIGNED AND EXECUTED BY GWEN WAKELING

THE Hollywood REPORTER

Vol. XX, No. 21. Price 5c. TODAY'S FILM NEWS TODAY Wednesday, April 4, 1934

'COL. NOT FOR SALE'-COHN

TRADE VIEWS by W. R. WILKERSON

•MY, oh my, what a panning some of the New York critics gave "Rip Tide," and for what reason is beyond us. It's entertainment, it's a good show, It is attracting plenty of customers; and they must like it, for they are going out and sending others back to see the MGM production.

One producer told us last night: "Any time you stick under the nose of the New York reviewers ads telling them, and the public, how the 'Hollywood critics' raved about a picture, you can be certain of as nice a panning as you will ever get, regardless of the quality of your picture. I know, because it happened to me, not once, but twice."

That's one answer. You may have another. But the fact remains that producers make pictures to attract the public and give them amusement after the patrons get into the theatre, and "Rip Tide" must do both from the box-office reports sent to this desk during the past week. It did more business in ONE day at Loew's State here than the preceding program of two pictures did an entire week.

So what?

•

The metropolitan reviewers do a lot of writing for each other. They have that "public be damned" attitude, they do not know that the majority of the people of this nation go to bed with a copy of True Story in their hands, that they have no interest in the classics nor the higher arts. They little realize that the perfect screen entertainment is one of the True Story variety, maybe with another cover on it.

However, those critics are paid to give their impressions, to tell in print what they think of a picture and, if they go nuts at times and pan a "winner," who suffers? Certainly not the producer who made the picture, nor the theatre that ran it, nor the public who paid to see it. And not even the critic who panned it.

But sensitive producers, stars, writers and directors should come around to the thought that there is only one critic whose word means anything and that's the man or woman who lays dough down at the ticket window.

But What Happened To Marie Antoinette?

The extremes to which Marlene Dietrich is carrying the "Studio Queen" attitude at Paramount took a new jump yesterday when it was learned that the studio's press department, in order to obtain an interview with her, must make an appointment through her agents, Edington and Vincent.

Col. Profits for Six Mos. Over $400,000

New York—Columbia continues in its stride, the financial report for six months ended Dec. 30th showing a net profit of $404,562.93 after all charges, including the placing of $25,-891 for preferred dividends.

Net earnings of the company before deductions for taxes, interest and amortization of film were $2,888,790. Cash on hand totalled, $653,423. There are 26,636 shares of common reserved to the management at $29 per share up to June 30. The stock closed yesterday at 30.

Warners Get Stuart

Warners closed a deal yesterday with Universal for the loan of Gloria Stuart to play a lead opposite James Cagney in "Hey Sailor." She is vacationing at Morro Bay, and was called home yesterday by telephone.

Ruben Starts in London

Lonodn—J. Walter Ruben yesterday started filming "Java Head" for Associated Talking pictures at the Ealing studios. He was borrowed from Radio to direct this English production.

Columbia Head States There Is No Deal On For The Sale Of His Company And None In View

"Columbia is not for sale. There has been no deal discussed, nor one contemplated so far as I know, and I should know as the deal would have to be made with me as I am the owner of the controlling shares of the company."

Thus did Harry Cohn come out of his silence to deny the yarn that has been hot in this business for the past two weeks, a yarn that has been transferring the control of Columbia to the lap of the DuPonts and others.

"It's all bunk," says Cohn, "there is no truth to the rumor, no foundation for the talk. Through the pur-

(Continued on Page 7)

New Pictures on B'way This Week

New York.—Five new pictures come into the big houses this week. "Lazy River" opened yesterday at the Mayfair. Today "Gambling Lady" goes into the Strand.

"This Man Is Mine" comes to the Music Hall on Thursady. Friday we see "The Contsant Nymph" at the Roxy and "You're Telling Me," with Roxy and his gang, at the Paramount. "Rip Tide" holds over at the Capitol, with Paul Whiteman stage show.

Roy Mack to Meg Here

New York—Roy Mack, who has been at the Brooklyn Vitaphone plant for the past two seasons left for Hollywood yesterday and will probably be assigned to a number of the Technicolor shorts the company plans for next season.

Hecht-MacArthur Pics for Para Release

New York—The three independently produced pictures planned by Ben Hecht and Charles MacArthur are likely to see release through Paramount if present deals are carried through.

The writers are now negotiating with the distributor and with Erpi, production being planned for the Eastern Service Studios.

Quartette to Produce New Musical at MGM

Allen Rivkin, P. J. Wolfson, Nacio Herb Brown and Arthur Freed take on the responsibilities of associate producers on "Broadway Melody of 1934" at MGM. Rivkin and Wolfson contribute the original story, while Brown and Freed write the music and lyrics.

Astaire and Rogers in 'Ringstrasse' at Radio

Radio has set "Ringstrasse" as the second picture teaming Fred Astaire and Ginger Rogers. It is a German play by Adler Laszlo, which is being scripted by Allan Scott, and will follow "The Gay Divorcee."

Hayes Due in June

New York—"Mary of Scotland" closes its successful run on June 2, with Helen Hayes planning to leave for the Coast and picture work at MGM shortly after that date.

Korda Signs Pidgeon

Alexander Korda has signed Walter Pidgeon for two pictures and the player leaves April 18 for London. Pidgeon worked with Korda when the latter was here a number of years ago.

Jack Warner on Way

New York—Jack Warner gets under way for the Coast today, leaving on the Century.

MAJORS IGNORE LINDSEY BUT HE HEARS COMPLAINTS

One lone Independent producing organization was the only motion picture company yesterday that obeyed the summons of Judge Ben B. Lindsey, special NRA Labor Compliance Director, to appear before him for hearings on complaints charging nine major studios and one independent with violations of the NRA film code. Not one major company appeared nor sent any explanation.

Despite the failure of the majors to send representatives, Judge Lindsey

(Continued on Page 4)

38 Now in the Cast of 'Little Man, What Now?'

Ticketing Fritzi Ridgeway, Earle Foxe, Jean Hart and Owen Gorin yesterday, Universal brought the total players signed for "Little Man, What Now?" to 38.

The Frank Borzage picture will have the biggest cast since "Only Yesterday, with more than 50 talking parts.

Picture is scheduled to finish in two weeks, making a total of eight weeks in work.

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THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher

ROBERT E. WELSH.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywod 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscriptoin rates, including postage, per year in the United States and Canada, $10. Foreign, $15 Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

THE LOW DOWN

You know that "title and name" game has spread to this here now Hollywood. The idea is to get together a lot of movie and play titles—and then "fit" them to the right people. Yesterday, during a luncheon with some of our best rude set, the following results were obtained:

Jimmy Durante.."The Trumpet Blows"
Kay Francis.."The Goose Hangs High"
Cary Grant....."One Way Passage"
Garbo....."The Son-Daughter"
Jack Gilbert.."Once to Every Woman"
Herman Mankiewicz—
"Tomorrow and Tomorrow"
Ruth Chatterton....."I Was a Spy"
Sally Eilers.."It Happened One Night"
Harry Lachman....."East Is West"
William Wellman—
"Old Wives for New"
Countess di Frasso....."Africa Speaks"
or "Looking for Trouble"
Ricardo Cortez....."Bedside"
Adolphe Menjou...."Fashions of 1934"
Darryl Zanuck....."Sittin' Pretty"
Lupe Velez—
"Love, Honor and Oh, Baby!"
Elissa Landi....."S.O.S. Iceberg"
Clark Gable....."Dark Hazard"
Mae West....."Enter, Madame!"
P. J. Wolfson....."Going Hollywood"
Winnie Sheehan—
"Peter, the Mad Czar"
Alice White....."It Ain't No Sin"
Jimmy Cagney—
"The Man Who Came Back"
Connie Bennett...."Love Is a Racket"
Mack Gordon—
"The Twelve Pound Look"
Dick Powell....."She Loves Me Not"
Myrna Loy—
"Underneath the Red Robe"
Edna Best....."Gallant Lady"
Barbara Blair....."Barbary Coast"
Francis Lederer....."The Grand
Duchess and the Waiter"
Gloria Swanson....."Hollywood Party"
Jean Harlow...."Hips, Hips, Hooray!"
Eddie Cantor....."Finishing School"
Georgie Raft...."The Lady Is Willing"
Josef von Sternberg...."Fu Man Chu"
Corinne Griffith....."March of Time"
Jack Warner....."Let 'Em Eat Cake"
Jeanette MacDonald....."Eskimo"
Irving Thalberg...."The Little Giant"

New York REVIEWS

"ONCE TO EVERY WOMAN"

Columbia prod.; director, Lambert Hillyer; writers, A. J. Cronin, Jo Swerling.

Rialto Theatre

News: "Once to Every Woman" is an engaging, faithful and enjoyable photoplay. You'll like it.

Times: The slightly less than cerebral title of the new Rialto film has at least the minor virtue of summing up all that is unfortunate in the work. Here is a story which might have become a screen "Men in White," an absorbing and thrilling drama.

Mirror: It is very well made, skilfully written and brilliantly acted. But it is grim. Persons who are frightened by hospitals will find "Once to Every Woman" confirms their worst fancies. It deals with incompetence, dangerous institutional politics, and wilful neglect of responsibility. It is made with dignity, however, with restraint and taste. It is an admirable example of how fine acting, writing and direction can be wasted on an unentertaining plot.

Herald-Tribune: Its story and treatment are adult and, with the exception of a few customary cinema moments, manage to hold attention and be informative at the same time. The dialogue is less banal than usual, and the performance is authoritative.

American: Average program entertainment. It is well cast, nicely produced. The honors of the piece are shared by Messrs. Connolly and Bellamy, with mention for Miss Carlisle and J. Farrell MacDonald, Leila Bennett and a dozen more. The atmosphere is well established and maintained, and both players and director contribute a sincere, forthright job of it.

Sun: The Rialto's new picture is fortunate enough to have a story somewhat more credible and interesting than the usual run of medical talkies. The plot itself isn't particularly important, but "Once to Every Woman" is the most interesting film this week-end anyway.

World-Telegram: Here, in "Once to Every Woman," is a hospital film so simple, so genuine, so tense and thrilling at times, that it is easily the best and most entertaining the screen has yet given us. Unlike the many hospital films we have had, and probably always will have with us, this "Once to Every Woman," in spite of its silly title, is free from the usual hokum. Its grimness is the very grimness of the subject with which it deals, and this and not its love element is sufficiently exciting to hold your attention.

Journal: The picture is satisfactorily acted and developed. But it's pretty grim, with plenty of sickroom atmosphere and a prolonged operating room sequence that becomes intensely harrowing.

EASTERN PRODUCTION DUE FOR BOOM NEXT SEASON

New York.—Eastern production is in for a boom next year, and this time there are definite contracts to prove that it will not be another mirage.

Captain Baynes, of the Eastern Service Studios, says that contracts already closed cover twelve productions, practically all set for major release, to be produced at the Astoria plant.

And up at the Biograph plant in the Bronx, with the backing of Herb Yates, of Consolidated, definite plans are under way that will insure practically continuous operation on productions for independent release, with a few majors dropped in.

Back to His Old Love

Pat O'Brien, who was in the navy for a year and a half during the war, had to wait until yesterday to do picture work on a battleship. He will be on the Arizona for 12 days, filming "Hey Sailor." O'Brien was stationed on the Great Lakes during the war.

Geo. Brown Honored

New York.—George Brown, advertising manager of Columbia Pictures, has been appointed member of a new committee named by General Johnson, of the NRA, for a coming propaganda drive.

Schofield to Do Screen Play for Brice Picture

Monte Brice has signed Paul Schofield to do the screen play of "Benefit Performance," his first production since the dissolution of the Rowland-Brice partnership.

Plans are being perfected for the filming of this picture at the Eastern Service Studios in New York. As soon as Schofield completes the screen play, Brice plans to leave for New York to start production.

Lombardo to Frisco

Guy Lombardo and his orchestra, finishing in Paramount's "Many Happy Returns," move off to San Francisco, April 11, to broadcast on the White Owl Hour and put in a week at the Orpheum Theatre. Unit jumps to Galveston, Texas, for its next broadcast, April 25. The Music Corporation of America books the unit.

'Rothschild' Gets Away to Big Start

"The House of Rothschild" opened last night in a blaze of glory at Grauman's Chinese to a complete sell-out, many prominent picture people who sought to get tickets in the early afternoon finding it an impossible task.

The reception given the picture was little short of a sensation, and wiseacres are predicting that the Chinese is in for a run that will bring back memories of the good old days at this house. Fredric March acted as master of ceremonies, following the showing, while Laurence Grant officiated at the forecourt microphone previous to the show.

Fox to Remake Silent

Fox will do a talkie remake of one of its last silents, "Ladies Must Dress," which was released in December, 1927. Picture is scheduled for next year's production plans and will be handled by Sol Wurtzel. No writer has been signed.

Tim McCoy Starts One

With D. Ross Lederman directing, Columbia today puts the seventh Tim McCoy action picture into work, Ward Bond, set by Kingston-Harris, is only player cast. Story has been scripted by Harold Shumate.

Short for Catlett

Walter Catlett was signed by Radio yesterday for the top spot in the next Headliner short which Lee Marcus is producing.

Shirley Grey with Dix

Shirley Grey once again plays opposite Richard Dix, this time in "Family Man" at Radio. John Robertson directs.

In Preparation
An Original Story—titled
"Our Women"
by
Edmund Goulding

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'SISTERS UNDER SKIN' FINE PIECE OF ENTERTAINMENT

Director, Writing, Cast All Splendid

"SISTERS UNDER THE SKIN"
(Columbia)

Direction .....David Burton
Author .....Jo Swerling
Photography .....Joseph August
Cast: Elissa Landi, Frank Morgan, Joseph Schildkraut, Doris Lloyd, Clara Blandick, Shirley Grey.

The Columbia picture, "Sisters Under the Skin," is important for three reasons: First, because it gives Elissa Landi a chance at last to prove that she is an ACTRESS; second, because it is a completely honest and dramatic diagram of real, human manners and emotions, and, third, because it's darn good entertainment.

Frank Morgan isn't mentioned in the above, because he has had other chances to show what he can do, and the superb performance he gives in this picture is not a matter of news. It's just taken for granted.

David Burton, the director, modeled this picture into a sculptured, balanced and dramatic whole. But he had marvelous clay with which to work in Jo Swerling's story. There's not a line of dialogue that doesn't ring true and not a sequence or a single scene that couldn't stand up under the microscope of human experience. And, while bouquets are being tossed out, let a large one be thrown to Joseph August, whose photography is a thing of beauty.

Frank Morgan plays the part of an industrial magnate who reaches the age of fifty with millions in the bank, a great desire to play Beethoven's "Moonlight Sonata," and an unquenchable yearning to enjoy life. His wife, Doris Lloyd, has allowed the years to rob her of gaiety and, when he wants to kick up his heels and roam over the world, she suggests seeing his doctor.

And so when, under particularly romantic circumstances, he meets Elissa Landi, an actress, he attempts to journey with her back into his youth and recapture some of that wild, young fervor.

But she meets a fiery, impetuous, young composer, Joseph Schildkraut. And Morgan finds that he puffs up the stairs as the two youngsters run laughingly up to the composer's attic; and that his futile pickings on the piano at the "Moonlight Sonata" are pretty feeble compared with Schildkraut's sweeping, grand, new symphony.

And so, with a fine gallantry, he relinquishes the girl to the composer and goes home to his wife.

The story is too slyly intricate and emotionally tricky to be hedged about by an outline. It is fundamentally true and honest, and entirely entertaining.

Schildkraut is happily cast and he brings a fine spirit to his part. Doris Lloyd is flawless as the wife. Clara Blandick is good as Morgan's secretary, and Shirley Grey is seen briefly.

Do your audiences a favor and show them this picture—and let them see what Landi really can do.

'Henry VIII' Showing In 30 Berlin Houses

Berlin.—The German dubbed version of "Henry VIII" is drawing tremendous crowds here. The picture is being distributed by Universal and is showing in a total of thirty Berlin houses at the same time.

MGM Going Limit On 'Villa' in N. Y.

New York—MGM is gong the limit for the "Viva Villa" New York debut at the Criterion, and Broadway picture goers will not know the famous house when it reopens for the David Selznick production.

A new front is to be installed on the house, commanding Times Square, new sound and projection systems are being put in, and from drapes to lobby the dress will be new.

MGM has the house on sub-lease from J. P. Goring, for an initial ten week period. It reverts to the Farmers Loan and Trust Company on July 1, with the expectation here that Paramount will make a new deal to hold the theater after that date.

Two Indie Producers Closing Up Schedules

Chesterfield Pictures has two more productions to complete on its schedule of nine, according to George R. Batchellor. These will be "City Park," a romantic story, and "Green Eyes," a murder mystery. Both will be directed by Richard Thorpe.

Invincible Pictures, Maury Cohen, producer, has three more to complete its schedule of nine pictures. The first is "Fifteen Wives," written by Charles S. Belden. Frank Strayer will direct.

MGM After Colyumists For 'Pamela Thorndyke'

MGM is offering propositions to New York columnists to take the three top spots in the Moss Hart story, "Pamela Thorndyke." Studio is talking to Mark Hellinger, Louis Sobol, Edward Sullivan, Walter Winchell and Sidney Skolsky, it is reported, with a view to getting three of the group.

Ed Marin Leaving 'U'; Moving Over to Radio

Edwin L. Marin and Universal will split when the director cleans up "Affairs of a Gentleman." They were unable to get together on a new deal after the director's long term ticket expired.

He is due to move over to Radio on a one-picture ticket which has been set by the William Stephens office.

Lukas in Baum Story

Universal yesterday assigned Paul Lukas for the lead opposite Wynne Gibson in the Vicki Baum story, "I Give My Love." Milton Krims has written the screen play and Doris Anderson is now on the continuity. Karl Freund will direct and B. F. Zeidman will produce.

Writers Nominate For Guild Election

The thirty members nominated for consideration in Thursday's election of the Writers' Guild Board of Governors were made known last night. From these thirty and any additional nominations made from the floor the Guild will choose fifteen members, the latter group later voting for president, vice-president, etc.

The thirty names announced follow: Ralph Block, John Howard Lawson, Ernest Pascal, Wells Root, Frances Marion, Oliver H. P. Garrett, Dudley Nichols, Courtenay Terrett, Brian Marlow, Tristram Tupper, Arthur Ripley, Rupert Hughes, Wilfred MacDonald, Raymond Schrock, Allen Rivkin, Gladys Lehman, John Natteford, Jo Swerling, Samuel Ornitz, Seton I. Miller, Arthur Richman, Robert Riskin, Zelda Sears, John Emerson, James K. McGuinness, Edwin Justus Mayer, Waldemar Young, James Creelman, Sonya Levien and Arthur Caesar.

Before the election can proceed, fifty more votes are needed to ratify the recent amendment to the by-laws allowing the increase in the board from eleven to fifteen.

Wampas Will Install Officers at Caliente

The installation of the new officers of the Wampas will be held at Agua Caliente next Saturday and Sunday. Two bus loads of the publicity gang will leave the Writers Club at 1:30 o'clock Saturday and a banquet will be thrown that night.

The boys will double up at the hotel—it's a stag party—and will leave for home at 4:30 o'clock Sunday. The committee announces—and this is the best news of all—there will be no charge for the trip.

Bob MacGowan to MGM

Bob MacGowan, director of the Roach "Our Gang" comedies, was signed by MGM yesterday to direct the first Shaw and Lee short subject which Jack Cummings is producing. The Beyer-MacArthur office has placed the director under a managerial contract and negotiated the deal.

Three for Holloway

Sterling Holloway will be working in three pictures during the balance of this month. He is to play in Radio's "Down to Their Last Yacht," MGM's "Merry Widow," and in a short for Warren Doane at Universal. Ralph Farnum placed him.

Warner Salesmen Due

Gradwell Sears, Warner sales manager for the South and West, and Andy W. Smith, handling sales in the East and Canada, will arrive Saturday for the MPTOA convention. They will be here a week.

Cormack at La Quinta

Bartlett Cormack is at La Quinta working on "One Woman," yarn planned by Paramount for Miriam Hopkins.

Yesterday in NEW YORK with HELEN GWYNNE

Here's an exhibitor angle that only an exhibitor could possibly have thought out. We were complaining the other day about how awful Broadway looks and how terrible Forty-second Street looks with all the cheap movie houses with their ten and fifteen cent admission prices doing nothing to help matters. Unfortunately, an exhibitor overheard us and forthwith went off into a long harangue about how, when the whole truth of the depression years is written up, cheap movie houses will be given their place in history. The way he figures it out, they are swell places for cold, depressed, unemployed members of society, and they went into the theatres glum and aching for a fight, but for a dime they could stay in a theatre and laugh all day and, when the masses laugh, society is in no danger of being disturbed. So the slogan seems to be "Stop revolutions with a ten, twenty, thirty house."

•

And speaking of ten, twenty, thirty. Not so long ago an actor was being interviewed by Jack Warner about whether or not he should or could get a salary tilt. Mr. Warner was of the opinion that he shouldn't, and proceeded to try to talk him out of it with arguments about things not being what they used to be and ending up with a statement to the effect that movies were back to a ten, twenty, thirty basis. Did the actor know what that meant? Whereupon the actor said yes, he knew all about that. He had just been reading the papers with particular reference to the publication by the government of salaries, bonuses, etc., in the picture industry. And he saw that Jack Warner got ten thousand . . . that was ten, and Harry Warner got ten thousand . . . that was twenty, and Albert Warner got ten thousand . . . . that made thirty.

•

With the announcement by Arch Selwyn that he had acquired the play rights to that best seller of last year, "Cora Fitts," and intends to produce it in the Fall, there is matter for speculation. We wonder whether there will be any offers for it from the picture companies. Not that it wouldn't make an elegant picture and one that cries aloud for Mae West with some of the rougher sequences crossed out of the story. BUT it's material that's been available for months now. Maybe a picture company is backing the play to see what it looks like before they take a chance.

Add: Oddities in the newsprints. In one column of the theatrical page is a routine announcement of new pictures on Broadway with the "Lost Patrol" listed as a picture without a woman in the cast, and directly opposite in the ad it says first and foremost: "WOMEN! . . . WOMEN . . . perfumed—with starry eyes and red lips! WOMEN—warm and alluring—danced through the skulls of these men . . . who grinned tight-lipped at death!" Which is not exactly misleading, but one of the neatest tricks of the week.

ONE LONE INDIE ANSWERS CALL FROM JUDGE LINDSEY

(Continued from Page 1)
began his hearings, listening to the complaints and testimony of sound men, cameramen, drapers and upholsterers, grips, property men and electricians. He announced that he will render his decisions on the cases after he has had sufficient time to study them, and will send his findings on to Washington to the Chief Labor Compliance Officer.

Albert E. Levoy appeared for Mascot Pictures Corporation. But Columbia, Fox, Metro-Goldwyn-Mayer, Paramount, Hal Roach, Radio, Universal, United Artists and Warner Brothers-First National failed to appear. While no official announcement was given either by Judge Lindsey or the producers, it was generally rumored that the majors refused to appear on the grounds that Judge Lindsey does not have jurisdiction over the complaints.

When the doors of the headquarters of Judge Lindsey opened at ten o'clock yesterday morning it looked like a complete producer walkout, but there was a considerable number of labor representatives on hand, some with counsel. Judge Lindsey gave until eleven o'clock for producers to appear, then he called the first group, the sound men. Their delegation was headed by Harold V. Smith, business representative of Local 695.

Charges by Sound Men

Among other complaints, the sound men charged violation of the code by all the major studios in that they refuse to negotiate with the local, although the sound men in an election under the supervision of the Regional Labor Board named it, under NRA rules, as the body representing the sound technicians. They declared that the producers are violating the code in the matter of wage scale and hours, and a number of witnesses testified, and evidence was presented showing the studios have not spread employment as called for in the code.

Considerable testimony was also introduced by the sound men to support the charge that the studios are using coercion to force sound men to join the IBEW. Testimony was given that some studios have discharged sound men when they refused to join the IBEW. Testimony was also given showing that the IBEW scale for first sound men is $72 per week on a three-weeks basis, while the IATSE scale is $140 a week.

Mascot Man Shows Up

At two o'clock Levoy appeared for Mascot Pictures Corporation and told Judge Lindsey that his company recognized his authority and that, if it had done anything wrong, it was unintentional and he wished to get it straightened out, for his company wishes to live up to the letter of the code. He said he did not want legal counsel and was ready for the hearing.

Judge Lindsey then heard the complaint against Mascot and heard the defense of Levoy, who, at the conclusion of the hearing, left to investigate a couple of points and will report again today to Judge Lindsey.

"The attitude of Mr. Levoy was admirable," said Judge Lindsey, "and showed what can be done expeditiously if the proper co-operation is shown. There is no doubt the difficulties between his organization and the complainants can be easily adjusted."

Producers Nix Walk

Other groups heard yesterday included the cameramen represented by Herbert Aller; the upholsterers and drapers, represented by Walter Hopman, president of the labor group, and W. C. Wolfer, vice-president; and Local 37, IATSE, represented by Lew Blix, business representative.

Local 37 had a list of complaints, charging that one studio grips were used as extras with no additional pay. The upholsterers had a kick on wage scale and hours.

Effort to secure a official statement on the attitude of the major producers in regard to the hearing were without result, Casey saying he had nothing to do with the matter, and producers refusing to talk.

Come Early and Avoid the Rush

At 1.30 yesterday afternoon fourteen persons, eleven women and three men, had lined up on their camp chairs in front of Grauman's Chinese in order to have front row spots to look at the celebrities attending the opening of "The House of Rothschild."

'Rothschild' Boston Debut Gala Affair

Boston—The Hub City made the opening of the "House of Rothschild" here Monday evening one of the social events of the season, besides gladdening the hearts of the picture makers with a complete sell-out. It was a brilliant event, with all the big names of the city in attendance

Al Selig handled the advance campaign.

Warners Plan Dinner For 750 of the MPTOA

Warners will entertain the more than 750 members of the MPTOA at a dinner the first day of the convention, April 10. Studio will convert one of its stages into a dining room and will have every star on the payroll prepare a special act for the etertainment of the guests

New Songwriters Here

Charles Tobias and Murray Muncher, song writing team signed by Sam Goldwyn on a six weeks contract, arrived from the East yesterday. They will write the music and lyrics for the next Eddie Cantor picture, which gets under way around June 1.

Navy Yarn for Warners

Warners have purchased "Miss Pacific Fleet," a short story by Frederick Hazlitt Brennan which ran in Collier's a short time ago. No director or writer set as yet.

Calhern Bound East

Louis Calhern returned to New York yesterday after finishing his role in "Dark Towers" at Warners.

MUSIC CORPORATION OF AMERICA
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M·G·M SHORT-Sam Baerwitz Production
"RHYTHM IN THE AIR"-Warner Bros. Production
OLD GOLD PROGRAMS · CBS

GUS ARNHEIM
MJB Demi Tasse Revue · NBC (Starting April 16)

VELOZ & YOLANDA
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DARROW BOARD ROARS DIE AWAY TO MURMURS

Washington.—The trumpeted Darrow hearings came to a close last night with something of the effect of a bubble bursting, in the opinion of observers here.

In the first place, the members of the Code Authority and the major sales managers were not spanked for failing to appear, but apparently were successful in having their case presented in written form by H. Bareford, Warner attorney.

In the second place, other members of the committee besides Mr. Darrow started asking questions yesterday, and the trend of their queries indicated that they are willing to admit now that there are two sides to every question, even in the picture industry.

It is probable that the Darrow committee will recommend some minor changes in the code, and even some substitutions on the Code Authority that will give a better break to independents. Rabid indies here still say that Deputy Administrator Rosenblatt is in for a spanking, and his removal will be suggested, but this is discounted by most observers.

Governor Olson, of Minnesota, appearing "on behalf of the public," was the first witness of the day, airing his objections to block booking. He was followed by Al Steffes, rebel exhibitor from the same State, who repeated the castigation of block booking, and added a description of what he claimed were "kangaroo court" methods of the Boards of Trade, which he asserted are merely kept alive through the Code Authority's Grievance and Zone Boards.

Alfred Weiss, former indie producer and a vice-president of the original Goldwyn Pictures, put all the blame on sound pictures and the strangle-hold given the electrics. At this point one of the board members asked why the "13,000 independent exhibitors" had never tested the A. T. & T. monopoly in the courts, while another ventured the remark that patent rights were a matter entirely outside the range of the Darrow board.

Robert Robins, indie sound manufacturer and active in a campaign against the electrics, was the final witness, he also blaming A. T. & T. for all the industry's ills and charging that six out of the eight majors are now controlled by the phone monopoly. Robins also charged that practically all the Code Authority appointments had been dictated by A. T. & T. pressure. He concluded with the startling suggestion of Government control for the picture business by including it under the provisions of the "communications" bill now before Congress, which puts radio, telephone and telegraph under a new commission.

The highlight of the day really was a question from one of the board members, addressed to Steffes, asking: "If the business of the majors is so profitable, why are all the companies bankrupt?" Steffes blamed it on overseating.

Tear Jerker

They were doing a rave down at MGM yesterday over an eight-minute death scene shot by Clarence Brown for "Sadie McKee," with Joan Crawford and Gene Raymond doing the trouping.

MGM to Give Stock Players Stage Work

MGM has decided to establish a local experimental theatre for its stock players and has placed Maurice Revnes in charge of the project, with Oliver Hinsdale and Samuel Kayser as associate executives.

Plan is to use the forty stock players under contract to the company in a group of plays to be put on at a theatre yet to be selected. Plays will be revivals and the players will work between studio assignments, getting stage experience. Except for the start, the project is expected to pay its own way.

Warners Plan to Put Dvorak in 'Hey Sailor'

If the studio is able to rearrange the schedules on "Old Doll's House" and "Hey Sailor," Ann Dvorak will replace Margaret Lindsay in the latter picture, which is now shooting aboard the U. S. warship Arizona. Miss Lindsay has not yet fully recovered from her recent appendectomy.

She was scheduled to go into "Old Doll's House," but at the last minute the studio switched the assignment and gave it to Dvorak. Now, with "Hey Sailor" already in work with Miss Lindsay set opposite James Cagney and Pat O'Brien, studio is planning on following the same replacement procedure.

Major Prods. Starting

Major Productions puts the first of its six features, "Broadway Virgin," into work today at the Talisman studio, with Lou Collins directing. Dorothy Grainger, Betty Bronson, William Bakewell and George Meeker head the cast. Story has been scripted by F. McGrew Willis, with additional dialogue by Joseph O'Donnell.

Davis for 'Housewife'

Completing her work in "Of Human Bondage" at Radio, Bette Davis has returned to Warners, her home lot, and has been assigned one of the two leads in "Housewife." Al Green directs from the screen play by Manuel Seff and Lillie Hayward. Robert Lord supervises.

Barbier-Horton Set

Irving Thalberg yesterday borrowed George Barbier from Paramount and signed Edward Everett Horton for "The Merry Widow."

Hays Returning Here

New York—Will Hays leaves for another Coast visit tomorrow.

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Reviewing the FAN MAGS

MODERN SCREEN
132 pages and cover
COVER DISPLAY.....Greta Garbo
(MGM)

Modern Screen for April is like the little girl who, when she was good was very, very good, and when she was bad she was horrid.

However, there's lots more good than bad in the mag. The story that is especially irritating, because of its glaring bad taste, is "I'm a Terrible Person," says Joan Crawford to Katherine Albert. The fault lies with Miss Albert, who probably didn't realize that things in print sometimes are much worse than the same things said.

Beatrice Macdonald concludes her life story of Hepburn, "The Career of an Ugly Duckling"; Walter Ramsey writes one of the best all-round, graphically told yarns yet, "The Life and Loves of Lyle Talbot"; Carter Bruce is a little vague, but sincere, in "So You Won't Talk, Connie"; Helen Hayes tells Nanette Kutner "How I'm Teaching My Daughter to Face Life," which is an extraordinary story after Miss Hayes' frequent declarations that she won't talk about her daughter.

Martha Kerr asks "Please, Mr. De Mille, What Is Glamour?" and gets an interesting answer; Walter Ramsey has "What's Happened, Gable?" and the star answers frankly and to the point; Robert Fender has a good idea in "Guardian Angels of Hollywood"; Dena Reed goes to a lot of trouble in "He Went Up to See Her One Time" to add another chapter to the virtues of Mae West; Jim Kahn writes of Mrs. March in "Who Is Freddie's Boss?" and Jack Jamison recounts some amusing practical jokes in "Tickling Hollywood's Ribs."

Lynn Farnol has nothing new in "Anna Sten—'Passionate Peasant,'" except the title, and Gladys Hall has a new angle on Lewis Stone in a swell story, "The Husband Who Never Goes Home."

NEW MOVIE
106 pages and cover
COVER DISPLAY.....Joan Crawford
(MGM)

Frank Buck still has to fail an interviewer. He gives another vivid tale of adventure in far places to Edwin C. Hill in the April New Movie.

There is good writing and good reporting in Barbara Barondess' "I Act with Garbo." There should be. She was a New York newspaper woman after she left the stage and before she appeared on the screen in "Queen Christina." Dorothy Manners asks "Will Garbo Marry Mamoulian?" without finding the answer.

Wallace Beery tells "My Life Until Now" to Eric L. Ergenbright. It is an unusually well done autobiography, and makes fascinating reading.

Della Mason discusses Marlene Dietrich's sudden addiction to skirts and ruffles in "The New Marlene." Irene Thirer covers a lot of territory in her interview with Dolores Del Rio, questioning her on such subjects as Garbo, Hepburn, her love life, past and present, and her plans for children. David Ewen tells how generous Paul Muni is to old friends among the unemployed in "I Know Muni." Dixie Dunbar does a vivid, gossipy article on her career, "Confessions of a Scandals Beauty." Beth Burton tells how Otto Kruger faced death and yearned for it—which should just about mop up that story cycle which has been hung on practically every player in the movies.

Barbara Barry does an amusing tale, all in Lupe's fantastic accent, about the Mexican hot spot's feelings for Jimmy Durante. It's called "Rougher Than Tarzan." Madge Evans discusses her reactions to her first film test with Ann Boyd. Grace Kingsley goes to lots of parties, and then, of course, there is Herb Howe's always excellent column.

SILVER SCREEN
82 pages and cover
COVER DISPLAY....Constance Bennett
(Twentieth Century)

Silver Screen sparkles with a generous number of unusually good stories this month. Elizabeth Wilson leads off with a sprightly and humorous tale, "That Funny Divorce," about Carole Lombard and Bill Powell.

Harry Lang's "Anything for a Laugh" is a neat, good-natured blast at the nutty things stars do for publicity. Adela Rogers St. Johns has a vivid description of what happens in Hollywood to football stars. It's advice for Cliff Montgomery, and is called "What Happens Then?"

"Fighting for Their Rights," by Ruth Biery, and "The Last of the Temperaments," by Bert Allen, are interesting discussions of how they behave in the movies.

For the rest S. R. Mook worried and worried until Constance Bennett assured him that she is not leaving the screen; Jack Jamison tells some interesting anecdotes about Eddie Cantor in "It's That Man Again!" Helen Louise Walker's tale on Jean Harlow is somewhat sensationally called "I'm That Way"; Patricia Keats does an amusing story on Una Merkel; Lenore Samuels talks intelligently about Paul Muni in "That's My Business"; Ben Maddox talks to Gene Raymond, mainly about the star's love life, in "All Figured Out."

A high percentage of sensible stories.

SCREEN BOOK
82 pages and cover
COVER DISPLAY.....Heather Angel
(Fox)

There's a good story in the April Screen Book that should do quite a bit for pictures. It is Dr. Louis E. Bisch's "Movies Are Good Medicine," in which he tells how he prescribes for his patients.

Another swell, fast yarn is Red Rutledge's interview with Max Baer, "Me and Mae West!" J. Brien Chapman has two stories, "Hollywood's Million Dollar Scraps of Paper," reviewing some contracts, and "Bing Says a Mouthful."

Mono. Meet Starts At Atlantic City

Atlantic City.—More than fifty executives of Monogram Pictures, headed by President W. Ray Johnston and Vice-President Trem Carr, arrived here yesterday for the company's convention, which opens today. Mayor Harry Bacharach will start the proceedings with an address of welcome, being introduced by President Johnston.

Among those in attendance are Arthur Bromberg of Atlanta, Howard Stubbins of Los Angeles, Harry H. Thomas of First Division, Claude Ezell and Underwood of Dallas, Flax Brothers of Washington, R. F. Withers of Kansas City, J. S. Jossey and Lefton of Cleveland, Nat Steinberg of St. Louis, Herman Rifkin of Boston, Sam Berkowitz of Buffalo, and also exchange managers from Seattle, San Francisco, Chicago, Albany and other cities.

Home office and studio delegates include Lou Ostrow, Eddie Golden, Ed Finney, J. Harrington, J. P. Friedhof and Norton Ritchey.

Geo. Nicholls to Direct 'A Hat, a Coat, a Glove'

As a result of John Barrymore's going to bat for him after expressing satisfaction with the director's work in handling a color test, George Nicholls breaks away from Wanda Tuchock on his next assignment and will direct "A Hat, a Coat, a Glove" alone.

Picture stars Barrymore and has Kenneth Macgowan producing it for Radio. Francis Faragoh is writing the screen play.

Sauber Story Sold

Warners yesterday closed a deal for the purchase of "Window Panes," an original by Harry Sauber, the writer joining the staff to write the screen play. Max Shagrin set the deal.

Gene Solow to 'U'

Gene Solow, having completed his Warner contract last week, swings over to Universal Monday on a term ticket. Writer has not been given an assignment as yet.

Eric L. Ergenbright writes two stories, also, "Hollywood's Alimony Racket Exposed," and "Secrets That Torture the Stars." Don Harris is among the million writers who are wondering "Is Garbo Married?" Everetta Love interviewed Mrs. Roosevelt in "What About Censorship?" Alice Faye says "I Am Not Jane Doe" in an interview with Lew Garvey; Grace Mack has "Putting Hepburn on the Spot"; Al Sherman tells about "When Mae West Went to Jail!"; Dorothy Spensley writes a good yarn about Rosemary Ames in "Don't Write Anything About My Baby"; B. F. Wilson asks "Is Mary Still in Love?" and Lew Ayres talks about love in "You Can't Marry Me Off," by Frank Walsh.

Wellford Dickson reviews the Claire Windsor trial in "Too Beautiful"; Marcella Burke has "Love Is the Bunk," (about Adolphe Menjou), and Jewel Smith writes about the sisters Wing, Toby and Pat, in "Two Angel Wings for Hollywood."

Mae West Causes Censors in Austria

Vienna.—Due principally to the flood of public protest against the Mae West picture, "She Done Him Wrong," censorship is slated to be introduced in Austria, it is reliably reported. Official announcement has not yet been made.

'Nana' Breaks Records In Second Run Houses

The $7,000 advertising campaign which Sam Goldwyn gave to the United Artists opening of "Nana" downtown is begining to return a profit, with the picture breaking house records on its second runs in Fox West Coast houses. Picture, playing a double bill with MGM's "Mystery of Mr. X" at the Westwood Village smashed all existing records for Sunday and Monday business and the bill has been held for an additional day, the first time in the history of the theatre.

Other second run houses report sensational business on the Sam Goldwyn picture.

Edward Cahn to Direct Picture in London

Edward Cahn leaves New York on the Berengaria next week to direct a picture for A. & B. Pictures, releasing through British-Gaumont. Picture is "Black Shirt" and goes into work April 25. The Edington and Vincent office swung the deal from here.

Taylor Holmes in 'Herbert'

Madelyn Holmes, daughter of Taylor Holmes, received a long distance phone from her father yesterday that caused her to board the Chief last night on the way to New York. Taylor goes into the Nugent part in "Big Hearted Herbert" on the Broadway stage Monday and his daughter also is in the play.

Mildred Smith East

Midred K. Smith, MGM writer, left last night for New York to confer with S. N. Behrman on the screen play of "Lola Montez" before the playwright sails for England Saturday. Behrman will work on the script while abroad. Miss Smith returns in two weeks.

Agency Strong on Kids

Joy and Polimer, agents, have established a special department for the handling of children. Harry Willson is in charge. This week he placed 5-year-old Barbara Pepper in King Vidor's "Our Daily Bread."

Geo. Stevens for 'Harem'

George Stevens breaks out of the short subjects class with his next directorial assignment. He was set yesterday by Lou Brock at Radio to direct "Great American Harem."

Madge Evans to Lasky

Madge Evans was borrowed yesterday from MGM by Jesse Lasky for a role in "Grand Canary," which will get under way next week.

Colleen with Levee

Colleen Moore signed a managerial ticket with M. C. Levee yesterday.

UP-TO-THE-MINUTE CASTING NEWS

Libby Taylor, Mae West's colored maid, for "It Ain't No Sin," Paramount.

Wallis Clark, through Kingston-Harris for Radio's "Virgie Winters."

Shirley Ross, Russell Hopton, Bert Roach and **Desmond Roberts** for "100 Percent Pure," MGM.

Gregory Gaye to "Merry Andrew," Fox, set by Beyer-MacArthur.

Ethel Griffies for two—"Call It Luck" at Fox and "Sadie McKee" at MGM. Both through Beyer-MacArthur.

Paul Stanton to "Call It Luck," through Beyer-MacArthur.

Cecil Cunningham, Edward van Sloan and **Joseph Whittell** for "Virgie Winters," Radio.

Charles Coleman, Maurice Black and **Ramsey Hill** for "Down to Their Last Yacht," Radio.

Marion Nixon by Radio for "Arabella" on a Schulberg, Feldman and Gurney ticket.

Henry B. Walthall and **Sally Blane** for "City Parks," George Batcheller's next for Chesterfield.

Adrian Rosley for two pictures through the Edington and Vincent office. Player does "Of Human Bondage" for Radio and "Merry Andrew" for Fox.

Theodore Newton by Edington and Vincent for "Now I'll Tell," Fox.

John Harron for "City Parks," Chesterfield, by Hallam Cooley.

Margaret Seddon for "Barretts of Wimpole Street," MGM, by Hallam Cooley.

Earle Foxe and **William Augustin** by Hallam Cooley for "Little Man, What Now?" Universal.

Niles Welch into "Hey Sailor," Universal, by Hallam Cooley.

Una Merkel assigned a featured role in "The Merry Widow," MGM.

Johnny Arthur and **Phil Regan** for Warners' "Dames."

Marian Byron to Columbia short, "Love the Hard Way." Set by Bernard, Meiklejohn and McCall agency.

Ethelreade Leopold for "Madame DuBarry," Warners.

Sarah Padden and **Monroe Owsley** for "Little Man, What Now?" Universal.

Genevieve Tobin Gets Lead in Schulberg Pic

Paramount yesterday signed Genevieve Tobin for the Carole Lombard spot opposite Cary Grant in B. P. Schulberg's "Kiss and Make Up," which went into production yesterday. Lombard was needed for another assignment. In the cast are Lucien Littlefield, Toby Wing, Mona Maris, Milton Wallace, Rafael Storm, Doris Lloyd, Rita Gould and the 13 Wampas Baby Stars. Harlan Thompson and Jean Negulesco direct.

Houston Sells Story

Norman Houston yesterday sold an untitled original story to Mascot Pictures and joins the writing staff to write the screen play. Harry Spingler, of the Small-Landau office, negotiated.

Vigilante Archie

A scenario writer at Warners ordered a bottle of imported German beer the other day and then wondered why he got a bottle without a label. Explanations later: The waitress had seen Archie Mayo arrive at the table and she wanted to avoid another anti-Hitler argument, so she had removed the label.

Cameramen's Local Starts Retrenching

The Cameramen's Union yesterday inaugurated its previously announced economic retrenchment policy and, when the doors opened yesterday morning, they opened on only three offices instead of the ten which the local has occupied for years.

No settlement having been reached between Howard Hurd, business representative, and the special committee that is negotiating with him for a settlement of his contract, he appeared at his office for a time. However, Herbert Aller, who has been Hurd's assistant for some time, acted as buffer and contact man with those who came to conduct routine business.

Vinson Here Today

Helen Vinson arrives by plane from New York this morning. Player reports to Radio for a featured role in "Virgie Winters" on a contract set by the Schulberg, Feldman and Gurney office.

'Col. Not For Sale'

(Continued from Page 1)

chase of the stock of Joe Brandt, bought with my money and now reposing in my vault at the bank, I have control of the company and intend holding that control; for whatever may be the value of Columbia now, we, who are interested in the company, believe it will be tenfold a few years from now.

"Joe Brandt has not one dime coming to him from the sale of his stock. He has been paid in full and the story printed that he was getting $100,000, or any such sum, each year for a term of years is more bunk. He is paid in full."

Asked for the reason why such a rumor seemed to have reached the "certain" stage during the past two weeks, Cohn acknowledged it was a mystery to him.

"I tell you there has not even been a suggestion of a deal," he said. "Three years ago there was plenty of talk of sale and the transfer of control, but since the Brandt deal there has been no such talk nor any suggestions made within my hearing of any possible sale, and for a very good reason, the company is NOT for sale."

HELEN MORGAN

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THE Hollywood REPORTER

Vol. XX. No. 22. Price 5c. TODAY'S FILM NEWS TODAY Thursday, April 5, 1934

DEMAND 'ROSY' OUSTER

Monogram Doubled Its 1933 Earnings in Year Just Ended

Atlantic City.—Monogram's convention opened here yesterday with enthusiasm as the keynote, and the enthusiasm mounted when President W. Ray Johnston reported a net profit of the company from March 1, 1933, to February 28, 1934, of more than double the previous year's earnings.

President Johnston also stated that current billings of the corporation exceeded the previous twelve months by $577,021, and the combined film releases of 37 affiliated exchanges during the fiscal year of 1933 were in excess of $4,000,000.

Mr. Johnston was re-elected president. The other election results

(Continued on Page 3)

Mother of Hal and Minna Wallis Dies

Mrs. Eva Wallis, mother of Hal Wallis, production chief at Warner Brithers-First National studios, died yesterday noon at the Cedars of Lebanon Hospital.

Mrs. Wallis had been ill for some time. Three weeks ago she was removed to the hospital, but her condition grew steadily worse. She was 63 years old and is survived by one son, Hal; and two daughters, Minna, of the agency firm of Collier & Wallis, and Juel.

Funeral services will be held this afternoon with burial at Forest Lawn. The services will be strictly private.

Majestic Owners Meet

New York.—Majestic Pictures is calling a meeting of all franchise holders in New York April 9 to set production policy and budgets before Harry Glucksman leaves for the Coast to make arrangements for completion of the year's program.

John F. Dillon Dies

John Francis Dillon, well-known director, died last night of heart failure. Dillon had most recently been with Fox, and for many years was an ace director with First National during that organization's big years.

Writers Elect Tonight

The Screen Writers' Guild will hold its annual election tonight at the Writers' Club at eight o'clock.

Loew's Pays

New York—Loew's Inc., yesterday declared the regular quarterly dividend of $1.62 a share on the preferred, payable May 15.

Para. Sales Chiefs Meet in Chicago

Chicago.—Preceding the convention of the entire Paramount sales organization, starting in Los Angeles on June 18, the district managers will meet here at the Edgewater Beach Hotel on April 21 and 22 to discuss sales policies for the coming season.

George J. Schaefer, Neil Agnew, J. J. Unger, Stanley Waite and J. B. G. Frawley will attend from the home office and also go to the Los Angeles gathering.

New Agency Rules Put Into Effect Yesterday

Official approval by State Labor Commissioner Joseph G. Creem, wired yesterday to Deputies Lowy and Barker, placed the new rules and regulations controlling agents into effect.

New licenses, due at this time, will be issued under the ordinances, which establish a code of ethics for the agency field.

Lombard-Marshall Set For Para's 'Sophie Lang'

Carole Lombard and Herbert Marshall have been set in the top spots of "The Notorious Sophie Lang," which William Cameron Menzies directs when it goes into work at Paramount the last of the month. Anthony Veiller is collaborating on the script with Frederick I. Anderson, author of the original story.

New York Indie Exhibitors Ask Code Revision And New Line-up On Authority Board

Washington.—Harry Brandt, president of the Independent Theatre Owners Association of New York, today made a flat demand before the NRA Board of Review for the ouster of Deputy Administrator Sol A. Rosenblatt, a shake-up in the membership of the industry's Code Authority, and a complete revision of the code as now written.

Declaring that the 375 theatres he represented constitute an investment of over $150,000,000, Brandt declared that the code and the machinery as now set up could not be more in favor of the "Big Eight" if the

(Continued on Page 2)

Roxy and Gang Not So Hot in Boston

Boston.—Roxy and His Gang are not clicking here, at least not getting figures that will put theatres off the nut on the $10,000 a week they pay for the attraction.

Show is well liked, though, and the explanation given for the poor business is the lack of advance exploitation, the Gang being dropped in at the Metropolitan almost cold as soon as Roxy closed his deal for the series of Paramount appearances.

Respite for Jack Cohn

New York — Examination of Jack Cohn, of Columbia Pictures, in the stockholders suit claiming excessive salaries and bonuses for executives, has again been postponed, this time to April 11.

China Gives O.K. To 'Good Earth'

After weeks and weeks of negotiations, Metro-Goldwyn-Mayer has received the approval of the authorities in China for its production of "Good Earth" in that those authorities have given their consent to MGM to photograph in China.

The unit, headed by George Hill, is now shooting full blast, with the director leaving there in about two weeks. The Hill unit will stay on the ground for other pickup shots that may become necessary after Hill shows his film to Irving Thalberg here.

Tough Censor Bill Up in Delaware

Wilmington—A censor bill is to be introduced here that will give the broadest powers to a board of three to ban any picture "disrespectful of race, creed, or class of persons or professions, and all films which have any controversial point of view."

The American Civil Liberties Union is waging a campaign against the bill.

'Wild Cargo' Hits

New York—With "Wild Cargo" likely to hit close to $90,000—a lifesaver for the Music Hall which has been suffering $65,000 averages—the picture will be held over for a second week. Remarkable part is the way the picture built toward the end of the week.

Sam Dembow Coming

New York — Sam Dembow, Jr. chief of Paramount's theater department, left New York yesterday to attend the Motion Picture Theater Owners convention in Los Angeles next week.

New Deal for William

Warren William's contract at Warners was extended yesterday when the studio notified him his option had been taken up.

PRODUCERS DECIDE TODAY ATTITUDE ABOUT LINDSEY

Attorneys for all the major studios that were summoned to appear before Judge Ben B. Lindsey, NRA Labor Compliance Officer, for hearings on complaints charging them with violations of the film code, will hold a conference today to decide what the policy of the studios will be in the matter, according to information relayed to many of the complainants last night.

It has been the contention of the producing companies that these cases

(Continued on Page 2)

Goldwyn Designer Here

Omar Kiam, who has gained considerable prominence designing clothes for New York stage shows, arrived in Hollywood last night to take up his post with Sam Goldwyn. He is accompanied by his aides, Mme. Becheist and Arthur Levy.

Doug Shearer East

Douglas Shearer left by plane last night for a short vacation in New York. He took a print of "Viva Villa" with him.

THE BIG DAYS—M.P.T.O.A. CONVENTION—APRIL 10-11-12

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher

ROBERT E. WELSH.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywod 3957

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Published every day with the exception of Sundays and Holidays. Subscriptoin rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

PAN BERMAN HAS RADIO STUDIO GOING FULL BLAST

With six pictures in work yesterday, and four more scheduled to get under way within two weeks, Pan Berman, in charge of Radio production, expects to have thirty-eight of the forty pictures on this year's list clear of the decks before June 1.

In addition, preparatory work on other stories is sufficiently advanced to make it certain that ten pictures of the next season's program will be on the way to the exchanges by September 1.

The pictures now in work include Wheeler and Woolsey in "Cock-Eyed Cavaliers," directed by Mark Sandrich; "Sour Grapes," with Clive Brook and Diana Wynyard, Worthington Minor directing; "Family Man," in which John Robertson is directing Richard Dix; "Virgie Winters," with Ann Harding and John Boles, under Al Santell's direction; "Down to Their Last Yacht," Paul Sloane directing; and "Murder on the Blackboard," in which George Archainbaud is directing the Edna May Oliver-James Gleason team.

The four scheduled to go into the works within the next two weeks are: "Green Mansions," under Ernest B. Schoedsack's direction; "American Harem," George Stevens directing; "Arabella," temporary title, William Seiter directing, and "A Hat, a Coat, a Glove," from the New York play, with John Barrymore starred, under George Nicholls' direction.

White and McCollom Head Columbia Shorts

Columbia has promoted Jules White, short director, and Hugh McCollom, formerly assistant to Sam Briskin, to heads of the short department, replacing Zion Myers, who leaves Saturday to join Radio. First for the new producers will be a Murray and Sidney short which starts April 10.

Cortez to Columbia For Milestone Pix

Warners have agreed to loan Ricardo Cortez for the lead in the Columbia picture, "The Captain Hates the Sea," written by Wallace Smith and to be directed by Lewis Milestone.

Lasky Signs Warner

Jesse Lasky yesterday signed H. B. Warner for a principal spot in "Grand Canary," which Irving Cummings directs with Warner Baxter and Madge Evans in the leads. Deal was set by Bernard, Mieklejohn and McCall.

Maurice Opens Agency

Jack Maurice, well known in picture circles, has announced the formation of Jack Maurice, Inc., and the opening of offices at 9000 Sunset Boulevard for the representation of picture talent.

Latimer Now Lorimer

Universal has changed Louise Latimer's name to Louise Lorimer. Player arrived here Saturday to start her term deal with the studio. She goes into "I Give My Love," the Wynne Gibson-Paul Lukas vehicle, as her first.

Foxing the NRA

To get around the $25 tap for extras who speak lines, some of the major studios hand the extras slips to sign before they are given the work and the slip states that their pay ($10.00 or $7.50) goes whether they speak lines or not.

'Crooked Circle' To Go Through Amity Offices

New York—Bill Sistrom's "Crooked Circle" picture, originally made for World Wide, and later transferred to Fox when Educational merged, is going to get another break at life.

The picture, which was on the way to a real gross when caught in the jam of mergers, has been secured from Fox by Amity Films, which will release it in its twenty-eight exchanges. The firm of Fittleson and Mayers succeeded in effecting the release of the film from Fox .

Producers Decide Today

(Continued from Page 1)

do not come under the jurisdiction of Judge Lindsey, and early last week they so notified him through Pat Casey. When he sent notices for them to appear at the hearings which started Tuesday morning they neither sent representatives nor an explanation of their absence.

Judge Lindsey ignored their failure to appear and opened his hearings. He heard cases all day Tuesday, and resumed yesterday, hearing the evidence and testimony of the complainants.

Yesterday the Judge announced that he had received a letter from George Creel, reiterating Creel's former order for the Judge to go ahead with the hearings, and stating that Sol A. Rosenblatt was behind him in his instructions to the Judge.

While no official statement could be obtained from the producers as to their attitude on the matter, it was reported that they have been burning the wires to Washington in efforts to get a ruling that would settle the controversy. Today's meeting of legal counsel is expected to result in some definite action.

Meanwhile Judge Lindsey says he will resume his hearings today. With the exception of the case involving Mascot, which sent a representative to the hearings, all of the complaints now before the Judge will be finished today. Decisions are expected to be handed down early next week.

TOM TERRISS
Announces
His New Production
WITH SOUND
of
CHAS. DICKENS'
"MYSTERY OF EDWIN DROOD"
As Produced by Him
IN 1913

Demand 'Rosy' Ouster

(Continued from Page 1)

document had been written "by Will Hays himself."

He brought into the record the statements regarding Rosenblatt's previous legal connection with Nathan Burkan, the latter, according to Brandt, having been a director of two of the "Big Eight," and even having represented them in hearings before Rosenblatt.

Brandt made a strong point of the claim that the indie exhibitors in the New York zone will have no representation on the Grievance and Clearing Boards being set up, and that they were refused permission to have a representative present at the original meetings which framed the code.

"Four thousand independent theatres in the country are closed now," he declared, "and many more will be forced to close if present code provisions and machinery continue in force."

Abram Myers, counsel for Allied Exhibitors and a former Federal Trade Commissioner, summed up for the indie exhibitors in cool, legal fashion. Contrary to Brandt's demand for an entire revision of the code, Myers pointed out the features deemed objectionable and requested that the Board recommend to the President an executive order that would clarify these points.

He declared that the inclusion of Columbia and Universal on various film boards as "independent," in reality resulted in those bodies being "packed juries." Block booking, the fixing of minimum admission prices, unreasonable protection to circuits, and the indie's right to buy, were the points on which he asked the Board's recommendations.

Harold Bareford's brief on behalf of the producers created comment right at the start when it was found it was on plain paper and in a plain envelope. The Warner attorney defended the producers' right to sell to best advantage, and declared that if it were not for the large revenue from circuits, producers would not be warranted in their big production investments. He dodged any direct menton of block booking, as well as the composition of the Code Authority, or the Grievance and Clearance Boards.

New One by Rodgers-Hart

Richard Rodgers and Lorenz Hart have written what they call a new type of torch song, "The Bad in Every Man," and MGM will use it in "Manhattan Melodrama." Shirley Ross will sing the number.

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RAMBLING REPORTER

Julie Cruze (Jimmy's dotter) has written some songs that have a lot of local lights agog. At a luncheon yesterday both Chevalier and Eddie Goulding, Ted Fiorito and others listened to the tunes, and all wanted to buy them up pronto! . . . Anita Louise and Paul Kaye going places together. . . . The Dick Rodgers leaving town next Tuesday and will be away too long! . . . Dolores Del Rio expects to slip out of the DuBarry costumes and into slacks at Lake Tahoe as soon as the picture is finished.

•

The whole "Treasure Island" company, including Wally Beery and Lionel Barrymore, is up in Oakland, so Carol Ann Beery has been lunching with Lou Wertheimer daily at the Vendome. . . . Sally Blane, Polly Ann Young, Paul Warburg, Frances Goldwyn, Gene Fowler, Gene Markey, Mrs. Clark Gable, Adela Rogers St. John, Lou Schreiber (in pale blue), Bert Taylor (a symphony in beige) also lunching at the same spot. . . . And practically everybody was busy with pencil and paper—on that "name and title" game! . . . By special requests numbering several thousand, we'll print some more tomorrow. . . . Warners will create a new "Philo Vance" and go ahead with "The Dragon Murder Case" anyway—either Warren William or George Brent will get the character.

•

Ginger Rogers just got a hand-made ping-pong set from Freddy Astaire. . . . Garbo is "out of town" again—and no one knows where! . . . Margaret Lindsay, still "unworkable," can't play in "Hey, Sailor," so Gloria Stuart gets the femme lead. . . . George Brent is going up to Arrowhead for some wood-chopping, and get back to the he-man status again. . . . Max Steiner has bought himself an orange grove. . . . Dick Powell will do personals here before sailing for Europe—and will more than pay his way with stage appearances in Berlin and Paris while over there. . . . Through this pillar, Mrs. Frank Joyce wants to thank all Frank's pals here who have sent flowers and telegrams to his bedside in New York.

PRODUCER REPS. ON CODE BOARD KEEP EXTRAS QUIET

Fear Blacklisting If They Complain

Washington. — Another headache was handed the film code officials this week when a protest was received in Sol A. Rosenblatt's office from a Hollywood extra player, who declares that the make-up of the Code Committee for Extras, set up in Hollywood to settle extras' troubles, is a violation of the code itself.

The player declared that he and hundreds of other motion picture extras are afraid to file complaints of code violations with the committee because of the fact that Pat Casey, producers' labor representative, as well as casting directors, are on the committee.

"With casting directors from motion picture studios sitting in on the committee and watching the complaints," he said in his letter, "you can figure out very easily how they, as representatives of the employers, can dash to the telephone and call up the casting directors of all the other studios, tell them the names of the complainants and thus put them on the spot."

The player declared in no uncertain terms that he and hundreds of his fellows feel that this is just what will be done, with the result that, if they squawk, they will find themselves nailed to the cross on the studio blacklists.

He pointed out in his protest that the code stipulates that the names of all complainants shall be kept secret from the employers. Thus, he declares, the make-up of the committee, with the producers' labor man and casting directors on it, violates that provision of the code and defeats the end aimed at because fear of this group keeps extras from filing complaints.

Grid Star Assigned

"Cotton" Warburton, U.S.C. football star, gets his first picture break in MGM's "Manhattan Melodrama."

Mono. Doubles Earnings

(Continued from Page 1)

were: Trem Carr, vice-president; J. P. Friedhoff, treasurer; M. S. White, secretary. Executive committee: W. Ray Johnston, Trem Carr, Herman Rifkin, Irving Mandel, Norton Ritchey. Board of Directors: W. Ray Johnston, Trem Carr, R. F. Withers, Irving Mandel, Herman Rifkin, J. S. Jossey, Floyd St. John, S. Seplowin and A. C. Bromberg.

Arthur Bromberg, Nat Lefton, Floyd St. John, Herman Rifkin, Rosenthal, Sam Flax, Harry Thomas, Jess Sheffield, Al Thomas, Jack Berkowitz and R. F. Withers reported on territorial conditions. Trem Carr spoke on production and stated that the company has completed fifteen of its twenty dramas and six of the eight westerns. Eddie Golden reported on sales and Advertising Chief Finney gave a report on his department.

It was announced that fifteen Monogram managers and district managers are on various code boards.

Schenck's Opinion

New York—Joe Schenck, of United Artists, believes bizarre characters are failing to hold interest of the public, and the trend now is towards unsophisticated stories, with sympathetic characters.

Schenck Outlines U.A. List for '34-'35

New York — Joe Schenck, talking with newspaper men today gave the following as the prospective United Artists line-up for next year:

Twelve from Darryl Zanuck's Twentieth Century Company, two from Reliance, four from Samuel Goldwyn, and three or four split between Alexander Korda's London Films and British and Dominion.

Equity Rule on Clive Stops 'Journey's End'

E. E. Clive, who was planning to open "Journey's End" next week at the Hollywood Playhouse, cancelled the production yesterday when he was notified by Equity that Colin Clive, British actor, would not be permitted to play the starring role.

Equity ruled that Clive had played in two stage plays within six months in the United States, against the Equity stipulation that an alien actor shall not appear in more than one in that time. He was given exemption in New York to play in the Hepburn play, "The Lake."

New Term for Sandrich

Radio yesterday took up the tenth option on Mark Sandrich, though the contract does not come up for renewal for another month. Sandrich is now directing the Wheeler and Woolsey vehicle, "Cock-Eyed Cavaliers."

Powell-Keeler Team

Warners is talking of teaming Dick Powell and Ruby Keeler in the top brackets in "Window Panes," the Harry Sauber story purchased yesterday. Sam Bischoff has taken over the supervision.

All Thalberg Units Hitting on High

With "Rip Tide" a hit and back of him, Irving Thalberg has all his other production units hitting on high, with the result that there will be at least 12 Thalberg pictures made and released by January 1.

Three of the Thalberg pictures are in production now — "Barretts of Wimpole Street," "Merry Widow" and "Good Earth"; two others will be on the stages in about two weeks —"Green Hat" and "China Seas"; and two others will be in work by the first of June—"Biography" and "Mutiny on the Bounty."

No Westerns on Coming Schedule of Universal

Universal drops westerns in its plans for the new schedule and is the last of the major studios to eliminate the cowboy pictures.

Studio closed a deal with Buck Jones to star in a serial and six adventure melodramas, replacing the westerns with this group. Serial will be in fifteen chapters. Henry MacRae produces and Louis Friedlander directs

Ann Sothern Signed For Eddie Cantor Lead

Sam Goldwyn yesterday closed with Ann Sothern for a principal role in the coming Eddie Cantor picture. Ethel Merman had previously been signed for the subject, which is still untitled

Sloman Starts April 15

Universal yesterday set April 15 as the starting date on "There's Always Tomorrow," which Edward Sloman has been preparing for several months. It is the director's own story and Henry Henigson is associate producer

Knight Due Monday

Universal received word yesterday that June Knight checks in Monday after an eight-weeks engagement at Miami Beach, Florida.

Anne Caldwell to Fox

Anne Caldwell was signed yesterday by Fox to do the script on the next Lilian Harvey picture, "Masquerade."

ENTERTAINMENT GALORE FOR MPTOA DELEGATES

Hollywood's studios are planning to dish up a million dollars worth of entertainment next week for the delegates to the MPTOA convention, which gets under way Tuesday Practically every important star in the industry will play a part in making the visitors feel at home.

Tuesday afternoon Warner Bros.-First National will be hosts at a luncheon at the studios in Burbank One of the sound stages is being converted into a dining room, and every star on the lot is preparing a special act.

Tuesday evening Universal will entertain the delegates at an informal dance at the Universal City Club. All the Universal stars will be present.

Wednesday afternoon Radio will give a luncheon at the studio and the delegates will be taken through the plant, see pictures in the making, and will be provided with special entertainment by the Radio stars.

Wednesday evening Metro-Goldwyn-Mayer has tentative plans to entertain them at a dinner at the studio, with star acts featured.

Thursday afternoon Paramount will be host and will serve a luncheon on one of the C. B. DeMille sets. A stage is being constructed on which the Paramount stars will strut their stuff. Mae West, Bing Crosby and others are on the program.

Yesterday in NEW YORK with HELEN GWYNNE

Long ago the English found out what to do with old, abandoned stone quarries by using them as the scenes for murders in murder-mystery stories. And lately it has been discovered what to do with old, abandoned razor blades. . . . There's a fellow who makes a habit of eating them. But it remained for Harry Bannister to find a good use for old, abandoned churches. He's turned the one on East Fifty-fifth street into the American Music Hall and there he presents nightly "The Drunkard," with free beer, pretzels, coffee and sandwiches and community singing all thrown in for the price of a ticket. And it's become the thing to do to go to see "The Drunkard," particularly on Sunday nights. . . . The other night saw Bob Benchley singing away in great form and solemn John Mason Brown paying his third or fourth visit, and Montagu Love, who hasn't been seen around much since he hid behind a beard for the role of a Jewish patriarch, and Jeanne Cohen and a man by the name of Moffet, who had written and proceeded to sing "That Old Sweetheart of Mine"—at least it sounded like that through the beer fumes.

•

There's a very attractive man named Jordan, who plays Bill in the show, who's causing some comment, and our second favorite name of the year plays the heroine's role—Dortha Duckworth —and the name alone is worth something to a revival. . . . A very amusing piece of showmanship took place up at the Capitol the week before Durante, Polly Moran and Lou Holtz took over the place. They had a trailer announcing the impending laugh cataclysm, and the picture they used of Durante was the Steig caricature that showed him munching a bunch of grapes. Which was okay for its purpose, but the feature picture that week happened to be "Queen Christina," and when Garbo's grape-eating sequence flashed on the screen, the audience went into hysterics.

•

Arthur Schwartz has completed the score for the "Three Cornered Hat" and is now looking for a story to go with it. . . . Blanche Sweet and Raymond Hackett are about to play Newark in "The Party's Over. . . . There's a legit producer around town whose bluff is about to be called any minute now. . . . He's got plenty of big schemes and used to make good on them, but the collectors are about to catch up with him. . . . The popular-priced opera in this town is going in for movie exploitation. . . . What we thought was a circus parade, with elephants, chariots, camels, ponies, etc., turned out to be an ad for "Aida." . . . Which reminds us that the publicity man for that ciggie company that sponsors opera broadcasts compiled a brilliant set of statistics on the opera, including information on what each libretto weighs. Probably to give the customers a rough idea of relativity by comparison with the weight of opera singers.

EDWIN B. WILLIS

INTERIOR DECORATIONS

Norma
Shearer
Robert
MONTGOMERY
Herbert
MARSHALL
in

"RIP TIDE"

Written . . . Directed by
Edmund
GOULDING

A Great M - G - M
SCREEN EVENT

ALEXANDER TOLUBOFF AND FREDRIC HOPE

ART DIRECTORS

THE Hollywood REPORTER

Vol. XX, No. 23. Price 5c. TODAY'S FILM NEWS TODAY Friday, April 6, 1934

PATHE SET FOR ACTION

TRADEVIEWS by ROBERT WELSH

•LET'S all stop and take a breath, boys and girls of Hollywood.

The buying power of this industry, the exhibitor, appears on our threshold next week.

Of course, we've got to give him a good time. And we will. If we have to take our guide from the script of "Convention City."

And how!

•

But behind this convention there are more serious questions.

Let's say there are two, three, or five hundred exhibitors present from points east of San Berdoo.

Then, let us put it right down in the book that those exhibitors have been fed on an Eastern editorial propaganda which paints producers as fellows who live at Palm Springs; writers as chaps who spend their days waiting for the ticket back to New York, and directors as stubborn animals who won't do anything the way it ought to be done.

Don't laugh.

That's the picture most of these boys have.

And it is the picture most of these visitors will still retain while you are entertaining them. Because the more lavish the entertainment, the more certain they are that producers don't know what money means.

So what to do?

Let's all stop and take a breath.

Most of the good writers and directors in this town come from east of the Hudson River—some as far east as the Danube—most of the good producers grew up under the same home conditions that the exhibitor visitors experienced

•

We will be meeting these exhibitors in hotel lobby corners, and behind sets. They are regular fellows; we try to be. So, mixed with all the good fellowship, let's hope that we can incidentally give them something of the real production picture.

They buy the pictures—and in turn sell them to the public. But even though they are the buyers, they are limited pretty well to a choice of what this town makes.

So let's hope they go back home with an appreciation of the serious side of this picture-making. A game where you're wrong if you're right, and right—only by accident.

Let's tell 'em, boys!

John Cohen, N.Y. Sun Critic, Quits Post

New York.—John S. Cohen has resigned as motion picture critic of the New York Sun, with no successor named. Eileen Creelman, editor of the paper's picture department, has turned down the critic's post, but remains as editor. Cohen has for more than ten years been considered the "highbrow" critic of the New York dailies.

Operator Row First Before NRA Judges

Washington.—A case now coming up to the National Labor Board is likely to set a precedent in the dealing with union labor by picture theatres and even studios. It is the first case actually to reach this body since the adoption of the code.

The matter concerns an Elkhart, Indiana, theatre, and the allegation

(Continued on Page 3)

Columbia Sets Deal for France and Belgium

New York.—Columbia's far reaching foreign organization, started scarcely a year ago, continues to grow. J. H. Seidelman, on his return from Europe, announces consummation of a deal with Cinematographique Luxembourg, a company recently formed to distribute Columbia product in France and Belgium. The deal runs for two years.

Sid Algier with Para.

Sid Algier, formerly production head of the ill-fated Sterling Pictures, has joined Paramount as a business manager.

Geo. Arthur Abroad

New York.—George K. Arthur sailed for England yesterday with plans for a six-weeks stay abroad.

President Webb Reporting To Stockholders, Asks New Set-up To Allow Pic Financing

New York.—All the conjecture about the position of Pathe Exchange, Inc. in the production picture next year neared its climax yesterday when Stuart Webb, president of Pathe, made his annual report and recommendations to the stockholders. Webb started off with the flat statement that the present capitalization of the company involved such complications that they limited its ability to finance an expansion plan or to take advantage of the opportunities opening up to the company in the cooperative financing of producers who would do their labora-

(Continued on Page 4)

Gable and Harlow For 'China Seas'

Irving Thalberg will co-star Clark Gable and Jean Harlow in "China Seas," which gets into work at MGM as soon as the players have finished their roles in "Manhattan Melodrama" and "100 Percent Pure," respectively.

Tay Garnett, who will direct, is collaborating with Jules Furthman on the screen play and the rewrite of the lead to fit Harlow.

Doug Fairbanks Starts

London. — Douglas Fairbanks Sr. started rehearsals yesterday for "The Private Life of Don Juan," the picture he is making for London Films, with Alexander Korda directing. Production starts Monday.

Arliss to New York

George Arliss left last night for New York, where he will do some radio broadcasting before hopping off for London. He is not due back here until the end of October.

Columbia Renews Briskin Contract

Three weeks before it was due, Columbia informed Irving Briskin the company was exercising his option. He is the only associate producer on the lot with a ticket.

Beside handling the action unit, he has taken on the production of a series of eight short subjects, the Minute Mystery one-reelers.

Barthelmess Winds Up Warner Contract

With the completion of "Old Doll's House" yesterday, Richard Barthelmess has washed up his 13 years as a Warner player. For nine years Barthelmess was a Warner star and for four more he released through the concern.

Alan Crosland, the director, brought in "Old Doll's House" two days under schedule.

Cowan Plans to Produce

Lester Cowan will come back into the picture swim on a production venture of his own. He is lining up plans to swing a major release on a group of pictures he will produce, he said yesterday.

Doc Riesenfeld Ill

Dr. Hugo Riesenfeld, free lance musical director, underwent a tonsilectomy at the Hollywood Hospital yesterday. His condition was very good at a late hour last night, according to his physician, Dr. Benjamin Katz.

Mayos Hop East

Archie Mayo and his wife leave by train tonight for a short vacation in New York. Warner director brought in "The Dark Tower" Wednesday.

Bill McGuire Better

William Anthony McGuire returned to Universal yesterday after being sick for about a week.

EASTERN ADVANCE GUARD ON WAY FOR CONVENTION

New York.—The conventioners are beginning to gather. Sales representatives and exhibitors are both represented among those leaving from the Eastern section yesterday for the MPTOA meet in Los Angeles.

Among those on their way are: From New York, Harvey Day of Educational, Pat Garyn and J. Cohen of RKO; from Connecticut, M. Tabackman, E. G. Levy; from Boston, J. J. McGinnis; Buffalo, Jules Michaels; New Jersey, H. Roth; Philadelphia, George P. Aarons, Lou Berman, M. E. Comerford, Lew Pizor, Ralph Wilkins, Charles Kirkel; Washington, Sidney Lust, A. E. Lichtman, N. Steifel, L. Zions, J. E. Roth, Oliver Cleveland, A. J. Halle, O. Fishel.

DAVID BURTON DIRECTED "SISTERS UNDER THE SKIN"
THE REASON I AM A SCHULBERG-FELDMAN-GURNEY CLIENT IS BECAUSE ————?

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher

ROBERT E. WELSH.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywod 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscriptoin rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

THE LOW DOWN

MORE!

Sally Rand....."We're Not Dressing"
Harry Cohn....."The Barker"
Marlene Dietrich "Male and Female"
Will Hays....."Alias the Deacon"
Mary Pickford—
"It's Tough to Be Famous"
Sam Goldwyn....."Another Language"
Al Jolson....."Return of Peter Grimm"
Adrienne Ames....."Caught"
Bruce Cabot....."Night Flight"
Hyman Fink....."Picture Snatcher"
Bette Davis....."The White Zombie"
Maurice Chevalier—
"The Great Mouthpiece"
Lou Schreiber....."Big Executive"
Edna Ferber...."ONCE in a Lifetime"
Gary Cooper....."Daddy Long Legs"
Janet Gaynor..... ....."I'm No Angel"
Robert Montgomery—
"I Love an Actress"
Ramon Novarro...."No More Women"
Sylvia Sidney.."Beauty and the Boss"
Cecil DeMille—
"The Man Who Played God"
Harry Rapf....."Trader Horn"
Corliss Palmer...."Brewster's Millions"
Helen Hayes....."Search for Beauty"
George Brent—
"The Warrior's Husband"
B. P. Schulberg.."Young As You Feel"
Olsen and Johnson.."Born to Be Bad"
The Marx Brothers—
"Four Frightened People"
W. C. Fields.."The Scarlet Pimpernel"
Henri de la Falaise—
"Husband's Holiday"
Walter Wanger—
"The Hurricane Horseman"
Gilbert Roland—
"The Cannon-Ball Express"
Miriam Hopkins....."Easy to Love"
Herbert Marshall—
"Don't Change Your Wife"
Ronald Colman...."The Invisible Man"
Sam Katz....."I'm a Fugitive
From a Chain Gang"

New York REVIEWS

"JIMMY THE GENT"

Warner Brothers prod.; director, Michael Curtiz; writers, Laird Doyle, Ray Nazarro, Bertram Millhauser.

Strand Theatre

Times: It is a brisk, slangy piece of work in which Mr. Cagney is as much of a pepper-pot as ever. He tackles the barbed argot of his lines with speed and force. Bette Davis is attractive and capable, and Alice White is laughable as an empty-headed blonde.

World-Telegram: The electric and always entertaining James Cagney is again available in a gusty and explosive, though only tolerably entertaining extravaganza at the Strand, called "Jimmy the Gent." I suppose that so long as Mr. Cagney is his own tornado self, screen authors and adapters feel they may forget all about the rules of story-telling.

Sun: "Jimmy the Gent," in addition to its lively, wisecracking melodrama, has plenty of story padding. Some is rather funny. It is, as far as the star's performance is concerned, still far from his best.

American: Fast and flip, rough and rowdy, peppered with a running fire of slang-spiced dialogue, the new Jimmy Cagney picture swaps laughs for every dime deposited at the Strand box-office.

Journal: It is not one of Cagney's best story vehicles, but Cagney makes it amusing by sheer force of personality and an expert comedy performance. Jenkins is grand as his slow-thinking assistant, Miss Davis displays her latest coiffure, and Alice White plays one of her customary gold-digging roles.

Post: The galvanic Mr. Jimmy Cagney, in one of the liveliest roles he has had since "The Public Enemy," comes forward with some valiant rescue work in his latest picture, "Jimmy the Gent." It is largely Cagney's performance that gives the picture its enterfainment value, for, though the story is equipped with a perfectly valid idea, the author has not always succeeded in making it clear. The trouble seems to be in the failure of the continuity to explain the relationship of the various characters and the precise purpose which lies behind their exigent behavior.

Herald-Tribune: The reprehensible Mr. Cagney, who is sometimes alleged to be one of the cinema's subversive moral influences, is in top form at the Strand Theatre this week in a rough and rowdy screen farce of dubious ethical value. As a carefully plotted narrative, "Jimmy the Gent" is perhaps lacking in the necessary deftness. On the other hand, it has the great virtue of some of the most vigorous and racily entertaining dialogue since the days when the Messrs. Glasmon and Bright wrote screen speeches for Mr. Cagney.

John Maxwell Named to Head British Association

London.—John Maxwell, for many years one of the most prominent of British cinematograph figures, is the new president of the Kinematograph Renters Society of London, if a nomination made yesterday is carried through.

Maxwell will succeed Sam Eckman, Jr., the MGM representative on this side.

Tannura on New Deal

London.—Philip Tannura, cinematographer, is on his way to a Hollywood vacation, but before leaving for old haunts was signed to a new long term contract by Gaumont British, for whom he has been doing some fine work the past year.

"NAMES"
For England At Once
SALARY COMMENSURATE WITH THE ARTIST'S ABILITY
Meet British Representative at
MacQuarrie Agency
8355 Sunset Blvd.
Interview by appointment only
Telephone GRanite 0711

Levine and Cohen East

Nat Levine, president of Mascot, and Marty Cohen, recently signed as a producer with the concern, left by train Wednesday for New York. They will confer there on Monday and Tuesday with exchange men on the line-up of Mascot's 1934 productions and return by plane either Friday or Saturday.

Garnett Sells Novel

Tay Garnett has sold a novel to Macauley. It is titled "Man Laughs Back."

Hold It Over!
DEMANDS THE PUBLIC—
AND WE AGREE.
NORMA SHEARER
ROBERT MONTGOMERY
"RIP TIDE"
with Herbert Marshall,
Mrs. Patrick Campbell, etc.
A GREAT MGM PICTURE
Loew's State
NOW

ASC Enters the Agency Business

The American Society of Cinematographers actively entered the agency field this week when final operating permits were received for the organization's subsidiary corporation, the A.S.C. Agency.

The agency is designed solely for the management of cameramen, and is headed by John Arnold as president, and Allen M. Watt as executive manager.

According to a statement by Watt, the new agency will not charge the ten per cent that is customary among motion picture agencies, but will cut that price scale considerably, although no figure was announced. In addition to handling the professional business of the clients, the ASC agency also provides a service for the handling of the personal business affairs. The agency is available to all ASC members, but, according to the announcement, no member is required to contract with it.

John Mitchell East

Johnny Mitchell, Western editor of New Movie magazine, leaves by plane tonight for New York. He received a call to attend a conference brought about by the death of Hugh Weir, editorial director of the Tower magazines, and expects to be gone a week.

'Earth Turns' Set in N. Y.

New York.—Warners' picture, "As the Earth Turns," which has been delayed on its New York break, has been finally set into the Strand to open next Wednesday night.

Gloria Swanson Ill

New York.—Gloria Swanson, who came East for a vacation and possibly some personal appearances, arrived with a heavy cold and was sent to bed by her physician.

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RALPH BLOCK UNANIMOUSLY CHOSEN WRITER GUILD HEAD

Fireworks Sizzle But Don't Explode

Ralph Block was unanimously elected president of the Screen Writers' Guild last night after he had received the highest vote of any of the fifteen members elected to the Board of Directors. He received 107 votes out of a possible 109 in the Board election.

Wells Root was unanimously chosen vice-president; Tristram Tupper, leader of the free lance writers, secretary; Ernest Pascal unanimously re-elected treasurer.

In addition to the above-named officers, the following were elected members of the Executive Board: Oliver H. P. Garrett, Rupert Hughes, John Howard Lawson, Frances Marion, Wilfred MacDonald, Brian Marlow, Seton I. Miller, Dudley Nichols, Arthur Ripley, Raymond Schrock and Courtenay Terrett.

Oliver H. P. Garrett was nominated for vice-president, but asked that his name be withdrawn, explaining that he felt the meeting was one called to try to achieve a solidarity that had not existed for some time. He further said that he felt that he was a bone of contention and, in the interest of unity in the Guild, withdrew.

The meeting started out with verbal fireworks immediately after a telegraphic report of the year's activities had been read from the outgoing president, John Howard Lawson, in which he briefly outlined the accomplishments of the year.

The treasurer read his report, showing income for the year of $28,317.70 and expenses of $23,617.67. He stated that he recommended to the incoming board that a small tax be placed upon each member's income to provide a steady source of revenue. This started the argument, and James K. McGuinness loudly opposed the acceptance of the report, but was voted down.

Leading the "liberal" group, Allen Rivkin declared that they objected to the "radicals" because they feared the "radicals" would bring about a strike.

Mary McCarthy heatedly replied that the "radicals" were merely "pro-writer" and were not "anti-producer," but were belligerent enough to stand up for the writers' rights.

McGuinness then presented a resolution calling upon Dudley Nichols, O. H. P. Garrett, Courtenay Terrett and Sam Ornitz to withdraw their names from the ballot in the interest of the organization. But the excitement died down when this failed to pass, and the voting was started.

Petty personalities were hurled back and forth for a time while ballots were being counted, but Chairman Block stopped this and the meeting ended almost like a love feast. Block announced that the "liberal" group had asked to meet with the new Board and work out the differences between the two factions, and had declared they were whole-heartedly for a unified Guild.

Police Called To 'Treasure Island'

Oakland.—Victor Fleming, directing the unit of MGM's "Treasure Island" at work in East Bay, was forced to call on the police yesterday to restrain the curious crowds that flocked about the troupe. The kibitzers made so much noise it interfered with the sound recording.

Cochran, Coward Reported in Split

New York.—In connection with the sailing of Harold Franklin and Arch Selwyn for Europe today to confer on stage producing plans with Charles B. Cochran, it has become known that Cochran has split with Noel Coward, and the latter's play will not be in the new group's plans.

Coward has a London play of the current season, "Conversational Piece," which it had been thought would be one to be staged by the Franklin-Selwyn-Cochran group.

Veiller Supervising 'A Son Comes Home'

Bayard Veiller has taken over the production reins on "A Son Comes Home." This is the story on which the writing team of William Slavens McNutt and Grover Jones relinquished associate producer responsibilities.

Majestic Pictures to Handle 'Itchy-Scratchy'

Walter Futter yesterday closed a deal with Majestic Pictures to handle the distribution of his short, "Itchy-Scratchy," the subject which ran second for the Academy award in its class.

Lowe-Martin Switch

Sherman Lowe and Al Martin complete their script on an untitled original for Mascot Saturday and move over to the unit preparing the next serial, "Burn 'Em Up Barnes." Dave Howard, who has been working on the serial, takes over the original story for finishing touches before he starts directing it, April 30.

Mrs. Slosser Funeral

The funeral of Mrs. Johanna Slosser, mother of Ralph Slosser, assistant to King Vidor on "Our Daily Bread," will be held today at the Scovern Mortuary in Glendale, with interment at Forest Lawn. Mrs. Slosser died Wednesday of heart failure.

Operators Before NRA

(Continued from Page 1)

that operators were discharged for union activity. A previous case, concerning a St. Louis circuit's trouble with the operator unions was settled in Rosenblatt's office by a compromise, and without actually calling in the machinery of the code. In that case the operators won.

Mono. Declares 6% Dividend on Stock

Atlantic City, N. J.—Monogram closed its sessions here with a blaze of activity. First was the declaration of a six per cent dividend on the total capitalization, payable May 1; second, authorization to Trem Carr to boost production budgets next year; and third, the definite laying out of the program for next year.

There will be twenty Monogram pictures and eight Lone Star Westerns to be handled by the same exchanges. John Wayne will star in the Westerns. Four of the twenty regular pictures will be given additional money to rank as specials.

W. Ray Johnston was tendered a surprise banquet by the franchise holders at the Ambassador last night.

'Rothschild' Hits At Grauman's Chinese

Getting off to a $5,800 opening and breaking $2,900 for the second day, the Twentieth Century production of "Rothschild" took a jump to $3,100 yesterday, indicating better than $25,000 for the week.

In New York at the Astor the picture did $19,700 for the third week, comparing with $19,200 the opening week and $20,800 the second week. In each of the three weeks the capacity of the house was oversold, as all the seat checks add up to a little over $18,000.

Producer Counsel Discuss Judge Lindsey

The question of how the legal counsel of the producers will advise the major studios as regards the Judge Ben Lindsey hearings came up yesterday at a meeting of the studio attorneys.

"It was only mentioned casually towards the end of the meeting, after which we adjourned. There was no decision made and we meet again next week," Henry Herzbrun, of Paramount, declared last night.

Arthur Caesar at Radio

Arthur Caesar joins the Radio staff today to write the screen play for the Albert Hackett play, "Afterwards," under Cliff Reid's supervision. Writer has also signed a managerial ticket with the Edington and Vincent office, which set the deal.

Compton in 'Canary'

Juliette Compton's return trip to pictures after a year's absence starts with "Grand Canary," the Jesse L. Lasky-Fox picture, in which she gets a featured role. Ticket was set through the Small-Landau office.

Lou Golder East

Lou Golder left for New York by plane last night to close the deal for the distribution of Bryan Foy's latest picture, "Sterilization." He will be away about ten days.

Yesterday in NEW YORK with HELEN GWYNNE

Of course, every time you mention Hollywood in the East, you're bound to be deluged with hard luck stories and tales of ingratitude in Cinemaland, but the following story, which is absolutely true, really deserves publicity because publicity is its raison d'etre. Back in about 1925 or thereabouts, a young actor was trying to make his way in Hollywood without getting any of the well-known breaks. In fact, he was practically starving and only kept alive through the good graces of a struggling director and writer, both of whom had small jobs at a studio and managed to get the unknown actor into the commissary and feed him free of charge. They also managed to give him lodging. . . . Well, this actor finally landed a contract with the Shuberts to go East and appear in plays for them. At the end of his contract with the Shuberts, Hollywood "discovered" him and he was brought back to the land of sunshine and fabulous contracts as a "newcomer" fresh (oh, very) to Hollywood. And this "ham" was so impressed by the publicity given him on his arrival in Hollywood that he decided it would be best for him NOT to recognize anyone he had formerly known in Hollywood—not even those who had been near-sighted enough to keep him alive. . . . And the really funny part of it all is that he never did get a favorable notice from a New York critic while he was on the stage and, even though he's a star today, nobody can think of a good reason for it.

•

When Lionel Barrymore was in New York on his personal appearance tour he went to a party at Victor Emmanuel's house one night and Irving Caesar there outlined for him the main idea of a movie he had in mind for Barrymore. Barrymore was so impressed that he told him to write it down and send it to him. Caesar called in Aben Kandel and between them they turned out a full-fledged script that now has several companies making bids for it. Caesar, incidentally, has written a scenario called "Big Business Presents," along the lines of "Convention City," that Groucho Marx thinks would be swell for a play for the Marx Brothers. Caesar also wants it known that he is losing money in six different businesses.

A fellow who worked with a Broadway producer on his first screen production is not at all sorry over the fact that it isn't a hit. In fact, all during the filming of the picture he had one fight after another with the producer, who learned about picture-making in twenty-four hours. So when he saw the finished product and read the notices the following day, all he figured was that the fights he had had with the producer in filming the revue in the first place, entitled him to the Pulitzer prize for the year's best critical work.

Hervey Leaving Radio

Harry Hervey has completed his screen play on "Family Man" at Radio and turned in his closing notice.

Up-to-the-Minute Casting News

Cora Sue Collins by Columbia for "Black Moon.' Small-Landau negotiated.

Charles William by Bernard, Meiklejohn and McCall in Warners' "Dames." **Berton Churchill** in the same picture by Kingston-Harris.

Charles Wilson by Kingston-Harris in "Merry Andrew," Fox.

Matt McHugh for two pictures—"She Loves Me Not" at Paramount, and a Warren Doane short at Universal.

C. Aubrey Smith and **Emile Chautard** for "By Royal Command," at Fox. Tickets were landed by the Small-Landau office.

Herman Bing by Menifee I. Johnstone in "One Night of Love," Columbia.

Lona Andre for "Merry Widow," MGM. Negotiated by Bernard, Meiklejohn and McCall agency.

Dorothy Christie to "Kiss and Make Up," Paramount.

Ramsey Hill through Freddie Fralick in Radio's "Down to Their Last Yacht."

Johnny Arthur to cast of "Dames" at Warners.

Billy Gilbert borrowed by Radio from Hal Roach for "Cock-Eyed Cavaliers."

Col. Assigns Lauren to 'Orchids and Onions'

Having completed his work on "One Night of Love," S. K. Lauren was yesterday assigned by Columbia to write the script on "Orchids and Onions," a Dwight Taylor story recently purchased by the studio.

Lauren was the author of "Sisters Under the Skin," which was erroneously credited to Jo Swerling, who should have been given screen play credit.

Ludwig Will Direct Bart Play for 'U'

Universal yesterday assigned Edward Ludwig to direct "The Man Who Reclaimed His Head," the Jean Bart play which has been scripted by George O'Neill. Studio will bring Claude Rains back from the East for the lead when the picture goes into work in a month.

Cukor on Van Dyke Unit

George Cukor yesterday took over the W. S. Van Dyke unit on "Manhattan Melodrama" so the latter could get started on "The Thin Man." Jack Conway is handling another unit on the picture, which should wind up by the middle of next week.

Joe O'Neill at MGM

Joseph Jefferson O'Neill, veteran newspaper man, has been signed by MGM as technical advisor on "Manhattan Melodrama," which David Selznick is producing.

Detroit Writer Here

Grace Wilcox, of the Detroit Free Press, has checked into Hollywood on an assignment to write a group of player interviews for her newspaper.

Edmund Goulding
Recommends a chauffeur who is a careful driver, and also honest and reliable in all ways.
His name is H. G. Foster, and you can reach him at 1415 N. Richmond Pl., Phone GLadstone 8693.





Pathe Set For Action

(Continued from Page 1)

tory and print work through them.

Webb's belief in the production and financing plans he has in mind for the company is evidenced by the plan he put before the stockholders. He proposed that:

In order to simplify the capital, structure and to adjust dividends so that all stockholders may benefit from the future growth of the company, a reorganization plan should be worked out this year;

Second, that all the stockholders should be given the privilege at the meeting on April 24 of passing on a special stock proposition devised for President Webb.

And this proposition is that Stuart Webb, in addition to his salary rights, be given the right to purchase 12,500 shares of common at $2 per share over a four year period, together with an option on 3000 shares of the class A preferred at $12 a share, to be purchased over a three year period.

The common is now selling at $3.25 and the preferred at $19.75 a share.

Insiders believe that the whole story can be summed up in the statement that the Pathe Exchange stock has suddenly become worth something, that the control of the common and the Class A preferred controls the company, but that nothing can be done with it until the holders of the eight per cent preferred issue and the bondholders are taken care of, and finally, that Pathe Exchange wants to go into the backing of picture production, but cannot until someone untangles its complicated financial structure.

Incidentally, at today's stockholders meeting it was shown that of the company's $6,000,000 bonded debt, only a little over two millions is still outstanding. And, in addition, Webb declared his belief that there was a srong possibility of recovery on the $1,696,550 of RKO bonds on which that company had defaulted.

MGM Scouts Off On Amazon Trip

George Seitz, the director; Harold Noice, the author, and Joe Cook, unit manager, leave next week on a 7,000-mile air trip to the head waters of the Amazon to make plans for MGM's exploration special, "Jungle Red Man." They will be away for more than two months, returning here to pick up equipment and to complete preparations before leaving to shoot the picture.

Present plans call for the subject to be made with an all-native cast in the actual locale of the story. After preparations are completed, expedition will shoot the picture on a nine-months schedule.

Towne and Baker Go On RKO-NBC Pic Review

Gene Towne and Graham Baker have moved over to Radio from the Fox lot, both on loan from Twentieth Century.

The writing team will do the screen play on the "RKO-NBC Review" that is to go into production there in June.

RAYMOND SCHROCK

WRITER FREELANCING

"THE MAN I KNEW"
PARAMOUNT STUDIOS
(Present Assignment)

"INTERMISSION"
In collaboration with
Lawrence Hazan—Columbia

Management
LICHTIG & ENGLANDER

% MR. SAMUEL MARX,
CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XX, No. 24. Price 5c. TODAY'S FILM NEWS TODAY Saturday, April 7, 1934

MGM GRABS POLI CHAIN

TRADE VIEWS by W. R. WILKERSON

•FOR the first time in the history of the business, the London press is praising Hollywood; not for any production accomplishment, but because the creators here saw fit to give recognition to "Cavalcade," "Henry VIII" and Charles Laughton in the balloting conducted by the Academy and this publication. And these awards have put a stop to all the propaganda that has been going on for years in England, directed against our American industry and in an effort to sell the British product.

There should never be any serious argument between Great Britain and America with regard to their motion picture efforts. Both have too much to lose by such arguments. These countries should work hand in hand, help each other, contribute to each other's progress.

•

The English press, and some British producers, have always yelled that America would not open its doors to British product. All bunk, but there were a lot of Englishmen who believed it until our release here of "Henry VIII." Now, that same press and those identical producers are singing our praises, and they should, for the simple reason that there was never any basis for their complaints; the theatres of this country have ALWAYS been wide open for screen entertainment, regardless of the country of origin.

But now that this terrific prejudice has been broken—and it would be difficult for the press or others to sell Englishmen the idea that we are unwilling to recognize real accomplishment—why wouldn't it be a smart move for some of our major studios to send a complete production unit to England for the making of a picture; with an all English cast if necessary? Such action would further cement this present good feeling in addition to being a good business move on the part of our producers.

May we suggest that Metro-Goldwyn-Mayer start the ball rolling with the production of "David Copperfield" on English soil? How much more do you think the picture (if good) would gross in the theatres of Great Britain? How much more interest do you think it would have over here? Maybe one or more of the British producers would come over here to do a picture with an American cast.

Harry Cohn Stands Pat

New York wires yesterday renewed discussion of the possible Columbia sale, and mentioned meetings held in that city with the Cohn brothers, Nathan Burkan and N. I. Steers, of DuPont. In response to a wire from the Hollywood Reporter, Harry Cohn minced no words. He said: "Gave you my word the story is ridiculous. That still goes."

42d Street Going 100% Honky-Tonk

New York.—The famous spot of the United States — Forty-second Street, in New York—is going completely honky-tonk. A deal was closed yesterday by Max Wilner to put the Apollo Theatre in burlesque, while the Brandts have taken over the Times Square adjoining for a continuous picture program.

This makes three burlesque houses on the same street and four picture houses—all of which have in the past been dignified representatives of the legit.

Mary Pickford Breaks All Records in Detroit

Detroit.—Mary Pickford opened here at the Michigan yesterday, playing to the largest number of people in the history of the theatre for any one day.

House was forced to open its doors one and a half hours earlier than usual and indications point to the smashing of all attendance records for the week run.

Clarence Browns East

Clarence Brown and Alice Joyce left by plane yesterday for New York to see Frank Joyce, who is ill there. Brown finished his work on "Sadie McKee" at MGM Wednesday.

Leo The Lion Entrenches Self In New England Territory; Nick Schenck Heads Set-up

New York.—The MGM lion is not sitting on its haunches, but is still ready to grab up good morsels. As witness the fact that control of the important Poli New England chain yesterday passed to Loew's Inc. The new set of officers elected for the circuit includes: Nicholas Schenck, president; A. C. Blumenthal and David Bernstein, vice-presidents; S. Z. Poli, treasurer; Leopold Friedman, secretary, and Louis M. Segal, assistant treasurer.

Except for Poli, the founder, and Lewis Segal, long identified with the circuit, this is entirely an MGM-Loew set-up, if you want to throw the lone

(Continued on Page 2)

British Company Plans to Sue RCA

New York.—Prospects of one of the biggest patent suits since the early picture days looms out of the claim made today in New York by Britishers that a court action would be started against RCA on its "High Fidelity Sound" by British Acoustics, Ltd.

The latter company, which manufactures studio recording equipment, is controlled by British Gaumont. It claims prior rights to the developments that in this country have become trademarked by RCA as "High Fidelity Sound."

Mae West in 'Angel' Wows Great Britain

London.—The Paramount picture, "I'm No Angel," is doing a terrific business throughout the key cities of Great Britain, even greater than was done at its first run in London. The English like Mae West.

Joel McCrea Asks Release from Radio

Joel McCrea yesterday walked up to the office of B. B. Kahane and asked for his release from the Radio contract.

The player, who was originally groomed for stardom by Radio, and who made a spot for himself in "Bird of Paradise" with Dolores Del Rio, considers that he hasn't been given the right break in recent stories and parts.

McCrea says, "I have been with Radio for four years and am far from satisfied with the parts given me. I recently signed a new five-year contract, but am asking for my release at once."

Rowland Will Handle Two Radio Pix in East

New York.—The recent announcement that Richard A. Rowland had been named an associate producer for Radio is fully explained by the news that the company plans the production of at least two pictures in the East for next year's program.

Rowland will handle these pictures. Arrangements have already been concluded to shoot at the Biograph studios.

MGM Board Re-elected

New York.—Just for matters of record, because there is no news in the fact, chronicle that the entire MGM board of directors was re-elected at yesterday's meeting.

L.A. Code Sec'y Named

New York.—The Code Authority yesterday appointed Minnie A. Koppel as secretary of the Los Angeles Grievance Board.

ASC Golf Tomorrow

Tomorrow is the big golf day for the ASC, which holds its first golf tournament for cameramen at the Hollywood Country Club.

B'WAY SMILES AS PICTURE GROSSES START BOOMING

New York.—Broadway feels happy over the current box-office figures. "Rip Tide" got the biggest attention from the film folk, with a gross of $80,500 at the Capitol, something to cheer about.

The final check-up on "Wild Cargo" at the Music Hall showed the figure at $93,000. "Melody in Spring" at the Paramount, with George Raft in a personal appearance, did a healthy $64,000; "Lost Patrol" brought $30,000 to the Rialto, great for this spot; "Countess of Monte Cristo" hit $25,000 at the Seventh Avenue Roxy; and the third week of "Catherine the Great" at the Rivoli was good for $18,000.

COLLEEN MOORE Under Personal Management of M. C. LEVEE

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher

ROBERT E. WELSH.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscriptoin rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

RAMBLING REPORTER

Eddie Sutherland was signed to a directorial contract by Fox yesterday. He will meg the untitled Joe Cook pic. . . . Can it be? That Ginger Rogers has switched from Lew Ayres to Dick Powell after all these here now years? . . . The Jimmy Grainger family off to Caliente to rest up for the impending exhibitor convention. . . . Pert Kelton has moved back into the Warner-Kelton Hotel for the fourth time! . . . D'yu know what very blonde star (out of all the days in the year) picked Easter Sunday to insist upon having three beauty-parlor operators come over and bleach, wave and manicure her? . . . The Manny Seffs' baby is expected any minute now, and over at Warners Cy Bartlett has formed a pool (amounting to forty dollars so far) and all the fellows in said pool have to do is guess what day the offspring will arrive to win all!

•

Clarence Brown diamond-braceleted Alice Joyce for their first wedding anniversary last week. . . . Paul Warburg leaves for Hollywood on Tuesday, which is sad news. . . . When a certain studio basketball team wins, the boss asks his press agent to get plenty of publicity, but when the same team loses, the same boss threatens to go mad if a word about it gets into print! . . . Virginia Zanuck gave a luncheon for bride-to-be Carmelita Geraghty. . . Roger Pryor can't make up his mind whether it's Ann Sothern or Margaret Sullavan in his life. . . . Bing and Everett Crosby have both been made deputies in the Police Force as a result of those kidnapping threats. . . Mae Sunday is in a terrific fix—she can't talk! Mae and the sore throat are recouping on the Desert.

•

Leslie Howard is toting a sprained back—a polo back, HE calls it! . . . Overheard on the Paramount lot—one Earl Carroll eyeful to another: "Oh—I'm so bored—so tired, and SO oversexed!" . . . Richard Dix has bought himself a cream-colored cow pony, after years looking for one just the right shade.

New York REVIEWS

"RIP TIDE"

MGM prod.; director, Edmund Goulding; writer, Edmund Goulding.

Capitol Theatre

World-Telegram: Returning to the screen after an absence of eighteen months, Norma Shearer struggles valiantly, but unsuccessfully, with a nickel-weekly cliche characterization, and such admirable performers as Herbert Marshall, Robert Montgomery, Ralph Forbes and Mrs. Patrick Campbell are similarly wasted.

Herald-Tribune: Miss Shearer is beautiful and frequently expert as the straying heroine, and the Messrs. Montgomery and Marshall battle their way through seas of whimsicality ably. But I fear that "Rip Tide" is too lengthy and commonplace an effort to be gayly disillusioned to prove satisfying.

Mirror: Norma Shearer plays with refreshing spirit and makes her role entirely lovable. Herbert Marshall is fine as the betrayed husband. And Robert Montgomery has some manly scenes to compensate for the kittenish ones which follow the pattern scenarists invariably draft for him.

Times: As a narrative, "Rip Tide," which was written and directed by Edmund Goulding, maintains a certain interest because it holds out promise of being a triangle mix-up with an original denouement. But, as though the author had weakened in his intentions in this respect, the bickering and recrimination eventually wind up in a routine fashion. Thus it is a picture which depends for its entertainment very much upon its able performers, its glamorous scenic effects and periodical bright bits of dialogue.

Post: It doesn't take mature reflection to spot the redeeming features of "Rip Tide." There is Herbert Marshall's excellent playing, and Robert Montgomery's genuinely amusing antics. Mrs. Patrick Campbell is likewise joyously entertaining. But these contributions, worthy as they are, weigh little against an awkward, overwritten and puerile story.

News: Norma Shearer's return to the screen after an absence of eighteen months is, unfortunately, in a vehicle that is unworthy of her talents and that presents her and her two leading men, Robert Montgomery and Herbert Marshall, in unsympathetic roles. There are a lot of attractive people in the picture, but they all seem to be wasted on their respective roles.

American: "Rip Tide" is excellent adult entertainment, suavely written, skilfully directed by the sophisticate Edmund Goulding, warmly played by an understanding cast and richly endowed with quality production. Miss Shearer, her glamour accentuated by ravishing gowns and romantic background, is a joy to behold in a stunning, subtle characterization.

Sun: "Rip Tide" is entirely custom-made, devised and fashioned for the Shearer public, which likes what Hollywood sometimes calls Continental and sometimes sophisticated drama. Mr. Goulding, author and director, has followed up his usual custom of piling up still more sympathy anyway. It is decidedly of the best-seller type, lightly written, played for its every scrap of wit and emotion by an excellent cast. Herbert Marshall is certainly at his best. Miss Shearer gives another of her sure performances. Robert Montgomery handles a difficult role with charm and conviction.

Journal: The picture was handsomely mounted and produced. In addition to the attractive principals, the cast includes Mrs. Patrick Campbell, Ralph Forbes, George Arthur and Skeets Gallagher.

Summerville and Pitts In Picture at Radio

Radio is closing a loan-out deal on Slim Summerville from Universal and is lining up production plans to restore for at least one more picture the old Summerville-Zasu Pitts comedy team.

They will be bracketed in "Afterward," which Mark Sandrich was yesterday assigned to direct under Cliff Reid's supervision. Marion Dix goes from the script of "Down to Their Last Yacht" to this picture to work with Arthur Caesar.

Anderson Out of Para.

Frederick Irving Anderson has completed his work on "The Notorious Sophie Lang" and has checked off the Paramount writing staff. The studio brought the author of the magazine stories here to tie up some loose ends in the series.

Craven in Role at 'U'

Frank Craven was signed by Universal yesterday for one of the important roles in "Loves of a Sailor," which the B. F. Zeidman unit is handling.

Personals for Powell

Dick Powell will leave on a four-weeks personal appearance tour as soon as he finishes his work in "Dames" at Warners. At the completion of the tour he hops for a short vacation in Europe. Powell still has three weeks work on the picture.

Chic Sale for 'Island'

Chic Sale was ticketed yesterday by MGM to join the"Treasure Island" company on location in Oakland. Sale plays one of the principal roles in the Wallace Beery-Jackie Cooper vehicle which Victor Fleming directs.

Dunn with Farnum

James Dunn, who is under contract to Fox, has signed Ralph G. Farnum to act as his exclusive agent and business manager. Dunn's contract with Fox has two more years to run.

Hill on 'Blind Date'

Ethel Hill was scheduled by Columbia yesterday to write the screen play of "Blind Date." No production plans have been decided for the picture as yet.

Liz Allen Set For Dean's 'Java Head'

London.—Elizabeth Allen has been loaned to Sir Basil Dean by Metro-Goldwyn-Mayer for his production of "Java Head."

Miss Allen will complete this production before starting work in "David Copperfield" for Metro-Goldwyn-Mayer in Hollywood.

Jean Bart at Universal

Jean Bart, who wrote the stage play, "Man Who Reclaimed His Head," joins the Universal writing staff today to fashion the screen play for the production. The deal was set by the Edington and Vincent office.

Lawler for 'Sailor'

Anderson Lawler gets his first break in pictures, after a long career on the Broadway stage, with a featured role in "Loves of a Sailor" at Universal. Ralph Farnum has signed to manage the player.

Blondell-Woods on Air

Joan Blondell and Donald Woods will be interviewed by Louella Parsons Wednesday morning over KHJ.

MGM Buys Poli Chain

(Continued from Page 1)

wolf, A. C. Blumenthal, in with the big company.

The Poli chain, long considered by sales managers one of the key buys of the country, ran into the usual depression trouble and several months ago, by a bank sale of assets, presumably passed into the control of N. L. Nathanson, Canadian magnate, also powerful in Paramount affairs. The price quoted for the circuit at the time of the bank sale of assets was placed at $13,000,000. Though Nathanson took nominal control, he allowed Segal to continue as actual operating head.

At the time of the Nathanson purchase, A. C. Blumenthal was reported to have a part in the deal, but he has never been on record with the new company until today's action throwing control of the circuit to Loew.

Edmund Goulding

Recommends a chauffeur who is a careful driver, and also honest and reliable in all ways.
His name is H. G. Foster, and you can reach him at 1415 N. Richwood Pl., Phone GLadstone 8693.

"NAMES"
For England At Once
SALARY COMMENSURATE WITH THE ARTIST'S ABILITY
Meet British Representative at
MacQuarrie Agency
8335 Sunset Blvd.
Interview by appointment only
Telephone GRanite 0711

NEW 'TARZAN', PACKED WITH SHOWMANSHIP, NEEDS CUTS

Plenty of Thrills, But Shocks in Spots

"TARZAN AND HIS MATE"
(MGM)

Direction .....Cedric Gibbons
Story based upon the characters created by.....Edgar Rice Burroughs
Screen Play.....James K. McGuinness
Adaptation .....Leon Gordon and Howard Emmett Rogers
Art Director.....Arnold Gillespie
Photography.....Charles Clarke and Clyde DeVinna

Cast: Johnny Weismuller, Maureen O'Sullivan, Neil Hamilton, Paul Cavanagh, Forrester Harvey, William Stack, Desmond Roberts, Nathan Curry.

The cry of Tarzan will soon be heard again through the land when "Tarzan and His Mate" is released. But the cry will be much less enthusiastic this time, unless Metro-Goldwyn-Mayer does a lot of very drastic cutting.

Encouraged by the success of the first "Tarzan," the studio went wild on the second, with the result that about half the picture is utterly delightful, and the other half just a gruesome, harrowing, nerve-wracking, noisy, bloody, unpleasant experience.

Nobody likes to see animals or men, either, for that matter, killed, tortured, maimed, or writhing in their death agonies. The latter half of the picture literally drips with blood—and it's all so unnecessary, inasmuch as the film is reels over-long, with several nice stopping places before all the carnage starts.

However, against this very real fault are miraculous scenes with monkeys; the exciting acrobatics of Tarzan; the green mystery of the jungle; spectacular elephant scenes, and one of the most beautiful sequences ever filmed —where Johnny Weismuller and Maureen O'Sullivan swim under water, their swift white bodies carving intricate and lovely designs in the dark depths. This sequence, and the one with the monkeys, make the picture worth seeing even in its present horrible state.

Weismuller is even better this time as Tarzan, and Miss O'Sullivan brings a fine spirit to her difficult role. Neil Hamilton and Paul Cavanagh are strongly cast as the two white men whose search for the elephant tusks brings all the disaster to Tarzan's peaceful forest. Nathan Curry, as Saidi, the leader of the safari, does a swell piece of work throughout.

Cedric Gibbons, art director at MGM, turned out a workmanlike job on his first directorial assignment. James K. McGuinness didn't miss a trick with his screen story, based, of course, on the Edgar Rice Burroughs yarn. Leon Gordon and Howard Emmett Rogers adapted, and Arnold Gillespie's art direction is outstanding. Charles Clarke and Clyde DeVinna carried off the terrific job of photographing the picture with honors. Bernie Hyman produced, and deserves his share of credit for much that is good in the picture, though he must also see to the cutting that is needed.

If the picture is not cut—or, rather, sliced off very neatly toward the end—parents all over the country will appreciate warnings to keep their children away from it. If it is cut, the parents will probably insist on taking the kids to the show themselves.

Frances Dee Sick; 300 Extras Lose Out

Three hundred extra players were deprived of their coffee and cakes yesterday because of the illness of Frances Dee. They had been called for work in "Of Human Bondage" at Radio, but the call was cancelled when Miss Dee could not work.

Picture Possibilities Show on N.Y. Stage

New York.—There were some picture possibilities in last week's New York plays, something unusual as they have been coming.

Of the list, the report follows: "House of Remsen," a possibility; "One More Honeymoon," possible; "Brain Sweat," very good.

There are four legit premieres slated for next week: "Furnished Rooms," Monday; a revival of "Pirates of Penzance," at the Majestic, Monday; "Wife Insurance," Thursday, at the Ethel Barrymore; and "Are You Decent?" the same night.

Zion Myers to Radio As Aide to Pan Berman

Zion Myers joins Pan Berman at Radio to act as associate producer on all the pictures for the Berman unit. William Sistrom will handle the business end, removing a large part of the studio burden from the executive's shoulders.

Stan Laurel Marries Ruth Rogers in Mexico

Stan Laurel married Ruth Rogers Tuesday at Ensenada, Mexico, it was learned yesterday. Laurel's divorce does not become final until September. His marriage, however, is recognized in all other states except California.

Fields-LeRoy Make Up

W. C. Fields and Baby LeRoy are smoking the pipe of peace after their recent feud and have consented to appear together in Paramount's "The Old-Fashioned Way." William Beaudine will direct the picture, which is slated to go before the cameras Monday.

Castings for 'Widow'

MGM yesterday signed Barbara Leonard and Sterling Holloway, and assigned Joan Gale, Sheila Manora, Caryl Lincoln, Leona Walters and Edna Waldes, stock players, to "The Merry Widow," which Irving Thalberg puts into work Monday.

Chaplin's Two Year Program Set

Although he will not acknowledge it for publication, Charles Chaplin has about got his picture plans set for the next two years.

His first picture will star himself, with Paulette Goddard playing opposite in the "Street Waif" yarn he has been working on, some atmospheric and process shots having already been completed.

On the completion of the above comedy, he will do "The Woman of Paris," with Goddard as the star, to be followed by a starring picture of his own from a story written around Napoleon.

Group Theatre To Take New Chance on Lawson

New York.—The Group Theatre shows that it can take it. After having a very recent flop with a John Howard Lawson play, it yesterday signed contracts to produce the same playwright's "Marching Son" this Fall.

Selznick, Estabrook And Cukor Going East

George Cukor, Howard Estabrook and David Selznick leave for New York as soon as "Manhattan Melodrama" is completed and previewed. Cukor and Estabrook hop from there to London.

Para. Shelves 'Rip'

Paramount has shelved "Rip Van Winkle" until late Fall, owing to Lyda Roberti's run-of-play contract in the New York play, "Roberta." Studio has also been unable to develop a satisfactory screen play to warrant production with another player other than Miss Roberti.

Goodee Montgomery Set

Goodee Montgomery, New York stage actress and daughter of Dave Montgomery, gets her first picture break in a featured spot of "Loves of a Sailor," which Kurt Neumann directs for Universal. Montgomery deal negotiated by Hoffman-Schlager.

Parker No Go to England

Austin Parker yesterday turned down an offer from British Gaumont to do the adaptation on "Sons of Guns," the British refusing to meet his terms. He is working on the final stages of a new book now which he hopes to finish shortly.

Harvey Gates at Col.

Harvey Gates yesterday swung over to Columbia from MGM to collaborate with Herbert Asbury on the screen play of "I'll Fix It," the Leonard Spigelgass story which is scheduled to have Fay Wray in the top spot.

Sears-Green Teamed

MGM has assigned Zelda Sears and Eve Green to write the screen play on the George Auerbach original, "My Brother's Wife." It is planned as a Jean Harlow vehicle. Laurence Weingarten produces.

Yesterday in NEW YORK with HELEN GWYNN

We think we've discovered the thing that annoys critics most; pretensions on the part of a picture. We'll explain. Whenever a picture appears that is frankly "hooey," or sentimental like "Tarzan" or "Lady for a Day," or frankly romantic like "It Happened One Night," provided they're as well made as the above-mentioned, no picture producer need fear for the reviews he'll get from the critics. BUT the minute they try to gloss "hooey" over with what passes with the masses for sophistication, then let the producer beware, because right then and there the "intellectual" critic will take down the pants of that picture and give it a sound, if not good walloping. And the critics on the "mass papers," who, by their ratings of pictures, have never given the public credit for anything approaching an adult mind, will shy from it with cracks about it's not being for the kiddies and something about lack of action.

•

So far as the intellectual critics are concerned, they not only refuse to be "taken in" by cultured trash, but they're also afraid they might be and their fears extend to the public whom they pretend to despise but for whom they do everything in their power to make producers respect that public's better tastes. Honesty of purpose seems to be the most important thing to critics, and the minute the producer's wares cease to be frank and aboveboard, they let them have it with a flow of rhetoric that is space-filling if not altogether amusing. A western will always be fairly appraised as a western, but let it try feebly to disguise itself as an epic or a social problem and there will be no usable quotes for the newspaper ads.

•

Spring is here and it seems to have affected the advertising boys first. Si Seadler ran an ad on "Viva Villa," inspired by a telephone conversation with Red Kann of Motion Picture Daily, and the following day Seadler got a wire from Hal Horne, of U. A., which read: "Please advise where can see Red Kann in 'Viva Villa.'" . . . New type of social classification as sent out by a bright p. a.: "Mr. Charles Beahan, soon to be Sidney Fox's ex-husband, has arrived at the Hotel Warwick." That's working your way up from being a picture exec. . . . Lotsa chorus pretties around town have already signed for E. Cantor's next picture. . . . A playwright who hasn't had a play on Broadway in years was asked by a sweet thing what he was doing to help the starving actors . . . "Starving," he answered, quick as a flash.

Brent in 'Housewife'; William as Philo Vance

George Brent's first assignment since his return to the Warner fold will be opposite Bette Davis in "Housewife," which Al Green will pilot.

This decision puts it up to Warren William to take the Philo Vance role n "Dragon Murder Case."

Complete M.P.T.O.A. Program

MONDAY, APRIL 9

10:00 A. M. Registration of members, delegates and guests. Registration and Information Office on the Main Floor, Ambassador Hotel. Important that all exhibitors and guests register, receive their Official Convention Badge, which identifies those attending the Convention for admission to the studios, studio trips, admits bearer to all local Motion Picture theatres, convention sessions, luncheons, parties, including banquet. Registration fee $10.00.

4:00 P. M. Annual Meeting of the Board of Directors (for the election of officers and other business. This is a private executive session for directors and officers only.)

TUESDAY, APRIL 10

9:00 A. M. Busses will leave the hotel at 9:00 A. M. sharp on sight-seeing trip to the beaches for delegates' families and guests.

10:30 A. M. Invocation of Convention opening by Rev. Gustav A. Briegleb. Convention called to order by B. N. Berinstein, Chairman of Convention Committee, who will deliver the opening address and then will introduce President E. L. Kuykendall, who will preside. Mr. Kuykendall will then introduce Hon. Frank L. Shaw, Mayor of Los Angeles, who will give the address of welcome in behalf of the city.

10:45 A. M. Address of Welcome by Col. Carlos Huntington, representing the Governor of the State of California.

11:00 A. M. Response on behalf of the M.P.T.O.A by M. A. Lightman, Past President of the M.P.T.O.A.

11:15 A. M. Mr. Kuykendall will introduce M. E. Comerford, of Scranton, Pa., 1st Vice-President, to preside.

11:20 A. M. Report of the President, E. L. Kuykendall, President.

11:45 A. M. Report of the Secretary, Fred S. Meyer, Secretary.

12:00 Noon. Report of the Convention Committee, B. N. Berinstein, Chairman.

12:15 P. M. Mr. Kuykendall will resume the chair and make announcement of Standing Committees for the Convention:

(1) Credentials and Rules: Chairman, M. E. Comerford, Scranton, Pa.

(2) Resolutions: Chairman, Edward G. Levy, New Haven, Conn.

(3) Grievances: Chairman, Lewen Pizor, Philadelphia, Pa.

(4) NRA Code—Trade Practices: Chairman, Fred S. Meyer, Milwaukee, Wis.

(5) NRA Code—Labor Provisions: Chairman, Jack Miller, Chicago, Ill.

(6) Legislation and Taxes: Chairman, M. A. Lightman, Memphis, Tenn.

(7) Public Relations and Community Affairs: Chairman, Fred Wehrenberg, St. Louis, Mo.

12:20 P. M. "Modern Theatre Construction and Equipment," by George Shutz, Quigley Publications.

12:30 P. M. Adjourn business session until 10:30 A. M. Wednesday.

1:00 P. M. Trip to Warner Bros. Studios. Luncheon will be served. Your Convention Badge identifies you for transportation and admission to the studios. Our own chartered busses will leave the Ambassador promptly at 1:00 P. M.

7:30 P. M. Busses will leave at 7:30 P. M. sharp for Universal Studio, where a Buffet Dinner will be served, also a dance on the stage.

WEDNESDAY, APRIL 11

10:30 A. M. Sharp. Session called to order by President Kuykendall.

10:35 A. M. "The Theatre's Liability to Its Patrons" by Edward G. Levy, New Haven, Conn.

"Meeting the Exhibitor Half Way," by Carl Laemmle, Universal.

10:45 A. M. A talk on "Production" by Louis B. Mayer, Metro-Goldwyn-Mayer.

11:15 A. M. "What's the Matter with Exhibition from the Point of View of an Exhibitor," by Walter Vincent.

11:45 A. M. "Why Pictures Are Improving," by Mrs. Thomas G. Winter.

12:00 Noon. "How Pictures Are Put Together," by Cecil B. DeMille.

12:30 P. M. "Self Regulation in Advertising Motion Pictures," by Jos. I. Breen.

1:00 P. M. Adjournment of business session until 10:30 A. M. Thursday.

1:30 P. M. Trip through RKO and Fox Westwood Studios. Delegates and guests take their choice. Busses will leave outside of hotel at 1:30 P. M. sharp.

7:30 P. M. Busses will leave outside of hotel at 7:30 P. M. sharp for informal banquet and entertainment at the Metro-Goldwyn-Mayer studio.

THURSDAY, APRIL 12

10:30 A. M. Sharp. Business session called to order by President Kuykendall.

10:35 A. M. "What Motion Pictures Mean in Aid of Law Enforcement," by Sheriff Gene Biscauliz.

10:40 A. M. "What the Code Means to the Country Town Exhibitor."

10:50 A. M. "What the Code Means to the Metropolitan Exhibitor," by Morgan A. Walsh, San Francisco.

11:00 A. M. Open Forum on Code Matters Relating to Trade Practices. Ed. Kuykendall presiding.

11:30 A. M. Labor Provisions on the Code—Jack Miller, Chicago, Ill.

11:45 A. M. Open Forum on Labor Matters—Jack Miller, presiding.

12:00 Noon. Report of Resolutions Committee.

12:15 P. M. Reports of Other Committees.

12:30 P. M. Installation of Officers.

12:45 P. M. Business session adjourned.

1:30 P. M. Sharp. Busses will leave outside the hotel for Paramount and Columbia studios. Take your choice. Luncheon will be served.

7:30 P. M. Convention Banquet at the Ambassador.

Shout it from the housetops!

METRO • GOLDWYN • MAYER

present

The box-office natural
of the century

Viva Villa!

Starring

WALLACE BEERY



The BIG PARADE OF 1934

"...OUT OF TRAVAIL HAS EMERGED A PICTURE THAT WILL MAKE HISTORY— *'THE BIRTH OF A NATION', 'ALL QUIET ON THE WESTERN FRONT'*—AND NOW.. *Viva Villa!*"

The April Issue of "PHOTOPLAY"



Viva

DAVID O. SELZNICK

the produce

Viva

JACK CONWAY

the directo

Viva

BEN HECHT

the scenaris

Viva

WALLACE BEERY

the sta

Viva Villa!

A

METRO-GOLDWY

MAYER TRIUM



WALLACE BEERY

IS

PANCHO VILLA

the rollicking Robin Hood of the Rio Grande who rode out of the hills of Durango — and millions of newspaper headlines flamed to startled action!

Viva Villa!

A METRO-GOLDWYN-MAYER TRIUMPH!

"...OUT OF TRAVAIL HAS EMERGED A PICTURE THAT WILL MAKE HISTORY— *'THE BIRTH OF A NATION', 'ALL QUIET ON THE WESTERN FRONT'*—AND NOW.. *Viva Villa!*"

The April Issue of "PHOTOPLAY"

FAY WRAY

plays the beautiful daughter of the Hacendado

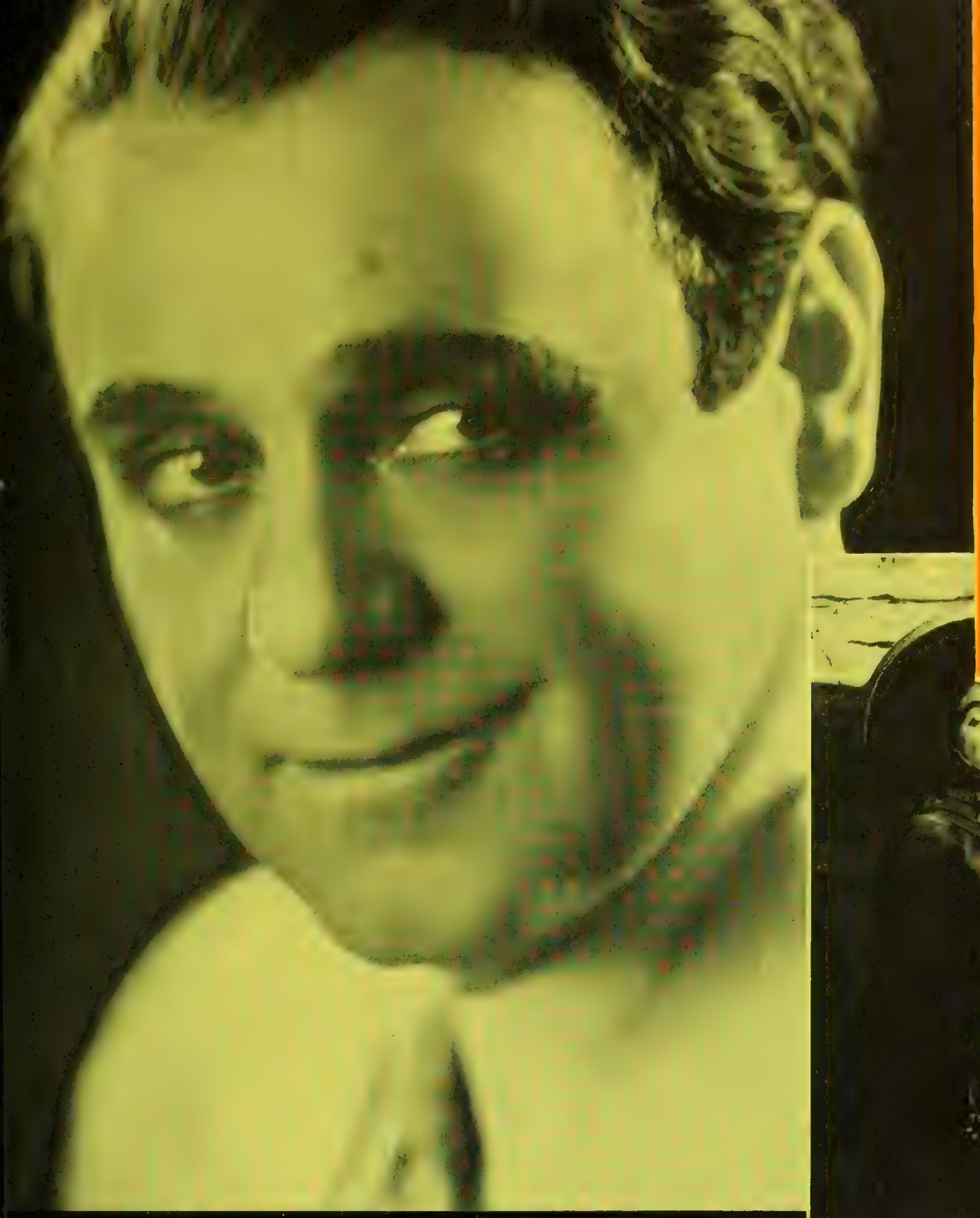


Viva Villa!

A
METRO-GOLDWYN-MAYER TRIUMPH

"... BUT OF TRAVAIL HAS EMERGED A PICTURE THAT WILL MAKE HISTORY— *Viva Villa!*
'THE BIRTH OF A NATION', 'ALL QUIET ON THE WESTERN FRONT'—AND NOW..

The April Issue of "PHOTOPLAY"



NAGEMENT LEO MORRISON

LEO CARRILLO

is the bold, bad Don Juan-Sierra, pal of Pancho Villa, in

Viva Villa!

METRO-GOLDWYN-MAYER TRIUMPH



**'...OUT OF TRAVAIL HAS EMERGED A PICTURE THAT WILL MAKE HISTORY— *Viva Villa!*
THE BIRTH OF A NATION', 'ALL QUIET ON THE WESTERN FRONT'—AND NOW.."**

The April Issue of "PHOTOPLAY"

KATHERINE
DeMILLE

in her role as

ROSITA

fiery-tempered wife of
Pancho Villa

Viva Villa!

METRO-GOLDWYN
MAYER PRESENTS



"...OUT OF TRAVAIL HAS EMERGED A PICTURE THAT WILL MAKE HISTORY— *Viva Villa!*
THE BIRTH OF A NATION', 'ALL QUIET ON THE WESTERN FRONT'—AND NOW.."

The April Issue of "PHOTOPLAY"



JOSEPH
SCHILDKRAUT

as the
laughing killer

GENERAL PASCAL

Viva Villa!

METRO-GOLDWYN-MAYER TRIUMPH

"...OUT OF TRAVAIL HAS EMERGED A PICTURE THAT WILL MAKE HISTORY— *Viva Villa!*"

***'THE BIRTH OF A NATION', 'ALL QUIET ON THE WESTERN FRONT'*—AND NOW..**

The April Issue of "PHOTOPLAY"

EDGCUMB PINCHON

THE MAN WHO WROTE

VIVA VILLA!

AT PRESENT:

An original story for
FRANCIS LEDERER-RKO

FORTHCOMING:

A new novel "UNTIL I FIND" to be released by WILLIAM MORROW & COMPANY June 1934

Management
PHIL BERG



Viva Villa!

A METRO-GOLDWYN-MAYER TRIUMPH



"...OUT OF TRAVAIL HAS EMERGED A PICTURE THAT WILL MAKE HISTORY— *'THE BIRTH OF A NATION', 'ALL QUIET ON THE WESTERN FRONT'*—AND NOW.. *Viva Villa!*"

The April Issue of "PHOTOPLAY"



JAMES WONG HOWE

A S C

brings all the proverbial beauty of Old Mexico to the screen through the magic of his photography.

Viva Villa!

A
METRO-GOLDWYN-MAYER TRIUMPH



HARRY OLIVER

was responsible for the fidelity to Mexican architecture, the colorful charm of the magnificent sets.

"...OUT OF TRAVAIL HAS EMERGED A PICTURE THAT WILL MAKE HISTORY— *'THE BIRTH OF A NATION', 'ALL QUIET ON THE WESTERN FRONT'*—AND NOW.. *Viva Villa!*"

The April Issue of "PHOTOPLAY"

Viva Villa!

A
METRO-GOLDWYN-
MAYER TRIUMPH

Viva Wally!

with appreciation
to
David O. Selznick
and Jack Conway
from
HENRY B.
WALTHALL

(Under the personal
management of Mlle.
F. Hoffman and Stig
Schlager)

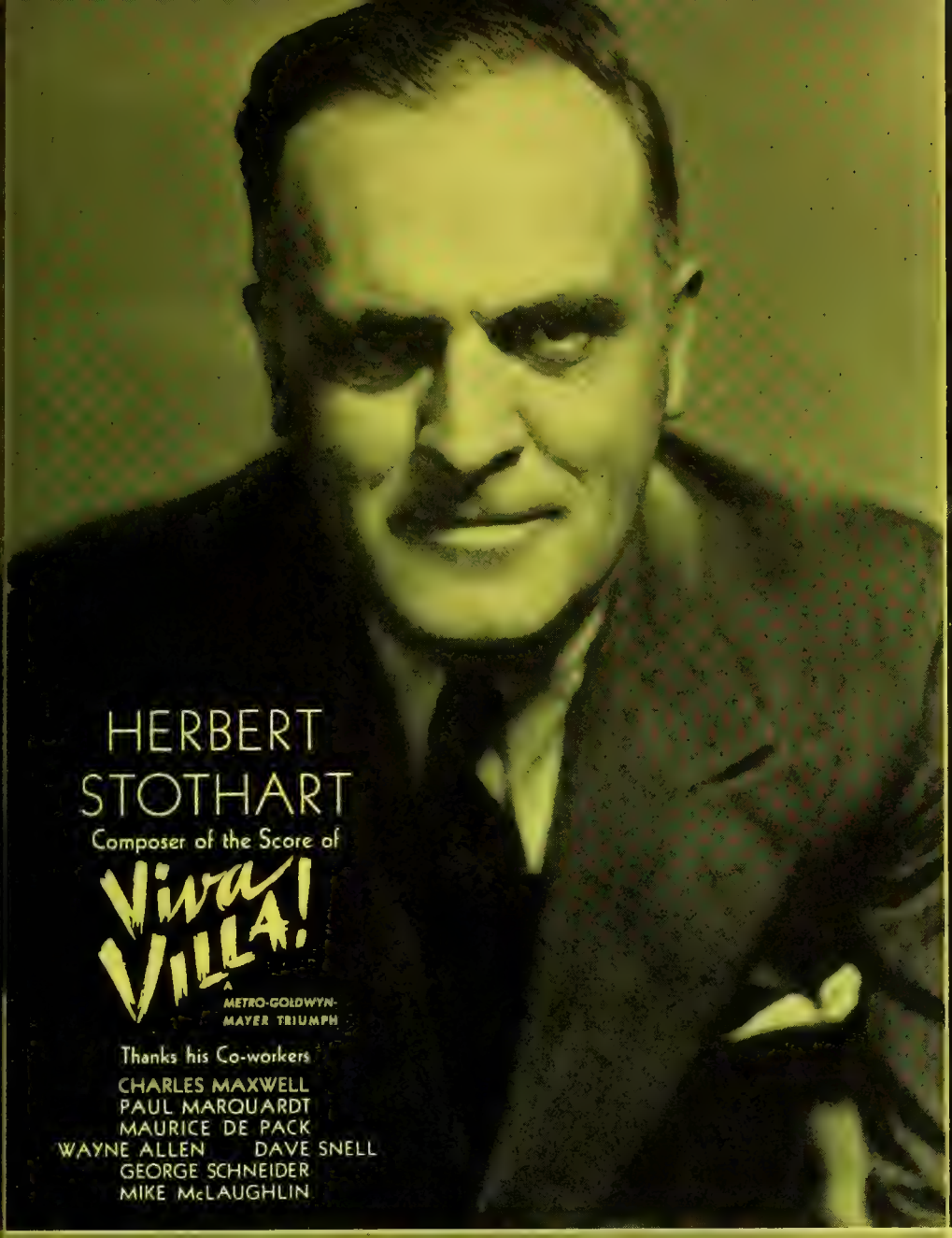


SLAVKO
VORKAPICH
did the
MONTAGE
of Villa's call
to arms



"...OUT OF TRAVAIL HAS EMERGED A PICTURE THAT WILL MAKE HISTORY—
'THE BIRTH OF A NATION', 'ALL QUIET ON THE WESTERN FRONT'—AND NOW.. *Viva Villa!*"

The April Issue of "PHOTOPLAY"



HERBERT STOTHART

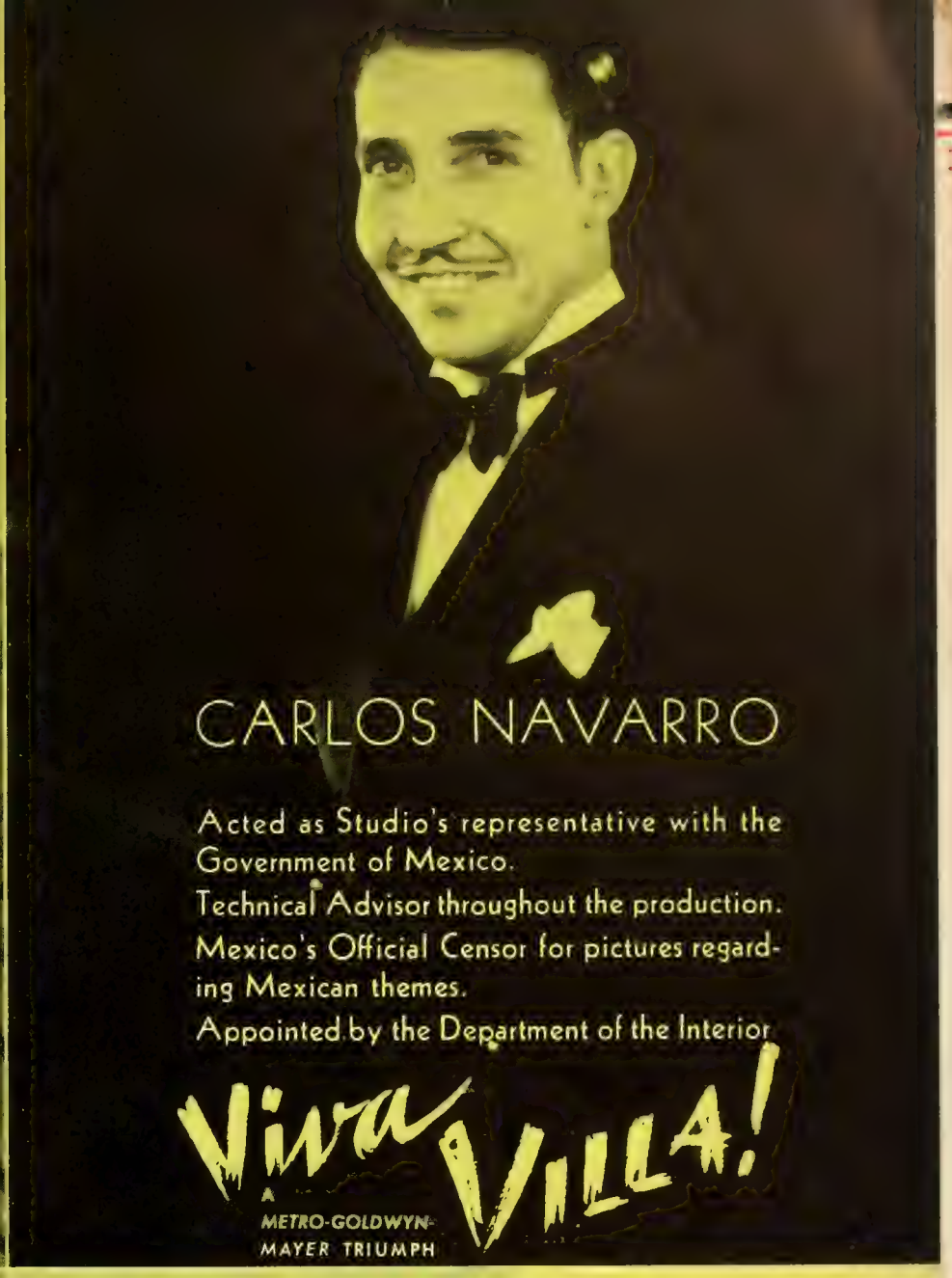
Composer of the Score of

Viva Villa!

A METRO-GOLDWYN-MAYER TRIUMPH

Thanks his Co-workers

CHARLES MAXWELL
PAUL MARQUARDT
MAURICE DE PACK
WAYNE ALLEN DAVE SNELL
GEORGE SCHNEIDER
MIKE McLAUGHLIN



CARLOS NAVARRO

Acted as Studio's representative with the Government of Mexico.
Technical Advisor throughout the production.
Mexico's Official Censor for pictures regarding Mexican themes.
Appointed by the Department of the Interior

Viva Villa!

A METRO-GOLDWYN-MAYER TRIUMPH



PEDRO REGAS

as

"TOMAS"

killer for and loyal friend of Pancho Villa

Viva Villa!

A METRO-GOLDWYN-MAYER TRIUMPH



MATIAS SANTOYO

MEXICAN ART DIRECTOR

TECHNICAL ASSOCIAT

and

MAIN TITLE ILLUSTRATIONS

Viva Villa!

A METRO-GOLDWYN-MAYER TRIUMPH



The screen which has waited ten years for a picture to equal the thrill, the epic humanity of "The Big Parade" now welcomes "VIVA VILLA." Because in its 1001 nights of amazing, romantic adventure... in its story of riotous revolution and revelry...in its blood-tingling heroism is entertainment that will pack the theatres of the nation!

"VIVA VILLA!"

An all-star cast with thousands of others in METRO-GOLDWYN-MAYER'S Giant of Screen Triumphs!

Produced by DAVID O. SELZNICK

Directed by JACK CONWAY

THIS M-G-M AD is telling 27,000,000 motion picture fans about it!

REELING around LONDON

Tee-hee! One company over here saw "Continuity by SoandSo" on the screen and they, not honestly knowing much about this racket, said, "Ha! They give the continuity girl a credit in American pictures, do they"—and there and then they started giving credit titles to their SCRIPT CLERKS! Honest . . . which reminds us that Triumph Pictures publish photographs of their assistant directors on their trade show synopsis . . . all of which brings us round to the old, old question; isn't it time someone in British studios realized that it's the story and the screen writers who matter in addition to the director and a few others? . . . by the by, one company here actually made some scenes in England recently; it is rumored that they will probably slip a title into the picture ahead of these scenes explaining that it is English scenery—the audience won't recognize it; they've never seen any yet!!!

•

Bob Ritchie in town on Jeanette MacDonald business; or should it be THE MacDonald business? . . . Boy-ohboy! the press certainly went for Rowland Brown in a big way and Rowlie, when asked for a list of the pictures he had made, merely replied "Quick Millions"!!! . . . incidentally said Mister Brown turned down "Java Head" here; no likee story. . . . Bob Flaherty, A. P. Herbert, Molly Castle, Sidney Bernstein, Cecil Landau and Stephen Watts among the movieites at the Cafe Royal. . . . Donald Calthrop has had a haircut. . . . Bernard Vorhaus threw a Sukiakie (we can't spell it and we're telling you!) party the other night and the guests included Gordon Wellesley, Mike Hamlinson, Eric Mount and Chris Mann. . . . "Lullaby Land" gets this week's cup of veddy Briddish tea; thanks Mister Disney and his gang! . . . Maurice Elvey trying to find a spare seat at the premiere of "Emperor Jones," which was crowded with the psuedo elite of Mayfair mideah!

•

Clifford (Uke Ike) Edwards rated a couple of paras in the papers here in a recent court case in which film companies were ivolved. . . . When asked why she did not get her crowd work through a certain agency, a movie gal replied: "The gentleman there prefers blondes"!! Ah yes, it's the same the film world over, Shanghai, Joinville or Hollywood. . . . Paul Perez moving from his apartment and getting himself a house; looks as if he'll stay. . . . The Richard Arlens press receptioned by Paramount. . . . Roy Simmonds back from California and kinda pleased about his spiel to the Fox salesmen; so much so that it's being printed in trade sheets this side. . . . Connery Chappell is taking a subscription to this paper purely because he wants his name spelled right, he says. . . . John Hicks in and out of town before you can snap "retake." . . . Kenneth "Era" Green says he never sees Tony Nelson Keys' name in this column; well, here it is, Ken!

Capra, Riskin and Jo Walker—step right up and take a bow; we've just seen "It Happened One Night." . . . It's a boy at the Maurice Ostrers—congratulations! . . . This week's Bad Smell is the so-called big movie shot from Wardour Street who takes the film girls out to dinner and tells them they had better be nice or else he'll see that they don't work in flicks again—yeah, you guessed who we mean! . . . Georgie Ayre insisting that Ralph Ince show up at the preview of a B.I.P. flicker that he was in here. . . . Ralph now megging for Irving Asher. . . . Herman Fellner, A. E. Jympson Harman, Arthur Dent, Horace Williams and Joe Grossman glimpsed at trade shows. . . . Quote from a British picture in which the hero alibis why there is a piano near the bed (of course, it's for a song he is about to put over): "I get most of my ideas at night—AND I DON'T WANT TO LOSE THEM!" . . . When a group of tough fishermen winding a windlass was shot from above in a travelogue here, Val (Fan Scribbler) Guest ups and says: "Aha! Dances arranged by Busby Berkeley."

Gledhill Goes Poet

With the arrival of Spring, Donold Gledhill, executive secretary of the Academy, has gone poetical. One of his verses appears in Rob Wagner's Script of April 7.

American Films Still Tops in Paris Houses

Paris—More than half the films in the 30 leading picture houses of this city this week are American product. There are 17 American pictures, seven French, two German and one German-French.

Sullavan Takes London by Storm

London.—The British movie-goers have a new star. They have tasted of Margaret Sullavan in "Only Yesterday" and that gal is firmly planted on this side.

Norwegian Tax Doomed

Oslo—Norway film men are feeling happier, for they are practically certain the government tax on picture shows is to be abolished shortly. The government has been appealed to in behalf of the Norwegian producers, who are trying to build up the local business.

Asher Sets Writers

London.—John Hastings Turner and Mary Murillo have joined Irving Asher's Warner British concern on one picture deals. Turner will do the screen play of "Murder at Monte Cristo," and Murillo is scripting a 'Varsity story as yet untitled.

Big French Deal On

Paris.—It is authoritatively reported in local film circles that Comite des Forges (iron industry) is trying to get control of the biggest film concerns in France.

FRENCH FILM TRADE TO BLAME FOR POOR STATE

Paris.—Louis Aubert, president of the Chambre Syndicale and one of the highest authorities in the film trade in France, said during an address at a meeting of French distributors:

"After tremendous efforts during 25 years the invention of Lumiere was practically realized when people had to start from the beginning again at the appearance of the talkies. Sound film studios had to be created, copying installations secured, silent artists substituted by talking actors and singing artists.

"Three hundred million francs were invested in the sound film equipment of the theatres. And most of these expenses had to be done in a period of extreme depression, from which the trade has been suffering for five years. In 1933, 108 firms in the film trade were ruined."

He attributed these collapses to the fact that 60 per cent of the French theatre owners had not met their engagements. For this, however, distributors and producers themselves are partly responsible, having repeatedly sold films which never were shown and which at the moment of delivery were refused by the buyers.

Aubert hopes that the reorganization of the French industry, which is now taking place, will promote the further development of the French trade in a sounder way.

Office for French Firm

Paris.—President Andre Chalus, of Union Films, reveals that his recent trip to America was for the perfecting of plans for the opening of a distribution office for French films in New York, with Valdemar D. Bell slated to head the office.

Rosen May Stay Abroad

London.—Progress Pictures is talking to Phil Rosen to extend his stay here for another picture which will go through British Gaumont. Director is finishing "Forbidden Territory."

Jannings to England

Berlin.—Emil Jannings has been engaged by British & Continental Productions for the lead in "The Gentleman," to be made in England under direction of Jacques Feyder.

Hume with Fairbanks

London.—The Selznick-Joyce local office announces the placing of Benita Hume in "Exit Don Juan," with Doug Fairbanks.

Ratoff in British Pic

London.—Gregory Ratoff is here in "Forbidden Territory," which Phil Rosen is directing for R. J. Wainwright. Tamara Desni has female lead.

Turner Play for B. and D.

London.—British and Dominions will make a talkie version of the John Hastings Turner show, "Lilies of the Field." Norman Walker will direct.

London's Smartest Address—

GROSVENOR HOUSE

PARK LANE . . .

is also London's most modern hotel. An apartment at Grosvenor House provides an actual "home from home," replete with every modern aid to greater comfort.

The location of Grosvenor House is a happy blend of convenience and charm; in and around the hotel London's social life moves; near by are the best shops and the theatres; just across the way is London's great garden, Hyde Park.

Life is amusing, easy and pleasant at

Grosvenor House, London



USHER FIGHT BEFORE LABOR BOARD MAY HIT ALL EXHIBS

Elkhart, Ind., Case Will Set Precedents

Washington. — The comparatively middle-sized city of Elkhart, Indiana, may go down in picture history despite its size. For a deadlock between an Elkhart exhibitor and his ushers that has been brought up to the NRA chieftains here is likely to furnish the basis for consideration of all theatre help in the clerical and usher categories.

The case before the National Labor Board concerns the following facts:

Theatre Service Employees Local 19,110, of Elkhart, Indiana, claims that the Elkhart Amusement Company discharged nine of its ushers for union activities and replaced them with usherettes.

Al Manta, president of the company, asserts that the real question is whether the management is to run the theatre or whether it is to be turned over to the employees. Manta claims that everybody was happy until a few high school boys conceived the idea of starting a union.

The case is being closely watched because of its possible widespread effect on the unionizing of all theatre help. A peculiar feature of the case is that the NRA scale for ushers of 25 cents an hour is less than the scale that has been paid by the house—35 cents an hour.

Gordon Will Produce 'Piker' at Playhouse

Leon Gordon, who tonight completes a run in his stage play, "White Cargo," at the Hollywood Playhouse, will direct another of his plays, "The Piker," for a limited engagement at the same theatre, starting May 14.

Gordon is currently at United Artists studio adapting "The Musical Mystery" for Edward Small.

Lewis Stone to Cruise

Lewis Stone takes his lay-off period on his straight two-year ticket with MGM in one lump, getting a six-months vacation to sail his yacht, the Aurora, into southern waters. He gets away in August.

New Warner Title

Warners yesterday set "Side Street" as the release label for the Aline MacMahon vehicle, which was previewed two weeks ago as "A Woman in Her Thirties." Picture was in work as "Fur Coats."

Inspiration in Desert

Producer Edward Small, Director Ben Stoloff and Writer Leon Gordon left for the desert last night to work on the story of the coming Reliance production, "Showboat of 1934."

Hershon in Agency

Robert (Red) Hershon has been signed as an associate with the Hoffman-Schlager agency. Hershon was recently on the staff of Carl Laemmle Jr. at Universal.

Warning

With the Universal laboratory open again, C. King Charney is back in circulation—with the old broad smile, and a new line of funny stories. King has been under a cloud for many moons.

Human Treasures for MGM 'Treasure Island'

Billy Elmer, claimed to be filmdom's first heavy, got the role of a pirate in "Treasure Island," at MGM yesterday. He first appeared in "Squaw Man." Also signed was Scott Mattraw, one-time professional fat man. He lost his drag when he reduced from 310 pounds to 280.

Marcin Plans Long Trip

Max Marcin is figuring on a South American jaunt, but is awaiting the outcome of negotiations with Universal for another picture before taking off. Triple threat man's efforts to get away this week failed when he couldn't book passage.

Fussy Music Chief

Herbert Stothart, MGM's music chief, has tested nineteen orchestras and is scheduled to test still more before selecting three for Thalberg's "Merry Widow."

Three Cartoons in Work

UB Iwerks of Animated Pictures has three animated cartoons in production. They are "Puss in Boots" and "Queen of Hearts," two ComiColor cartoons, and "Reducing Creme," a Willie Whopper.

Woolf for 'Barretts'

Ian Woolf gets the role in MGM's "Barretts of Wimpole Street," which he created on the stage. Player, signed yesterday, is en route to the Coast from New York.

New Board Named By Code Authority

New York.—The Code Authority yesterday named Philadelphia Grievance and Clearance and Zoning Boards.

On the Grievance Board are F. L. McNamee, M. S. Landow, M. B. Comerford, Lewen Pizor. On the Clearance and Zoning Board are Percy Bloch of Paramount, Harry Wiener of Columbia, Leonard Schlesinger of Warner Brothers, and Lou Linker, Charles Segal and Milton Rogasner.

Other appointments of the Code Authority were L. E. Thompson as permanent alternate for M. H. Aylesworth, T. B. Noble instead of H. E. Huffman to the Denver Clearance and Zoning Board, Huffman having failed to sign the Code Assent. The make-up of the New York Boards is still delayed.

New Job for Segall

Harry Segall yesterday was assigned by MGM to script the Anne Austin story, "The Wicked Woman." Charles Brabin will direct and Harry Rapf produces.

Howard Rogers Term

Howard Emmett Rogers was yesterday handed a new ticket by MGM. Writer is now scripting "Evelyn Prentice," which is slated for Myrna Loy. Deal was negotiated by Nat Goldstone.

Lawrence Out of Para.

Vincent Lawrence handed in his script on "Honor Bright" to Louis Lighton yesterday and closed out of Paramount.

Radio-Pabst Dicker

Radio is understood hot on a deal with G. W. Pabst, director, who recently obtained his release from Warners.

MONOGRAM'S PRODUCTION BUDGET SET AT $2,500,000

Atlantic City.—Trem Carr, vice-president in charge of Monogram production, yesterday asked the franchise holders at the convention here for a budget of $2,500,000 for the coming season—and got it. This is two and one-half times the company's budget for its first year.

Announcing that this budget would take care of the employment of 200 additional people in his department, Carr said that the company's program comprised sixteen pictures, in addition to two specials for which extra appropriations were made. One of these will be "Jane Eyre." The program will also include eight "Lone Star" westerns, starring John Wayne.

The stories and writers of the sixteen pictures are: "Redhead," a novel by Vera Brown; "The Healer," a Robert Herrick novel; "Million Dollar Baby," a Joseph Santley production; "Girl of My Dreams," a college yarn with track meet atmosphere; "The Big Top," a story of circus and sideshow life; "We're in the Army Now," based on "Ten Minute Eggs," by Tay Garnett and Brewster Morse; "The Fashion Parade," which is tied in with a newspaper contest covering 200 cities; "Sinners in Sing Sing," by Harry Stephen Keeler; "Plunder," a story of the receivership racket, by Albert Meserow and Elynore Dalkhart; "Dancing Feet," by Tristram Tupper; "Honeymoon Ltd." a Vida Hurst novel; "Ice Carnival," an ice hockey yarn by George Waggner; "Tomorrow's Youth," by Harry Sauber; "Mystery Man," from Albert Payson Terhune's Saturday Evening Post story, probably with Bela Lugosi; "Successful Failure," by Michael Kane; "Woman Against Woman," by the Hattons.

President W. Ray Johnston stated that, when the acting and directorial talent is announced, exhibitors will be convinced that Monogram is offering big time product.

UP-TO-THE-MINUTE CASTING NEWS

Vernon Dawning to MGM for "The Barretts of Wimpole Street."

Edwin Maxwell and **Dorothy Sebastian** for "The Life of Virgie Winters," Radio.

Ray Mayer through Bernard, Meiklejohn and McCall, for "The Thin Man," MGM.

Dot Farley replaces Maude Truax in "Down to Their Last Yacht," Radio. **Helen Collins** to the same picture.

Sam Ash through Harry Wurtzel for "Call It Luck," at Fox.

Jed Prouty to Radio's "Family Man."

Stanley Fields and **John Kelly** for Paramount's "Many Happy Returns."

Frederick Vogeding in "Murder on the Blackboard," Radio.

Alden Chase and **John Dilson** to "Fire Patrol," Columbia.

Howard Hickman for "Virgie Winters," Radio.

J. Carrol Naish and **Joseph Creehan** by Columbia for "The Hellcat."

Edna Waldron for "Merry Widow," MGM, by Wally Ross.

Elmer Harris East

Elmer Harris leaves April 15 for Prince Edward Island to complete his research and finish the script on "The Inner Circle," his own original which Paramount purchased recently. Sylvia Sidney is slated for the lead role.

Art Directors Meet

Members of the Art Directors Section of the Academy held an informal meeting last night at the Academy quarters. It is the plan of the Section to hold meetings of this nature at least once a month.

L'Estrange to Speak

Dick L'Estrange, member of the Regional Labor Board, and candidate for County Supervisor of the Third District, will be the chief speaker at the B'Nai B'Rith Luncheon Club next Wednesday, April 11.

Radio Holds Cabot

Radio exercised Bruce Cabot's option yesterday, the third on his ticket. Player, managed by M. C. Levee, goes into the studio's West Point story as his next assignment.

Morris Small Treks

Morris Small left last night on a three-weeks trip East. His first stop is at Atlanta, Georgia, to visit his family. He then hops to New York.

Walburn Reports to Col.

Raymond Walburn arrived from New York yesterday to take up the term contract he signed with Columbia as a featured player.

Dinehart to New York

Dodging a Paramount assignment, Alan Dinehart left by plane last night for New York to settle the affairs of his late ex-wife.

Sherman Set at Last

Lowell Sherman is definitely set to do "One Glamorous Night" for Universal.

MICHAEL CURTIZ

DIRECTED

"JIMMY THE GENT"

starring

JAMES CAGNEY

NOW IN PREPARATION

"BRITISH AGENT"

starring

LESLIE HOWARD

WARNER BROS.-FIRST NATIONAL PRODUCTIONS

DIRECTED BY...



Third Annual Directors Number

of The Hollywood Reporter

OUT MAY 1

THE Hollywood REPORTER

Vol. XX. No. 25. Price 5c. TODAY'S FILM NEWS TODAY Monday, April 9, 1934

LINDSEY STILL IN RING

TRADE VIEWS by W. R. WILKERSON

•SINCE the very inception of this publication we have been accused of carrying a banner for the writer, of having used every effort to build up "that ungrateful herd," of having sided with one branch of the creators to the detriment of the others. Part of the finger-pointing is true, and we take full responsibility for it, while the other sections are claptrap nonsense.

The success or failure of any picture is based on the success or failure of its story material. Writers are employed to furnish that story material, are paid princely sums to contribute such material, AND, if the majority of them were given the proper recognition of their talents, if they were permitted to WRITE FOR THE PUBLIC, we would have a lot more hit pictures.

•

But the writers are not permitted to put their thoughts down on paper. They are not permitted to write stories they believe will interest the public. They are COMPELLED to write for their supervisor, who, in the majority of instances, not only has little idea of story values, but has little or no conception of what the public will like, or how their taste may have changed for the moment, or any understanding of a new advancement in story thought.

We have writers making anywhere from $3,000 a week down to $150 for the same period, writers who have catered to the public's fancy for years, men and women who are abreast of the times and know what is going on in the world and have the ability to capitalize on those values for screen entertainment. We have writers, but THEY ARE NOT PERMITTED TO WRITE. Not only are they forced to write what their supervisor tells them, but they are tossed around, given little importance in the conception of pictures, referred to as "that ungrateful herd."

•

Our writers are paid so much money they are content to report to the studio, check their brains at the front entrance, and put down, in their best English, what the supervisor wants. It's a bitter pill at times, but sweet-

(Continued on Page 2)

Whe-ew!

Wilmington. — The plans for Delaware censorship have been abandoned—but in their place a bill taxing films ten cents for each hundred feet released in the State is now being drawn for early introduction.

Universal Chiefs in Huddle Thursday

Universal's production heads are slated to leave Thursday for a week-end at the Santa Barbara Biltmore where they will go into a huddle and map out the new season's program.

Those set to make the trip are the Carl Laemmles, Senior and Junior, Jimmy Grainger, Stanley Bergerman, Edmund Grainger, Leonard Spiegelgass, B. F. Ziedman, Henry Henigson, Eph Asher, Frank Mastroly and Julius Bernheim.

Premiere for Atlanta

Atlanta.—MGM has chosen this city for the world premiere and trial engagement of "Hollywood Party." The picture will unfold on April 20 at the Grand Theatre.

Name Code Watchers

B. Bernard Kreiselman and William C. Mathes have been named impartial government representatives on the motion picture Grievance and Clearance Boards for Southern California.

Bob Gillham on Way

New York.—Bob Gillham left for Hollywood Sunday for conferences at the Paramount plant on the advertising angles of next year's line-up.

Spencer Tracy Assigned

Spencer Tracy has been set by Fox for the top spot in "Marie Gallant" which Henry King directs.

New Labor Body Of Pat Casey And Ed Smith Does Not Change NRA Board Reviewing Status

Judge Ben B. Lindsey's hat is still in the NRA code ring, despite published reports yesterday to the effect that the appointment of a new Studio Labor Committee for the handling of studio labor problems would probably result in his being ousted. According to Charles Cunningham, head of the local NRA Compliance Office, and executive assistant to George Creel, State NRA Director, the Judge will not be ousted, as he has to hear the complaints of more than 100 other industry codes in this section, and the picture code is just a minor detail in the work of his office.

Cunningham also revealed the fact

(Continued on Page 4)

Barrage Against A.T.&T. Heavier

New York.—Observers here feel that with A. T. & T. under fire from so many angles, the organization may soon be forced to divorce its picture interests in some manner.

The last blast is from Dr. W. M. Splawn, economist, who finished a three-year intensive study of the A. T. & T. set-up and ramifications, with the recommendation that the Federal Communications Bill supervise the phone monopoly.

Kane Suit Up Today

New York.—Helen Kane's $250,000 suit against Paramount and Fleischer cartoons, and her request for an injunction prohibiting further release of "Betty Boop" cartoons, comes up for hearing today in the New York Supreme Court.

Swanson Comeback In 'Barbary Coast'

Gloria Swanson will return to the screen in "Barbary Coast," which means that she will make this Goldwyn picture prior to "Three Weeks," in which she had been scheduled to star for MGM.

Irving Thalberg agreed to the arrangement because he feels that Miss Swanson's role in "Barbary Coast" is an ideal one for her return appearance and he will put "Three Weeks"

(Continued on Page 4)

Laemmle Sends Letter Of Cheer to Holders

New York.—Carl Laemmle, president of Universal, is sending a letter to the stockholders today, in which he says:

"Our domestic sales contracts for the current selling season are about $1,800,000 above the previous season, and, in reality, represent a gain of $2,800,000 because the company did not benefit fully from last year's sales through being forced to curtail production."

Loretta Young Loaned to MGM by 20 Century

MGM has concluded negotiations with 20th Century for the loan of Loretta Young and will star her in "Professional Corespondent" which is based on the Beth Brown novel, "Man and Wife." Harry Beaumont will direct. Florence Ryerson scripting.

Hector Turnbull Dies

Hector Turnbull, long prominent in the industry as a Paramount executive, and who has been ill for some time, passed away yesterday in New Hope, Pennsylvania.

Turnbull, who was a brother-in-law of Jesse L. Lasky, entered the picture business from the old New York Tribune as a writer, later graduating to an executive post.

M. P. T. O. A. DELEGATES SWARMING INTO TOWN

Headed by a special trainload of delegates steaming in this morning over the Southern Pacific from Chicago, New York, Memphis, St. Louis and New Orleans, hundreds of theatre men from all parts of the United States today began to jam Los Angeles hotels for the annual MPTOA convention, which starts today and winds up Thursday.

The influx actually started last

(Continued on Page 4)

Trendle Paramount Operator in Detroit

Detroit.—After several months of trial operation, George Trendle, former chief of the Kunsky interests in Michigan, is to become the permanent operator of the Paramount houses in this city. A new company is to be formed, the Detroit Theatre Operating Company, in which Trendle and Paramount will be partners.

WELCOME!—M.P.T.O.A. Delegates—WELCOME!

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher

ROBERT E. WELSH.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywod 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscriptoin rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

THE LOW DOWN

That "title and name" game spread to larger proportions at the David Selznicks' party Saturday night, with hilarious results, when the host and hostess had flashed upon a screen cartoon-slides of many of the guests, as the orchestra played "appropriate" songs simultaneously. The guest who took the most ribbing was Harry Joe Brown, whose caricature appeared several times during the show, each time with a different song-title—and very funny, too. The huge and gay Selznick party started with cocktails on the second floor of the Beverly Wilshire, and ended in a grill-room all to itself in another part of the hotel.

Outstanding among the smartly-clad were Veree Teasdale, Gwili Andre, Frances Goldwyn, Norma Shearer, Elizabeth Young, Jessica Barthelmess, Corinne Griffith and the hostess herself. There was a Rhumba band, too, and while all the Americanos were shaking themselves silly to its music, Dolores Del Rio and Tony Moreno just fox-trotted around! Connie Bennett, Gilbert Roland, the Clark Gables, the Freddie Marches, L. B. Mayer (in a dancing mood!), Irving Thalberg (ditto), the Sam Jaffes, Mary Brian, Phillips Holmes, the H. Mankiewiczes, the Don Stewarts, Adolphe Menjou, the Bill Howards, the Wes Ruggles, Bob Riskin (looking naked without Glenda Farrell), the Eddie Mannixes, the Dick Rodgers, Jeanette MacDonald, Jeanne Howard, the Neil Hamiltons, Eddie Sutherland, Virginia Pine, Gene Markey and Joan Bennett (first party since!) among the great gobs of guests!

•

Y'know—they were looking for days and days for a "wide-eyed" ingenue to play the part of Iris, the wide-eyed Virgin, in "Cleopatra." After many were tested and none had been chosen, the search finally reached a certain young blonde under contract these many months at Paramount. When told she was to have the role, she said: "Oh—Mr. DeMille, I just can't play that part!"

"Why not?" asked C.B.—"can't you look wide-eyed?"

New York REVIEWS

"LOST PATROL"

Radio prod.; director, John Ford; writers, Phillip McDonald, Garrett Fort, Dudley Nichols.

Rialto Theatre

Herald-Tribune: The new picture at the Rialto Theatre is a grim, romantic and genuinely stirring military melodrama. Never is the viewpoint obtrusive nor does the romanticism fall off into saccharinity as the film views the doom of its heroes. "The Lost Patrol" is too direct and striking for any such defect. Certainly it is the finest of the recent crop of motion pictures. Admirably directed by John Ford.

American: Stark, vivid, gripping, fairly dripping with drama, an excellent picture of men without women is presented in thrilling fashion on the screen of the Rialto Theatre. It is the most exciting film seen at this playhouse in many a long week of movie-going. Indeed, it is as tense an offering as the season may boast.

World-Telegram: "The Lost Patrol" is almost a great film and certainly one of the finest that have come out of Hollywood. It has depth, remarkably complete characterizations, moments of strong animal excitement, picturesque figures of enlisted men, banded but helpless against death, and excitement that will cause you to hold your breath. A vigorous, gripping, heart-tearing film.

Journal: It's one of the most stirring war pictures to have come out of Hollywood. There are no women in the cast and there is no compromise with conventional movie treatment. John Ford's direction is brilliant as he develops the absorbing document with a chokingly mounting suspense. It's grim and disturbing. But you'll find it absorbingly impressive.

News: The realism of "The Lost Patrol" makes it the most effective horror film I've ever seen. There is nothing artificial about it. It is easy to believe that the strange adventures pictured here might have happened. The picture is masterfully directed by John Ford.

Sun: The Rialto's new talkie is a drama of death, violent death, and the way men meet it. There is force in "The Lost Patrol," the force of tragedy and terror. It is a powerful picture, splendidly directed, acted and photographed; and it offers about as gruesome an hour as you can find in the current theatre.

Times: The present production is highly effective from a photographic standpoint, but the incidents are often strained. It is a pity that the dialogue is too forced and often far from natural in the circumstances, even granted that several of the men desired to set an example by showing their coolness.

Berman Grabs 'Girl' Story From MGM

Outbidding MGM by $4,000, Pandro Berman has closed a deal with the Bren-Orsatti-Marx office for the purchase of an original screen play, "Richest Girl In the World," by Norman Krasma. Radio got it for $14,000.

It is said to be a possible vehicle for Ann Harding, pending her approval of the story.

Partos-Kummer Collab

Paramount on Saturday assigned Frank Partos to collaborate with Clare Kummer on the latter's play, "Her Master's Voice," which B. P. Schulberg will produce. Marion Gering is set to direct. Lanny Ross, Charlie Ruggles and Mary Boland are in the leads.

Corle Joins MGM Staff

Edwin Corle, whose novel, "Mojave," appeared on the stands last week, on Saturday was signed to a term writing deal by MGM. He will write an original based on the locale of his book. Deal was set by the Sackin agency.

Lambert in Town

Glen Lambert arrived by train from New York Saturday. Lambert was on the Warner writing staff at the Vitaphone studio in Brooklyn for the past three and a half years

Universal "On and Off" on Plans for Westerns

The report last week that Universal was off westerns has been slightly modified. While the company, on its deal with Buck Jones, will not produce features of the cowboy class, Henry MacRae is figuring on making the serial a western.

Studio has purchased the W. C. Tuttle story, "The Redhead From Sun Dog" and will work it up into serial shape. Louis Friedlander will direct.

'U' Drops Plans For Lowe-Raffles Pic

Two weeks of negotiations with E. W. Hornung for the rights to one of the series of "Raffles" stories by the writer were dropped yesterday by Universal when the studio could not match terms.

Story was to star Edmund Lowe. Edmund Grainger is on a story hunt for another idea suitable to the player.

Writers Board Gets Down To Business Right Away

The first meeting of the newly elected Executive Board of the Screen Writers' Guild will be held tonight at the Guild offices.

Members of the "liberal" group are expected to be on hand to discuss vital differences of opinion with the Board in an effort to bring about a unified front in the Guild.

Boland and Ruggles Set For Hinds Air Hour

Mary Boland and Charles Ruggles will feature the Hinds Hour via KHJ next Sunday, the Selznick-Joyce radio department setting the deal. Same sponsors are dickering to team Slim Summerville and Zasu Pitts on a future broadcast.

Tradeviews

(Continued from Page 1)

ened by the pay envelope at the end of the week.

Better pictures will be made when the writers are given more recognition. They are paid to write, to create ideas for good pictures. They should be permitted to do that unhampered, for the most part, by a stupid supervision by men who have little or no qualification for the positions they hold.

Edmund Goulding

Recommends a chauffeur who is a careful driver, and also honest and reliable in all ways.
His name is H. G. Foster, and you can reach him at 1415 N. Richwood Pl., Phone GLadstone 8693.

THRESHOLD
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Claude Binyon and Joseph L. Mankiewicz
OPENING WEDNESDAY EVENING, APRIL 11
PREMIERE $2 THEREAFTER $1
For Reservations Phone OX 2280

'MOOR BORN' GOOD THEATRE; 'HOUSE OF REMSEN' SLOW

Vital Drama Aided By Cast, Direction

George Bushar and John Tuerk present "Moor Born" by Dan Totheroh; staged by Melvyn Douglas, with Edith Barrett, Helen Gahagan, Frances Starr, Glenn Anders, Beverly Sitgreaves, Thomas Findlay, Grace Francis and Arling Alcine. At the Playhouse Theatre.

New York.—A fine, dramatic and sensitive study and appreciation of the Bronte sisters that can, first of all, be recommended as a play and good theatre; that has in it, in the roles of the Bronte sisters, three beautiful and moving performances, and that brings Melvyn Douglas very much to the fore in the capacity of director.

Primarily, the review must be devoted to Mr. Totheroh for the way in which he has condensed his material and for the dramatic intensity he has given it. The moors of Yorkshire are more than just background for the tragic story of the Bronte family. Mr. Totheroh has used them as a vital part of the play, not only to emphasize the utter loneliness and desolation of the world the Brontes lived in, but for the fact that their fierce beauty was a part of the Brontes, a compelling force in their lives.

Furthermore, Mr. Totheroh has used the winds on the moors in much the same manner as O'Neill used the drum beats in "Emperor Jones," and the effect is hair-raising. Thus the story of Ann Bronte, the gentle, Charlotte Bronte, the ambitious, and Emily Bronte, the brooding genius whose love for her weak brother was an all-consuming flame, and led her to make a pitiful and futile gesture to justify his mis-spent life, results in some pretty grand theatre.

Helen Gahagan as Emily Bronte gives a beautiful portrayal of that victim of an unholy love, and her death scene is one of the most stirring things to be seen on the stage. Her whole performance is so rightly keyed that it never strays into the field of hysteria. Frances Starr as Charlotte gives an excellent performance, and Edith Barrett as Ann lends the necessary balance of sweetness and light that the play needed. Glenn Anders as Bramwell Bronte, in a role that any actor would sell his soul to play, finally works into a good scene after he discards his mannerisms, and dies with great acting honors. Thomas Findlay, as the father of this neurotic family, misses the significance of his part. Instead of treating his lines with the fanatic belief that he had in himself and his son's genius, he delivers most of them as though he were the standing joke of the family.

Melvyn Douglas has done right well by this play script, particularly in his groupings of the actors on the stage and in the timing of the climaxes. His work as a director was quite a revelation and its looks as though Mr. Douglas need never worry about a career.

Hal Didn't Hear

Joseph M. Schenck stated the other day that the public taste in pictures has turned to "unsophisticated Cinderella themes." Probably Hal Roach wasn't listening, for he has started preparations to film "Lysistrata."

'Doomed to Die' Poor Maynard Pic

"DOOMED TO DIE"
(Universal)

Direction ..... Alan James
Author ..... Ken Maynard
Adaptation ..... Nate Gatzert
Art Direction ..... Ralph Berger
Photography ..... Ted McCord
Cast: Ken Maynard, Gloria Shea, Walter Miller, Harold Goodwin, William Gould, Bob Kortman, Jack Rockwell, Ed Coxen, Slim Whitaker, Martin Turner, Etta McDaniels.

Ken Maynard's latest western, "Doomed to Die," almost lives up to its title. It is far below the usual Maynard opus. The story is unusually complicated and too far-fetched to retain much interest; the acting throughout could have been less self-conscious, and Maynard's make-up in the beginning of the picture is fantastic. He appears first in a startling disguise that suggests Methuselah, but when he shaves later he emerges as a very young, very blond boy. The transition, miraculously unconvincing, gets the picture off to a bad start.

Maynard's horse, Tarzan, is not given enough to do. He is a great drawing card, and could have helped the film considerably.

Gloria Shea is nice as the girl, and Harold Goodwin is well cast as the villain. Walter Miller plays the ranger sent to get Ken; William Gould does a swell piece of acting as Ken's old father; and Martin Turner has a good comedy role as Cinders. Alan James directed as well as he could, hampered by the story.

The picture's only recommendation is that it is a Ken Maynard film, but his fans will be disappointed.

MGM Gets Its 'Thin Man'

MGM Saturday succeeded in signing a thin man for the screen version of Dashiell Hammett novel which W. S. Van Dyke puts into work today. He is Edward Ellis, six feet two inches tall, thin, around 50, and fits all other specifications stated in the novel.

Katharine Brown Here

Katharine Brown, eastern story head for Radio, arrived last night on the Chief. Editor will confer with the studio executives on production material before leaving on the return hop.

Dvorak in Brent Pic

Ann Dvorak was set by Warners Saturday for the title spot in "Housewife," sharing billing with Bette Davis and George Brent. Alfred E. Green pilots.

Soussanin Play Good Picture Idea

Nicholas Soussanin presents "House of Remsen," by Nicholas Soussanin and William J. Perlman, in collaboration with Marie Baumer; directed by Soussanin, with James Kirkwood, Francesca Bruning, Joy Lange, Leota Diesel, Raymond Roe, John Hendricks, Julia Bruner, Karl Swenson, Ellen Lowe, Houston Richards, Albert Van Dekker, Edgar Stehli, Ben Starke, Virginia Curley. At the Henry Miller Theatre.

New York.—Here is a play with a really good plot that, with the exception of one scene, is so lethargic in pace and so flatly written that the net impression is that of a record played without the victrola having been wound. There is also a lot of time wasted in explanatory scenes that could just as well have been omitted in order to get to the real action and importance of the play. The object in taking all this trouble to find the reason why the play doesn't jell is because it seems to us that the whole idea would make a good picture, with an excellent star part for the character of the father and opportunities galore for a good supporting cast.

Arthur Remsen's wife is killed in an automobile accident with her lover, and Remsen discovers, through a letter found in his wife's effects, that one of their two children was not fathered by him. Remsen goes to the hospital where the lover lies, supposedly dying, and forces him to confess which child is his. The lover tells Remsen that it is the son. And from that time on, Remsen cannot bear the sight of the child and manages to keep him away from home as much as possible.

Unfortunately, the son gets himself into a jam with a blackmailing, under-age wench, is kicked out of Harvard and Remsen forces the boy to stand trial through his unwillingness to stand by the boy he thinks is the son of another man. The dead wife's lover comes back, however, to advise Remsen of the fact that the boy is really his child and that it is the daughter who belongs to him, and at the time Remsen wrung a confession from him he had lied because he had feared that Remsen's reaction would blight the innocent victim's life.

As was said before, there is one really great scene—that between the father and son when the son is expelled from college. And Ben Starkie as that son does a fine piece of acting. Francesca Bruning, too, manages to give the play some life, but the rest of the cast seemed to be magnificently unconcerned, with Kirkwood still relying on close-ups to show emotion for him.

Foy Starts Another

Having wound up "Sterilization" last week, Bryan Foy Saturday assigned Wallace Thurmond and Crane Wilbur to write an original screen play, "High School Girl," for the concern's next production. Thurmond scripted the last subject and Wilbur directed.

Yesterday in New York with Helen Gwynn

Some day we would like to dedicate a particularly fine specimen of a hymn of hate to lisping child actors on stage or screen and to heroines who are all sweetness and light and take it all very tremulously, bravely and starry-eyed and go tripping across the stage with tiny, birdlike movements of the head, fluttering hands and little mincing steps. Even though it's all in (the) play, we can't help getting the jitters every time we see one of these sunshine girls, because we keep thinking how awful it must be to have anything like that around the house, and our vote for the Pulitzer prize would go to any play that killed one of them off under the heading of justifiable murder. . . . Heroines like that are distinctly un-American, anyway. Our women are taught to "dish it out," not to "take it," and the stage this season has been particularly offensive in the number of sweet characters it has given audiences to coo over. Especially when it comes to costume dramas or comedies. Give a gal a hoop-skirt and pantaloons and, ipso facto, she thinks her feet have been bound, Chinese fashion, and so she'll hop, skip and jump or run all over the stage, but walk to the nearest exit? Never.

•

The stage has been pretty offensive lately anyway in what it has produced. So much so that one critic was moved to remark that all producers should be made as responsible to audiences for their product as any salesmen is for the worth of the commodity he sells. If you get ptomaine poisoning from eating canned goods, or just from eating, you can sue and collect, but there's absolutely no compensation for the physical disability engendered by bad plays. And more and more are we willing to bet that proportionately there are far more bad plays than pictures, even though most of the plays eventually become pictures.

•

Falling out of bathtubs is the current popular sport around town, with Paul Streger and Hobe Erwin both walking around with their arms in slings. . . . Erwin is about to join a union so's he can take advantage of the offers he's had to do stage settings. . . . Tallulah Bankhead finally got off to Lunnon in a mess of old brandy and champagne bottles. . . . The movies have helped a hard-working policeman to win his "S." Patrolman Lawrence Barry was snapped by the newsreels as he broke up a strike demonstration and, on the strength of the pictures, was promoted to sergeant. . . . Moss Hart hot-footed it over to the Music Box as soon as he got off the train to count the number of standees, his favorite indoor sport. . . . Peggy Fears had to go see "Melody in Spring" to find out milk comes from cows. She thought they made it by adding water to a powder. . . . A reporter interviewing a picture exec, who wouldn't talk, innocently inquired who had tied the exec's hands!

Code Group Wields Ax on List Tonight

The Code Committee for Extras meets tonight to resume deliberations on how to weed out all but 1500 of the registered Hollywood film extra players.

Last week requests were sent to all casting agencies, studios, Motion Picture Relief Fund and others for lists of extras they feel should be retained. A sub-committee has been huddling over a method to do the cutting. Tonight the entire committee will try to get it started.

Also, providing promised funds have arrived, the committee will lay the plans for the start of hearings of a flock of complaints of alleged code violations on the part of the producers.

Burns and Allen Wind Up Pic Work Saturday

Burns and Allen are due to clear in "Many Happy Returns" by Saturday, moving off immediately to New York where they will complete their series of radio broadcasts and take a six week jaunt to Europe. Paramount has an option on their services for a group of pictures for next year.

Tannura on Way Here

New York.—After a five-year absence from the Coast, Philip Tannura, lighting expert from Gaumont British, departed from New York Sunday for Hollywood, on the second lap of his vacation trip from the London plant.

Delegates Arriving
(Continued from Page 1)

night when the first delegates began arriving in driblets by automobile ad train. By tonight all are expected to be on hand, and this afternoon the first business of the convention gets under way with the annual meeting of the Board of Directors, at which the election of officers is slated to take place.

At the Ambassador Hotel, scene of the convention, a registration and information office has been established on the main floor. All delegates and guests have been requested to register there and receive the credentials and official badges which will entitle them to the various studio trips, theatre admissions and other convention functions.

Except for the directors' meeting, the only business of the convention today will be that of registering. A big program of entertainment has been mapped out, starting tomorrow. The convention program has been arranged so that each afternoon will be devoted to the studio functions. The convention will officially open tomorrow morning at 10:30 o'clock.

Among the advance guard checking in last night at the Ambassador were: George Mann and Morgan Walsh, of San Francisco; Mr. and Mrs. J. C. Hunter and Mr. and Mrs. Phil Isley, of Tulsa; Mr. and Mrs. W. P. Moran, of Oklahoma City; Mr. and Mrs. Sol Gordon, of Beaumont, Texas; Gradwell Sears and A. W. Smith, of the Warner home office; Herman Robbins, of National Screen Service; Sam Dembow Jr., of Publix, and David Palfreyman, of the Hays office.

ACADEMY MEN ON TRAIL OF REALLY SILENT CAMERA

The Academy Research Council today started actual work on the problem of developing a silent motion picture camera when a comprehensive camera questionnaire was mailed out to more than 1000 cameramen, sound engineers and camera, projection and sound maintenance engineers.

This questionnaire was prepared by the Silent Camera Sub-committee of the Council, and is designed for the securing of a correlation of the ideas of the studio technicians working on production who are familiar with silent camera requirements. It is hoped that specifications may be set up from these which will perhaps solve the problem that has been wrestled with ever since sound recording made necessary a quiet camera.

Members of the committee in charge of this development are: Virgil Miller, chairman; John Arnold, John Boyle, J. L. Cass, William Eglinton, Bert Glennon, L. D. Grignon, Ray June, Kenneth Lambert, Lewis Mellor, Grover Laube, K. F. Morgan, Emil Oster, William Rudolph, Theodore Soderberg, Al Tondreau, A. G. Wise, R. C. Willman and Gordon S. Mitchell, manager of the Research Council.

Mae West Has Cold

Leo McCarey called off production on "It Ain't No Sin" at Paramount Saturday when Mae West's cold started to interfere with her work. If Miss West has recovered sufficiently, picture will go back into work today.

Buell Short Showing

Jed Buell's production, "Thar's Gold," a novelty one-reeler, is showing at the United Artists Theatre. Photographed by Mack Stengler and dialogued by Gayne Whitman, the short subject is Buell's first production.

Ed Marin Under the Wire

Edwin Marin brought in "Affairs of a Gentleman" at Universal Saturday night. Assignment clears the director on his Universal term deal. Edmund Grainger supervised the picture.

Irving Asks $110,126

New York.—Irving Trust Company, as receiver for Publix Enterprises, has submitted a bill to the courts for $110,126. It is expected this amount will be pared down.

'Borneo' Pic for DuWorld

New York.—Du World Pictures has taken over for distribution and road showing "Beast of Borneo," produced by Far Eastern Productions.

Swanson Comeback
(Continued from Page 1)

into production immediately afterwards.

Gary Cooper has the male lead, thus providing an interesting two-star combination to head the cast.

Leonard Praskins is now working with Dwight Taylor on the script and William Wellman will direct. Filming is set to start June 1.

Is He Mortified?

New York.—An actor named Weber has filed suit for $75,000 against the Shuberts because he was billed in one of their productions as a Eunuch. He alleges that it was done to humiliate him and injure his professional reputation.

Expedition Pictures Popular Once More

The majority of major producers have gone in for the "expedition" type of production, Fox yesterday adding its name to the present list by commissioning Henry King to take a unit to South and Central America to film, "Marie Gallant."

Other studios with expeditions on their hands are MGM, with the "Good Earth" company in China, Warners, with Robert Florey en route to the same locale for a location shot for a trio of pictures, and Universal, indirectly through B. F. Ziedman's Stacey Woodard expedition to Australia. MGM will have two companies out when the George Seitz-Harold Noice unit flies off for the Amazon in Brazil.

Mack Reports at Burbank

Roy Mack arrived by train Friday from New York to start work on two Technicolor shorts at the local Warner plant. First goes into production April 16. Mack has been connected with the Vitaphone plant in New York for some time.

Elsner to Open House

Edward Elsner, former dramatic coach for Fox, has announced that he will open the Wilshire Dramatic Theatre about the middle of April. The theatre is now being remodeled and a 25 by 40 foot stage is being built. He plans to make it one of the most attractive little theatres in town.

Song for 'Glamour'

Leo Feist will publish "Heaven on Earth," a song by Roy Turk and Harry Axst, which Universal bought for "Glamour." Picture opens in the Radio City Music Hall the latter part of the month.

Cavanagh Tagged by Para

Paramount on Saturday signed Paul Cavanagh for a featured role in "Thank Your Stars" which Wesley Ruggles is directing. Jack Oakie, Dorothy Dell, Roscoe Karns, Arline Judge and Ben Bernie have the leads.

Set Louis King's Next

Louis King's next directorial assignment is scheduled to be "Painted Lady" for Fox. Claire Trevor will rate top-billing in the picture which Sol Wurtzel's unit will produce.

Perez Clicks in London

London.—Paul Perez is writing for British International, and has signed to do an original for the company later in the year.

Anna Sten, March Big Hits in London

London.—Fredric March in "Death Takes a Holiday" and Anna Sten in "Lady of the Boulevards," the renamed "Nana," have hit the Londoners hard, both pictures being held over. March is always a great favorite here and his picture is well liked also, but the Sten hit is a personal one, the English audiences not going for the story. Other hold-overs are "Only Yesterday" and "The World Changes."

The outstanding newcomers for the week are "Should Ladies Behave?" at the Empire, and "Good Dame," called "Good Girl" over here, at the Plaza.

Martha Sleeper and Hardie Albright Wed

Martha Sleeper, screen actress and niece of J. J. Murdock, and Hardie Albright were married yesterday at Riverside, in St. Francis Chapel. Ethel Murdock, cousin, attended the bride.

An extended honeymoon will have to wait on Albright's completion of the "Biography" engagement. Families of both bride and groom were in attendance yesterday.

Lindsey Still in Ring
(Continued from Page 1)

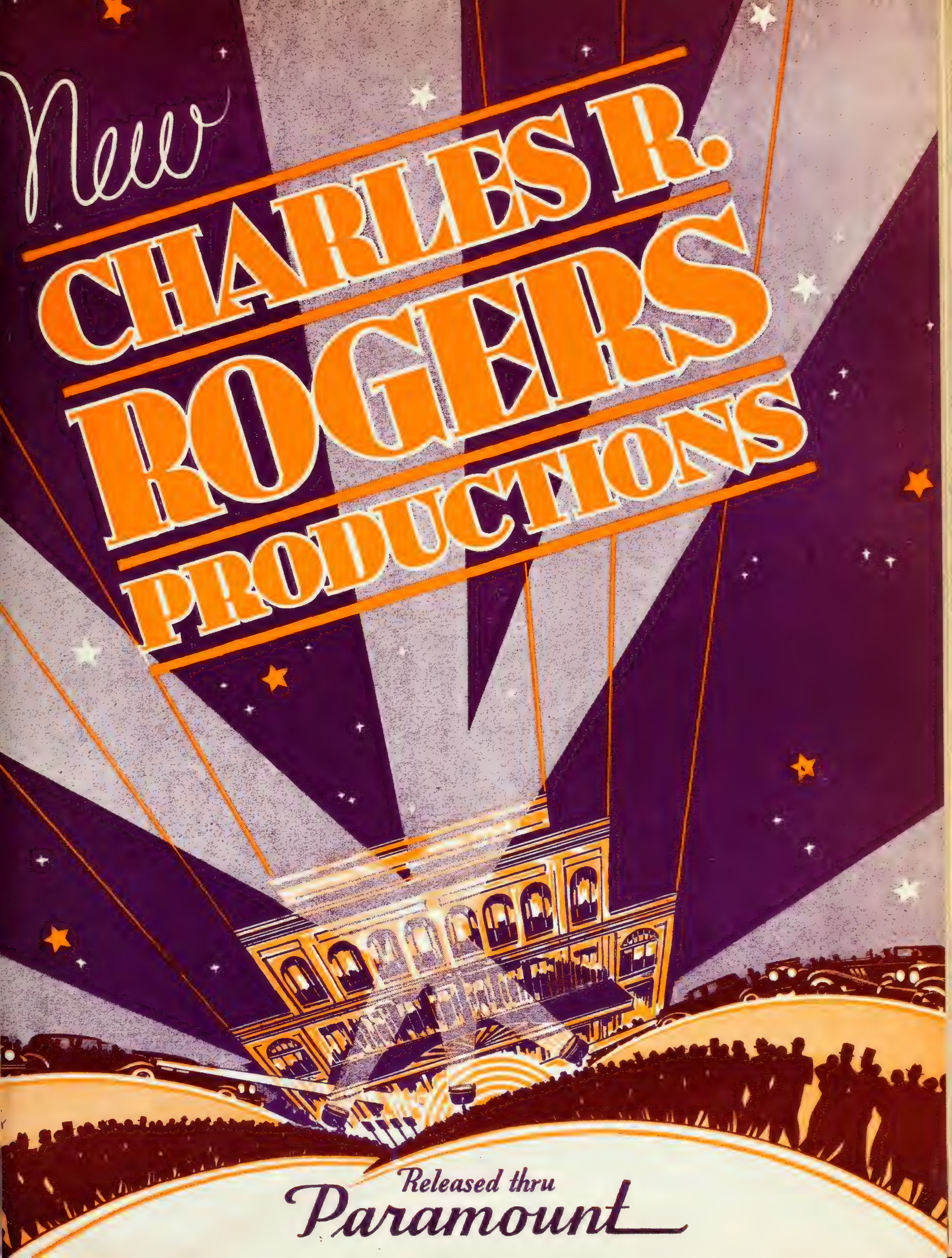
that his office, in which Judge Lindsey is Labor Compliance Officer, will act in the nature of a checking and reviewing board in connection with the labor cases turned over to the Studio Labor Committee.

Cunningham stated that he will turn over all the complaints now in his office to the new board and that, at the end of ten days, a check-up will be made to see if the labor committee has taken care of them; if not, an explanation must be given. Also, he stated, the function of his office is to take up cases in which it is charged the labor committee has been unfair.

"The whole thing," explained Cunningham, "is merely a routine matter in which Washington is now trying to carry out the original intent of the code. That is to have a committee within the picture industry settle its own troubles. We should never have had to step in and handle the cases which Judge Lindsey heard last week. But the labor committee was not functioning, so it was up to us to take action. If the new committee functions properly, we won't have to handle any more of the cases.

"As to the cases already heard by Judge Lindsey, I cannot say until after a conference with the Judge what we will do with them. If the Judge feels he has heard sufficient evidence, we will have him decide on them and forward his decisions to Washington. Otherwise, we will turn them over to the new labor committee. There is nothing to get excited about. It seems like a tempest in a teapot. It is simply a move to carry out the business in the way it was originally intended. But I do want you to make it clear Judge Lindsey is not out."

The new committee contains to date only the names of Pat Casey and Ed Smith, both of whom were on the first studio labor committee. Other names will be added shortly.


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"I MARRIED AN ACTRESS"



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Let's make this a great M.P.T.O.A. convention-
Please drop in on me at Paramount studios to renew
this opportunity to thank you personally for your v
about my next four pictures and I take pride in a

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Tab this attraction . . . for the top bracket . . . of sure-fire box-office pictures!

A thrilling look into the souls of our neighbors . . . a whole group plunged into scandalous private revelations . . . They'll be talking over back fences about this picutre . . . while you'll be shouting "A SURE SMASH!"

"70,000 Witnesses"—it was a NEW idea in showmanship . . . and here's another . . . even NEWER . . . with more thrills . . . and romantic mystery!

Directed by the same talented man, Ralph Murphy . . . With ZaSu Pitts, Phillips Holmes, Mary Brian, Ned Sparks and Lew Cody!

"I MARRIED an ACTRESS"

A great dramatic actress . . . she never knew when her emotions were real . . . She thought she loved every man she kissed . . . Her best acting was done . . . in the arms of the man she loved!

ELISSA LANDI as the actress . . . ADOLPHE MENJOU as her lover . . . in the most gripping dramatic expose of theatrical PRIVATE LIFE ever filmed!

The world whispers about actresses . . . and this amazing confession tells all.

Standing room only . . . when you play this alluring drama.

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"HERE COMES THE GROOM"

And here comes the master comedian . . . Jack Haley!

"Sitting Pretty" produced two showmanship hits! . . .
Patrons came out humming "Did You Ever See a Dream Walking" . . . and singing the praises of Jack Haley!

A wild . . . breath-taking farce . . . brings Haley to the screen again . . . with Mary Boland . . . in the funniest rib-tickling festival of their gay comedy careers!

He's forced to pose . . . as the groom to a deserted bride . . . When they reach her home town—the fun begins!

"THE WOMAN GOD FORGAVE"

This woman sinned . . . against God and man . . . and only God forgave her!

Frances Marion wrote this superlative drama . . . and her name has meant box-office stories from the early days . . . "The Champ" . . . "Emma" . . . "The Big House" . . . And now! . . . "The Woman God Forgave"

She calls it . . . the greatest story she ever wrote . . . A powerful smashing epic . . . it reveals the great glory of a woman's heart . . . that drives her onward . . . against insuperable odds . . . guarding those she loves . . . with her life and reputation . . . A WOMAN'S story that spells PROFITS!

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Now Writing His Ninth Consecutive Screen Play
For Charles R. Rogers and Harry Joe Brown

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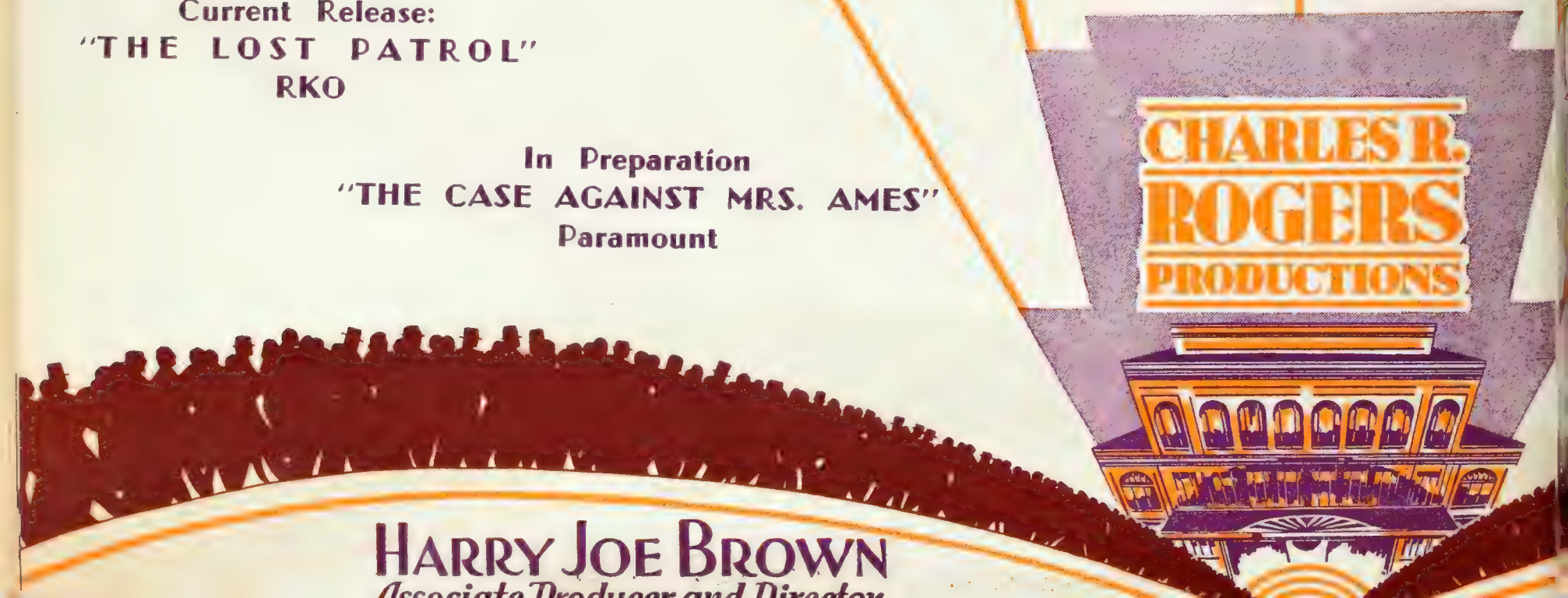
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Associate Producer and Director

JACK HALEY

In Production
"HERE COMES THE GROOM"

Recent Release
"SITTING PRETTY"

MARY BOLAND

featured in

CHARLES R. ROGERS PRODUCTION

"HERE COMES THE GROOM"



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FRANK R. ADAMS

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BAROMETER

This Week	37 Features
Last Week	39 Features
Year Ago	26 Features
Two Years Ago	31 Features
Three Years Ago	24 Features

Columbia

"ONE NIGHT OF LOVE"

Cast: Grace Moore, Tullio Carminati, Lyle Talbot, Luis Alberni, Andreas de Segurola, Sam Hayes, Rose Marie Glosz, Henry Armetta, Jessie Ralph.
Director .....Victor Schertzinger
Original .....Charles Beahan and Dorothy Speare
Screen Play: S. K. Lauren, Edmund North and James Gow.
Photography .....Joseph Walker
Associate Producer.....Everett Riskin

"THE HELL CAT"

Cast: Robert Armstrong, Ann Sothern, Minna Gombell, Benny Baker, James P. Burtis, Richard Heming, Charles Wilson, Henry Kolker, Lynn Cowan, Nick Copeland.
Director .....Al Rogell
Story and Screen Play: Adele Buffington and Fred Niblo, Jr.
Photography .....Benjamin Kline
Associate Producer.....Sid Rogell

"FIRE PATROL"

Cast: Tim McCoy, Ward Bond, De Witt Jennings, Evalyn Knapp, Pat Harmon, Mary Gordon, Charles McAvoy, John Dilson, Alden Chase.
Director.....D. Ross Lederman
Original Screen Play..Harold Shumate
Photography .....Al Zeigler
Associate Producer.....Irving Briskin

"BLACK MOON"

Cast: Jack Holt, Fay Wray, Dorothy Burgess, Lumsden Hare, Cora Sue Collins, Clarence Muse.
Director.....Roy William Neill
Original .....Clements Ripley
Screen Play.....Wells Root

Fox

"CALL IT LUCK"

Cast: Herbert Mundin, Pat Paterson, Charles Starrett, Georgia Caine, Gordon Westcott, Theodore von Eltz, Ernest Wood, Susan Fleming, Ray Mayer.
Director .....James Tinling
Original Story: Dudley Nichols, George Marshall.
Adaptation: Joseph Cunningham and Harry McCoy.
Screen Play: Dudley Nichols and Lamar Trotti.
Dance Director .....Sammy Lee
Photography .....Joseph Valentine
Producer .....John Stone

"NOW I'LL TELL"

Cast: Spencer Tracy, Alice Faye, Helen Twelvetrees, Hobart Cavanaugh, G. P. Huntley, Jr., Barbara Weeks, Robert Gleckler, Clarence Hummel Wilson, Ray Cook, Frank Marlowe, Theodore Newton Jr., Clarence Wilson, Vince Barnett, Jim Donlon.
Director .....Edwin Burke
Story.....Mrs. Arnold Rothstein
Screen Play.....Edwin Burke
Photography .....Ernest Palmer
Producer .....Winfield Sheehan

"MERRY ANDREW"

Cast: Will Rogers, Peggy Wood, Mary Carlisle, Paul Harvey, Frank Melton, Roger Imhof, Robert Taylor, Grace Goodall, Jessie Pringle, Conchita Montenegro.
Director .....David Butler
Based on Play by.....Lewis Beach
Adaptation .....Kubec Glasmon
Screen Play.....William Conselman and Henry Johnson
Lyrics.....William Conselman
Music .....Richard Whiting
Photography .....Arthur Miller
Producer.....Sol M. Wurtzel

"GRAND CANARY"

Cast: Warner Baxter, Marjorie Rambeau, John Halliday, Zita Johann.
Director .....Irving Cummings
Novel .....A. J. Cronin
Screen Play.....Keene Thompson
Producer.....Jesse L. Lasky

"ALWAYS HONEST"

Cast: James Dunn, Claire Trevor, Preston Foster, Shirley Temple.
Director .....Harry Lachman

Harold Lloyd Company

(General Service Studio)

"THE CATSPAW"

Cast: Harold Lloyd, Una Merkel, Nat Pendleton, George Barbier, Grant Mitchell, Alan Dinehart, Warren Hymer, James Dolan, Frank Sheridan, Grace Bradley.
Director .....Sam Taylor
Original Story—
Clarence Budington Kelland
Photography .....Jack MacKenzie
Producer .....Harold Lloyd

MGM

"OPERATOR 13"

Cast: Marion Davies, Gary Cooper, Douglas Dumbrille, Four Mills Brothers, Jay Lloyd, Russell Hardie, Willard Robertson, Ted Healy, Reginald Barlow, Francis McDonald, Katharine Alexander, Belle Daube, Fuzzy Knight, Henry Wadsworth, Jean Parker, Wade Boteler, Marjorie Gateson, Walter Lang, Sidney Toler, Samuel Hinds, Robert McWade.
Director .....Richard Boleslavsky
Original.....Robert W. Chambers
Screen Play: Harvey Thew, Zelda Sears and Eve Green.
Photography .....George Folsey
Producer .....Lucien Hubbard

"BARRETTS OF WIMPOLE STREET"

Cast: Norma Shearer, Fredric March, Charles Laughton, Maureen O'Sullivan, Ferdinand Munier, Katherine Alexander, Marrian Clayton, Ian Woolf, Una O'Connor.
Director .....Sidney Franklin
From play by.....Rudolf Besier
Screen Play.....Claudine West and Ernest Vajda
Add. Dialogue..Donald Ogden Stewart
Photography .....William Daniels
Producer .....Irving Thalberg

"MANHATTAN MELODRAMA"

Cast: Clark Gable, William Powell, Myrna Loy, Nat Pendleton, Muriel Evans, Isabel Jewell, Tommy Jackson, Leo Carrillo, Jimmy Butler, Mickey Rooney.
Director .....W. S. Van Dyke
Original Story.....Arthur Caesar
Screen Play.....Oliver H. P. Garrett and Joseph Mankiewicz
Photography.....James Wong Howe
Producer.....David O. Selznick

"TREASURE ISLAND"

Cast: Wallace Beery, Jackie Cooper, Lionel Barrymore, Otto Kruger, Lewis Stone, Cora Sue Collins, Dorothy Peterson, William V. Mong, Douglas Dumbrille, Nigel Bruce, Chic Sale.
Director .....Victor Fleming
Novel.....Robert Louis Stevenson
Adaptation .....John Lee Mahin
Photography .....Ray June
Producer .....Hunt Stromberg

"100 PERCENT PURE"

Cast: Jean Harlow, Lionel Barrymore, Patsy Kelly, Lewis Stone, Franchot Tone, Hale Hamilton, Shirley Ross, Bert Roach, Desmond Roberts.
Director .....Sam Wood
Original Screen Play.....Anita Loos and John Emerson
Photography .....Hal Rosson
Producer .....Bernard Hyman

"THE MERRY WIDOW"

Cast: Maurice Chevalier, Jeanette MacDonald, Earl Oxford, Florine McKinney, Arthur Jarrett, Edward Everett Horton, Una Merkel, Barbara Leonard, Sterling Holloway, George Barbier, Joan Gale, Sheila Manora, Caryl Lincoln, Leona Walters, Edna Waldes.
Director .....Ernst Lubitsch
Original Operetta.....Franz Lehar
Screen Play.....Ernest Vajda and Samson Raphaelson
Photography .....Oliver Marsh
Producer .....Irving Thalberg

"THE THIN MAN"

Cast: William Powell, Myrna Loy, Maureen O'Sullivan, Porter Hall, Edward Ellis, Ray Mayer.
Director .....W. S. Van Dyke
Original .....Dashiell Hammett
Producer .....Hunt Stromberg

Paramount

"MANY HAPPY RETURNS"

Cast: George Burns, Gracie Allen, Joan Marsh, George Barbier, Ray Milland, Egon Brecher, William Demarest, Franklyn Pangborn, Morgan Wallace, Larry Adler, Stanley Fields, John Kelly, John Arthur, Kenneth Thomson, Veloz and Yolanda, Guy Lombardo's Royal Canadians.
Director .....Norman McLeod
Original.....Lady Mary Cameron
Screen Play.....J. P. McEvoy and Claude Binyon
Adaptation.....Keene Thompson and Ray Harris
Music .....Arthur Johnston
Lyrics .....Sam Coslow
Photography .....Henry Sharp
Producer .....William LeBaron

"CLEOPATRA"

Cast: Claudette Colbert, Henry Wilcoxson, Warren William, Ian Keith, Leonard Mudie, Irving Pichel, Gertrude Michael, Eleanor Phelps, C. Aubrey Smith, John Rutherford, Edwin Maxwell, Robert Warwick, Joseph Schildkraut, Claudia Dell, Grace Durkin, Ian MacLaren, Arthur Hohl, Charles Morris, Harry Beresford.
Director.....Cecil B. DeMille
Adaptation .....Bartlett Cormack
Screen Play.....Waldemar Young and Vincent Lawrence
Photography .....Victor Milnor
Producer .....Cecil B. DeMille

"IT AIN'T NO SIN"

Cast: Mae West, Roger Pryor, John Miljan, Katharine DeMille, James Donlan, Frederick Burton, Augusta Anderson, Duke Ellington and orchestra, Johnny Mack Brown, Stuart Holmes, Harry Woods, Edward Gargan, Warren Hymer, Libby Taylor.
Director .....Leo McCarey
Original Screen Play.....Mae West
Music and Lyrics: Arthur Johnston and Sam Coslow.
Photography .....Karl Struss
Producer .....William LeBaron

"SHE LOVES ME NOT"

Cast: Bing Crosby, Miriam Hopkins, Kitty Carlisle, Edward Nugent, Lynne Overman, Warren Hymer, Henry Stephenson, Maude Turner

PICTURES Now SHOOTING

WORK THIS WEEK COMPARED WITH 39 LAST WEEK

Gordon, Margaret Armstrong, Judith Allen, Vince Barnett, Matt McHugh.
Director .....Elliott Nugent
Original Story.....Howard Lindsay
Based on Novel by.....Edward Hope
Music .....Harry Revel
Lyrics .....Mack Gordon
Photography .....Charles Lang
Producer .....Benjamin Glazer

"THANK YOUR STARS"

Cast: Jack Oakie, Dorothy Dell, Roscoe Karns, Arline Judge, Ben Bernie, Alison Skipworth, William Frawley.
Director .....Wesley Ruggles
Original .....Ben Hecht and Gene Fowler
Screen Play.....Howard J. Green and Claude Binyon
Music .....Ralph Rainger
Lyrics .....Leo Robin
Photography .....Leo Tover
Producer .....Albert Lewis

"KISS AND MAKE UP"

Cast: Cary Grant, Genevieve Tobin, Helen Mack, Edward Everett Horton, Lucien Littlefield, Mona Maris, Rafael Storm, Madame Bonita, Doris Lloyd, Milton Wallace, Toby Wing, Rita Gould, Katherine Williams, Lucille Lud, Judith Arlen, Joan Gale, Hazel Hayes, Lu Ann Meredith, Dorothy Drake, Helene Cohan, Jean Carmen, Gi Gi Parrish, Ann Hovey, Betty Bryson, Jacqueline Wells, Dorothy Christy.
Directors.....Harlan Thompson and Jean Negulesco
Original .....Stephen Bekeffi
Music .....Ralph Rainger
Lyrics .....Leo Robin
Photography .....Leon Shamroy
Producer.....B. P. Schulberg

RKO-Radio

"OF HUMAN BONDAGE"

Cast: Leslie Howard, Bette Davis, Reginald Denny, Alan Hale, Reginald Sheffield, Frances Dee, Kay Johnson, Reginald Owen.
Director .....John Cromwell
Original.....W. Somerset Maugham
Screen Play.....Lester Cohen
Photography .....Henry Gerrard
Associate Producer..Pandro S. Berman

"COCK-EYED CAVALIERS"

Cast: Bert Wheeler, Robert Woolsey, Thelma Todd, Dorothy Lee, Robert Greig, Noah Beery, Henry Sedley, Jack Norton, Snub Pollard, Billy Gilbert, Cupid Morgan, Alfred P. James, Franklyn Pangborn, Frank Baker.
Director .....Mark Sandrich
Story and Screen Play: Edward Kaufman, Ben Holmes, Ralph Spence.
Photography .....David Abel
Associate Producer.....Lou Brock

"SOUR GRAPES"

Cast: Diana Wynyard, Clive Brook, Bruce Cabot, Ada Cavell, Steffi Duna, Theodore Newton, Irene Hervey, Arthur Hoyt, Oscar Apfel, William Straus, Frank Darien.
Director .....Worthington Miner
Play by.....Vincent Lawrence
Screen Play.....Ernest Pascal
Photography .....Roy Hunt
Associate Producer.....Myles Connoly

"MURDER ON THE BLACKBOARD"

Cast: Edna May Oliver, James Gleason, Bruce Cabot, Gertrude Michael, Regis Toomey, Edgar Kennedy, Tully Marshall, Jackie Searl, Frederick Vogeding, Barbara Fritchie.
Director.....George Archainbaud
Novel .....Stuart Palmer
Screen Play.....Willis Goldbeck
Photography .....Nick Musuraca

"VIRGIE WINTERS"

Cast: Ann Harding, John Boles, Helen Vinson, Betty Furness, Molly O'Day, Creighton Chaney, Sara Haden, Maidel Turner, Wesley Barry, Wallis Clark, Edward Van Sloan, Ben Alexander, Edwin Stanley, Donald Crisp.
Director .....Alfred Santell
Story .....Louis Bromfield
Screen Play.....Jane Murfin
Photography .....Lucien Andriot
Producer.....Pandro S. Berman

"FAMILY MAN"

Cast: Richard Dix, Bruce Cabot, Barbara Kent, Erin O'Brien-Moore, Edith Fellows, Leonard Carey.
Director .....John Robertson
Story .....Salisbury Field
Screen Play.....Sidney Buchman and Harry Hervey
Photography .....Teddy Tetzlaff
Producer .....Myles Connolly

"DOWN TO THEIR LAST YACHT"

Cast: Sidney Fox, Mary Boland, Sidney Blackmer, Polly Moran, Sterling Holloway, Ned Sparks, Irene Franklin, Marjorie Gateson, Tom Kennedy, Charles Coleman, Ramsay Hill, Dot Farley, Phil Dunham, Betty Farrington, Hazel Forbes, Martin Cichi, Harry Semels, Maurice Black, Gi Gi Parrish, Alice Moore, Peggy Combel, Cynthia Hobart, Virginia Reid, Maxine Topper, Peter Hancock.
Director .....Paul Sloane
Story .....Herbert Fields
Screen Play.....Marion Dix and Lynn Starling
Photography .....Eddie Cronjager
Producer .....Lou Brock

United Artists

Viking Productions

"OUR DAILY BREAD"

Cast: Karen Morley, Tom Keene, Barbara Pepper, John T. Qualen, Addison Richards, Madame Bonita, Harry Holman, Harold Berquist, Marion Ballow, Alma Ferns, Three Millsfield Children, Lionel Baccus, Harris Gordon, Bill Engel, Frank Minor, Henry Hall, Harrison Greene, Si Clegg, Roy Spiker, Eddie Baker, Harry Bernard, Doris Kenter, Florence Enright, Harry Samuels, Sidney Miller, Nellie Nichols, Frank Hammond, Lynton Brant, Henry Burroughs, Harry Brown, Harry Bradley, Captain Anderson, Alex Schunberg, Bud Roy, Bob Reeves, Ed Biel, Jack Baldwin.
Director .....King Vidor
Author .....King Vidor
Screen Play.....Betty Hill
Photography .....Robert Planck
Producer .....King Vidor

Universal

"LITTLE MAN, WHAT NOW?"

Cast: Margaret Sullavan, Douglass Montgomery, Alan Hale, Mae Marsh, Fred Kohler, Tom Ricketts, Catherine Doucet, DeWitt Jennings, Torben Meyer, Frank Reicher, Bodil Bosing, George Meeker, G. P. Huntley, Jr.
Director .....Frank Borzage
Play .....Hans Fallada
Screen Play....Wm. Anthony McGuire
Photography .....Norbert Brodine
Producer .....Frank Borzage

Warners-First National

"DAMES"

Cast: Dick Powell, Ruby Keeler, Joan Blondell, Guy Kibbee, Hugh Herbert, Virginia Pine, Ronny Cosby, Zasu Pitts, Bess Flowers, Pat O'Malley, Mary McLaren, Johnny Arthur, Arthur Vinton, Hobart Cavanaugh, Arthur Aylesworth, Leila Bennett.
Directors.....Ray Enright and Busby Berkeley
Original .....Robert Lord
Screen Play.....Delmer Daves
Music and Lyrics: Harry Warren, Al Dubin, Sammy Fain, Irving Kahal, Mort Dixon, Allie Rubel.
Photography .....George Barnes
Supervisor .....Robert Lord

"MADAME DU BARRY"

Cast: Dolores Del Rio, Reginald Owen, Veree Teasdale, Osgood Perkins, Helen Lowell, Victor Jory, Henry O'Neill, Ferdinand Gottschalk, Virginia Sale, Dorothy Tree, Hobart Cavanaugh, Arthur Treacher, Anita Louise, Camille Rovelle, Maynard Holmes, Halliwell Hobbes, Jesse Scott.
Director .....Wilhelm Dieterle
Original Screen Play..Edward Chodorov
Photography .....Sol Polito
Supervisor .....Henry Blanke

"HEY SAILOR"

Cast: James Cagney, Pat O'Brien, Gloria Stuart, Dorothy Tree, Frank McHugh.
Director .....Lloyd Bacon
Screen Play.....Al Cohn, Ben Markson
Photography .....Arthur Edeson
Supervisor .....Lou Edelman

Independent Productions

Chesterfield

(Universal Studio)

"CITY PARK"

Cast: Sally Blane, Henry B. Walthall, Hale Hamilton, Edmund Breese, Johnny Harron, Matty Kemp, Gwen Lee, Wilson Benge, Lafe McKee.
Director .....Richard Thorpe
Original Screen Play.....Karl Brown
Photography .....Andy Anderson
Producer.....George R. Batcheller

Major Productions

(Talisman Studo)

"BROADWAY VIRGIN"

Cast: Dorothy Granger, Betty Compson, George Meeker, William Bakewell, Harry Holman, Alphonse Martell.
Director .....Lou Collins
Novel .....Lois Bull
Adaptation.....F. McGrew Willis
Add. Dialogue.....Joseph O'Donnell
Photography .....James Brown
Production Manager.....Harry Knight

WHAT'S WHAT

BRULATOUR BULLETIN

WHO'S WHO

Published Every Monday — J. E. BRULATOUR, Inc., Distributors — Eastman Motion Picture Films

the REFLECTOR

Being an alumnus of a correspondence school—there's plenty I don't know. . . . I've always wondered about the words on coat of arms of The Prince of Wales—"Ich Dien." . . . I just found out that it means "I serve" . . . swell and elegant! . . . I'm going to find out if it's copyrighted—I'd like to pass it along to Johnny Arnold—John Boyle—Elmer Dyer—Frank Good—Jimmy Van Trees—Vic Milner—George Schneiderman—Ray June—Charlie Lang and a few other great guys who serve (WITHOUT PAY) as officers of the A.S.C. . . . What these men are doing for the entire industry is known to only a few and appreciated by about the same number. . . . They never talk about it—that's why I'm doing it.

•

Speaking of Columbia—Joe Walker continues with Grace Moore on the Schertzinger picture. . . . Al Siegler returns to turn out another one for Irving Briskin. . . . Roy Davidson and Andre Barlatier are at Catalina shooting backgrounds which will be used in "Black Moon" to be photographed by Joe August.

•

Norb Brodine reigns at Universal in solitary grandeur—he's the only one shooting there this day. . . . At Paramount tests are being shot by Milt Krasner with Landi in front of his lens for the Charles Rogers opus "I Loved an Actress." . . . Vic Milner still playing with Cleo. . . . Henry Sharp photographing "Many Happy Returns" and Charles Lang at the cameras for Bing Crosby in "She Loves Me Not." Ernie Haller and Tony Gaudio spent last week rehearsing for Sunday's golf tussle—(See official scores for results). . . . Arthur Todd, Ira Joe Morgan and George Barnes sleeping late these mornings—but it won't be long now.

•

Ray June with Ray Ramsey and Eli Fredericks trailing him on location in Oakland for "Treasure Island." . . . Ollie Marsh starting "The Merry Widow" at Emgeeem—Lubitsch directing—grand team. . . . Harry Jackson starting at Fox and at the same plant Louiewilliamo'connell shooting for Harry Lachman. . . . And by the time you've read this I'll know more about the fish stories of Pyramid Lake.

Starting

WARNER BROS
Wm. Rees

RKO
Nick Musuraca
Roy Hunt
Teddy Tetzlaff

COLUMBIA
Al Seigler
Joe August

UNIVERSAL
Jack Stevens

FOX
Bert Glennon
Harry Jackson
Theodor Sparkuhl
Ernie Palmer

M. G. M.
Ollie Marsh

THE PERFECT "LIE"

Yesterday the A.S.C. held its first annual golf tournament at the Hollywood Country Club. Golfers descended on the course as the sun ascended, and as the last rays of Old Sol died behind the hills, the last weary foursome plodded up to the score keeper—who totaled up and found that more than 200 players had done their best—or worst.

The great sight was Mescal's 20-yard tee shot. Cecil Meyers, of First National, was low with a 77—Johnny Fulton, Bert Six, Al Lebowitz tied at 78. C. L. Lewis, Len Smith, Sherman Clark, E. Kronenwenth, Bert Glennon, Gordon Jennings totaled in the eighties for low gross honors. We may have missed a few eighty scores. The ninety scores were too numerous to mention. The hundred scores were greater, but everyone had a swell time. The trophies will be awarded tonight at an open meeting for all members and golfers at the Hollywood Chamber of Commerce.

Arkayo Rolling

Several pages have been torn from the old family almanac since the boys at R.K.O. have experienced the fast action launched in the production department there this week. Roy Hunt gets going with his focus-eye set on dainty Diana Wynyard and her first American leading man, Clive Brook. Story is ticketed "Sour Grapes."

Nick Musuraca plays spooky shadows again in "Murder on the Blackboard."

Teddy Tetzlaff, who made a swell name for himself (while photographing some of Columbia's outstanding hits during the past five years) now sets up for ole Bill Eglinton to photograph Richard Dix in "Family Man."

Dave Abel clocking out laughs by the gross with Wheeler and Woolsey in "Cavaliers."

Henry Gerrard puts the finishing touches to "Of Human Bondage," while Winnie Wenstrom shoots the tests for his next production which gets under way about mid-week.

Sex Question Again

Red Crawford, who is Pev Marley's assistant, apparently very much ashamed of himself for leaving the set so often to run to the telephone, finally inveigled Harry Davis, Pev's operative cameraman, to make a call for him. Davis rushed back out of breath and excited. "It's here! . . . Everything's Jake! . . . Boy, are you lucky?" "What—" whatted Red, "is it, a boy or a girl?" "Omigosh!" gargled Harry, "I forgot to ask." (Our reporter also forgot the same important question).

M. G. M. At Tops

Heaviest production scheduled in more than a year is buzzing along at the Culver City plant. Cameramen in actual production: Clyde De Vinna, Oliver Marsh, Charles Rosher, Ray June, James Van Trees, Hal Rosson, Len Smith, Jack Rose and James Wong Howe. Dan Clark is locationing in Honolulu. Chet Lyons continues to struggle along with "Malibou," and Charlie Clarke postcards from China that, popular belief to the contrary, tea is not the national drink.

More Recognition

Our fight (yes sir, we said fight) for more recognition of the cameraman hasn't been exactly in vain. We've carried our point in important spots during the past year or two and we popped the buttons right off our vest at a happy happening Tuesday night when "House of Rothschild" opened at the Chinese.

Entering the forecourt of the theatre—through the mob of several thousand tourist and native spectators—we observed boss Darryl Zanuck standing at the head of the camera and microphone battery line. We were with Pev and Virginia Marley. A signal from Mr. Zanuck and Pev and his bride were being photographed by twenty cameras and also led before the "mikes" for a "Hello, everybody." It's never happened before to ANY cameraman in Hollywood.

Seitz South

Headed to Panama, Johnny Seitz is assigned to Henry King's newest picture, "Marie Gallant," sailing April eighth for Panama. Seitz will select locations and photograph preliminary scenes for the production before being joined by the troupe, who plan to arrive on location about a week later. Seitz is accompanied by Joe McDonald, his operative cameraman.

Foxy Glennon

You never know where to find him next. Now Bert Glennon bobs up with Fox, where he will direct the photography on the Irving Cummings production, "Grand Canary," starring Warner Baxter. Glennon's fine achievement on the most recent Von Sternberg-Marlene Dietrich (Paramount) picture is creating plenty of pre-release comment. Glennon has had an unusually active and successful year.

Similar Letters

A short time ago we were plenty thrilled when advised of our election to honorary membership of A. S. C.

Charlie Lang, Academy award winner for best photography, was last week elected to honorary membership in Chapter Theta-Psi, U. S. C., a local, which on Friday, April sixth, went national, Chi-Phi. Lang formerly studied law at the college which made football famous—out here.

the BUZZER

(NOTE: Each week, sales and service representatives of J. E. Brulatour, Inc. will ask a number of cameramen the same question. The question will be given and then the answers verbatim.)

QUESTION: WHERE AND WHEN IS DIFFUSION USED TO GREATEST ADVANTAGE?

JOHNNY STUMAR (Columbia): The matter of diffusion is solely dependent on the mood of the scene. I use a certain amount in every scene I photograph because it takes some rawness out of the scene. My preference is gauzes and the various diffusion discs.

BILL REES (Warner Bros.): In addition to the regular close-up day scenes, I like to use diffusion discs on exterior night effects and fog effects, because it softens shadows and tends to deepen the illusion of night and its attendant invisibility.

MILT KRASNER (Paramount): For diffusion in my pictures I do not depend solely on discs or gauze. I utilize lights as much as possible in conjunction with my diffusion.

JOE WALKER (Columbia): I think the best use of diffusion is to create atmosphere and to subordinate unnecessary detail so that to some extent each member of the audience can create his own mental picture of the scene.

ERNIE PALMER (Fox): I find that with the exception of extreme long shots, practically all scenes need some diffusion. This, of course, runs from very light to rather heavy, according to the subject. Generally close-up work demands the heaviest we now use.

KENNETH PEACH (Roach): In comedy work, which constitutes most of the subjects made at my studio, very little diffusion is ever used. It does, however, come in handy on some of the effect shots used in musicals made by this studio.

HAL ROSSON (M.G.M.): Though the star I am at present photographing needs very little diffusion, I find that practically all close-ups and medium shots need diffusion of some degree.

finishing

WARNER BROS.
Tony Gaudio
Wm. Rees

UNIVERSAL
Chas. Stumar
Gil. Warrenton
John Mescall

PARAMOUNT
Milt Krasner

RKO
Henry Gerrard

COLUMBIA
John Stumar
Joe August

UNITED ARTISTS
Pev Marley
Chick McGill

THE Hollywood REPORTER

Vol. XX, No. 26. Price 5c. TODAY'S FILM NEWS TODAY Tuesday, April 10, 1934

MPTOA ASKS CLEAN PICS

TRADE VIEWS by W. R. WILKERSON

•MEMBERS of the Motion Picture Theatre Owners of America, Hollywood welcomes you, this publication greets you. All of us here in the production industry hope that your convention is a great success and that your hours away from the meeting rooms will be most entertaining.

There are a hundred and one, or more questions to be discussed by your membership during your present meeting; all of them of some importance, but not one of them as necessary for the welfare and advancement of this industry as is the question of DOUBLE FEATURES. And we have not seen or heard the slightest hint that this matter will even be brought up before your body.

Gentlemen, Hollywood or six Hollywoods, can not supply the number of pictures that are required to fill in your double bills. By pictures, we mean GOOD PICTURES. It can't be done. And speaking of Hollywood, we include all sources of motion picture supply—the majors, the independents and the quickie makers. Hollywood never was nor ever will be able to make 365 pictures a year, of even fair quality. The combined producers of this industry have not been able to turn out even ONE HUNDRED MONEY MAKERS during a 12-month period, and by no stretch of the imagination could you gentlemen figure on FIFTY GOOD PICTURES and certainly not half that number of HITS.

o

As a consequence, why must you encourage the making of bad pictures? Why must you insist that the studios turn out groups of pictures that drive people out of your theatres and away from your box-offices? Why are you taxing this industry with more than it can deliver? And you are doing it by your play of dual programs.

Talking pictures are tough to make. They require time, plenty of time, for preparation. They can not be made as easily as the old silent pictures of yesterday. There are not enough ideas, there are not sufficient stories to make them at a pace that will permit you to play two on one program. It's not in the cards. And just as long as you will book them for double features, just so long will they be made — BAD PICTURES. Anything that you could do here at your con-

(Continued on Page 12)

Exhibs Must Pay

New York.—Estimates issued today are that the annual cost of operating the Motion Picture Code Authority will be $320,000—which is to be split, with half being met by producers and distributors, and the other half by exhibitors. This is just an estimate. The final budget will be set Friday of this week.

MGM Plans to Try 'Postman' on Stage

MGM is considering a way out on its "Postman Always Rings Twice" property, which the Hays office banned. Studio will produce it as a play, owning the dramatic rights, and put it on Broadway.

If sufficient interest is aroused by such a production, the company will then go to bat in an effort to revamp it for approval in pictures. Company has had offers from Sam Harris and Thomas Mitchell for the dramatic rights.

Reliance Gets Landi For 'Monte Cristo'

Elissa Landi signed with Edward Small yesterday for the top spot in "Count of Monte Cristo," Robert Donat playing opposite her under Rowland V. Lee's direction. Pat de Cicco, of the Small-Landau office, set the ticket.

Lanfields Start East

Sidney Lanfield and his wife left by train last night for New York on the first leg of a trip to England, where Lanfield will direct "Sons o' Guns" for British and Dominions. Director will not sail until a writer is signed here to accompany him to prepare the story en route.

Ed Kuykendall Is Re-Elected President In First Business Transacted By Convention

The Motion Picture Theatre Owners of America swooped down on Los Angeles yesterday, captured the Ambassador Hotel and invaded the studios during the afternoon, following the meeting of the Board of Directors at which officers for the ensuing year were elected. A few more than 200 delegates arrived yesterday.

The results of the balloting were the re-election of President Ed Kuykendall, M. E. Comerford and A. J. Brylawski as first and fifth vice-presidents, Fred S. Meyer as secretary, Walter Vincent as treasurer, and Fred Wehrenberg as chairman of the Board. Edward G. Levy remains as counsel.

(Continued on Page 22)

London Films All British Finance

London.—With the resignation of the Italian banker, Toeplitz, from the board of London Films Productions, the company now goes 100 per cent British finance, with Alexander Korda elevated to the seat of Managing Director.

There are two pictures currently in production for this company: the new Douglas Fairbanks Sr., production and the picture that is being made in Morocco.

New Stage at Universal

Universal started construction yesterday on a new stage which will convert the oldest stage on the lot into a modern sound unit. New building will contain 25,000 square feet of working space and will cost $75,000.

IATSE Head Fails To Face Darrow

Washington. — William Elliott, president of the IATSE, did not appear before the Darrow board yesterday, nor did he file a brief as scheduled.

He, with all others in the industry, were given 48 hours to appear, as after that time the board will hear no more picture troubles. It plans to begin serious consideration of all it has heard and attempt to reach some unanimous agreement for Darrow to report to the President.

MGM Sets Dupont for 'My Brother's Wife'

E. A. Dupont has been assigned to direct "My Brother's Wife," which Lawrence Weingarten will produce for MGM.

Story is an original by George Auerbach, Weingarten's assistant, and is being scripted by Zelda Sears and Eve Greene for a Jean Harlow and Clark Gable vehicle.

Blumenthal Denied Greenfield Suit Review

Washington.—The U. S. Supreme Court yesterday denied A. C. Blumenthal's application for a review of his pending suit to recover a share of $300,000 which Albert M. Greenfield received as part of a stock option agreement obtained on Fox Film stock.

MGM After Hopkins

MGM is talking to Paramount with a view to getting the loan of Miriam Hopkins for the leading role in "Forsaking All Others." Frank Davis and Irving Rapper are slated to co-direct.

Services for Turnbull

New Hope, Pa.—Funeral services for Hector Turnbull, well known picture executive, will be held here Wednesday afternoon.

B. S. MOSS PLANS RE-ENTRY WITH NABORHOOD HOUSES

New York.—B. S. Moss, veteran of the New York theater field, who began to withdraw his touches just about the time the depression hit the United States, has finally decided to reenter the picture business, and again as a theater man, despite the many rumors about his hankering for production.

Moss' first plans will involve the struction of a half dozen modern

(Continued on Page 22)

Ed Sedgwick Gets His First Para. Assignment

Charles R. Rogers yesterday signed Edward Sedgwick to direct Jack Haley and Mary Boland in "Here Comes the Groom," which goes into work April 16.

Though Sedgwick has directed pictures for 21 years at all other major plants, this is his first assignment at Paramount.

RIAN JAMES NOW PRODUCING AT UNIVERSAL

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher

FRANK T. POPE.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscriptoin rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

RAMBLING REPORTER

Hysteria Note: Gene Towne and Graham Baker sold Warners a story written around a Chinese lighthouse, with a Chinese background, of course, titled "Chinese Light"—and it has emerged as a prizefighter yarn called "One Man's Woman" (!) . . . Virginia Gilbert has a lovely singing voice that seems to be practically undiscovered. . . . Billy Haines and Jimmy Shields are cavorting in Greece at the moment . . . and a card from Eleanor Boardman says she's "out of Spain, which is full of Spaniards, and having one swello time in Paris." . . . The long attachment of a young actress and a big film man will end soon—with the gal marrying a much younger man!

•

Dick Powell has found that purse of his with the lucky four-leaf-clover in it—but where he found it would knock you over! . . . Walter Wanger is debuting his young brother, Harry, around town. . . . Joan Crawford (with her coiffure a la "Little Women") with Franchot Tone, Lupe and Johnny Weissmuller, the Bruce Cabots, Mack Sennett with Vivian Keefer, dancing around the Cocoanut Grove Satiddy night. . . . Sam Katz rumored on his way here for quite a stay. . . . The real reason Harry Cohn went East was to attend that Gridiron Dinner in Washington. . . . The Simeon Gests entertained Albertina Rasch, Dimitri Tiomkin, Richard Boleslavsky, Countess McIlvaine and other pals, for a real Russian Easter with all the trimmings Sunday.

•

When MGM saw the registration list of exhibitors, it had to reseat the entire banquet hall for the dinner tonight—pulling it down from a thousand to three hundred! . . . May Sunday back from the desert sands—with the sand out of her throat. . . . Countess di Frasso, Bert Taylor and Olive McClure entrain for the East tomorrow. . . . A wire from Dora Joyce reports Frank slightly improved—we don't have to add that we hope it continues!

PARA 'WE'RE NOT DRESSING' FORMULA PLOT MUSICAL

N.Y. Indies Still Talk of Code Suit

New York.—Despite the fact that two of their members are appointed on local Grievance and Clearance Boards, the local independent theatre organization men are still considering court action against the code on the ground that it is unconstitutional. Decision will be reached this week.

Henry Shiffman and Lawrence Bolognino are the two indies placed on the boards. The latter is expected to decline because of ill health.

Seff-Bartlett Team

Manny Seff has been teamed with Sy Bartlett on the screen play of "Blondie of Kansas City" at Warners. It will star Joan Blondell.

Wood Picture Held Up

MGM's "100 Per Cent Pure," Sam Wood director, is being held up by Franchot Tone, who is still busy in "Sadie McKee."

How Did He Know?

A major studio writer lost his temper in a story conference the other day, grabbed his script, threw it out of the window and walked out. The next day the supervisor sent for him and said, gently: "You won't mind if we take you off this story, will you? We really think you're not in sympathy with it."

Lee Phelps Heads Jr. Actors' Guild

After plenty of wrangling and some hot electioneering, Lee Phelps was elected president of the Junior Actors' Guild (extras) at its meeting last night. Carmel Grady was set in as first vice-president, and Florence Wix as the second. Edwin Baker was elected treasurer.

The voting was so close for the secretarial job that the tellers' committee is to meet again tomorrow for a recounting, and members of board of directors will be announced also.

Today's Convention Program For M. P. T. O. A. Delegates

9:00 A. M. Busses will leave the Ambassador Hotel at 9:00 A. M. sharp on sight-seeing trip to the beaches for delegates' families and guests.

10:30 A. M. Invocation of Convention opening by Rev. Gustav A. Briegleb. Convention called to order by B. N. Berinstein, Chairman of Convention Committee, who will deliver the opening address and then will introduce President E. L. Kuykendall, who will preside. Mr. Kuykendall will then introduce Hon. Frank L. Shaw, Mayor of Los Angeles, who will give the address of welcome in behalf of the city.

10:45 A. M. Address of Welcome by Col. Carlos Huntington, representing the Governor of the State of California.

11:00 A. M. Response on behalf of the M.P.T.O.A. by M. A. Lightman, Past President of the M.P.T.O.A.

11:15 A. M. Mr. Kuykendall will introduce M. E. Comerford, of Scranton, Pa., First Vice-President, to preside.

11:20 A. M. Report of the President, E. L. Kuykendall, President.

11:45 A. M. Report of the Secretary, Fred S. Meyer, Secretary.

12:00 Noon. Report of the Convention Committee, B. N. Berinstein, Chairman.

12:15 P. M. Mr. Kuykendall will resume the chair and make announcement of Standing Committees for the Convention:

(1) Credentials and Rules: Chairman, M. E. Comerford, Scranton, Pa.
(2) Resolutions: Chairman, Edward G. Levy, New Haven, Conn.
(3) Grievances: Chairman, Lewen Pizor, Philadelphia, Pa.
(4) NRA Code—Trade Practices: Chairman, Fred S. Meyer, Milwaukee, Wis.
(5) NRA Code—Labor Provisions: Chairman, Jack Miller, Chicago, Ill.
(6) Legislation and Taxes: Chairman, M. A. Lightman, Memphis, Tenn.
(7) Public Relations and Community Affairs: Chairman, Fred Wehrenberg, St. Louis, Mo.

12:20 P. M. "Modern Theatre Construction and Equipment," by George Shutz, Quigley Publications.

12:30 P. M. Adjourn business session until 10:30 A.M. Wednesday.

1:00 P. M. Trip to Warner Bros. Studios. Luncheon will be served. Your Convention Badge identifies you for transportation and admission to the studios. Our own chartered busses will leave the Ambassador promptly at 1:00 P. M.

7:30 P. M. Busses will leave at 7:30 P. M. sharp for Universal Studio, where a Buffet Dinner will be served, also a dance on the stage.

Cast Names Are A Cinch Big Draw

"WE'RE NOT DRESSING"
(Paramount)

Direction .....Norman Taurog
Story .....Benjamin Glazer
Screen Play: George Marion Jr., Horace Jackson, Francis Martin.
Music and Lyrics....Gordon and Revel
Photography .....Charles Lang
Cast: Bing Crosby, Carole Lombard, George Burns, Gracie Allen, Ethel Merman, Leon Errol, Jay Henry, Ray Milland, John Irwin, Charles Morris, Ben Hendricks, Ted Oliver.

The word was spread around Hollywood and Westwood yesterday that the new Bing Crosby picture was going to be previewed at the Fox-Westwood The answer was that all the seats, other than those reserved in the preview section, were sold out and occupied by 7 o'clock and a complete house sellout, standing room and otherwise, by 7.30. When the picture went on each of the side aisles was packed with standees and the center aisles were littered with boys and girls sitting on the floor. It was one of the largest turnouts we have ever seen for a preview.

And this, Mr. Exhibitor, will probably happen when you put out the Crosby banner for this latest Paramount "We're Not Dressing," for that boy has one of the largest sales of any star in this business right at this point, but a picture or two or the quality of "We're Not Dressing" will kill off that draw.

"We're Not Dressing" is from Formula 666 further catalogued under the heading of the "Shipwreck—Deserted Isle Idea." It is no different in plot construction or story-telling than the hundreds of others that have gone before You know all the answers after five hundred feet of the film has been unravelled. Only this one has Crosby, Carole Lombard, Ethel Merman and Burns and Allen and that's something.

Mack Gordon and Harry Revel have written some catchy tunes, all beautifully sung by Crosby, with the exception of the one done by Ethel Merman and Leon Errol, and it was swell.

Photography was excellent.

Double Feature Exponent Stretches Out in N. Y.

New York.—Double features are apt to spread on Broadway, supposed heart of the amusement sector of the world. Max Cohen, who has been operating the Harris and Wallack Theaters on 42nd Street with double features has just taken a long term lease on the Selwyn Theater.

New Vidor Assignment

Charles Vidor is slated to direct on "A Son Comes Home," under the supervision of Bayard Veiller at Paramount as his next assignment.

'WHERE SINNERS MEET' FLUFF; 'WILD GOLD' PRETTY BAD

Story Admirably Played, Directed

"WHERE SINNERS MEET"
(Radio)

Direction.....J. Walter Ruben
Author .....A. A. Milne
Adaptation.....H. W. Hanemann
Art Direction.....Van Nest Polglase and Perry Ferguson
Photography .....Nick Musuraca
Cast: Diana Wynyard, Clive Brook, Billie Burke, Reginald Owen, Alan Mowbray, Gilbert Emery, Phyllis Barry, Walter Armitage, Katherine Williams, Robert Adair, Vernon Steele.

"Where Sinners Meet," based on "The Dover Road," is A. A. Milne at his Milne-ist. Which is to say that is too utterly, utterly whimsy.

It is the meringue without the lemon pie—whipped cream without any cake. It is a fairy tale without the gusty humor and fantastic comedy that usually accompany a fairy tale.

And whether its lightness of mood, its skimming sparrow of a plot, its little chirping dialogue will prove too effervescent for the theatre-going palate, accustomed as it is to more lusty and muscled entertainment, is a question that will worry many an exhibitor.

However, the picture is, in its own peculiar way, rather amusing. The story at least has the advantage of being different.

Clive Brook plays Mr. Latimer, an eccentric millionaire who lives on the Dover Road, over which most English couples elope because it connects with the boat to France. By means of a "spy" system, Mr. Latimer is informed of the plans of these couples, made usually in the unthinking romance of the moment, and he abducts them to his house where he forces them to remain for a week of consideration.

Alan Mowbray, eloping with Billie Burke, Reginald Owen's wife, finds that her continual fussing and cooing over him become deadly even in the short space of a week. Diana Wynyard, eloping with Reginald Owen, finds that he is unbearable when he has a cold in the head. While Owen, hurt because his sneezes don't arouse sympathy in Miss Wynyard, welcomes back the worried, fluttering attentions of his own wife.

Clive Brook plays his role with a more ease and naturalness than usual; Billie Burke gives a perfectly delightful performance as the woman who must always be fussing over somebody; Miss Wynyard is charming and expert, giving a good deal of warmth to a rather colorless role; Alan Mowbray is excellent as always, and Reginald Owen's characterization of the dull, stupid, sneezing Romeo is completely amusing. Gilbert Emery, as the butler, is outstandingly effective.

J. Walter Ruben directed with the light touch the story demands; H. W. Hanemann adapted the Milne play; Nick Musuraca's photography is intriguingly stunning.

Grauman Happy

Sid Grauman is happy. The advance seat sale on "Rothschild" has caused the old maestro to put a fresh coat of paint on the side of the Chinese, announcing that the picture is there for a season, with seats eight weeks in adaance.

This is the first time the building has been used for a painted sign for the past two years.

Mono-Division Trouble Fixed Up

Atlantic City.—The rift that developed between Monogram Pictures and First Division Pictures, and Ray Johnston and Harry Thomas has been fixed up and First Division continues to distribute Monogram attractions in the Greater New York territory.

The cause of the rift was the rumor that First Division, with its series of exchanges throughout the country, had decided to go into production on its own and form a competing production-distributing organization to Monogram.

Although there is a clause in the Monogram contract that cancels it only by mutual consent of both parties, it evidently meant nothing in this breach between the two companies.

But Harry Thomas, of First Division, and Ray Johnston, of Monogram, got together here at the convention and everything is now hunky-dory.

Vince Barnett Saved from Fire by LaRue

Vince Barnett was knocked out by smoke and rescued by Jack LaRue when Eddie Brandstatter's house near Barstow burned down Sunday. Flames, caused by a defective flue, swept the house before its source could be found.

Party, hunting over the week-end, included Mattie Brooks, Irving Pilson and Mort Mandel.

Staub on Way Here For Warner Color Shorts

New York.—Ralph Staub has left for the coast to continue his direction of Warner shorts that was interupted here by the temporary shutdown of the Warner Brooklyn studio.

He will direct two musical shorts that are to be done in Technicolor.

Lawyers Plague Para.

New York.—Though there is still some doubt as to whether the Root, Clark, Buckner law firm will get the $125,000 fees it asked in the Paramount receivership case, the firm yesterday put in an additional bill of $18,266. The referee has the new bill under consideration.

Mintz Back at Work

Sam Mintz reported back to Radio yesterday after a three-day absence nursing an attack of tonsilitis. He takes up where he left off on the script of "By Your Leave."

Cast Could Not Overcome Story

"WILD GOLD"
(Fox)

Direction .....George Marshall
Screen Play.....Lester Cole and Henry Johnson
Photography .....Joseph Valentine
Cast: John Boles, Claire Trevor, Harry Green, Monroe Owsley, Roger Imhof, Ruth Gillette, Edward Gargan, Suzanne Kaaren, Wini Shaw, Elsie Larson, Blanca Vischer, Gloria Roy, Myra Bratton.

It seems doubtful that there was ever an actual script for this picture. It has all the earmarks of something that was made up as they went along.

Against a topical background, that of the modern-day gold fields where armies of unemployed pan a meager living from abandoned '49 claims, there has been patterned a tale that passes belief and very nearly passes understanding. It has all of the familiar elements of a score of good mellers, strung together so inexpertly that the result will confuse any audience. As the picture doesn't know itself where it is going, how can anyone else tell?

Roger Imhof contributes the only sustained characterization in his role of a desert prospector and he is killed before the plot has run half its course. His death, by the way, is twice regrettable, first, because of the hole left in the cast, and secondly, because it offers an excuse for a musical show, perhaps the worst motivated excuse yet devised.

For the rest of the story or rather several half-developed stories, there is John Boles as a drunken construction engineer who never succeeds in winning back sympathy after his childish behavior with the girl (who could?); Claire Trevor as the dance-hall singer married to Monroe Owsley, an even dirtier dog than usual; and Harry Green, proprietor of a stranded musical troupe, who becomes proprietor of nearly every other business. Second honors, such as they are, belong to Green. With Imhof, he stages a barroom cracker race that is the one highlight of the evening.

The story had Director George Marshall, in common with the cast, stymied before it started. That he was able to get anything at all out of it is an achievement. Joe Valentine's camera work is very good and the miniatures for the dam break are splendid.

Cutting can do but little to remedy such an obvious flop, but it is respectfully suggested that the musical scoring, which suddenly breaks out after Claire Trevor has knocked Boles cold, could be eliminated. And not missed.

The locale of California's gold fields for the unemployed offers numerous sales angles. A picture should be made about it sometime.

Karloff Losing 'Em

Boris Karloff goes to the Good Samaritan Hospital tomorrow for a tonsilectomy.

Yesterday in NEW YORK with HELEN GWYNN

For years now, everyone has expressed himself at one time or another on the subject of the opera and what could be done about it. Leopold Stokowski was supposed to be experimenting with the idea of having all the singers in the orchestra pit, while attractive looking actors engaged in drama on the stage, and rumor had even gone so far as to state that Mr. Stokowski was considering opera through the medium of the screen. But that was all talk. However, while we were all talking, William deMille got to work on the idea and sold it to some entrepreneurs (backers to you), and has just finished a sample in one reel of what opera will be like in the talkies. This sample will be released by Educational Pictures in the Treasure Chest series and is worth serious consideration.

•

DeMille chose to start off with a couple of scenes from "Pagliacci" and in the title role is Henry Hull. Clara Beranger has done the scenario and John Erskine has written an English libretto for it. Alexander Smallens, of the Philadelphia Symphony, is the director of the orchestral accompaniment, and the singers were all drafted from the operatic stage. And while capable actors visually work out the drama for you, excellent singers interpret the actions musically, and the result is decidedly pleasant and entertaining. The only objection we could find was in the use of sub-titles, but it seems to us that the sub-titles were necessary due to the fact that the entire opera was not performed, because surely, with the text in English, there is no necessity for adding an English libretto in the form of written titles and explaining the obvious.

•

Outside of that, however, the experiment is all to the good and we're anxious to see an entire opera done in the same manner. John Erskine's translation is not only good, but sings well and can certainly be better understood than most operas written in English. We have yet to be able to understand more than a stray word or two of Edna St. Vincent Millay's script of the "King's Henchman." And despite the fact that Henry Hull goes in for plenty of emoting as the clown with the breaking heart, it's still a hundred percent better than watching a tenor, and oh, the joy of not having to peer down dark and empty throats while somebody warbles away or grips a high note very much sostenuto.

•

Leo Bulgakov, who produced and directed the highly successful "One Sunday Afternoon," will be on his way to the Coast any minute now and probably for Columbia. . . . Capt. Jefferson Davis Cohen is still a house guest of A. C. Blumenthal, and Blumey gets first hand accounts of the President's fishing ability from Willie Stewart, who is a guest on the Nourmahal. . . . And speaking of the President, a writer was challenged the other day when he claimed that Hollywood had changed, so he explained

(Continued on Page 10)

Greetings—

M. P. T. O. A.

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EDNA FERBER'S

Glamour



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PAUL LUKAS

and

CONSTANCE CUMMINGS

PHILLIP REED JOSEPH CAWTHORN

Directed by

WILLIAM WYLER

Screen Play by DORIS ANDERSON
Continuity by GLADYS UNGER

Produced by

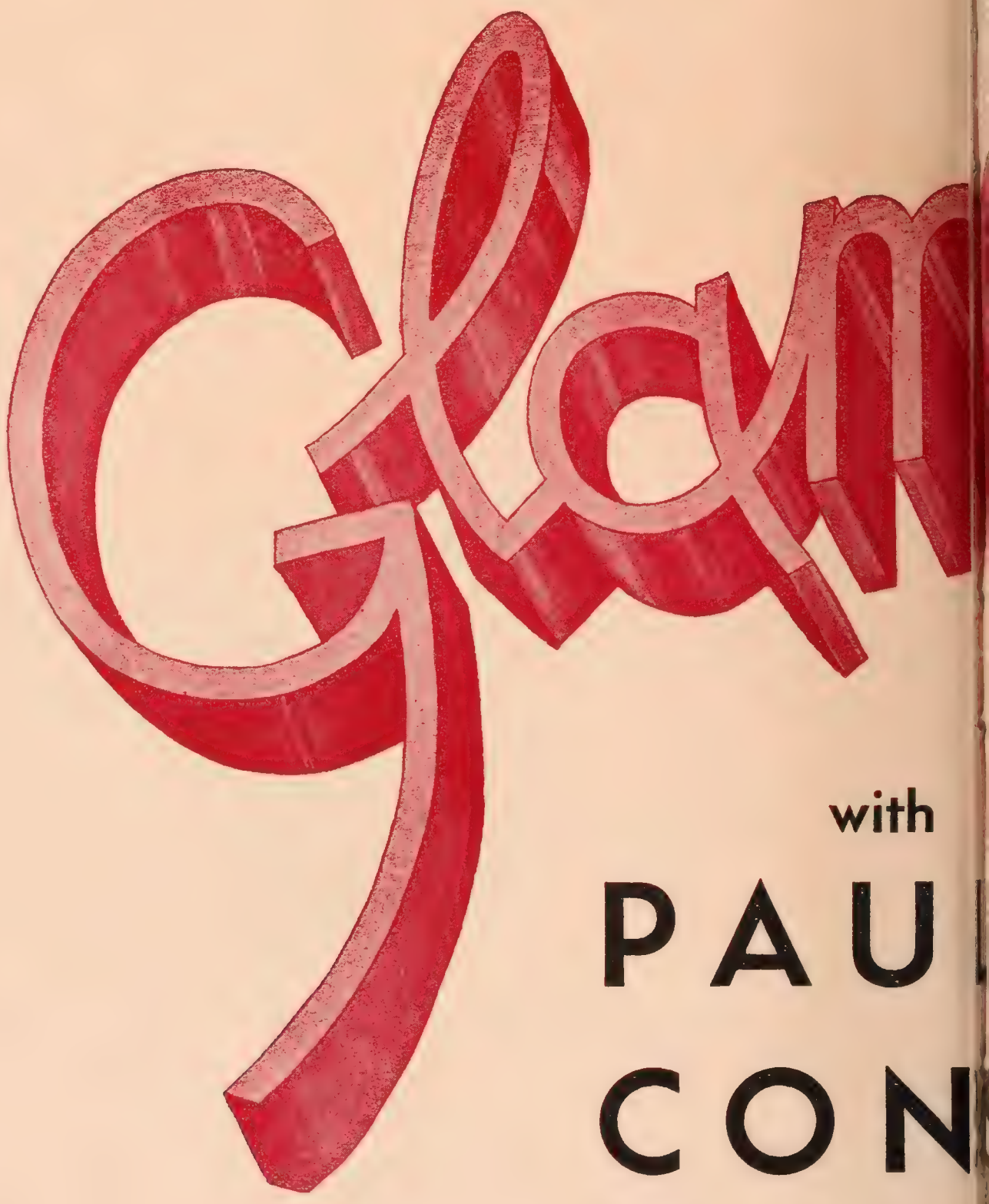
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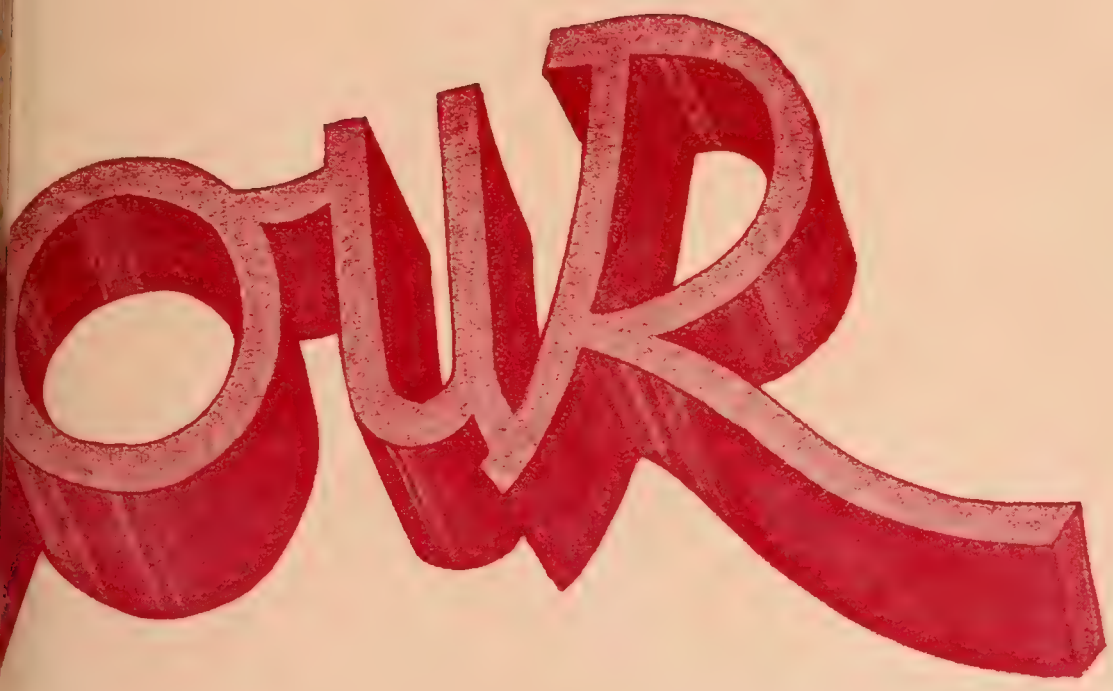
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STANCE

MINGS

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WILLIAM WYLER

Screen Play by DORIS ANDERSON

Continuity by GLADYS UNGER

Photographed by GEORGE ROBINSON

Settings by CHARLES D. HALL

Produced by

B. F. ZEIDMAN

CARL LAEMMLE *presents*

EDNA FERBER'S

Glamour

With

PAUL LUKAS and
CONSTANCE CUMMINGS

DIRECTED
by
WILLIAM
WYLER

JOHN BARRYMORE
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WOMEN'S PICTURES CLUBS FIND 16% OF TOO BAD TO SHOW

Warner Brothers Worst Offenders

The group of organizations of women which makes a practice of reviewing motion pictures, looked over 343 features during the past year and decided that 55 of them were not suitable for public consumption because of "objectionable themes or unsavory treatment."

There were several others which were passed by the group in spite of the fact that they were found to contain some objectionable features which could easily have been omitted without affecting the entertainment value.

Of the 55 disapproved, the largest number from any one studio came from Warner-First National, which had fifteen in the objectionable category. Paramount had 13, Fox had seven, MGM had seven, Radio had six, Universal three, Columbia two.

In view of the industry's continuous fight against censorship, such figures are dangerous, according to reports made to the Hays office by Dr. James Wingate. His report takes some of the Warner pictures as examples of what should not be made, and he states that the censors in several places cut some of the product of this studio to ribbons.

The most deeply cut picture on the list is "Convention City," which stung the various censorship boards into putting it through the wringer. As high as three pages of cuts were ordered in such territories as Chicago and Ohio. British Columbia banned it entirely on the grounds that "depiction of a 'convention of lecherous salesmen,' as described by one of the actresses in dialogue, seems fitting and would make this orgy of drunkenness and sensuality unsuitable for family theatres. Sufficient eliminations would make the picture useless from entertainment angle."

Warner's "Heat Lightning" even got a rise out of the Hays stronghold, New York, where eleven deletions were compelled before the picture got through to the exhibitors.

Pennsylvania ripped into "The Big Shakedown," slicing it with two pages of ordered eliminations. Ohio treated "Heat Lightning" in the same manner, extending itself in the case of "I've Got Your Number," on which three pages of deletions were slapped on before it got by

Some of the other pictures and the criticisms were:—

Baby Face:—"Sex angle decidedly offensive."

Bedside:—"Unwholesome theme."

Easy to Love:—"Unwholesome."

Ex-Lady:—"Sex emphasis — unwholesome."

Goodbye Again:—"Offensive lines and situations."

Havana Widows: — "Offensive theme and dialog.

Lily Turner:—"Unwholesome sex treatment."

She Had to Say Yes:—"Risque—suggestive."

The women's groups which concurred in these opinions are D. A. R.; National Society of New England Women; General Federation of Women's Clubs, west coast committee; California Congress of Parents and Teachers;; National Council of Jewish Women, Los Angeles section; Women's University Club of Los Angeles; United Church Brotherhood, representing California and Los Angeles federations; National Catholic Council of Women, California committee; American Library Association. These organizations see these pictures under the guidance of Mrs. Thomas G. Winter.

Mary Hears from Doug

New York.—Mary Pickford celebrated her forty first birthday here today—and not the least pleasant part of the day was the fact that she had received flowers and cables from Douglas Fairbanks. The fact was made known to the papers without comment.

Turnbull Play on H. B. Franklin List

New York.—The plans of H. B. Franklin, former picture theater executive, and Arch Selwyn, for stage productions have reached the point of signing Harry Wagstaff Gribble to direct two plays for them next season.

The vehicles at present on the list are "The Lady Is Tired" by Frances Marion, screen writer, and a dramatization of the book "Cora Potts," by Hector Turnbull, well known picture producer who died Sunday.

'Wild Cargo' Held Over In Several Cities

New York.—"Wild Cargo" is being held over for second week at the Music Hall, here and also in Keith's in Washington and the Golden Gate in San Francisco.

Frank Buck will make six weeks' personal appearances at the Palace Theatre in Chicago, San Antonio, Fort Worth and Los Angeles.

Segall Dialogues MGM's 'Corespondent'

Harry Segall has just completed the dialogue writing job on "Professional Corespondent," which will be directed by Harry Beaumont, with Loretta Young, May Robson, Franchot Tone, Ted Healey, Patsy Kelly and C. Henry Gordon in the cast.

Cohen Signs Brown

Maury Cohen, producer of Invincible Pictures, has signed Karl Brown to write an original story to follow "Fifteen Wives," which is scheduled to go before the cameras shortly. Brown's story is entitled "Anything Once."

Mrs. Belmont at A.M.P.A.

New York.—Mrs. August Belmont will speak to more than 1,000 people of the motion picture industry, including executives and leading producers, at the annual dinner of the AMPA in Hotel Astor, April 21.

Pulpits Selling 'Rothschild' Pic

New York.—Rabbi Stephen Wise used as his sermon here Sunday, "The House of Rothschild," dwelling on the merits of the picture and suggesting that every person in the synagogue go to see the picture at the Astor and cause others to see it.

Los Angeles.—Rev. G. A. Briegleb, rector of St. Paul's Presbyterian Church, not only used "The House of Rothschild" as a topic for his sermon Sunday, but questioned his congregation on the historical characters on which the picture was based and handed out three pairs of seats to those giving the best answers. He also ran an ad in Saturday's papers, announcing his intended discussion of the picture.

Universal Trying to Sign Louis Heyward

London.—Louis Heyward, currently in Noel Coward's "Conversation Piece" here, has been approached by Dave Bader of Universal to sign a five-year contract, with the young actor shrugging his shoulders at the deal.

Curiously enough, Paramount's scout this side tried to interest the coast in Heyward with Marathon Street turning down the idea.

'Rip Tide' Grabs Frisco Records

San Francisco.—The MGM production of "Rip Tide" sort of ripped the Warfield records for the past 14 months during its first three-day showing.

The picture opened to $3800 Friday, jumped to $5,000 Saturday and did a Sunday gross of $4,700.

New York.—"Rip Tide," going into the second week at the Capitol, did $23,000 on Saturday and Sunday, just a little over $1,000 short of the first Saturday and Sunday.

Tacoma. — The Metro-Goldwyn-Mayer production of "Rip Tide" knocked off one of the best weeks for this spot in a long time. The audience went for the picture in a big way and its run is a cinch to stimulate picture-going for some time.

Fain Dons Grease Paint

Sammy Fain, song-writer, turns actor with a part in "Dames," Warners.

New York

(Continued from Page 3)

that it was different because under the NRA all the stupidity had been organized! . . . Pola Negri is full of claims these days; says she's going to marry McCormick in May and go to Hollywood in June and that she has the picture rights to "Enter Madame." . . . Julie Hornblow, just arrived in New York, looking over the new bar at the Elysee with Marion Saportas. The bar is right cute, with monkeys carrying on all over the walls.

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April 5, 1934.

Dear Mr. Wilkerson:

I wonder if you realize how important and potent the subject, and the manner in which you describe it, contained in your trade news of March 30th, really is.

Your paper, to which I have subscribed for a long time, is informative and valuable. On an average you do, without exception, give us the best reports on pictures, but when you attack the double-feature situation you are attacking one of the twin cancers of the business, the other being ridiculously cheap admission prices which prevail in some territories.

Two bad pictures do definitely more harm than does one bad picture. This policy has a two-bladed effect, because it drives people away from theatres and it gives the opportunity to the producer of an inferior picture to get revenue which would otherwise not be available. As long as they can salvage production cost and make a profit at the same time producers are not going to worry as much about an inferior quality as they would if they were penalized for a poor picture by losing money with it. The independent producer-distributor expects to be protected against an anti-double-feature plan, so that he can dispose of pictures which cannot receive playing time otherwise. After all, a good picture will always be booked and independents would, undoubtedly, be better off making one good picture than twelve mediocre productons, which build no stars, develop very little talent in any other respect, and cannot do any particular good for the industry. It is true that the double-feature advocate will cite New England, where this policy has been in vogue for years, but I cannot help but feel that the only reason it is still in existence there is because the exhibitors, as a whole, in that territory have been sticking to the line of least resistance and have been afraid to take a definite stand and give their public a chance to prove to them that they would rather have a well-balanced program of one feature and shorts than their present policy.

There are any number of pictures coming through from major companies this year which, undoubtedly, would have been shelved if there were not so much double-feature time available.

Other industries are trying to elevate the quality of their product and the plane of their merchandising, but in this business far too many are still sticking to double-features and when that fails to pull they, in some territories, are resorting to 10 cent admission prices and the giving away of every conceivable kind of gifts from chinaware and crockery to clothing. Such procedure is the worst kind of merchandising and is bound to act as a steady drain on the appeal of the motion picture to the public.

I would suggest that when the M.P.T.O.A. convenes in your city next week you get in touch with Mr. Jack Miller of Chicago, at the Ambassador, who can give you definite information regarding the situation in Chicago, where major product is not double-featured and motion picture exhibition is on a more intelligent plane than any other large city in the United States. Furthermore, nothing is done unless the majority of the exhibitors in this city concur.

This is the first letter that I have ever written to a trade journal and it is prompted because of my pride in and respect for the business and disgust with practices going on in certain parts of the country.

Yours very truly,
Essaness Theatres Corporation,
EDWIN SILVERMAN, President

Quittner Anti-Trust Suit Is Still Alive

New York.—After the majors had figured they won a complete victory in the Quittner anti-trust suit a new angle has cropped up. Quittner has resorted to the pauper privileges on appeals and his case will step further for another hearing in the United States Circuit Court of Appeals.

By using the "pauper" basis for appeal the complainants will save about $10,000 in legal fees. It is expected that the argument on appeal will come up about June or July.

Four Carroll Girls Stay

Anyo Faranda, one of the eleven Earl Carroll beauties brought out here for Paramount's "Murder at the Vanities," is sick in her apartment with flu and consequently was unable to leave when seven of the girls returned home. Miss Faranda and three other girls will remain here in the hopes of getting picture breaks.

Zelda Sears Abroad

Zelda Sears has been granted a leave of absence from her MGM writing ticket and is set to take a trip with her husband to Great Britain. They leave in three weeks.

Spence Goes to MGM

Ralph Spence yesterday checked in at MGM to handle the dialogue job on the screen play of "Student Tour," which Monta Bell is producing.

Wead-Reyher on 'Ace'

Frank Wead and Ferdinand Reyher check in at Fox today to write the screen play for "The Ace," which Al Rockett is producing. The Edington and Vincent office set the ticket.

Delmars on Vacation

Vina Delmar, her husband and son left yesterday for a vacation at Palm Springs.

Lionel Barrymore 25 Years in Pics

Lionel Barrymore today celebrates the 25th anniversary of his first appearance in pictures. His first film was "The New York Hat" and Mary Pickford was in the cast. His current one is "100 Percent Pure," with Jean Harlow.

Two British Pictures On Double Bill in N.E.

Springfield, Mass.—Probably for the first time, two British pictures were shown on a double bill at the Broadway Theatre here. They were "The Ghoul" and "Orders Is Orders," both made by British Gaumont.

Kelton Extends Tour

Radio has given Pert Kelton permission to extend her personal appearances another week, the player hopping from Chicago to Buffalo, for an extra week on a deal booked by Beyer-MacArthur. She returns April 23 to go into "Great American Harem."

Tradeviews

(Continued from Page 1)

vention and follow up after you get back home will be of little benefit unless you get BETTER PICTURES, and that won't be done if you force the producers to turn out more than they are able to make.

•

One bad picture on a program is pretty tough, but when you have two bad ones, it's more than twice as bad. And you know and we know that you can't get two good pictures for any one program without robbing yourself of a good attraction later. Assuming you have one good picture and you double it up with a bad one, what is the effect? The same as if you had a couple of palookas instead of one.

Any of you, all of you, are kidding yourselves when you argue that you can make more money with a program of two features and an assemblage of shorts, even if they are all GOOD, than you could with a single feature of QUALITY and a surrounding program of short reels. And the funny part of it all is that you can't run a double feature policy and get satisfying entertainment.

You are also kidding yourself with the chatter that you have to run double bills to compete with your opposition. That's bunk! If you could get one good picture a week, or an engagement, your competitor with his double bills would have to close his theatre or meet your competition with GOOD ENTERTAINMENT.

Nothing matters in this business but GOOD PICTURES. All your codes, your clearances, your labor problems, block booking and everything that goes with them, mean nothing if you can't get good pictures, and the longer you pursue the policy of running two pictures on the same program, just so long will you keep people, who are seeking entertainment, out of your theatre.

KILL THAT DOUBLE FEATURE EVIL!

'Rothschild' Gets $24,131 in Its First Week at Chinese

The Twentieth Century Production of "The House of Rothschild," released through United Artists, restored prosperity to Grauman's Chinese Theatre here last week with a take of $24,131 for the first seven days. This is more than $7,000 better than the first week of the previous attraction and $3,000 better than any picture that has played the house during the past 14 months.

Weekend business in New York, Boston and Cleveland, the three other key spots now running the picture, topped the business of last weekend, according to reports from U. A. home office.

The picture opens at San Francisco, April 17.

Thurman Novel Sold

Bryan Foy has just sold the latest novel of Wallace Thurman, "The Interne," to Macauley for publication. Thurman, former U.S.C. athlete, wrote "Sterilization" and is now collaborating with Crane Wilbur on "High School Girl."

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FRONT PAGE *News Everywhere is 20*

MARCHES ON



As Time, country's No. 1 news-magazine, deems Darryl F. Zanuck's production of GEORGE ARLISS in "THE HOUSE OF ROTHSCHILD" most important news of week, devotes front cover and five columns of space to smash hit now in its fifth capacity-plus week at the two-a-day Astor on Broadway.



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for 1933-34

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PEEKING AROUND PARIS

Some affair for Universal at newly inaugurated Club d'Artois, with glare of projectors, and society folks in white ties and gorgeous dresses announcing opening of "S.O.S. Iceberg" and bringing movement into otherwise quiet section. . . . Paul Kohner, producer of "S.O.S.," makes appointment with friends from foreign countries for opening—but Mrs. can't miss him in St. Moritz—so here you are. . . . Friedland, Keller, Perez, Chalmandier and all the misses and Mrs. from the "U" office looking like a million just for the fun of it. . . . Albert Marx brings us regards from Dave Bader. . . . And do they go hard for Paramount's old stuff; you should hear them scream at "Studio 28" when the tragedeee of Uncle Tom (edition 1905!!) passes on the white sheet. . . . With "Duck Soup" on the bill, program is a real wow. . . . Edouard Gross (why wasn't he born in Greenwich Village!) doesn't know a word of English, but understands films. . . . That's why he delivers always genuine entertainment; now, boys, give the Paris showman a real hand.

•

(RKO) Leasin off on a trip AGAIN. It's FLYING DOWN TO—Austria this time—and (Columbia) Zama back from London instead with Juan Berrone under his arm. . . . Speaking of Berrone, remember he's a great sculptor and a bigger film man yet. . . . Here in Paris he's producing; in Italy and Switzerland distributing, and in Belgium he's going to DO big things. . . . My goodness, Hollywood has come to life in Paris at the American Hospital gala of "Roman Scandals" with bunch of cutest looking nurses selling programs. . . . Richard Arlen and his Mrs. strolling down Blvd. des Italiens —almost like love birds. . . . Harry Blue and Bob Robson are crazy about Paris even before leaving the station. . . . Everybody would—having a well signed up job in Europe's show window. . . . Tarara, Tarara! Max Friedland is here again—and didn't speak to press since visit to Pa Laemmle. There must be big things brewed on the fourth floor of the Trudaine building with Friedland holding key of decisions.

•

The Souhami-Paramount fight gets plenty of publicity and gossip with Lange, new Para. boss, quite annoyed. . . . Kastner hopping off to Brussels to study Belgian situation of United. . . . Goldwyn as magnanimous with publicity for Anna Sten in Europe as he's been in America; and the boys of the pen don't dislike it, honestly they don't. . . . The Bal des Petits Luts Blanc was an immense affair. . . . Leave it to Bailby, me boys. . . . A big friend of the films and film people, he always gets the cream of creams among artists and performers. . . . Cameramen just raving of marvelous shooting conditions given to them with lights enough to flood three Hollywood premieres. . . . Just take a peek at those newsreel sequels made by Fox, Paramount, etc., and you will attend to good two-reelers of genuine attractions.

•

Brigitte Helm, having specially driven down in her car from Berlin, gets big hand, showing that Frenchmen are gentlemen and forget politics. And is the big Brigitte timid—and grateful! She understands. . . . Saint Granier as funny as ever as conferencier. . . . Some sport this French Cancan (the original) is doing, jumping like the "Mexican jumping beans." . . . And is Madeleine Renaud, famous "La Maternelle" star, charming, appearing on the Pont d'Argent (Silver Bridge) with Poil de Carotte, Lynen and little Paulette Elambert at each hand. . . . Entire cast of "Les Miserables" looks like a million. . . . And Lisette Lanvin and Gaby Morlay and almost everyone of name in Paris film colony is here—well dressed and joyful. . . . Harry Bauer, always most popular even among colleagues, dominating crowd of male film stars by stature and distinction. . . . Well, here is the business-film-circle too: Gallo, Kamenka, Lange, Klarsfeld, Keim, Natan, Vandal—you couldn't find them all in this moving ocean of heads. . . . Better let's drink another glass of champagne—and live in new expectation of the next year's affair. . . . And Herve Lauwick should pilot us—to all the nice debutantes.

Nazis Censor Selves But Not Abroad

Berlin.—The German government isn't doing any worrying about foreign morals, judging from the new film law.

One section makes allowance for the difference in moral views in various countries and permits the office of the censor to approve for release abroad pictures not considered suitable for home moral consumption.

Big Scandal Due on French Censorship

Paris.—The French republic lives under the sign of cleaning up. The Stavisky affair has called the public attention to the fact that certain infuences could always be bought through politcians.

This awakening having spread over the film industry, a big scandal is on the point of breaking out, due to the accusations which are going to be launched by certain companies against unfair methods within the French censorship board.

Mendes Has Finished 'Jew Suss' for Gaumont

London.—Lothar Mendes has completed "Jew Suss" for British Gaumont at a cost of $500,000. Conrad Veidt has the lead. As a token of appreciation, Cameraman Bernie Knowles gave Mendes a gold fountain pen on the day the last shot was made.

New Danish Company

Copenhagen.—A new Danish company, the Film and Emulsion Factory, has been organized here for the purpose of manufacturing and trading in photographic film, emulsion and allied articles.

GOVT. IN FULL CHARGE OF GERMAN PRODUCTION

Berlin.—The new German film law, which became effective on March 1, 1934, gives the Government complete control of every phase of motion picture production in Germany.

The Government is said to consider itself responsible to a great extent for the welfare of the moving picture industry, since motion pictures are considered a good medium for advancing national aims and ideas, as well as an instrument of culture.

Until the effective date of the new law, film production was completed before the picture was shown to the censors. In case of total rejection of a film the entire amount of time, work and capital invested in production was lost. The new law provides for a Federal Film Critic who will work under the orders of the Federal Ministry for propaganda and Public Enlightenment. The work of the Film Critic will consist of assisting the film industry in all dramatic questions; providing advice regarding manuscripts and arrangement of film subjects; examining manuscripts and scenarios submitted by the industry to determine if they are in accordance with the new law; advising producers of objectionable films as to necessary changes and preventing the production of objectionable pictures.

The responsibility for permission of a film rests entirely with the president of the Berlin censor office. This official will be in a position to rely on the assistance and cooperation of four experienced persons from the film trade, art, and literature, on whom he can call for this purpose. While these men formerly had a voice in the approval or rejection of films, their activity will now become merely advisory.

Flaherty to Launch His Picture in New York

London.—With the intention of being on the spot for the New York preview of his new pic, "Man of Aran," and to give it a personal exploitation boost, Bob Flaherty will go to New York after the British preview here.

Flaherty is said to have another winner in his "Man of Aran" following the same style of subject as his "Moana."

Big Italian Loss

Rome—Statistics now being compiled indicate that the Italian film industry took a loss of more than 72 million lire during the year 1933. This is more than double the loss of 1932 and is 72 times as great as that of 1931 when only one million lire was chalked in the red.

Welch to Expand

London.—Howard Welch, recently making quotas here for Columbia, has laid plans for the making of more expensive features during the coming year. He plans to spend approximately $100,000 on each production.

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Alperstein, A., Los Angeles, Calif., 354 So. Cohuane, Melrose.

Anderson, Robert, Alberta, Canada, 514 Azusa Ave., Azusa, Rex

Baker, Mr. and Mrs. Charlie, Brady, Texas, Ambassador 316, Palace.

Baron, Mr. and Mrs. Chas. H., Pratt, Kans., Ambassador 361, Baron.

Benton, Mr. and Mrs. William H., Saratoga, N. Y., Ambassador 578, Congress.

Blanco, A., Mountain View, Calif., Mountain View.

Bradshaw, Mr. and Mrs. Joe, Forrest City, Ark., Ambassador 301, Imperial.

Brewer, O. L., Fort Atkinson, Miss., 839 So. Wilton Place, Fort.

Brown, Mr. and Mrs. H. J., Martin, Tenn., Ambassador 353, Capitol.

Cameron, Mr. and Mrs. P. C., Dallas, Texas, 234 So. Tower Drive, Melrose.

Cartwright, R. A., Osceola, Ark., Ambassador 560, Gem.

Chatmas, George, Hearne, Texas, Ambassador 257, Queen.

Clark, Mr. and Mrs. R. M., Oklahoma, Okla., Ambassador 322, Griffith Amusement Co.

Cluster, Mr. and Mrs. R. C., Salem, Ill., Ambassador 172, Lyric.

Creal, Walter, Omaha, Neb., Ambassador, Beacon.

Denniston, Mr. and Mrs. J. R., Monroe, Mich., Ambassador 473, Family and Dixie.

De Stefano, Arthur, Memphis, Tenn., Ambassador 379, National.

Dodge, James, Ventura, Calif., Versailles Apt., Mission.

Dutton, G. R., Mountain View, Calif., Mountain View.

Englebrecht, O. A., Georgetown, Texas, Ambassador 310, Palace.

Flannery, Jack, Seattle, Wash., Ambassador 583, Natl. Screen Service.

Gordon, Mr. and Mrs. Sol E., Beaumont, Texas, Ambassador 168-9, Jefferson Amusement Co., E. Texas Theatres.

Greer, Mr. and Mrs. John E., Santa Fe., N. M., Ambassador 362, Lensic.

Grunaeur, Los Angeles, Calif., home, Balboa.

Gumbiner, Robert, and Miss, Los Angeles, Calif., home, Tower and Cameo.

Gutenberg, Mr. and Mrs. A. C., Milwaukee, Wis., Ambassador 345-6, Grand.

Hunter, Mr. and Mrs. J. C., Tulsa, Okla., Ambassador 342, Ritz.

Haven, Mr. and Mrs. L. F., Forrest City, Ark., Ambassador, Imperial.

Hurley, Art, Tucumcari, N. Mex., Ambassador 12, bungalow, Princess.

Hamm, L. S., San Francisco, Calif., Ambassador 219,Counsel I.T.C. of Northern California.

Harrison, C. I., Chicago, Ill., Ambassador 166, Marshall Square.

Immerman, Mr. and Mrs. Walter, Chicago, Ill., Ambassador 231, Balaban & Katz.

Immerman, Mrs. John, Chicago, Ill., Ambassador 232.

Isley, Mr. and Mrs. P. R., Tulsa, Okla., Ambassador 678, So. Western Theatres.

Jackson, Mack, Alexander City, Ala., Ambassador 275, Strand.

Knoll, A. D., Milwaukee, Wis., Ambassador, Saxe Theatres.

Lam, J. H., Rome, Cal., Ambassador, DeSota.

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Lichtman, Mr. and Mrs. A. E., Washington, D. C., Ambassador, Lincoln.

Lightman, M. A., Memphis, Tenn., Ambassador 478, Malco.

Lust, Mr. and Mrs. Sidney, Washington, D. C., Ambassador, Sidney Lust Theatres.

MacDougald, B. V., Monticello, Ark., Ambassador 560, Amusen.

MacDonald, Mr. and Mrs. C. A., Columbus, Ohio, Ambassador, Southland.

Mann, Geo. M., San Francisco, Ambassador 217, Redwood Theatres.

McGuinness, Mr. and Mrs. James J., Boston, Mass., Ambassador, Allied Theatres.

McGuinness, Mr. Edmund J., Boston, Mass., Ambassador, Allied Theatres.

Mercy, Frederick Sr., Yakima, Wash., Chapman Park, Liberty.

Mercy, Frederick, Yakima, Wash., Chapman Park, Liberty.

Miller, Jack, Chicago, Ill., Ambassador 2 Bungalow, MPTOA.

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McCutchen, Mr. and Mrs. O. W. and Miss Betty, Blytheville, Ark., Ambassador 451, Ritz.

Metzger, G. A., Los Angeles, 147 So. Detroit, Fairfax.

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Palfreymann, David, New York City, Ambassador, R.K.O.

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Shanklin, Mr. and Mrs. J. C., Charleston, W. Va., Ambassador 284, Greenbrier.

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Simpson, J. E., Gastonia, N. C., Ambassador, Lyric.

Smith, Fred C., Tulsa, Okla., 1367 N. Beverly Dr., Bev. Hills, Plaza.

Smith, Patsy, Tulsa, Okla., 1367 N. Beverly Dr., Bev. Hills, Plaza.

Sobelson, Mr. and Mrs. Ralph, Bangor, Pa., Ambassador 453, Strand.

Stiefel, Nathan A., Washington, D. C., Ambassador, Howard.

Swift, Stanley H., Cameron, Texas, Ambassador, Cameron.

Tague, Mr. S., Chicago, Ill., Ambassador 586, Calo.

Tague, Mr. Phil, Chicago, Ill., Ambassador 586, Bryn Mawr.

Tidball, L. C., Fort Worth, Tex., Ambassador, Isis.

Trampe, C. W., Wilwaukee, Wis., Ambassador, Climax.

Vollendorf, E. P., Milwaukee, Wis., Ambassador, Sax.

Ward, Tom, Ft. Wayne, Ind., Ambassador, Palace.

Walker, Mr. and Mrs. Roy L., and Miss Mary Catherine Walker, Lampases, Texas, Ambassador, Leroy.

Walsh, Morgan A., San Francisco, Calif., Ambassador 218, T. D. Theatres, Oakland.

Welsman, Mrs. W. N., Toronto, Canada, 221 No. Rampart, Brighton.

Wehrenberg, Fred, St. Louis, Mo., Ambassador 409, Wehrenberg, Circuit.

Wharton, H. D., Warren, Ark., Ambassador 569, Pastime.

Whitson, R. D., Los Angeles, Home, Huntley's.

Whitson, W. W., Los Angeles, Home, Vista.

Williams, C. E., Omaha, Neb., Ambassador, Park.

Williams, Nat. M., Thomasville, Ga., Ambassador, Rose.

Wood, Miss Wellington, Washington, Ga., Ambassador, Straub.

Woods, Mr. T. B., Martin, Tenn., Ambassador, Capitol.

Young, Mr. J. M., Los Angeles, Cal., Home, Hollywood Theatres, Inc.

Zions, Louis, Washington, D. C., Ambassador, Howard.

Million Francs a Day For French Theatres

Paris.—In the course of 1933 the total receipts of French film theatres amounted to 360 million francs or about one million francs a day. The Olympia Theatre figures in these statistics with the sum of nineteen millions, Gaumont-Palace twenty millions and Paramount twenty-seven millions.

Out of the 570 films produced to screen in France in 1933, only 150 were French-made pictures. America supplied 230 films, Germany 113, England 34 and Italy 17. These figures refer to features. Cartoons and other shorts are not included.

Trophies Presented To Camera Golfers

C. Myers and Bert Six, of First National; J. Fulton, of Universal, and Al Lebowitz, of Fox, carried away the trophies in the American Society of Cinematographers golf tournament, held Sunday at the Hollywood Country Club. Lowest score of 77 was shot by Myers. Highest score, 191, was turned in by W. Vogel.

Prizes valued at $2,500 were given to participants, ranging from the Mae West diamond ring to a toy camera.

Talbot Jennings Here

Talbot Jennings, New York playwright, arrived yesterday to take up a term writing ticket with MGM.

GREETINGS and BEST WISHES

M. P. T. O. A.

+++

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Serial Cameramen Get Pay Increase

According to a revision in the Cinematographer-Producer contract, serial cinematographers go on the same wage scale as feature production cameramen when serials are made in one consecutive working period. This clarifies the bone of contention in the present contract with the producers. Serial men claim they work harder than feature men and were on "short subject" cameraman pay.

Revision also starts Sunday overtime at 6 a.m. Sunday instead of midnight Saturday.

"Golden Hour" penalty time applies to all classes according to recent interpretation.

Six regular holidays will prevail in each year: New Year's Day, Decoration Day, Fourth of July, Labor Day, Thanksgiving and Christmas. When the holiday falls on Sunday, Monday will be considered as holiday with double time paid if work is done on that day.

Doyle-Warners Make Up

Warners and Laird Doyle finally got together on a long-term writing ticket yesterday, both parties patching terms after a falling out last week which had Doyle checking off the lot. His new ticket was negotiated through the Small-Landau office.

Big Musical for Ross

Paramount is planning big musical production, starring Lanny Ross. It will be a story of the old South and the tentative title is "Mississippi."

KUYKENDALL RE-ELECTED PRESIDENT OF THE MPTOA

(Continued from Page 1)

The new officers elected are W. S. Butterfield, second vice-president; M. A. Lightman, third vice-president; B. N. Berinstein, fourth vice-president. Berinstein is a member of the MPTOA, although the Independent Theatre Owners of Southern California, of which he is president, is not affiliated with the national body.

Jules Michaels was appointed chairman of the Grievance Commttee in place of Lewen Pizor, who was unable to make the trip here because of illness. Michaels has been chosen by New York and New England as their representative on the executive board, although the other five zones will not announce their choices until tomorrow.

The executive board adopted a resolution praising the work of Michael O'Toole for the exhibitors and regretting his inability to attend the convention. In contradiction of some of the reports that have been spread about the organizaton, Secretary Meyer said last night:—

"Certain sources have spread propaganda that we have made this trip simply to play around with the producers. The MPTOA is working for the good of the industry, and if by mingling with local people we can get better pictures, pictures free from filth, cleaner pictures for the whole family, we will accept the accusation."

The convention gets down to serious business this morning. The wives and daughters will go sight-seeing while the delegates work. Mayor Shaw and a representative of Governor Rolph will welcome the members to the city and state, and M. A. Lightman will respond for the organization. Vice-President Comerford will preside while President Kuykendall makes his report, which will be followed by reports of Secretary Meyer and Chairman Berinstein, of the Convention Committee.

All standing committees will be appointed before lunch. The session will adjourn at 12:30 o'clock and the afternoon will be spent visiting various studios, after luncheon at Warner-First National. Entertainment will be provided by the Warner stars and players, and the guests will watch the shooting of "Dames," as well as being permitted to see a screening of "Twenty Million Sweethearts."

This evening, Universal will be host. Universal City Club and Whiteman Hall have been converted into ballrooms where dancing will be enjoyed after a dinner.

The speech of welcome for the industry will be made by Louis B. Mayer tomorrow night at a grand banquet at the MGM studios, where a host of entertainers will strut their stuff, with Pete Smith as master of ceremonies.

Dan Kelly Back at Col.

Dan Kelly is back in the old saddle as casting chief at Columbia. He is substituting for William Perlberg during the latter's New York trip.

Writers Plan for Harmony in Guild

Frankly anxious to solidify the Screen Writers' Guild ranks and eliminate factionalism, the new board of governors of the organization held its first official meeting last night and issued a blanket invitation to all groups within the Guild, opposing the governors, to meet Monday night and iron out their differences.

The board also set in motion a plan to form an Advisory Council. The purpose of the council will be to look into all writer problems and seek ways of improving certain conditions.

'Harold Teen' Record

Warners' "Harold Teen" set a new house record at the Earle Theatre in Philadelphia, according to a wire received from the manager last night. Picture, which Murray Roth directed, cracked the $40,000 mark.

Moss Back in Game

(Continued from Page 1)

neghborhood theaters, newly designed for sound pictures, and to cost about a half million each. The first, according to plans already filed, is to construction of a half dozen modern Broadway corner.

Moss believes that the time is ripe for such theaters in sections which are not overseated, particularly in view of the opportunities to show the advances in sound reproduction. The plan is for all the houses to be of the intimate style, not to exceed 1500 seats.

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CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XX, No. 27. Price 5c. TODAY'S FILM NEWS TODAY Wednesday, April 11, 1934

MPTOA AGAINST DUALS

TRADE VIEWS by W. R. WILKERSON

•WITH the demands set forth by theatre owners throughout the country for more pictures than the studios here can SUCCESSFULY make, the theatre owner must accept the responsibility for so many bad pictures and the resulting bad business.

No community is so small that it could not run a good picture twice and three times as long as the junk now being served in daily doses. And those daily doses are being passed up as bad medicine. There are too few to patronize them. But just as long as the exhibitor will buy that type of picture, just so long will producers make them.

The men behind the guns here, that is, those who are turning out from 36 to 60 pictures a year, grinding them out at a price and as best they can, acknowledge that a GOOD PICTURE will earn their company five and ten times the amount that will come through on a programmer. Their logic is that it's too dangerous to put in the time and the money on those IMPORTANT PICTURES because, if they flop, the flop goes into big money, whereas if the programmer flops, they can always get their cost back, WITH A PROFIT, no matter how bad it is.

•

There are 1000 people who want to go to the theatre and have the money to buy a ticket, providing they can get ENTERTAINMENT, where there is only one who goes day after day and takes the licking with those in-and-out quickies. And that's what makes this business so remarkable, to think it pays off even with that small audience, together with the knowledge of so much greater profit in GOOD PICTURES.

Columbia will do FIVE TIMES AS MUCH with "It Happened One Night" as it will do on its average programmer, and the cost of the Capra picture was, at most, twice that of the program attraction. And if Columbia will turn in that profit with that attraction, how much do you think the theatres that play it will grab? And the same goes for a picture like "The House of Rothschild." Both of those pictures required time and care in their preparation, time and care that cost a little more money than the rush work done on the quickies. But balance the two and see the difference.

Double features must go if this industry is to progress.

Exhibitor's Tip

A tip to the stars was officially handed down by MPTOA President Ed Kuykendall when he said: "We, as an organization, sincerely hope that the number of picture stars who allow themselves to become involved in scandals and sensational episodes will become less and less as time goes on. Scandal helps create censorship."

'Winnie' Airs 'Lew' In Credit Battle

New York.—"Winnie" Sheehan has given Lew Brown the air and behind it is a swell story.

Of the three musicals made by Fox, the only one having any appearance of a success is "Stand Up and Cheer," which was produced by Brown. "White's Scandals" checked in a flop at a $650,000 production cost, and the Buddy DeSylva yarn, "Bottoms

(Continued on Page 6)

Radio Wants Pabst to Direct Francis Lederer

G. W. Pabst will direct the next Francis Lederer vehicle, "The Life of Joaquin Murietta," if the negotiations with Radio which have been on for the past week are concluded. Edgcumb Pinchon is now writing the original screen play.

Clarence Brown Back

Clarence Brown returned to town by plane from New York yesterday and immediately started preparations for pick-up shots for "Sadie McKee." MGM director accompanied his wife, Alice Joyce, to New York Thursday to be at the bedside of the latter's brother, Frank Joyce, who is sick there.

Double Features And Smutty Pictures Condemned At First Business Meet Of Convention

The double-feature evil came in for a heavy condemnation at the first business session of the MPTOA convention at the Hotel Ambassador yesterday. Ed Kuykendall, president of the exhibitor body, brought the issue up in his opening speech. Exhibitor feeling against smut in pictures was also aired, Fred Meyer, convention secretary, again hitting this all-important topic in his report.

The session, late in getting started, opened with the invocation by Rev. Dr. Gustav Briegleb, Ben Berinstein then calling the convention to order and turning it over to Kuykendall.

(Continued on Page 2)

Personal Corps. Get Income Tax K. O.

Washington. — The "incorporated pocketbook," otherwise the personal holding company so common in the picture industry, was punched right in the nose yesterday when the Senate voted an income tax amendment which will take 30 per cent of the first $100,000 of such income and 40 per cent of all over that.

This was done to counter-balance the Senate action in defeating the additional 10 per cent of the income tax for everyone next year.

Warners Buy Play

New York.—Warner Brothers have bought the Dowling play, "Big-Hearted Herbert," now on Broadway, for $35,000. It is intended for Guy Kibbee.

Dupont Believed Ready To Lower Negative Price

New York.—In its effort to get a stronger hold on the raw stock field in the picture business, it is being rumored around the streets here that Dupont, starting May 1, will drop the price of its negative by thirty points, bringing it in at 3 7/10.

The standard negative rate of Eastman, Dupont and Agfa is 4 cents a foot, and should Dupont drop its price, it is a cinch the other manufacturers will do the same thing and maybe go lower, developing a raw stock war.

Extras Committee to Start Hearings Tonight

Mrs. Mabel Kinney, chairman of the Code Committee for Extras, announced last night that her committee will begin tonight to hear complaints from extra players.

A special sub-committee has been selected to handle the complaints and will meet one night each week from now on. Mrs. Kinney announced that all complaints will have to be made in writing by the individuals themselves in order to be considered.

'U' Stockholders Will Meet April 19

Wilmington.—The annual stockholders' meeting of Universal Pictures Corporation will be held here April 19.

Linden Back with 'U'

Eric Linden returns to the screen after many months in "I Give My Love" for Universal. In addition to Linden, Reginald Denny, Tad Alexander and Johnny Darrow also signed.

Lanfields Sail Saturday

New York.—Sidney Lanfield and his wife sail for England Saturday on the Ile de France. Lanfield is to direct "Sons o' Guns" in London.

JUDGE LINDSEY TO DEFY SOL ROSENBLATT ORDER

Judge Ben B. Lindsey is not afraid of the "big, bad wolf" of the film code, Sol A. Rosenblatt. In no uncertain terms last night the Judge declared that Rosenblatt has no right to order him to turn over complaints now in his hands to the newly appointed Studio Labor Committee, especially as that committee has on it as a member a paid representative of the Producers' Association.

"The Code specifically provides," said the Judge, "that the names of

(Continued on Page 6)

Helen Hayes Due June 1 At MGM for 'Vanessa'

Helen Hayes will arrive in Hollywood June 1 at the close of her stage play, "Mary of Scotland.' Her next assignment at MGM is "Vanessa,' by Hugh Walpole. Walter Wanger will produce and W. K. Howard will direct.

Carr Due Saturday

Trem Carr, vice-president of Monogram, is expected home from New York Saturday from the convention.

RALPH SPENCE Adaptation - Dialogue Comedy Scenes "STAND UP AND CHEER"

THE Hollywood REPORTER

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Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywod 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscriptoin rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

THE LOW DOWN

A certain singing-actor is getting an awful blow to his ego these days from a gal he's been courting sub rosa. He has to do it sub rosa because he's been married these many years, but the gal not only doesn't want him—she won't even accept a job in pictures through him! She wants to go in pictures, however, and the lassie's Momma is so anxious for her to succeed that she has been encouraging the visits of the male star to their house, even though, every time the doorbell rings, he leaps out a back door or window—just in case! The actor told Momma that he positively can get the daughter a contract—but it's a cinch he'll never get the daughter!

•

Mrs. Jack Warner is opening a hat shop in Beverly Hills the middle of this month, and her partner will be the owner of Sally's Dress Shop, which will be right across the street from the hat shop! They'll copy all the "latest from Paris" and promise to be "reasonable." The shop will be called "Irma's."

•

Federico Salazar, big newspaper and theatrical man of Buenos Aires who has been in Hollywood for about a month, left last night. He took with him Lita Santos, who has been appearing in Spanish versions of pictures here, and will star her on the stage in South America. It seems the lady not only acts, but sings and dances. Salazar, we also hear, had a few conferences with Doris Kenyon while here, and it's possible that she too may trek southward for a concert tour.

•

Eddie Sutherland, while seated at the Vendome the other day, was handed the following wire from Robert Benchley: "WHEN LUNG IS FULLY EXPANDED FILL WITH EQUAL PARTS OF GIN COMMA BACARDI AND ABSINTHE COMMA AND THEN INHALE DEEPLY STOP LOVE TO THE OTHER LUNG AND MONTE BRICE."

M.P.T.O.A. COMMITTEES FOR ENSUING YEAR ARE NAMED

(Continued from Page 1)

Mayor Frank L. Shaw and Carlos Huntington, latter representing Gov. Rolph, welcomed the delegates. M. A. Lightman made the response for his fellow exhibitors. M. E. Comerford and Walter Vincent spoke briefly and were followed by President Kuykendall, whose keynote speech will be found on page 8.

Secretary Meyer submitted a resolution pledging the exhibitors to the principles of President Roosevelt's NRA, getting a unanimous endorsement of a wire to the President informing him of their support.

The small-town exhibitor was selected for special attention by both Kuykendall and Meyer. The latter said: "Ours is not only the right but the solemn duty to regulate trade practices, and we've got to start at the top. There is no such thing as 'the king can do no wrong.' The little fellow who may only have $2500 invested has as much at stake as the million dollar first-run structure, whether independently operated or producer-controlled. MPTOA has taken the leadership in advocating a Code of Fair Competition for our business."

Meyer's report brought up the campaign by the Catholic Church against indecent pictures. "There is a pronounced antagonistic feeling against our industry," he added, "which is now growing by leaps and bounds because of the unnecessary smut and filth which is constantly injected into all too many scenes of all types of pictures."

Meyer introduced John LeRoy Johnston, Universal's publicity director, who brought the gathering the message that Carl Laemmle Sr. was compelled to leave last night for San Francisco and was unable to put in his scheduled appearance.

Johnston, having heard several statements regarding eliminating publicity unfavorable to the industry, took the opportunity as chairman of the Hays office Publicity Committee to offer the exhibitors the co-operation of his group.

Before adjourning shortly after noon, Kuykendall named the standing committees as follows:

Resolutions Committee: Edward J. Levy, chairman; O. C. Lam, California; E. M. Fay, Rhode Island; Harry Hicks, California; M. A. Lightman, Tennessee; A. C. Gutenberg, Wisconsin; Walter Griffith, North Carolina; E. O. Kadane, Oklahoma.

Credentials and Rules Committee: M. E. Comerford, chairman; J. J. McGuinness, Massachusetts; Benjamin Pitts, Virginia; Charles E. Williams, Nebraska; A. F. Baker, Kansas.

Grievances Committee: Jules H. Michael, chairman; Nat M. Williams, Georgia; H. W. Harvey, California; Sidney Lust, Washington, D. C.; C. Walsh, Oklahoma; William Benton, N. Trampe, Wisconsin.

NRA Code-Trade Practices Committee: Fred S. Meyer, chairman; R. M. Clark, Oklahoma; Morgan A. New York; Wales Imneiman, Illinois; Roy L. Walker, Texas; A. E. Lichtman, Washington, D. C.

NRA Code-Labor Practices Committee: Jack Miller, chairman; A. D. Kvool, Wisconsin; Love B. Harrell, Georgia; Oscar C. Lehr, Misouri; Walter Vincent, New York; L. S. Harmon, California.

Public Relations-Community Affairs Committee: Fred Wehrenberg, chairman; Nat Williams, Georgia; W. L. Answorth, Wisconsin; W. S. Butterfield, Michigan; Sidney Lust,, Washington, D. C.; W. P. Moran, Oklahoma.

Legislations and Taxes Committee: M. A. Lightman, chairman; M. E. Comerford, Pennsylvania; R. B. Wilby, Georgia; W. H. Lollier, California; B. K. Fischer, Wisconsin; J. E. Loth, Virginia; Max Tabackman, Connecticut.

Following an afternoon sight-seeing tour at the Warner studio, Universal played host to the showmen last night, tendering them a buffet dinner and an old-fashioned dance at the studio clubhouse. The studio's entire executive personnel turned out, with the Universal player list putting on their best for the event.

In store for the exhibitors tonight is a huge banquet on twin stages at MGM. All the majors are combining to make it an all-star "Night In Hollywood," an impressive list of entertainers having been corralled from every studio player list for the occasion

Today's M. P. T. O. A. Program

10:30 A. M. Sharp. Session called to order by President Kuykendall.
10:35 A. M. "The Theatre's Liability to Its Patrons," by Edward G. Levy, New Haven, Conn.
10:45 A. M. A talk on "Production," by Louis B. Mayer, Metro-Goldwyn-Mayer.
11:15 A. M. "What's the Matter with Exhibition from the Point of View of an Exhibitor," by Walter Vincent.
11:45 A. M. "Why Pictures Are Improving," by Mrs. Thomas G. Winter.
12:00 Noon. "How Pictures Are Put Together," by Cecil B. DeMille.
12:30 P. M. "Self-Regulation in Advertising Motion Pictures," by Joseph I. Breen.
1:00 P. M. Adjournment of business session until 10:30 A. M. Thursday
1:30 P. M. Trip through RKO and Fox Westwood Studios. Delegates and guests take their choice. Busses will leave outside of hotel at 1:30 P. M. sharp.
7:30 P. M. Busses will leave outside of hotel at 7:30 P. M. sharp for informal banquet and entertainment at the Metro-Goldwyn-Mayer Studio.

League of Nations Recommends 'Mickey'

New York. — The Associated Press reports that the League of Nations has recommended Mickey Mouse for children instead of gangster and Hollywood love films. As usual the League is ten years behind in its recommendations.

Monogram Getting Definite Play Dates

New York.—It is understood here that Ray Johnston, head of Monogram Pictures, has already made deals with quite a few exhibitors whereby the product of that organization will be given definite playing time during the next season.

This new arrangement was made possible through Johnston's promise that Monogram is going ahead this year, will spend more money on its pictures, will gather more and better name draws, and for this effort the company would have to have guaranteed playing time, not sandwiched in here or there as has been the case in some of the best spots.

Harris Flying Back for 'U' Production Meeting

New York.—Robert Harris, Eastern production manager for Universal, is flying back to the Coast to attend the production conference of company officials at Santa Barbara.

Universal has signed Eugene and Ralph Berton, authors of "Roman Holiday," to write originals and adapt, and they are due in Hollywood next week.

Allen in N. Y. with Print

New York.—I. A. Allen, producer of the Jackie Coogan featurettes, has arrived here with the print of the first picture.

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Two blocks south of Wilshire
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'WITCHING HOUR' A THRILLER; 'HALF A SINNER' PLEASING

Cast and Director Get Fine Results

"THE WITCHING HOUR"
(Paramount)

Direction .....Henry Hathaway
Author .....Augustus Thomas
Screen Play.....Anthony Veiller
Adaptation .....Salisbury Field
Photography .....Ben Reynolds
Cast: Sir Guy Standing, John Halliday, William Frawley, Judith Allen, Tom Brown, Olive Tell, Richard Carle, Purnell Pratt.

One of the most beautifully photographed, most expertly produced and most deftly acted films of the season is Paramount's "The Witching Hour."

When you come right down to it, it's a lot of hokum, but while you're in the theatre your hands are clammy.

Using a fundamental principle of psychology as a peg upon which to hang its drama, the picture mounts to a firm seat on the theory of hypnotism and offers some rare and exquisite moments of suspense.

The title is peculiarly inappropriate—as is the scene that probably suggested it (which should be cut, by the way)—where the ghost of Sir Guy Standing's old sweetheart wafts through the room and implores him to come out of his retirement and defend her grandson. The scene, while better done than most scenes of this type, weakens belief in the otherwise splendidly built-up story.

John Halliday, owner of an elaborate gambling house in Louisville, Ky., has, unknown to himself, the power of hypnotism. He accidentally hypnotizes Tom Brown, suitor for his daughter's hand, the same night he tells a cheap grafter that "some day someone is going to come into your office with a gun in his hands and blow your brains out." The next morning, after Brown has dressed to go downtown to meet his mother, he looks at the cat's-eye ring he had been holding the night before when Halliday hypnotized him.

Immediately the power of Halliday's thought takes possession of him, and he kills the grafter. The rest of the picture is the courtroom scene, wherein old Judge Prentiss (Sir Guy Standing) by a dramatic trick convinces the jury of the fact of hypnotism.

The film is beautifully acted. Sir Guy Standing plays with complete sincerity and strength; John Halliday's performance is flawless, and Tom Brown is surprisingly effective as the boy. Judith Allen as his fiancee and Olive Tell as his mother are both well cast. That splendid actor, William Frawley, does a lot with a small role; Richard Carle is excellent as usual, and Purnell Pratt makes the district attorney particularly disagreeable.

Henry Hathaway directed for suspense and got it. Anthony Veiller wrote the screen play based on the old Augustus Thomas play and Salisbury Field adapted. Ben Reynolds' photography is a work of art, no less.

The costuming of the film might have been more definitely done. One is never quite sure whether it is laid in the present day or fifty years ago. The women's clothes, and certain atmospheric touches—like the policemen in the old patrol wagon—indicate the past, while the men's clothing seems quite modern.

You've got great acting and production values here. And the faults of the film can very easily be eliminated.

Increase in Theatre Licenses Up in N. Y.

New York—Alderman Baum has introduced an ordinance increasing the license fees of motion picture theatres from $150 flat to a scale running from $300 to $2000 annually, according to capacity.

Erpi To Continue Picture Financing

New York. — Electrical Research Products announced yesterday that J. E. Otterson is authority for the statement that "Erpi will continue to finance independent producers, but will not go into production on its own." This is due to the fact that contracts with producers will not permit Erpi to enter the production field.

Erpi is understood to have vouched for the money to make 26 independent pictures for the new season. This amount will probably be doubled by the time the season is well on its way.

Erpi would rather have its producers do all production in the Eastern studio, but will not fight the making of pictures in the Hollywood plant.

N. Y. Audience Goes Big for 'Viva Villa'

New York.—"Viva Villa," the MGM picture, had a most enthusiastic welcome from a packed house at the Criterion Theatre last night. The patrons were extremely generous with applause and obviously enjoyed the picture.

There was one marvelous reaction. Ben Hecht broke his record and said it was a good picture.

Coslow-Johnston East

Sam Coslow and Arthur Johnston, having completed the music and lyrics for "Many Happy Returns" at Paramount, leave Saturday for an extended vacation. Coslow plans to go to London, while Johnston will go to New York.

Gable-Beery Teamed

Clark Gable and Wallace Beery will have the top brackets in "Hell Hole," the new title for "Ghost City," which Edwin Corle is scripting for MGM. Story is an original by Sam Marx and George Auerbach.

Waggner Back to Col.

George Waggner, who recently finished an original story for M. H. Hoffman, has gone back to Columbia to work with Sid Rogell on an untitled original.

Berton Churchill Steals the Picture

"HALF A SINNER"
(Universal)

Direction .....Kurt Neumann
Original Play.....John B. Hymer and Leroy Clemen
Screen Play.....Earl Snell and Clarence Marks
Add. Dialogue.....Ralph Spence
Photography .....George Robinson
Cast: Joel McCrea, Sally Blane, Berton Churchill, Russell Hopton, Spencer Charters, Alexandra Carlisle, Mickey Rooney, Gay Seabrook, Big Boy Williams.

Completely satisfying entertainment from start to finish, "Alias the Deacon," renamed "Half a Sinner," cannot fail to please. Viewed in preview at eighty-odd minutes running time, judicious cutting will doubtless cure its one fault, a slowness in comedy tempo.

In cutting, it would be wise to remember the history of the original Hymer-Clemen play. When first presented in try-out, the role of the Deacon was little more than a bit. Berton Churchill, playing the part, stole the show. A rewrite added to his opportunities and, when he again scored heavily, the piece was entirely rewritten to make him the star.

Churchill repeats his delightful characterization in the current version, making premier honors wholely his. All the other action is supplementary to his charming rascal, a card-sharp masquerading in Deacon's clothing. Not a single scene in which he appears fails to register. You cannot help but wish he had more scenes.

The story makes use of many characters in a small town, all played with distinction. The only major change introduces a wrestling match in which the boy attempts to win money for an engagement ring. Even this does not intrude upon the homey spirit of the cheating-cheaters theme. With the Deacon practicing his chicanery, all wrongs are righted.

Sally Blane contributes a very lovely heroine and Joel McCrea a stalwart hero. Russell Hopton as the wrestler's manager, Big Boy Williams as the wrestler, Spencer Charters as the small-town big-shot, Alexandra Carlisle is the bridge-playing hotel proprietor, Mickey Rooney as her son, —in fact, every member of the large cast is excellent.

Kurt Neumann's direction is noteworthy for development of individual characters. Dialogue, for which Ralph Spence is credited, keeps the audience smiling. Photography by George Robinson is above average.

Promise your patrons their money's worth in entertainment, assured that the picture will deliver.

Gaynor Free Again

The County Clerk's office advised Janet Gaynor that she was free of all marital relations as of yesterday. This due to an interlocutory decree the actress secured from Lydell Peck a year ago.

Yesterday in NEW YORK with HELEN GWYNN

Apropos of our article on original stories, a kind friend sent us the following letter, and, if any producer would like to take advantage of it, just give us a ring:

"Dear———

"I am a newsboy and keep up with the Motion picture Articles which you write. To this wonderful business which I average weekly $4, I am a canvasser of coffee in the afternoon. In the evening I have some time so I started to write stories so I wouldn't waste it. I submitted them to agents who wanted money to copyright them. After telling them about the wages I earn I couldn't get anywhere.

"I was where I started! I then went to a Editor of a paper and he advised me to send them to the story dept. of each studio. Neither I or the story received an answer. It is nearly eight months and I feel it is gone. It is very hard to get in if you haven't any red tape or plenty dough for the producers to take it away.

•

"In the last year I have written several stories, two of which I have turned into plays. Each one is important and I'm positive that it will be a Great Hit on Broadway. I also wrote the Words to the Pieces which I intend to publish and copyright it as soon as this story can get into the producers eyes. In the meatime I am working on the melodies on a friends piano. The first story which I am most stuck on is called 'American Children.' I'm sure that this will be a hit. The second which will be a greater hit than any picture that has ever reached the stage or screen for the last 10 or 15 years. Not a story on the shelf that has more thrills, drama, of torture, love, romance, the drama of starvation. Bloodshed, Adventure and exploring. No author or group of authors would or has ever written a plot so interesting as this one.

•

"I am only 18 years of age and I feel that it is possible for me to be a sensational actor or writer. Although my English is slum, but I cannot spend any time at the present to study.

"These stories, one which contains 14 and the other 10 chapters, is not easy to distribute to the different studios in Hollywood or N. Y. Each story contains about 150 pages. It isn't easy and I know that if I send it they might copy it and I wouldn't have any protection against Plaguerism. I am sending this letter with one hope. Either you can help me get in touch a Motion Picture Agent who have contacts with producers or a method of which I would be able to do it myself. Thanking you I remain."

Follows the signature and underneath it, "A True Blue Writer." This letter as printed here is absolutely bona fide, although it is funny, believe us, it's no joke. The boy may never be an author, but with a little toning down what an advertising man he'd make!

SPITFIRE

LITTLE WOMEN

FLYING DOWN TO

ANN VICKERS

DOUBLE HARNESS

ONE MAN'S JOU

RIGHT TO ROMA

PRODUCTIONS . . .

YOU CAN BANK ON
RKO RADIO
IN 1934-35, TOO!



NOT PREDICTIONS

AS PROMISED . .
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. . and these to come

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FINISHING SCHOOL . . STRICTLY DYNAMITE
SING AND LIKE IT . . THIS MAN IS MINE
WHERE SINNERS MEET . . GREEN MANSIONS
. . OF HUMAN BONDAGE

KUYKENDALL RAPS DUALS, SMUT AND OTHER EVILS

The necessity for clean pictures to forestall censorship, percentage bookings, score charges, the separation of production and exhibition, and the double-feature evil were the hightlights touched upon by President Ed. Kuykendall, of the MPTOA, in his speech at the first business session of the convention yesterday.

"Double and triple features, two-for-ones, give-aways and various premium plans are cheapening and tend to promote indifference on the part of our patrons," he declared. "A poll of the various organizations, such as women's clubs, proves that these women do not appreciate double bills; they prefer quality rather than quantity.

"If we can give two or three features for 25 cents the public wonders why we should get over a nickel for one feature."

Of the producer-exhibitor relations, he said: "The two do not go together. They unconsciously influence each other to the detriment of both if allowed to operate together under one guiding influence. Separation will improve the quality of pictures and enable us to make constructive progress."

Percentage deals are becoming the practice, he said, and threaten to ruin the showmen if percentages continue to mount.

"The distributor must not be unreasonable as to the amount of the percentage," he offered. "After all, it is a partnership between exhibitor and distributor and it must be on a live and let live basis or both will fail. I know of many instances where the percentage has been 35 per cent; the shorts, because of poor business, amounted to another 10 per cent, and the score another 5 per cent, making the cost of film 50 per cent. This on an ordinary picture. I am not referring to the ones they make us pay 50 per cent for, plus the shorts and score. This is manifestly unfair.

"I say in all sincerity the distributor should furnish the entire program, shorts, score and all when he plays percentage. The average exhibitor cannot stay in business and pay as film rental 50 per cent of the gross."

The showmen resent the score charge most, he said, cataloguing it as an unfair trade practice and "a racket in every sense of the word." A film is valueless minus the score, he pointed out.

At the same time, he urged the exhibitors to maintain closest relations with the nation's newspapers. "The editor of your paper can do you more good or harm than any one man in the community. Both of you are in the same kind of business, both have something to sell that must be sold today, yet I have found instances where, because of some little differences, the theatre manager and the editor of the paper are not friends. This is destructive to both. Theatremen and newspapers have a tremendous community influence.

"The exhibitor must keep himself informed as to what is going on in the moving picture industry at all times. The only way this can be done is by continually reading the trade papers. They carry the story, day by day, week by week. They were particularly helpful at the Washington Code hearings; they kept the contact between all phases of this industry. Read the trade papers."

The MPTOA president insisted the showmen maintain good sound and screen conditions, pointing out how millions of production money is wasted if the motion picture is not reproduced properly.

Mr. Kuykendall was most emphatic on the subject of indecent pictures. Speaking of the "many little indecencies that are allowed to creep into pictures in increasing numbers of late," he said:—

"Most of them have nothing to do with the continuity and are in many instances plain, crude, ordinary vulgarity. They are doing us tremendous damage with the sane thinking, decent men and women who patronize our theaters.

"It is not so much the regular so-called sex pictures that do us damage; it is the vulgar sayings and scenes that are injected into what the public has reason to believe is wholesome entertainment. It is not the function of the screen to moralize, but we must adhere to the fundamentals of common decency.

"Injecting obscenities into what would otherwise be a clean picture must be stopped. We owe it to our patrons and to this industry to use every possible means to bring it about."

Radio Options Play at Hollytown Theatre

Radio yesterday took an option on "Thirty Thousand To Go," a play by Kurt Ames, now playing at Lela E. Rogers' Hollytown Theatre. This is the fourth play produced by Mrs. Rogers to be sold for pictures.

"Thirty Thousand To Go" is a comedy about a young promoter who induces his father-in-law to sell the family hardware store and produce a motion picture in Hollywood.

Eastman Board Meets

Rochester.—A meeting of the board of directors of Eastman Kodak Company will be held today for the purpose of electing new officers or confirming those who are now in for another period. At the annual stockholders' meeting of the company last month five new directors were elected.

Will Defy Rosenblatt

(Continued from Page 1)

the complainants be kept secret from their employers. To turn these complaints over to this committee would be breaking faith with the workers and be a violation of the Code. Unless the complainants themselves come to me and tell me they are willing to have their complaints passed on to this committee, I shall never turn them over. I am for justice for the workers and no one can force me to do what I feel is not right. And it would not be right to turn these complaints over to the new committee."

Salesman Sells Self Instead of His Client

Leo Lance, agent, took a player to MGM Saturday as a candidate for the Trotsky role in "Manhattan Melodrama." Ben Piazza turned down the player, but signed the agent for the role. Now Lance must take 10 percent of his actor's salary and pay it to himself as an agent.

Thomas To Produce For Own Exchanges

New York.—The agreement that was reached in Atlantic City between Monogram Pictures and First Division Pictures does not prevent the latter from going into production on the coast to take care of the demands of its exchanges for product.

Harry Thomas said: "We will have to go out and make some pictures for our own organization. Our progress demands it. We expect to make at least twelve during the next year."

Roxy Confirmed As Head of the Roxy

New York.—Confirming the exclusive story printed in this publication weeks ago, the trustees of the Roxy Theatre announced that Samuel Rothafel will take over the operation of that theatre July 1. He will be assisted in the management by Herbert Lubin.

Big Stock Deal on If Duponts Get Col.

New York.—There are still plenty of rumblings on the Columbia-Duponts deal, despite denials on both sides.

From an authoritative source it became known yesterday that, should the deal go through and Duponts and the partners get control of Columbia, the group will go gunning for another major outfit. Then, the plan is to combine the two and cause a big stock issue to be floated through the Atlas Corporation, one of the largest investment houses in the country.

Ann Sothern to Rogers

Charles R. Rogers yesterday borrowed Ann Sothern from Columbia for the romantic lead opposite Jack Haley in "Here Comes the Groom," which Edward Sedgwick puts into production at Paramount Monday.

'Winnie' Airs 'Lew'

(Continued from Page 1)

Up," the cheapest of the three at $400,000, was not so hot.

After the Brown picture was previewed, Sheehan started talking more pictures with Lew, but Lew was considerably burned by Sheehan demanding all the credit for the picture. Accordingly, the "other picture" question was left until after the release of "Stand Up and Cheer," and that's cold now, as Sheehan is supposed to have heard that Brown was doing a lot of talking around New York, telling listeners how little he (Sheehan) had to do with the picture.

OPENING TOMORROW NIGHT

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"MOONLIGHT AND PRETZELS"

"I LIKE IT THAT WAY"

"COUNTESS OF MONTE CRISTO"

IN PREPARATION

"A SIN FOR CINDERELLA"

A New Musical Romance

by the authors of

"Moonlight and Pretzels"

"BREAD UPON THE WATERS"

by Edith Wharton

"CHEATING CHEATERS"

by Max Marcin

Just Completed

"EMBARRASSING MOMENTS"

Children Dislike 'Namby - Pamby' Pix, Says Kersey

(Reprinted from L. A. Examiner, April 10)

Sacramento.—California school children prefer healthy motion pictures—not the "namby pamby" kind.

This was the conclusion reached today by Vierling Kersey, superintendent of public instruction, after a preliminary survey of motion picture reactions of 20,000 school children in selected urban and rural districts.

"The rank and file of California school children prefer healthy but not the namby pamby pictures, and with intelligent guidance and cooperation will avoid films of unwholesome nature," Kersey reported in pointing out the lack of any reliable source of information available to children by which they or their parents may make a selection of a suitable picture.

The school chief's report showed that thus far in California schools no program is available by which the child may be advised about the more important phases of his out-of-school learning and experience.

"A surprisingly large number of children today are expressing a real desire to know what kind of pictures they will see when they attend motion pictures depicting crime and cruelty. They know enough to discriminate against improper pictures, but lack active guidance in selection of this kind of entertainment."

Kersey also discovered in his film school survey that "many of these children, too, recognize that much of the so-called criticism and review of pictures is nothing more than thinly veiled publicity."

"Children reveal that the most powerful factor in their motion picture selection is the home," Kersey said. "The public school and home working together have an opportunity to improve this situation and to secure the cooperation of the motion picture industry in the interests of youth."

UP-TO-THE-MINUTE CASTING NEWS

John Hale through Bernard, Meikeljohn and McCall in "Dames," Warners.

Nella Walker by Menifee I. Johnstone for "Madame DuBarry," Warners.

Larry Burke and **Manny Harmon** for Radio's "Down to Their Last Yacht," by Bernard, Meikeljohn and McCall.

George Irving to Warners' "Hey Sailor," by Menifee I. Johnstone.

Charles Irwin by Bernard, Meikeljohn and McCall for an MGM short.

John Eldridge and **Phillip Reed** to "British Agent," Warners.

Jay Henry to "The Old-Fashioned Way," Paramount.

Lew Cody, Ben Bernie, Jack Oakie and **Dorothy Dell** to "Thank Your Stars" at Paramount.

Katherine Alexander, Marion Clayton and **Una O'Connor** for "The Barretts of Wimpole Street" at MGM.

Barbara Leonard, Sterling Holloway and **George Barbier** with MGM for "Merry Widow."

New York REVIEWS

"MELODY IN SPRING"

Paramount prod.; director, Norman McLeod; writers, Frank Leon Smith, Benn W. Levy.

Paramount Theatre

Post: The story is an attempt, and sometimes a quite successful one, to combine a mildly farcical fantasy with regulation screen operetta. It isn't quite as funny as it might be, but at that it is a good deal better than the backstage story.

Herald-Tribune: The work is a musical romance called "Melody in Spring." Mr. Ross' voice is attractive, but he is more of a radio than a screen personality. The script is lightweight. The songs are melodious and, except for the Ruggles-Boland comedy, were the best things in the piece.

World-Telegram: It begins rather well, with a fine vein of satire which pokes fun not only at radio but at "hobbyists," and, as long as this vein of satire predominates, the film is thoroughly amusing, thanks to the pricelessly insane antics of the incomparable Mary Boland and Charles Ruggles. However, the story suddenly turns on itself and goes romantic, and with this turn go all the amiable and promising qualities it gave evidence of possessing.

Mirror: A supremely funny trifle which is distinguished by a unique setting, a rollicking spirit, a light directorial touch. It is exhilarating nonsense. The characters are exquisitely drawn and are consistent in all their absurdities. The songs are catchy. The settings are romantic. The dialogue is inspired. The situations are absurdly plausible.

Times: The Paramount's new picture is a joy about half the time and unsteadily pleasant the other half. Charles Ruggles and Mary Boland inspire affection as well as amusement.

News: With what they have to work, Ruggles and Miss Boland turn in capable performances. "Melody in Spring" will doubtless prove interesting to those who want to see Lanny Ross as well as hear him.

American: Light, gaily amusing comedy. There is a laugh in every line of dialogue and a snicker in every situation, so Mr. Ross is fortunate. First honors must go to Mr. Ruggles, with Miss Boland a close second.

Sun: A light-hearted little musical comedy, "Melody in Spring" is tuneful, romantic, sometimes funny and sometimes just plain silly. Mr. Ross, with two or three catchy songs, does well by the music. His acting is pretty bad. He came up against difficult competition when he played, in his first picture with such deft comedians as Mr. Ruggles and Miss Boland.

Journal: Lanny Ross sings several songs and has a good voice, but is as yet so unaccustomed to the camera that judgment on his acting ability will have to be withheld until his next film. It's Charlie Ruggles and Mary Boland who walk off with all the honors. Their scenes are delightfully goofy.

"WILD CARGO"

RKO-Frank Buck prod.; director, Frank Buck; writers, Frank Buck and Edward Anthony; narative, Courtney Ryley Cooper.

Music Hall

World-Telegram: It is not only a fascinating record of an exciting journey into the Asiatic jungles, but is also a valuable educational document.

Herald-Tribune: One thing which distinguishes Mr. Buck's animal pictures from those of his rivals is the care with which they are photographed and edited, and their authenticity. Mr. Buck accompanies his pictures with a running dialogue, carefully edited and pruned.

Mirror: "Wild Cargo" wears the mark of careful staging. The photography is dazzingly beautiful, particularly a dark blue sequence representing the jungle at night.

Times: Although it may seem as though several incidents in the screen work were pre-arranged, they are nevertheless quite thrilling. If Mr. Buck's lecture is occasionally melodramatic, it does not detract from the general interest.

Post: Though not sanguinary as Mr. Buck's previous "Bring 'em Back Alive," it is every bit as entertaining and a shade more instructive. Though "Wild Cargo" lacks the rousing climax of certain other wild animal pictures, its interest is kept alive by the wealth and variety of the material.

News: The picture is packed with much suspense and many thrills. It is as exciting an adventure as the first film, but because there have been so many wild pictures exhibited on the Broadway theatre screens within the last two years the novelty has worn off, and "Wild Cargo" just misses our highest star rating.

American: There have, of course, been other animal pictures, but this one merits the distinction of being different. The picture is beautifully photographed, and while Mr. Buck's running fire of explanation and comment accompanies the action, the film is far from silent. The film is thrilling entertainment and a liberal education in natural history and the capturing of "Wild Cargo."

Sun: "Wild Cargo" turns out to be a well photographed, ably directed travelogue through a jungle. The settings are often beautiful, and many of the animal shots have a real quality.

Journal: It's a thrilling narrative. Mr. Buck's pleasant voice comments on his adventures through-out the film. You'll find "Wild Cargo" exciting, interesting and informative.

Many Stars on Air With George Arliss

Constance Bennett, Ronald Colman, Jackie Cooper and Alfred Newman's 20th Century radio orchestra have been added to the radio program, of which George Arliss will be the principal star, that will be broadcast from WEAF and 59 other stations Saturday evening, April 14, to celebrate the first birthday anniversary of the 20th Century Pictures Company.

This program, marking the first appearance over the air-waves of Mr. Arliss, will last a full hour, beginning at 7 p. m. eastern standard time. The appearance of Mr. Arliss is of special interest at this time, just as "The House of Rothschild" is being shown in principal cities.

Record Interior Set For 'Little Man' at 'U'

Frank Borzage used the largest inside set ever constructed at Universal yesterday shooting the Berlin arrival sequence for "Little Man, What Now?", the Margaret Sullavan and Douglass Montgomery vehicle.

Set filled the entire new process stage, is 360 feet long, and required 400 extras for one scene.

Lasky Buys Original

MGM yesterday bid on the Rian James-Jesse Lasky Jr. original, "Young Ladies in White," but was too late, since Jesse Lasky purchased the story for Fox last week. James and Lasky Jr. are making a novel of the story for early publication.

Stephenson in Demand

Warners is seeking to work out its production slate on "British Agent" in order to get Henry Stephenson into a featured role between "She Loves Me Not" at Paramount and Universal's "One More River," for which the player is already set.

Gertrude Purcell Set

Gertrude Purcell registers at Fox today to work under Al Rockett's supervision on "Lottery Lover" the next Lilian Harvey starring picture. Schulberg, Feldman and Gurney negotiated the deal.

Sparks for 'Gallante'

Ned Sparks signed a Fox contract yesterday to take a featured role in "Marie Gallante," moving over this week after finishing at Radio in "Down to Their Last Yacht." The Beyer-MacArthur office set the contract.

Insull Picture Out

Four studios which announced and registered stories based on the Insull exploits have released the idea as being too susceptible to libel suits. MGM, Universal, Paramount and Fox each had the idea in preparation.

Solow on Yarn for Hull

Universal has signed Gene Solow to do a treatment on an untitled original idea which will be Henry Hull's first vehicle. Rian James produces as the second subject under his new deal with the studio.

CARL LAEMMLE

presents

MARGARET SULLAVAN

in a

FRANK BORZAGE PRODUCTION

"Little Man, What Now?"

with

DOUGLASS MONTGOMERY

directed by Frank Borzage

A Refreshing and Distinctive Drama of Youth Today; of a Young Man, His Dreams and Problems; of a Young Wife, Her Inspiring Devotion, and of the Merry, Mad World in Which They Live. As a Book the Sensation of Two Continents; As a Picture Universal's Finest Since "All Quiet on the Western Front."

Novel by HANS FALLADA
Screenplay by WILLIAM ANTHONY McGUIRE

UNIVERSAL PICTURE

A GREATER UNIVERSAL

FRANK BORZAGE

PRODUCER–DIRECTOR

CARL LAEMMLE *presents*

MARGARET SULLAVAN

in

„Little Man, What Now?"

with

DOUGLASS MONTGOMERY

A
UNIVERSAL
PICTURE



A GREATER UNIVERSAL

MARGARET SULLAVAN

who became a star by virtue of her exceptional performance in "ONLY YESTERDAY" plays the stellar role "LAMMCHEN" in

"Little Man, What Now?"

A FRANK BORZAGE PRODUCTION

A UNIVERSAL PICTURE

Presented by CARL LAEMMLE



A GREATER UNIVERSAL

Douglass Montgomery

recently featured in "Little Women" and "Eight Girls In A Boat" plays the title role in

"Little Man, What Now?"

A FRANK BORZAGE PRODUCTION

A UNIVERSAL PICTURE

Presented by CARL LAEMMLE



A UNIVERSAL PICTURE

WILLIAM ANTHONY McGUIRE

AUTHOR OF
"EMBARRASSING MOMENTS"
"KING FOR A NIGHT"
"ROMAN SCANDALS"
"LET'S BE RITZY"

WROTE THE SCREEN PLAY

for

"Little Man, What Now?"

with
MARGARET SULLAVAN
and
DOUGLASS MONTGOMERY

A
FRANK BORZAGE
PRODUCTION

A UNIVERSAL PICTURE

Rush of New Plays After Easter Lull

New York.—With the pre-Easter doldrums out of the way, Broadway is getting a rush of new plays this week, eight being scheduled. The openings slated for last night were "Races" at the Ethel Barrymore Theatre, "The House of Remsen" at Henry Miller's, and a revival of "The Mikado" at the Majestic.

The program for the rest of the week is: Tonight, "Moor Born" at the Playhouse; tomorrow, "Wife Insurance" at the Longacre; Saturday, "Furnished Rooms," "Brain Sweat" and "Are You Decent?" the houses for these not having been announced as yet.

John Loder Goes Back To A.T.P. for 3 Pictures

London.—On completion of his work in "Warn London" for British Lion, John Loder returns to Associated Talking Pictures, the Basil Dean company, for three in a row.

He will appear in "Java Head," the new Gracie Fields picture and opposite Victoria Hopper in "Lorna Doone." Chis Mann fixed the deal.

Globe Goes First Run

New York.—"The Unknown Blonde" a Majestic picture, will have its Broadway premiere at the Globe Theatre on April 16. For this picture the Globe is turned into a first run house and the admission prices will be the same as other first run theatres on Broadway.

New Act for Comedians

New York.—Clark and McCullough, who have been together for over 30 years, are appearing in person at the RKO Albee Theatre with a brand new version of their famous characterizations of "The Senators" and "Three Cheers for the Red, White and Blue." "Wild Cargo" is the picture.

Boost for 'Palooka'

Edward Small is using a full coverage of 24-sheet boards in the Wilshire to Hollywood district for the first neighborhood run of "Palooka" at the Fox Wilshire. First time in a number of months that 24 sheets have been used to exploit a second run.

Col. Signs Walter Lang

Walter Lang has been signed by Columbia to handle the first Walter Connolly starring vehicle, "Whom the Gods Destroy," which goes before the cameras Thursday. Sidney Buchman has scripted and Felix Young is the associate producer.

Break for Director

Edgar Ulmer, Universal director, learned yesterday that his uncle, Jacques Eisenstein, had died in Budapest and willed him a library valued at $150,000. Eisenstein was a book publisher in Hungary.

Orry-Kelly East

Orry-Kelly, Warner fashion designer, leaves the end of this month or the first of May for New York. He will be away about a month, getting a line on current fashion trends.

Reviewing the FAN MAGS

SCREEN BOOK
82 pages and cover
COVER DISPLAY.....Greta Garbo (MGM)

The May Screen Book has a cover line, "Ann Harding's Love Affair with Her Ex-Husband," but Welford Dickson's story is not quite so tactless as the title, although it takes some sort of prize for vagueness.

Whitney Williams has two stories, "Hollywood's Most Shocking Woman," in which he nominates Carole Lombard, and "Don't Call Them Up!" a story of the telephonic difficulties of the stars.

One of the nicest things about Screen Book is that it introduces some new names—John Peere Miles, J. P. McEvoy, Henry Albert Phillips and Irene Thirer. Miles' story is "Why Stars Shy at Motherhood"; McEvoy writes an amusing letter to a popular youngster, "Shame on You, Baby Le Roy"; Phillips has "Hollywood Debunked," in which Clark Gable says a few pertinent things; and Miss Thirer wonders and wanders around in "Will the Jungle Jinx Doom This Romance?" all about Marion Burns, Kane Richmond and Bruce McFarlane.

There seems to be always something to write about Katharine Hepburn, and this time Lionel Pape, who played her father in "The Lake," tells all about it to Josephine Sauer. Don Harris has a not unusual story on Sam Goldwyn's discovery in "What Hollywood Did to Anna Sten"; Val Lewton offers "An Emotional Check-up on Joan Crawford," and Ned Williams writes about "Marie Dressler and the Roosevelts."

Al Sherman went out a few nights in New York gathering material for "Looking Over Beauties the Movies Overlook"; George White emphasizes smiles in "Do You Want to Be a Chorus Girl?" Creighton Chaney is briefly inarticulate in "My Father—Lon Chaney," and Ann Dvorak gives an interview to Fred Rutledge in which she says "I'm a beautiful girl—not an actress."

PHOTOPLAY
128 pages and cover
COVER DISPLAY..Katharine Hepburn (Radio)

Adolphe Menjou does a bit toward setting impressionable girls on the right sartorial track in an interview with Kirtley Basquette, "Ladies As Mr. Menjou Likes Them," in the April Photoplay. Illustrations of what he considers bad taste seem to be clipped from portraits of very famous feminine stars. More fun guessing who!

In "Is Walt Disney a Menace to Our Children?" David Frederick McCord writes in a psychological strain—and strain is the right word. It's all about how the Big Bad Wolf gives children nightmares. Too, too bad about the little darlings who go for a nice quiet evening with the latest sex melodrama or gangster opus and have the horrors over Pluto the Pup.

Sara Hamilton does another of her silly and inspired pieces, "Spring! 'Tis Forgiving Time in Hollywood." Jean Harlow denies to Ruth Rankin that she is going to have a divorce or a baby; Virginia Bruce tells Virginia Maxwell "I Had to Leave John Gilbert" without rancor, and Dolores Del Rio "Extols Passive Love" to Katharine Franklin.

Another story, interesting but without news, is "Clark Gable Cuts the Apron Strings," by William F. French. "The Jungle Is No Place for a Woman" is an excellent, colorful interview by Virginia Maxwell with Mrs. Frank Buck, who just returned from a trip on which her husband filmed "Wild Cargo." Hilary Lynn does "Anna Sten, the Million Dollar Gamble," pointing out the unHollywood-like qualities of the Russian star.

Sylvia contributes another of her always vivid stories. This time, finding nothing wrong physically, for a change, she tells Mae Clarke how to gain energy—same old grapefruit juice.

Rudy Vallee is still giving out that same interview about how he looks and looks but can't find his dream girl, with Nina Remen writing it down this time. Particularly interesting is a tale by Beauregard Brown on a director, Wesley Ruggles, "His Third Time on Top."

"Polly with a Future," by William P. Gaines, is an amusing biography of Polly Walters. The same author has another story, "Hollywood Snubs Paris," starring Travis Banton.

Australia Still Wrangling Over Censor Question

Sydney.—Since the Australian State premiers turned down the idea of a Commonwealth film control at their conference in February, all parts of Australia are battling for some kind of censorship that will hold good in each State.

South Australia is fighting with West Australia, New South Wales and Queensland can't and won't get together. Magistrates in separate divisions are over-riding bans placed on pictures by the Federal film censor.

Minister of Customs White announced that the Federal Government will endeavor to secure some uniformity in censorship through a bill that will soon be submitted to the six States.

Writers Turn Radio Job

Gene Towne and Graham Baker were unable to accept the Radio assignment to write the "RKO-NBC Revue" because of a previous commitment to Fox where they are now working. Team is scripting an untitled special which will be directed by Raoul Walsh.

Music for Foy Pic

Bryon Foy is planning on a musical score for his latest picture, "Sterilization." It will first be tried at a preview, silent. If the score is added, it will be first Foy picture with musical score.

"GLAMOUR"
(Universal)

CONTINUITY
BY

Gladys Unger

GREETINGS
TO THE
MOTION
PICTURE
THEATRE
OWNERS
ASSOCIATION

FROM

CECIL B. DEMILLE

DIRECTING
"CLEOPATRA"
FOR PARAMOUNT

Hands Across the Land



MONOGRAM

EXCHANGEMEN & EXECUTIVES

in convention at Atlantic City

Greet and wish Success to the

M P T O A

in convention in Hollywood

and are sorry they cannot be

with the MPTOA men in person.



W. RAY JOHNSTON
PRESIDENT



TREM CARR
VICE-PRESIDENT
IN CHARGE OF PRODUCTION

MONOGRAM KEPT ALL ITS 1933-34 PROMISES

"THE SWEETHEART OF SIGMA CHI"

"THE AVENGER" "BROKEN DREAMS"

"BEGGARS IN ERMINE" "CITY LIMITS"

"MANHATTAN LOVE SONG" "WOMAN'S MAN"

"MONTE CARLO NIGHTS" "THE LOUDSPEAKER"

"MONEY MEANS NOTHING"

MONOGRAM IS PREPARED TO DELIVER AGAIN!

A NEW KIND OF COMEDY !

8 MONTHS ON BROADWAY !
5 MONTHS IN LONDON !

AND NOW

THE SCREEN MAKES THE WHOLE WORLD LAUGH

WITH

BENN W. LEVY'S SEASONAL SENSATION

SPRINGTIME FOR HENRY

WITH

OTTO KRUGER

NANCY CARROLL – NIGEL BRUCE
HEATHER ANGEL – HERBERT MUNDIN

DIRECTED BY FRANK TUTTLE

TIMED FOR SPRING RELEASE

THE NEXT

JESSE L. LASKY

PRODUCTION

FOR FOX FILM

GREETINGS—

M.
P.
T.
O.
A.

WILLIAM WYLER

LATEST PRODUCTION

"GLAMOUR"

Current Release
"COUNSELLOR AT LAW"

●

In Preparation
"F A N N Y"

A L L F O R U N I V E R S A L

GREETINGS M. P .T. O. A.

FASHION FOLLIES OF 1934

Was Written By

WILHELM DIETERLE

Now In Production

"MADAME DU BARRY"

Both For

WARNER BROS. PICTURES

GREETINGS

to the

Theatre Owners

of

America

from

WALT DISNEY

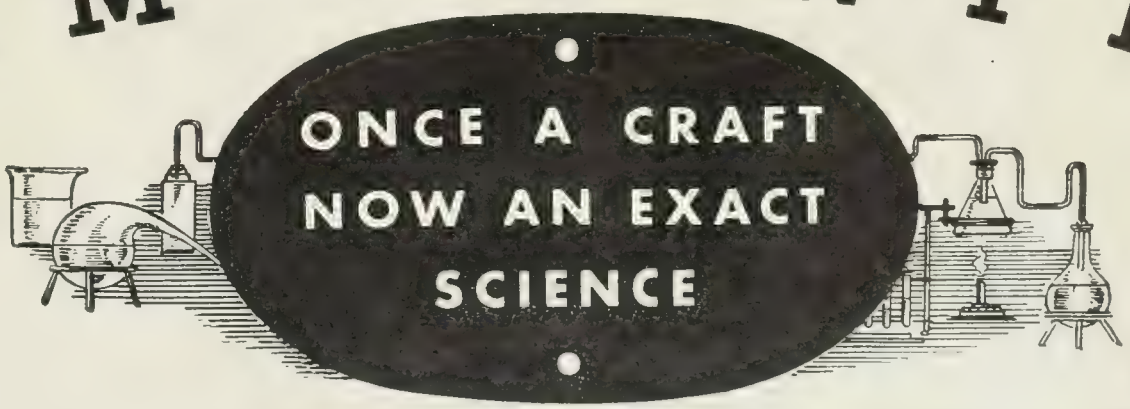
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HIS STAFF



"AN INSTITUTION AS GREAT AS THE INDUSTRY IT SERVES"

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CONSOLIDATED FILM INDUSTRIES, INC.

NEW YORK HOLLYWOOD

IT'S IN THE AIR!

MGM



APRIL

6	CLARK GABLE-MYRNA LOY in "MEN IN WHITE"
13	"TARZAN AND HIS MATE" Johnny WEISSMULLER-Maureen O'SULLIVAN
20	RAMON NOVARRO-LUPE VELEZ in "LAUGHING BOY"
27	LAUREL & HARDY-Jimmie DURANTE—All Star Cast "HOLLYWOOD PARTY"

Soon "VIVA VILLA!" starring WALLACE BEERY

M

4	JOAN CRAWF
11	CLARK GABLE
18	MARION GARY C
25	JEAN HARLO

NOW SHOOTING "TREASURE ISLAND"

SPRINGTIME FOR LEO IS MONEYTIME FOR YOU!

M-G-M STUDIOS,
% READING DEPT.
CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XX, No. 28. Price 5c. TODAY'S FILM NEWS TODAY Thursday, April 12, 1934

CREEL OVER-RULES 'ROSY'

TRADE VIEWS by W. R. WILKERSON

•WE wonder if Mr. Kuykendall and his gathering of exhibitors have taken stock of their suggestion, "We must have clean pictures?" We wonder what the MPTOA members mean by "clean pictures." We would like to ask each and every man attending the convention if, by this demand for "clean pictures," he means that he intends cancelling all pictures that he judges not to be clean. We would like to inquire if he believes the Mae West attractions are unclean and if so, will he cancel them.

We would like to ask the members of this convention and, in fact, all exhibitors, IF YOU WERE MAKING PICTURES, WHAT KIND OF PICTURES WOULD YOU MAKE? We believe the theatre owner knows better than anyone else what will sell in screen entertainment and with this knowledge, he should be able to tell Hollywood producers what to make.

•

If the exhibitors are honest with themselves and if they are TALKING FOR THEMSELVES they could advise Hollywood what pictures would INTEREST AND ENTERTAIN THE PUBLIC. We believe no better material could be had than is now being purchased. Maybe production of that material could be improved, but no one could get better stories, typifying public tastes.

Producers are buying the books that the public is reading. They are acquiring the plays the public is flocking to see. They are dipping into magazines and newspapers, drawing on that material, because readers have demonstrated their liking for that material. What else can they do? What else should they do? Planted here in Hollywood, they can only grasp the public's viewpoint as it reacts through that public's purchase of other entertainment, whether it be between the covers of a book, in a magazine, a newspaper or on the stage.

•

Hollywood attempts the fashioning of entertainment to sell to the public. It is not making pictures for its own amusement. Pictures are being made to make money for the producer, the distributor and the exhibitor. If there were a market for Grimm's Fairy Tales, they would be made into a picture, but the probability is that the public is NOT IN-

(Continued on Page 4)

Earnings by Loew's

New York.—According to present indications, the earnings of Loew's Inc. for the year ended August 31, 1933, will amount to $4 a share on the company's stock

Harry-Jack Cohn Expected to Split

New York.—It is expected in picture circles close to the Columbia home office that Harry and Jack Cohn will reach a definite parting of the ways on Harry's present trip East, with the present Columbia president and the holder of the majority of Columbia's stock buying out Jack.

The low-down on the whole Columbia-Dupont sale is that Harry Cohn

(Continued on Page 3)

Keith-Albee-Orpheum Shows Heavy Net Loss

New York.—The sixth annual report to the stockholders of Keith-Albee-Orpheum Corporation for the year ended December 31, 1933, reveals an operating deficit of $2,950,744.38 and a net loss for the year of $642,293.07.

The capital surplus now stands at $6,391,409.78, and the cash on hand is $1,676,489.25.

Laemmle Sr. East

Carl Laemmle Sr. left for New York on the Chief last night to attend the Universal stockholders' meeting, at which the troublesome stockholder suit is to be discussed.

'Wild Cargo' Strong

New York.—The Frank Buck picture, "Wild Cargo," got $65,000 for its second week at the Music Hall.

Backs Lindsey In His Refusal To Turn Complaints Over To The New Labor Committee

George Creel yesterday definitely backed Judge Ben B. Lindsey in his defiance of Sol A. Rosenblatt's order to turn over to the newly-named Studio Labor Committee all complaints that studio workers have filed before the judge. The backing of Creel came with startling suddenness and lack of fanfare in the form of a brief telegram, instructing the Judge not to turn over any complaints without further instructions from him.

Judge Lindsey, on Tuesday, had already announced that under no circumstances would he jeopardize the

(Continued on Page 13)

Communication Bill Worrying Film Men

Washington.—Motion picture men and A. T. & T. representatives are anxiously awaiting the return of President Roosevelt tomorrow to find out just what will happen under the Communications Control bill, which is now gaining momentum in committee.

The picture men fear the Government may declare talkies a means of communication and thereby bring them under the measure. The A. T. & T. crowd is deeply concerned and is working at fever heat to beat the bill in committee.

Cohn Probe Delayed

New York.—The examination of Harry and Jack Cohn, of Columbia, in the stockholders suit alleging excessive salaries, has been delayed again, this time until April 18.

Erpi Will Back New Distributing Outfit For Indies

New York.—Electrical Research Products Inc. will go one step further in its effort to corner as much of the independent production business as possible. It has agreed to furnish the finances for a new exchange system that William Saal and Burt Kelly will organize.

Kelly and Saal will only devote their efforts to opening the exchange system and then it will be passed to other hands for actual operation, as their big interest will be in the production of a group of 12 pictures, financed by Erpi.

Present plans call for the distribution of 32 Erpi-financed pictures by this Erpi-backed distributing organization.

'Limehouse' for Raft

George Raft's first picture for Paramount on his return from his tour will be "Limehouse Nights," an original by Phillip McDonald. Helen Mack will play opposite and James Flood will direct.

Van Beurens Separate

New York—Amedee Van Beuren has announced that he will no longer be responsible for debts incurred by his wife. This is taken to indicate that a legal separation or divorce will follow shortly.

'Richelieu' for Arliss

New York.—It is announced here that George Arliss' next picture for Twentieth Century will be based on the life of Cardinal Richelieu. It will be made this Fall.

Countess Frasso East

Countess Di Frasso and her brother, Bert Taylor, left for New York last night on the Chief, escorting the body of their father, who died recently.

EXHIB YELLS ABOUT SMUT ARE THE BUNK, SAYS MAYER

Louis B. Mayer talked straight from the shoulder to the MPTOA convention yesterday, telling the exhibitors that they were unfair and dishonest when they said that block booking kept them from cancelling indecent pictures.

"Many of you exhibitors," he said, "are charging that indecencies are creeping into all kinds of films, but some of you who yell the loudest

(Continued on Page 15)

Leo Carrillo Signs MGM Term Contract

Leo Carillo has just signed a long term contract with MGM. This is the first time Carrillo has ever been under a long time deal with anyone. He recently finished in "Viva Villa."

Chas. Feldman Laid Up

Charles Feldman went to the Cedars of Lebanon hospital yesterday, where he will undergo an operation for appendicitis.

ROBERT LORD Author and Supervisor of "Dames" for Warners GREETS THE M.P.T.O.A.

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher
FRANK T. POPE.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywod 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193, Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscriptoin rates, including postage, per year in the United States and Canada, $10. Foreign, $15 Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

RAMBLING REPORTER

A director who died just recently left his wife and family destitute, so now Mrs. Tod Browning, Morry Cohn (Lowell Sherman's secretary) and Mrs. John Ford are handling a fund to be used for the widow's use until she can find something to do—you are all asked to contribute up to a limited amount. A nice gesture, we calls it! . . . Vivian Gaye has been abed since Sunday with sunstroke! And that's no fun! . . . Phillip Barry left for New York Tuesday night—he says he won't write a picture until he can do it with Don Stewart! . . . Minna Wallis leaving for N. Y. tomorrow for a rest.

•

It's been decided to let Ruthie get the divorce, so George Brent is expecting the legal papers any minute. . . . Joan Crawford, who is off on a mysterious vacation somewhere, dashed in for a lunch with Franchot Tone yesterday and dashed off into the nowhere again. . . . Jeanette MacDonald has imported her voice-teacher from Chicago. . . . Which reminds us, there's a song-studio on Sunset run by Mr. Howell! (!) . . . Mrs. Lou Brock (unbeknownst to her husband) got herself a job in "Down to Their Last Yacht" the other day, and when Brock came on the set in the morning he gave her the "double-take." . . . Josephine Hutchinson will make two or three pictures for Warners over the Summer, but her ticket permits her to go back to Eva LeGallienne's company in the Fall. . . . The Dean Markham-Barbara Fritchie thing is intense.

•

There were just a few dozen Duesenbergs on the Paramount lot yesterday from which Mae West was to pick herself one. . . . A certain not-so-well known foreign actress attempted suicide over a very famous foreign director here the other night! Bet you never thought he was THAT desirable! . . . The visiting exhibs will eat lunch BEFORE they lunch at Paramount today, we hear—because at the Warner "Luncheon" yesterday they were treated to a magnificent feast of sandwiches, ice cream and beer!

New York REVIEWS

"VIVA VILLA"

MGM prod.; director, Jack Conway; writers, Edgcumb Pinchon, O. B. Stade, Ben Hecht.

Criterion Theatre

Mordaunt Hall, Times: It is a fast, furious and compelling tale. Ben Hecht's story of Villa's career set forth with expertness and ingenuity.

Richard Watts, Herald-Tribune: The already legendary Pancho Villa dashes gustily across the screen in a hearty and exciting chronicle melodrama. Splendidly played by Wallace Beery. Joseph Schildkraut is excellent, Walthall immensely moving.

Bland Johaneson, Mirror: A wildly exciting melodrama, providing Beery with another stunning character role. This rousing thriller recalls splendid days when movies really moved. Beery is supported by a great cast. The film is photographed with exceptional artistry, the dialogue is terse and punchy, and a splendid musical score accompanies the brisk action. "Viva Villa" is giving a rousing and inflammatory account of the injustice which prevailed in Old Mexico. Its battle scenes are wildly thrilling, its massiveness is impressive.

Wanda Hale, News: The reaction is Viva Beery. Jack Conway has contributed scenes of hard, wild riding and thrilling battles that are epic in their surge and power. A good measure of praise must go to Walthall and Schildkraut. The wildness, color and pathos of Villa's magnificent life are happily caught by this ambitious production.

Regina Crewe, American: So skilfully are fact and fancy blended that truth seems to dominate the entire romance. Thrilling as a bugle call, vivid as a campfire flame, vital as the crimsoned pages that he lived, Pancho Villa marches again to the mad music of "La Cucuracha." Here is war with all the trimmings, war with wine, women and song on the side. A stirring subject, startlingly portrayed in broad strokes and splashes of cinematic artistry. "Viva Villa" awaits you at the Criterion, a picture that you'll never forget.

Rose Pelswick, Journal: Beery magnificently plays the hero of the film depicting Mexico's birth of a nation. It is rousing, vigorous and exciting entertainment. It is by far Beery's most ambitious performance and he plays the part magnificently. The supporting cast is excellent, Carrillo being especially good. It is Walthall's most effective role since the Griffith spectacle, and Schildkraut gives an outstanding performance.

Thornton Delehanty, Post: In "Viva Villa" MGM has stepped in where the Russians have feared to tread, making a lusty, gory, full-throated melodrama from the colorful trail which Mexico's bandit left behind him. The vigorous, cruel and sentimental portrait which Beery draws of Villa is persuasively real. It is the kind of performance which makes your blood run hot or cold. By being the real thing himself, Beery succeeds in making you believe his Villa is the real thing too. You could not ask more of any actor. "Viva Villa" bases its appeal on the exciting, the spectacular and the human. With its beautifully directed mass scenes, its pictorial loveliness, it is an intelligent and courageous study of a memorable character. There should be special credit for Jack Conway's direction, for the solid performance of Stuart Erwin and for all those responsible for the absence of cheap melodrama and murky sentimentality. These factors have helped make it an illustrious motion picture.

William Boehnel, World-Telegram: Hecht has spun a savagely realistic, stirring and dramatic picture of Villa's life, with Beery giving a magnificent performance. In all principal roles "Viva Villa" enjoys the luxury of accomplished actors. Walthall gives the most direct and finely modeled performance since his "Little Colonel," and Carrillo is excellent. It is a truly sweeping, magnificent film.

Today's M. P. T. O. A. Program

10:30 A. M. Sharp. Business session called to order by President Kuykendall.
10:35 A. M. "What Motion Pictures Mean in Aid of Law Enforcement," by Sheriff Gene Biscauliz.
10:40 A. M. "What the Code Means to the Country Town Exhibitor."
10:50 A. M. "What the Code Means to the Metropolitan Exhibitor," by Morgan A. Walsh, San Francisco.
11:00 A. M. Open Forum on Code Matters Relating to Trade Practices. Ed. Kuykendall presiding.
11:30 A. M. Labor Provisions on the Code—Jack Miller, Chicago
11:45 A. M. Open Forum on Labor Matters—Jack Miller presiding
12:00 Noon. Report of Resolutions Committee.
12:15 P. M. Reports of Other Committees.
12:30 P. M. Installation of Officers.
12:45 P. M. Business session adjourned.
1:30 P. M. Sharp. Busses will leave outside the hotel for Paramount and Columbia studios. Take your choice. Luncheon will be served.
7:30 P. M. Convention Banquet at the Ambassador.

MGM Crew Starts 7300-Mile Air Trip

George B. Seitz, director, Harold H. Noice, explorer, and Joseph Cook, business manager, leave today from Grand Central Airport on their 7300-mile flight to the South American jungles to prepare for the filming of MGM'S "Jungle Red Man," an original story by Noice.

They will stop at the Indian village, Yarawate, to assemble an all-native cast. This flight of eight days in the air is one of the longest in aviation history. Four months later a complete company will be sent to film the picture. Harry Rapf will produce, with Ned Marin associate. John T. Neville, Florence Ryerson and Ray Doyle will do the screen play.

OPEN FORUM

The Hollywood Reporter:

You are deserving of great credit on your stand on the writers' question. As a writer I agree with you that the time has come when writers, unlike children, should not only be seen, but also heard.

However, frequently, I have cause to wonder if your news editor ever reads your editorials, and vice versa. I mean that while you take the writer's part in your editorial column, you, too, seem to forget all about his existence in your news items.

Thus, we read that "Harold Teen," the picture which Murray Roth directed, broke a Philadelphia house record.* Didn't anybody write "Harold Teen"?

We read that Spencer Tracy has been set for a top spot in "Marie Gallant," which Henry King will direct.* But which, evidently, no one will write.

We read that Edward Ellis goes into the Dashiell Hammett story, which W S. Van Dyke will direct.* But which no one will write either, presumably.

We read that Ann Dvorak goes into Housewife," which will be piloted by Alfred E. Green.* But evidently, "Housewife" was just "born," and isn't being written either.

In short, what I am driving at is that, if you, who are so staunchly for us editorially, forget all about us when it comes to your news columns—what can we expect of those to whom we are merely sublimated stenographers?

Best regards,
RIAN JAMES.

*Gleaned from the news columns of the Reporter.

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FOX 'WOMEN ARE DANGEROUS' SINCERE AND CONVINCING

Baxter and Flood Share First Honors

"SUCH WOMEN ARE DANGEROUS"
(Fox)

Direction .....James Flood
Author .....Vera Caspary
Adaptation .....Jane Storm and Oscar M. Sheridan
Photography.....L. W. O'Connell
Cast: Warner Baxter, Rosemary Ames, Rochelle Hudson, Henrietta Crosman, Mona Barrie, Irving Pichel, Herbert Mundin, Richard Carle.

"Such Women Are Dangerous" has the advantage of a cleverly devised plot, worked out convincingly on an entirely credible basis—a young girl dramatically, desperately and pitifully infatuated with an older man.

The first half of the picture is a little slow. It seems to be too painstaking in planting the desperation of the girl's love. Surely some of the scenes could be suggested, instead of emphasized. The latter half of the picture swings into a nice speed and tempo and ends with fine excitement.

Rochelle Hudson is the girl, who leaves her home town and goes to New York to show her poems to Warner Baxter, a successful, glamorous novelist. She becomes an awful nuisance, but the author is overly kind and considerate of her youth, and so when circumstances force him to tell her at last that she must go home—that she bores him—the shock is so great that she kills herself, leaving circumstantial evidence that points to Baxter as her murderer. Unable to explain where he had been the evening of her death, the net slowly closes around him, until a surprise witness saves him fom conviction.

Baxter, as the kind, gentle, romantic novelist, will disappoint not a single fan. Miss Hudson offers an appealing and finely etched characterization of the girl, and Rosemary Ames is gracious and sincere as the secretary. Henrietta Crosman, as his crotchety old aunt, scores a distinct hit, as does Irving Pichel in a comparatively small role. Herbert Mundin contributes his usual comedy; Richard Carle makes a fine real estate agent, and Mona Barrie is well cast as one of Baxter's many lady friends.

James Flood directed intelligently; Jane Storm and Oscar M. Sheridan adapted Vera Caspary's story, and L. W. O'Connell photographed.

Exhibitors have a good dramatic yarn here, and splendid acting. It is a reliable programmer.

Para. Can't Get Garnett

MGM yesterday turned down a request from Paramount for the loan of Tay Garnett, Paramount planning on having him direct "Honor Bright" before MGM'S "China Seas" goes into work. MGM declared the deal would upset its production schedule on the Gable-Harlow picture.

Rogers Signs Hamilton

Charles R. Rogers Productions yesterday signed Neil Hamilton for the lead opposite Ann Sothern in "Here Comes the Groom."

Rosy Ducks Report on Big M. P. Salaries

New York.—Sol Rosenblatt's report on the results of his investigation of big salaries in the motion picture industry will not be made until July, Rosy having asked for more time for preparation.

Order Out to Jump Code Violators

Washington. — Attorney General Cummings revealed yesterday that district attorneys all over the country have been given the "go" signal for all NRA code violators without the necessity of consulting with Washington.

It is believed here that this is part of the new code enforcement drive, whereby the NRA is entering the "compliance" stage.

Anniversary Makes MGM Party Big Hit

More than 1500 MPTOA visitors and Hollywood notables attended the big celebration at the MGM studio last night for dinner and entertainment. L. B. Mayer told the guests that ten years ago yesterday he and Irving Thalberg joined MGM, so the occasion was a double celebration.

Pete Smith, as M. C., introduced a number of noted film people and President Kuykendall presented MPTOA leaders. The entertainers, drawn from various studios, included Will Rogers, Irene Franklin, Jeanette MacDonald and many more.

Serial from Universal Film in 85 Newspapers

Universal, through a deal with the United Press, is getting a big newspaper play on "I'll Tell the World."

The story, serialized by Ed Churchill of the Universal publicity department, is being syndicated through 85 daily newspapers starting next week.

Rasch Back to MGM

Albertina Rasch has completed her loan-out to Warners and checks in again at MGM to pilot the dance numbers in Irving Thalberg's "Merry Widow."

Two for 'City Park'

Chesterfield Productions yesterday added Judith Voselli and Mary Foy to the cast of "City Park," which they are producing at Universal.

Checks for Members Of Authors' Society

New York.—The American Society of Authors, Composers and Publishers yesterday started mailing dividend checks to its members for the first quarter of 1934 The dividend is the largest in the history of the organization.

U. S. Millionaires Make Pix in Russia

New York.—Three American millionaires, William Osgood Field Jr., L. K. Bigelow and J. Withrow Jr., have, with Arthur Menken, formerly of the Pathe News, formed a company known as the American Group Inc. to make pictures in Russia. This is the first company to photograph in that country with a Government franchise. Henry Shapiro is the executive director in Russia.

The first pictures of the series that this group is producing has been completed and is now in this country. A new production crew leaves for Russia in two weeks.

'U' Will Put Karloff In 'Bluebeard' Role

In line with its cycle of super-horror pictures, Universal plans to bring one of the most famous characters of literature to the screen early on next year's program. The picture will be "Bluebeard," and will probably have Boris Karloff in the stellar role.

Edgar Ulmer who directed the last horror picture, "Black Cat," for Universal, will be given the directorial assignment, and plans call for an elaborate production.

47 Cameramen Sign With New ASC Agency

Executive Manager Allen Watt of the ASC announced yesterday that 47 cameramen have signed contracts with the new ASC Agency for personal management.

The Agency was established April 1. Of the cameramen signed, 26 are first cameramen and 21 are seconds.

John Lodge Gets Long Term Deal from Para.

John Lodge, who had a leading role with Marlene Dietrich in her recently completed "Scarlet Empress," has had his option taken up by Paramount and is now on a seven-year term. His next assignment has not yet been decided.

Roach Goes Fishing

Hal Roach leaves today with James Parrott, director, and Gus Shy, writer, on a combined business and pleasure trip. They will fly in Roach's private plane to Pyramid Lake, Nevada, to fish and perhaps work on stories.

Report Cohns to Split

(Continued from Page 1)

knew nothing about dickers that were going on in New York, promoted by Jack, and Harry is understood to have said on arrival here: "If Jack wants to sell his interest, I will buy it." So that's probably what will happen.

The Cohns have never been able to agree on the production policy of the company. Harry, the production head, has been for a policy of progress in production and with larger budgets for that purpose. Jack has been more in the line of cheap negatives and large volume.

Yesterday in NEW YORK with HELEN GWYNN

Of course, you're all more or less aware of the fact that Sam Goldwyn was not exactly niggardly about the money he spent in the publicity and advertising campaign he put over for Anna Sten. Very well, with that in mind, we just want to show you what a really "cute" person Dr. Eugene Frenke is. In regard to the picture he recently produced, Dr. Frenke was very anxious that it be reviewed, not only by trade papers, etc., but he also wanted it brought to the attention of readers of artier magazines, so he marched himself into the office of Experimental Cinema and explained that he thought they ought to send a critic over to see it and give it a notice. The editor agreed and Dr. Frenke started to leave. As he got to the door, he turned to the editor and said, "And maybe you could give my wife a mention, too, somehow?"

•

Now about that agent who came to New York and left his clients in Hollywood to another person. Said agent is no longer connected with that business at all and it was not he who brought suit for back commissions by attaching salaries. In fact, only one attachment has been made and the story back of that one is supposed to be a case of base ingratitude. The actor whose salary is tied up at the moment came to the agent with a hard luck story some time ago and the agent voluntarily granted the actor a ten weeks moratorium on the payment of commissions. So it seems this non-payment of commissions got to be a beloved habit with the actor and naturally something had to be done about it. Anyway, that's the other side of the story, and, out of justice toward none and malice toward all, let the shoe fit who butters it.

•

This business of movie stars broadcasting scenes from coming attractions is a piece of swell advertising for everyone concerned—the movie company, the commercial hour it gets the use of and the broadcasting company. BUT it seems there is a racket in back of it. The stars contribute their time for nothing, which is fair enough IF the time used is what they call "sustaining" periods. If not, the stars' time should be worth something for the value they bring to it and they ought to be paid by somebody anyway, because someone with a bright mind IS collecting on it. The idea is that someone goes to a picture company and says: "Look, I can get you free time over the air and you'll reach millions if you can get the stars to broadcast." Then that someone goes to a national advertiser and says: "I can get you a grand program filled with stars for nothing—if you PAY ME for getting them." Which is one way of being an agent without having to bother with clients and it nets more than 10 per cent.

Ralph Staub Here

Ralph Staub has arrived in Hollywood from New York on assignment at Warners, where he will direct two Technicolor shorts.

Chinese Producers To Make Jungle Pix

Shanghai.—The Luen Hua Film Company of this city, one of the largest film producers in China, has completed arrangements for the filming of four jungle pictures in British Malaya.

The first picture, titled "Menace of Wild Animals to Humanity," will be shot entirely in one of the forests in the Unfederated Malay State of Johore, near Batu Pahat. The second picture will be "When the World Was Young," and the third "Beauty Spots of Malaya." The fourth has not been selected. Four Chinese stars will be taken along to play the leads, and natives will have the other parts.

Extras' Committee Takes Up 57 Complaints

The Code Committee for Extras last night started hearing complaints from extra players, charging studios with code violations, when the Grievance Subcommittee took up a total of 57 complaints, all that have been filed to date.

Two were referred to the State Labor Board, 34 were referred by telegraph to Sol Sosenblatt because of the question of the committee's jurisdiction. Two were held for additional information, and 18 were referred to the studios for the studios' version of the cases. Mrs. Mabel Kinney, chairman of the committee, explained that no decisions were given.

Melton with Beacon

Beacon Productions yesterday borrowed Frank Melton from Fox for a principal role in "I Can't Escape," which Otto Brower will direct. Melton, who was signed for the stage play of "Ah, Wilderness," cancelled the assignment to accept the Beacon deal. Kingston-Harris negotiated. Sam Weisenthal will produce.

Kraft Returns to 'U'

H. S. Kraft, who left for New York a little over a week ago, has been signed to a writing deal by Universal and returns here by plane to start work Monday. He will not be given his assignment until he arrives. Deal negotiated by Kingston-Harris.

Swerlings on Vacation

Jo Swerling, Columbia writer, and his wife left yesterday by train for New York on a three weeks' vacation, the first for the writer in two years. Swerling just completed the script of the Al Cohen-Joseph Chisholm novel, "Take the Witness," which Sam Briskin will produce.

Fox Buys Foster Yarn

Fox yesterday purchased "Face of An Angel," an original by Lew Foster, and signed the writer to develop the story. Winfield Sheehan will produce. Deal was negotiated by Hoffman-Schlager.

Donald Woods for 'Chan'

Fox yesterday borrowed Donald Woods from Warners for the juvenile lead in "Charlie Chan's Last Case," which goes into work at Fox Western next week.

TRADEVIEW

(Continued from Page 1)

TERESTED in that kind of a story. Picture patrons want life, discussions of humanity as it is being lived today; they want to see their every day problems acted out for them on the screen; they want the same, (and better,) entertainment on the screen that is offered them on the stage, in novels, in newspapers and magazines.

If you exhibitors would like to know why you have had so many bad pictures during the past year, would like to have reasons for so many weak stories, talk to some of our best writers here working in the studios. They will tell you they are not permitted to make an adaptation from a successful book. They will show you how impossible it is to transfer a hit play to the screen. They will give you the reasons why it is impossible to make into picture entertainment the same stories that the public is buying every day in magazines and newspapers.

THEY WILL PROVE THAT OUR STORY MATERIAL (FOR THE MOST PART) IS TEN AND TWENTY YEARS BEHIND THE TIMES. ALL BECAUSE OF THE THOUSANDS OF "MUST NOTS" THAT ARE BEING SHOVED UNDER THEIR NOSES EVERY DAY.

•

Those of you who may be interested will find that, just as soon as a writer gets to a point in a story that is really expressive of life as it is lived today, he has to stop, he has to go back 20 years and write it as it was lived then. Accordingly, the picture from that story is unbelievable and holds little interest for ticket buyers.

If some of you theatre owners would corral a little GUTS and fight for your rights in the same manner that publishers of books, magazines and newspapers fight for theirs; if you would tell a lot of those longhairs, with their dried palms extended, to go fly a kite; if you would stand behind any and all effort to make PICTURE ENTERTAINMENT, you would be making a lot more money than you ever thought existed in this business.

We don't advocate dirt pictures. We are not fostering smut. We are pleading for stories that will interest audiences and send them back to your theatres tomorrow. We ask only the same right to photograph, that is given publishers to print. We are yelling for picturizations of what is going on in the country today and a frank discussion in dramatic form of those happenings.

It's easy for Mr. Kuykendall and others to mount a platform and demand CLEAN PICTURES, but what are they talking about? What do they mean by CLEAN? Producers here are striving to give them pictures that will sell. If the pictures that are available will not sell, then, Mr. Kuykendall, tell us what will and it will be delivered to you. Define the word "CLEAN" as pertaining to picture entertainment. Give the writers a stop and a go, Mr. Kuykendall, and if those pictures will draw audiences, will pay the bills, you will have done a great service to this business.

Somebody has to do some kind of a service that will get the picture business back on its feet and keep it there.

Columbia Starts One

Having borrowed Robert Young from MGM yesterday and signed Doris Kenyon for the lead, Columbia today puts Walter Connolly's first starring picture, "Whom the Gods Destroy," into work. Walter Lang directs the Felix Young production.

Webb to Produce One

Millard Webb will produce independently and direct "International Cabaret," an original story by Hans Tiedeman. The story is written around Haus Vaterland in Berlin. Production will be at Pathe studios.

New Jungle Film Ready

New York.—Showman's Pictures Inc. has acquired the jungle film, "Beyond Bengal," for distribution.

Brains at Premium Here, Says DeMille

C. B. DeMille told the MPTOA delegates yesterday: "You've heard that Hollywood is crowded. It's a desert when you're looking for brains." He got a howl, but he explained that available ability was scarce because the majors had the most important people under contract.

Big New Theatre Program in England

London.—Business throughout England in the motion picture theatres has determined many individuals and companies to start construction of new houses, and it is expected that there will be over 100 new theatres here before January 1.

All the new houses are designed to seat 2000 and more, and every modern improvement in theatre construction will be utilized.

Protest Filed on Extra Re-Registration Board

While the members of the Code Committee for Extras yesterday were speeding the work of re-registration, petitions were being circulated among extra players calling upon Sol A. Rosenblatt to prevent the present committee from carrying out the work.

Reasons given for the request were that on the committee are individuals belonging to organizations calling themselves representatives of picture players and the signers believe those not members will not get a fair deal. Also, that the signers believe the board is not qualified to pass on the capability of the players.

'U' After Helmers Novel

Universal is negotiating with Peter Otto Helmers, formerly with UFA in Germany and editor of "Scherl" there, for one of the three novels he brought here. Helmers arrived in town Monday fom New York.

GREETINGS

to

M. P. T. O. A.

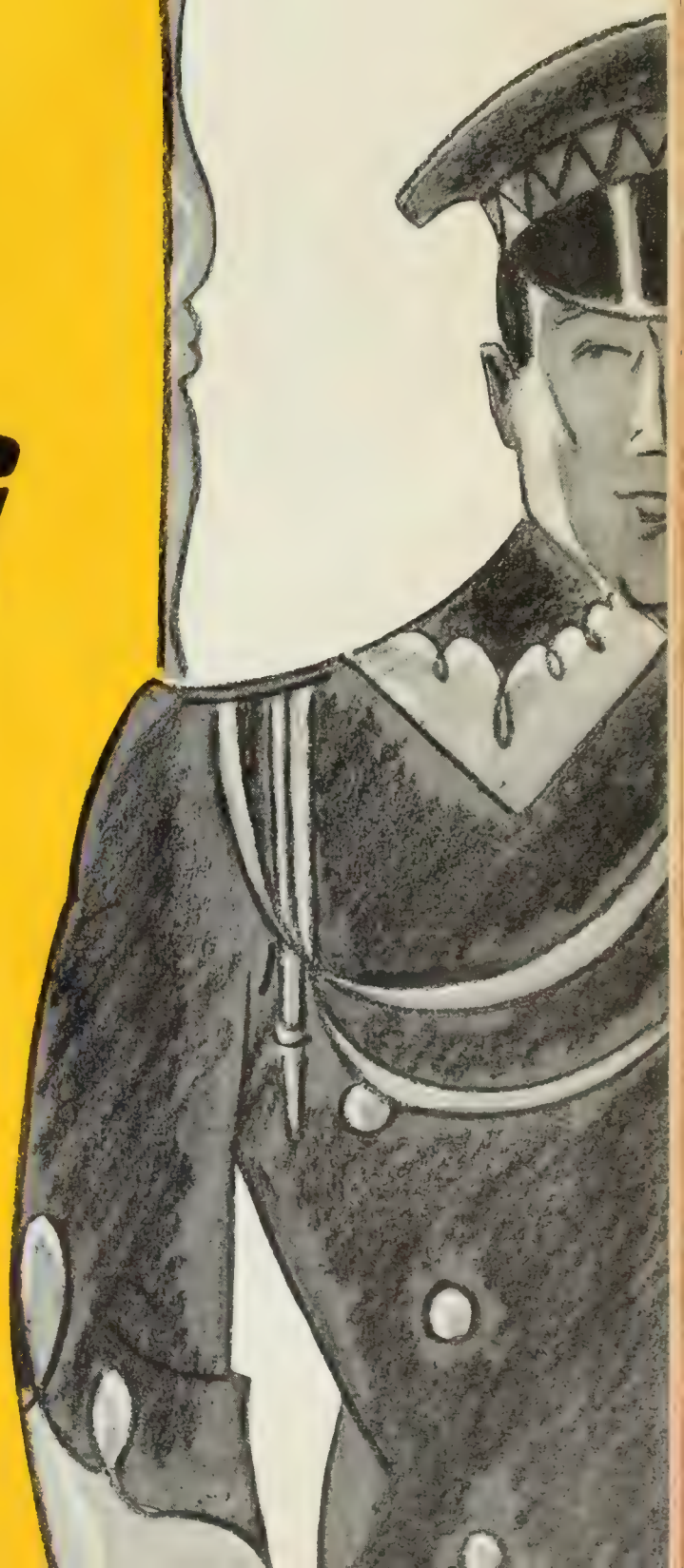
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Producer

FOX FILM CORP.

Spring Showing



• An exhibit from
PARAMOUNT'S
Spring collection that will
set the style for theatres


W. C. FIELDS
in "YOU'RE TELLING ME"
with
Larry "Buster" Crabbe
Joan Marsh
Adrienne Ames
Directed by Erle C. Kenton
GEORGE RAFT
in "The TRUMPET BLOWS" with
ADOLPHE MENJOU
and Frances Drake
Directed by Stephen Roberts



"DOUBLE DOOR"

with

Evelyn Venable
Mary Morris
Kent Taylor
Sir Guy Standing

Directed by Charles Vidor



"MELODY IN SPRING"

with

Lanny Ross
Charlie Ruggles
Mary Boland
Ann Sothern

Directed by Norman McLeod



"WE'RE NOT DRESSING"

with

BING CROSBY
Carole Lombard
George Burns & Gracie Allen
Ethel Merman & Leon Errol

Directed by Norman Taurog





Earl Carroll's
"MURDER AT THE VANITIES"
with the
Most Beautiful Girls in the World and
Carl Brisson Victor McLaglen
Jack Oakie Kitty Carlisle
& Duke Ellington & Band
Directed by Mitchell Leisen



Damon Runyon's
"HALF-WAY DECENT"
with
Adolphe Menjou
Dorothy Dell
Charles Bickford
Shirley Temple
Directed by Alexander Hall
A B. P. Schulberg
Production



SYLVIA SIDNEY
in
"THIRTY-DAY PRINCESS"
with
CARY GRANT
Directed by Marion Gering
A B. P. Schulberg
Production





MAE WEST
in
"IT AIN'T NO SIN"

with Roger Pryor
John Mack Brown
Duke Ellington & Band
Directed by Lee McCarey



Augustus Thomas'
"The
WITCHING HOUR"

with
Sir Guy Standing
John Halliday
Judith Allen • Tom Brown
Directed by Henry Hathaway

UNIVERSAL GREETS the WITH A TIMELY GROUP

CARL LAEMMLE *presents*

LEE TRACY in

"I'LL TELL THE WORLD"

with

GLORIA STUART, ROGER PRYOR, ONSLOW STEVENS

Directed by Edward Sedgwick

PAUL LUKAS in

"AFFAIRS of a GENTLEMAN"

with

LEILA HYAMS, PATRICIA ELLIS, DOROTHY BURGESS, LILIAN BOND,
ONSLOW STEVENS, JOYCE COMPTON

Directed by Edwin L. Marin

Prod

CARL LA

"UNCERTAIN LADY"

with

EDWARD EVERETT HORTON - GENEVIEVE TOBIN - MARY NASH
PAUL CAVANAGH - RENEE GADD

Directed by Karl Freund

"BLACK CAT"

with

KARLOFF(Frankenstein) BELA LUGOSI (Dracula)
DAVID MANNERS
JACQUELINE WELLS - LUCILLE LUND

Directed by Edgar Ulmer

SHOWMEN of the M.P.T.O.A. OF SHOWMEN'S PICTURES

"DANGEROUS TO WOMEN"

with

NILS ASTHER - GLORIA STUART - PAUL KELLY - ALAN DINEHART

Written and Directed by Max Marcin

"HALF A SINNER"

with

JOEL McCREA, BERTON CHURCHILL and SALLIE BLANE

MICKEY ROONEY

Directed by Kurt Neumann

ced by
MMLE, Jr.

CHESTER MORRIS in

"EMBARRASSING MOMENTS"

with

MARIAN NIXON - ALAN MOWBRAY - WALTER WOOLF

Directed by Edward Laemmle

A STANLEY BERGERMAN PRODUCTION

"GLAMOUR"

with

PAUL LUKAS - CONSTANCE CUMMINGS

PHILLIP REED, JOSEPH CAWTHORN, DORIS LLOYD

Directed by William Wyler

A B. F. ZEIDMAN PRODUCTION

MPTOA

AU REVOIR...
COME AGAIN

You've probably had a million laughs since you came to Hollywood . . . but you missed the biggest laugh of your lifetime.

If you had been a few days earlier you would have caught the preview of the greatest entertainment John Barrymore has ever made, "Twentieth Century," with Carole Lombard, Walter Connolly and Roscoe Karns.

It's the rowdiest, most riotous comedy the stage or screen has ever offered . . . the outstanding stage hit of last season . . . the outstanding talking picture hit of this season.

HARRY COHN

President

COLUMBIA PICTURES CORP.

(This Advertisement Published Tuesday in Error)

Zanuck Will Visit Foreign Exchanges

On his first visit to United Artists foreign film exchanges to discuss material with exchange managers for next year's production schedule, Darryl Zanuck, 20th Century Pictures producer, leaves Hollywood with his family May 7.

Zanuck will be absent for at least two months, his itinerary including London, Paris, Rome and Vienna in Europe, and Cairo and Capetown in Africa, where United Artists exchanges are located. He will confer with all foreign exchange managers with a view toward shaping his future productions for a more world-wide market.

While in Africa, Zanuck will join a big game hunting expedition into the interior.

New Plays on Broadway Set For Coming Week

New York.—"Broadway Interlude" goes into the Forrest Theatre on April 19. Play is by Achmed Abdullah and William Almon Wolff.

"Are You Decent" goes into the Ambassador on April 19. Also opening next week are "Trial by Jury" at the Majestic, April 16; "Stevedore" at the Civic Repertory Theatre, April 18.

MGM Holds Kruger

MGM has signed Otto Kruger for another term. He is now working in "Treasure Island."

CREEL JOINS LINDSEY IN DEFYING ROSENBLATT

(Continued from Page 1)

welfare of the studio employees by turning the complaints over to a committee on which there was a paid representative of the producers. He questioned Rosenblatt's right to order such an act under the Code.

Charles Cunningham, head of the Local NRA Compliance Board wired Creel regarding it. Yesterday morning the wire arrived from Creel, ordering the halt in carrying out Rosenblatt's orders. At the moment all proceedings are halted awaiting a final showdown.

"I am glad to get the firm backing of Mr. Creel," said Judge Lindsey yesterday. "I mean no disrespect to Mr. Rosenblatt, but I cannot concede that he has the authority under the code to jeopardize the signers of these complaints."

Meanwhile Lew Blix, business representative of Local 37, IATSE, representing grips, property men and electricians, both wired and wrote Creel protesting against Rosenblatt's order, and also wrote Rosenblatt protesting in behalf of his men the appointment of Pat Casey to the new Studio Labor Board.

Blix in his letter stated that the turning over of the complaints bearing the names of the employees would not be in keeping with the Code.

"The integrity of identification of men guaranteed by the Administration would be violated and severe loss result," he wrote.

In his protest to Rosenblatt against the appointment of Casey to the Studio Labor Board, he stated that Casey is a leader of the producer group, has already interpreted the code wrongly, stands in a prejudicial light with the workers, and does not have and cannot get the confidence of the employees. He pointed out that he had nothing personal against Casey, but his official position makes his presence on the board unbearable.

"Lindsey has the faith and confidence of the workers," he added. "He has started to do a good job. Why not keep him?"

The new Studio Labor Committee has taken quarters in the Guaranty Building, but to date only Casey and Ed Smith have been announced as members.

Ernest Truex Plans Summer Stock Company

New York.—Ernest Truex has announced that he will head a stock company during the summer months in White Plains.

Its home will be at the Contemporary Theatre Club and his son Philip will be associated with him. According to plans the theatre will open early in June.

L'Estrange to Phoenix

Dick L'Estrange, candidate for supervisor of the Third District and member of the Regional Labor Board, will leave tomorrow for Phoenix to hear complaints of violations of the NRA Code.

Pommer Praises American Pictures

New York.—Erich Pommer, noted German director, arrived here today on the Ile de France, en route to the Fox studios. On landing Pommer said:

"The American motion picture leads the world in furnishing fine entertainment for movie-goers. Their position has been considerably strengthened strengthened throughout Europe, not so much due to the failure of European producers as to the astounding progress your studios have made. America used to litter Europe with commercial trash, but that has now been supplanted by excellent pictures."

Pommer will leave here next week, accompanied by Sidney R. Kent, for Hollywood.

M. P. Research Council Invading New England

New York.—The Motion Picture Research Council will carry its activities to New England, and the first conference will be held at a luncheon on April 14 at the Hotel Somerset in Boston.

Fox Song Writers Set

When they finish the music and lyrics on "Red Heads on Parade" for Jesse L. Lasky, Jay Gorney and Lon Hartman will do the music for "Lottery Lover," which Al Rockett is producing for Fox. Gorney recently completed the music for "Stand Up and Cheer."

THE MOTION PICTURE PRODUCERS OF SOUTHERN CALIFORNIA WERE DELIGHTED TO HAVE BEEN HOST TO THE MOTION PICTURE THEATRE OWNERS OF AMERICA LAST NIGHT AT MGM STUDIO.

COLUMBIA PICTURES CORP.
EDUCATIONAL STUDIOS, INC.
FIRST NATIONAL PICTURES, INC.
FOX FILM CORPORATION
HAL E. ROACH STUDIO, INC.
HAROLD LLOYD CORPORATION
METRO-GOLDWYN-MAYER CORP.
PARAMOUNT PRODUCTIONS, INC
RKO-RADIO PICTURES, INC.
WARNER BROS. PICTURES, INC.

SINCERE GREETINGS
AND GOOD WISHES TO
AMERICA'S SHOWMEN

ROBERT Z. LEONARD

METRO-GOLDWYN-MAYER

MAYER HANDLES EXHIBS ROUGHLY ON SMUT ISSUE

Care For Cash, Not For Morals, He Says

(Continued from Page 1)

don't care what you buy as long as the pictures have box-office draw.

"You, as an industry, condemn block booking and howl because you can't cancel pictures you claim are unclean, but the truth is that the ones you want to cancel are the ones you have heard are not money-makers, regardless of their type.

"I thoroughly agree with you that indecencies should be eliminated. But I'll tell you this: I have talked to many leaders in churches and I have found that most of them are fairer in their criticisms than some of you."

The MGM chieftain, speaking to the exhibitors gathered at the Hotel Ambassador for the MPTOA Convention, was declared by observers to have made the first "fighting speech" of the season, standing up to the exhibitors and giving them fire instead of soft-soap.

"I started in the exhibition end of this business twenty-seven years ago," he said, "and I am as thoroughly acquainted with that branch of the industry as with production. I sold pictures, and then my ego got the better of me and I became a producer.

"The producer on Broadway who has one or two hits out of seven is a successful producer. Now, then, is it conceivably just to expect us to produce one a week, fifty-two weeks of the year? We make the pictures, seeking to make successes out of them all. But what are we going to do with them if they do not click—swallow them?

"Back of the exhibitor's complaint against block-booking is a very selfish principle. He figures it out for himself that he wants to play only the successful pictures. He will then make all the money. But who will stand for the cost of the other pictures?"

Answering the showmen's complaint against percentage bookings, Mayer declared that he did not believe it worked hardship on them as claimed.

"We offered our product for a year to one exhibitor who made the complaint and simply asked him in return to show us his books at the end of the year. He refused."

He selected for a concentrated attack the general plea for "fine pictures," asserting he is repeatedly fighting battles with important picture people on this subject.

Double and triple bills were slammed by him on the same grounds. He said: "A restaurant serving poor food decides to increase patronage by doubling its portions. How much chance has it to succeed?"

The $25,000 independent, he said, contributed to the double-bill situation and he would rather "see them out of the way" than to continue over-dosing the public. Eight years ago he predicted the exhibitor's mistreatment of producers would drive the latter either into ruin or into theatre-operation. His predictions, he said, were being fulfilled. He defended high salaries in pictures and wound up by asking for greater cooperation between exhibitor and producer.

Correction

In the page ad run by William Dieterle in this publication yesterday he was credited with the writing of Warners "Fashion Follies of 1934." Our typesetter was wrong. It should have read "directed by." Our apologies, Mr. Dieterle.

MPTOA Undecided About Extension of Convention Sessions

Expressing exhibitor sentiment against the publishing of box-office reports, Ed Kuykendall opened yesterday's session at the MPTOA convention, introducing the general counsel, Edward Levy. The eastern attorney spoke on various legal questions affecting the theatremen, Assemblyman Lawrence Cobb succeeding him on the floor to advise closer contact between exhibitor and legislator.

Fred Meyer, MPTOA secretary, when queried in regard to extending the convention, said that there was a semi-official understanding that the exhibitor huddle would be stretched, "providing we are unable to transact our business in the period alotted."

Mrs. Thomas G. Winter talked on "family entertainment," socked the so-called "intelligentsia for their influence on picture-making," and was followed by Joe Breen, of the Producers Association, delivering a eulogy on clean advertising.

Louis B. Mayer's subsequent talk lifted the session to its high spot, with Cecil B. DeMille's address on "How To Put Pictures Together" getting close attention from the crowd.

Accompanying the director was nearly a ton of exhibits, artist sketches on scenes, sets, props and gowns for Paramount's "Cleopatra." He topped his lecture by showing an artist's illustration of his bath-tub scene from the picture, claiming it was the "biggest bath-tub I've ever had." He also declared that to him the laws of censorship were unreasonable and that they are not based on good common sense.

Walter Vincent's talk was put over until this morning, owing to the lateness of the session... Kuykendall announced the golf tournament and asked for registrations.

Nearly 300 exhibitors and their families visited Radio yesterday, another group taking in a tour of the Fox studio. It was a 100 per cent attendance at the MGM soiree at night.

The program for today includes an open forum for all delegates at the business session in the morning, trips to the Paramount and Columbia studios in the afternoon and the entertainment climax at night with the convention banquet at the Ambassador.

Cantor Leaving N.Y. For Picture Here

New York.—Eddie Cantor will leave here Saturday for Hollywood and United Artists studio to start preparation for his picture, "The Treasure Hunt" (tentative title) that will go into production June 1.

The "Treasure Hunt" idea is being developed by Arthur Sheekman, Nat Perrin and Nunnally Johnson, and the only casting done on the picture to date are the two feminine leads, Ethel Merman and Ann Sothern.

Visiting Delegates to Golf for Cups and Beer

Featuring a keg of beer at the fifth hole and another at the thirteenth, the MPTOA Golf Tournament gets off tomorrow at Lakeside, with plans set for 100 entries, handicaps set at the players' discretion.

The theatremen will tee off in foursomes and aim for forty prizes donated by picture people for the event. The Fox West Coast Theatre organization is sponsoring the tournament.

Real Rebel Yell

MGM finally got a Confederate veteran to give the rebel yell in "Operator 13." S. S. Simmons, ninety-year-old major general of the Confederate army, has been signed.

Goldwyn Will Have 3 in Work by June 1

For the first time in his history, Sam Goldwyn plans to have three pictures in work simultaneously around June 1. The United Artists lot will be cleared for Goldwyn's use, with 20th Century going into a four month dark period May 1 and Edward Small moving his production unit to RKO-Pathe.

The Anna Sten-Frederic March vehicle, "Resurrection," will head the list, getting under way May 15, with Rouben Mamoulian directing. "Barbary Coast," which William Wellman handles with Gary Cooper and Gloria Swanson in the top brackets, follows two weeks later. Leonard Praskins and Dwight Taylor are shaping the script. The Cantor picture is the third.

Cameramen Serious About Silent Camera

Members of the Research Council of the Academy were rejoicing yesterday over the reception given their silent camera questionnaire, which was mailed recently to more than 1,000 techicians in the industry.

Already scores of the questionnaires have been filled out and returned, and the Council expects to start work shortly on the consolidation of the information.

Chase Stays at Roach

Charley Chase has just signed a new long term contract with Hal Roach. He has been with Roach Studios more than a decade.

GROSVENOR HOUSE
PARK LANE . . . . LONDON
THEY SAY IT IS LONDON'S BEST HOTEL

Experienced travellers stay at GROSVENOR HOUSE because:

It has the finest location in London—facing Hyde Park.

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It is convenient for all theatres, shopping centres, etc.

It is the haunt of London Society, and the chosen hotel of celebrities throughout the world

Its rates are surprisingly reasonable although the address is

GROSVENOR HOUSE, PARK LANE, LONDON



GREETINGS!

Theatre Owners

ROY DEL RUTH

Just Completed

The Twentieth Century Production

BULLDOG DRUMMOND STRIKES BACK

Starring

RONALD COLMAN

AND NOW
ON A VACATION

VARIETY'S DOG HOUSE

Says

MACK GORDON

For

cracking that he was on the pedestal that Buddy DeSylva had hoped to be on.

It Ain't So!

I NEVER SAID IT—

and Variety Knows It—

MACK GORDON

(Working For Paramount)

P. S.: Dear Buddy: Daily Variety always seems to get things **"BOTTOMS UP"**... Besides, imagine how silly I would look on a pedestal.

HERE'S A PICTURE OF MY THOUGHTS FOR YOU, MR. EXHIBITOR



GREETINGS—
M. P. T. O. A.
FROM

John Cromwell

DIRECTOR



"SILVER CORD"
with IRENE DUNNE

"ANN VICKERS"
with IRENE DUNNE

"SPITFIRE" (Trigger)
with KATHARINE HEPBURN

"THIS MAN IS MINE"
with IRENE DUNNE

and

"Of Human Bondage"
with LESLIE HOWARD

THERE
ARE MORE
EXHIBITORS
READING
THE Hollywood REPORTER

THAN ANY OTHER
DAILY FILM TRADE
PAPER

THERE
MUST BE A REASON

IT'S IN THE AIR!



SPRINGTIME FOR LEO IS MONEYTIME FOR YOU!

METRO-GOLDWYN-MAYER STUDIOS,
% MR. SAMUEL MARX,
CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XX, No. 29. Price 5c. TODAY'S FILM NEWS TODAY Friday, April 13, 1934

WAR ON SMUT ORGANIZED

TRADE VIEWS by W. R. WILKERSON

•M.P.T.O.A. Members:—

If you have accomplished nothing else other than a sane discussion of the double feature evil, a discussion that may bring results later, you will have done more during your convention this year than any other group has done in the past ten years at these meetings.

The importance of the COMPLETE ELIMINATION of double features in representative houses throughout the country (and the small ones) is not a guess—it means BETTER PICTURES, and better pictures mean better grosses, better profits.

Hollywood has shown you that it can't turn out sufficient pictures to permit you to double them up on the same program, and, in their effort, the producers are not giving the time and attention they should to their important pictures.

•

You know, and we all know, that a good picture will not only run twice as long as an ordinary attraction, but will get four and five times the gross. When you see one of the big New York theatres doing $70,000 one week and as low as $17,000 the next week, YOU MUST KNOW the answer. When the Music Hall does $100,000 or better in a week and then drops to $60,000 the following week, the same answer holds good.

And think of the difference in the grosses. THINK what good pictures can really draw. You don't need a pencil to figure the difference in your profits. And what is true with the big city houses is true with the theatres in the neighborhoods and small towns. ATTRACTIONS will attract.

•

If you will make up your minds, assist others in arriving at the same conclusion and REFUSE TO PLAY DOUBLE FEATURES, our studios here will have to cut down their production schedules and, in cutting them down, they will have more time to devote to the important pictures—the pictures that will sell.

MGM, with the largest production organization in the business, can't make 50 pictures a year and make them right, nor can Paramount, Warners, Radio, Universal, Fox or any of the smaller plants. If any one of them would turn out 25 GOOD PICTURES, it would take the Bank of

(Continued on Page 3)

Washington Feels Rosy's Job Is Safe

Washington.—There has been a change of opinion about Sol Rosenblatt being supplanted, and official circles now think his job is safe. It is pointed out that his division has been handed more codes to handle than any other, and it is also felt that he will stay as long as General Johnson does.

George Volck Quits Selznick and Joyce

A. George Volck, identified with the Selznick-Joyce office almost since its inception, resigned yesterday and is going in business for himself.

The Volck activities will be combined in two organizations, A. George Volck, Inc., which will handle stories and plays and is headed by Helen Volck, and the Hawks-Volck Corporation, which will be conducted as a general agency, with William B. Hawks and Volck taking care of a selected list of artists, writers and directors.

Ruggles To Do 'Rhumba'

Paramount yesterday assigned Wesley Ruggles to direct "Rhumba," which will be a Carole Lombard-George Raft vehicle. Story, an original by Guy Endome, has not been assigned to a writer as yet.

Mystery For Warners

Warner Brothers have bought "The Case of the Howling Dog," a Liberty story by Erle Stanley Gardner. Ben Markson will adapt and Warren William is likely to star.

MPTOA Directors Will Meet With Producers And Insist That Films Be Cleaned Up

A determined effort is to be made by the MPTOA to convince the producers that smut and vulgarity must be eliminated from all pictures. To this end the board of directors of the exhibitor organization will remain in town for a few days after the close of the convention and will hold conferences with a representative group of producers. On this subject, Secretary Fred Mever, of the MPTOA, said yesterday:—

"A resolution is being prepared for this purpose and will be presented to the delegates before we adjourn the convention. If we are successful in getting the producers to eliminate

(Continued on Page 15)

Television Tubes Being Made Secretly

New York.—RCA has at least 100 men at work in its Harrison, New Jersey, tube factory, turning out the new giant cathode tubes for use in television. The work is being carried on in great secrecy.

These tubes are the very latest development for large television projection and all the men employed are closely guarded to prevent any competitor getting hold of samples.

Rivkin-Wolfson Abroad

Winding up their contract at MGM on June 2, Allen Rivkin and P. J. Wolfson leave for Russia for a two months' vacation before taking a writing assignment in London. Latter deal was negotiated some time ago.

Expect Dynamite In Darrow Report

Washington.—A load of dynamite is expected to be wrapped up in the report of the Darrow NRA Review Board, which has just completed a lengthy hearing of charges against the Motion Picture Code Authority by the Independents.

The report, which goes directly to President Roosevelt, will contain findings based solely on the charges, with no defence in evidence.

This was revealed today when the Review Board dropped a bombshell

(Continued on Page 4)

Montgomery Set For 'Mutiny on the Bounty'

Robert Montgomery has been assigned to a principal role in "Mutiny on the Bounty," a novel by Charles Nordehoff and James Norman Hall, which Frank Lloyd will direct for MGM.

Wallace Beery and Clark Gable fill the top brackets. Novel is being scripted by Carey Wilson and John Farrow.

Henry Ginsberg Back

Henry Ginsberg returned to his desk as general manager of Hal Roach yesterday, after a quick vacation in Honolulu. Ginsberg left two weeks ago to meet his wife there on her return from a tour of the Orient.

Dave Selznick East

David Selznick leaves for New York Sunday accompanying George Cukor and Howard Estabrook, who hop from there to England to prepare "David Copperfield." Selznick will be gone six weeks.

Kent on Way to Coast

New York.—Sidney R. Kent, President of Fox Film, left here today for the coast and the Fox studios.

WARNERS TRYING TO BUY THEATRES WITH BONDS

New York.—Warner Brothers have embarked upon another theatre-buying spree, planning to increase very largely their present string of 450 houses.

They are offering theatre owners, particularly in the New Jersey section, Warner bonds as payment for taking over the houses. Their argument is that the purchase price is guaranteed by the expected increased value of the bonds.

These deals are similar to those guaranteed by Paramount, which got that company into so much trouble.

Ernst Lubitsch Starts 'Merry Widow' Today

Ernst Lubitsch puts "The Merry Widow" into production today at MGM after two weeks of rehearsals and four days recording of the songs.

Maurice Chevalier and Jeanette MacDonald have the top spots in the Irving Thalberg production.

'U' Premiere Monday

New York.—Universal's "I Like It That Way" will have its premiere at the Mayfair Theatre Monday night.

RALPH RAINGER and LEO ROBIN JUST COMPLETED Musical Numbers "Kiss And Make Up"

THE Hollywood REPORTER

W R WILKERSON . . . Editor and Publisher
FRANK T. POPE.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscriptoin rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879

THE LOW DOWN

The N. Y. dailies are headlining the most recent suicide attempt by Marjorie King. The papers are playing it up big because of her name being linked with that of Georgie Raft and making him the heavy because he happens to be a picture star. It's too bad that the newshounds are not aware of the fact that Margie has a suicide complex and that she has tried it many times before!

•

The serious illness of Frank Joyce in New York has sent many in Hollywood scurrying to their doctors for a thorough looking over, just to be on the safe side. Two results we know of are Charlie Beahan, who is now busy losing his appendix at the Cedars; and today Ricardo Cortez hies himself to the same spot for a slight (and slightly embarrassing) operation. Incidentally, Frank Joyce was reported as somewhat improved yesterday.

•

Well, it's gotten to the point in New York where they're paraphrasing play and picture titles now—if they can't make them fit the people any other way. Which gives the players much more leeway and twice as much fun. F'rinstance:

William Powell—
"The Powell and the Glory"
Junior Laemmle—
"Fifty Million Henchmen"
Clifton Webb—
"Lavender and Old Face"

And here are some more "straight" ones:

Johnny Weissmuller—
"Animal Kingdom"
Archie Mayo....."The Thin Man"
Maureen O'Sullivan—
"Johnny Get Your Gun"
Mrs. Pat Campbell—
"Turn Back the Clock"
Edmund Goulding—
"I Like It That Way"
Bing Crosby....."Of Thee I Sing"
George Cukor....."My Lips Betray"
Mary Brian....."No One Man"
Al Newman....."Face the Music"

It could go on for years!

Reviewing the FAN MAGS

"THE COUNTESS OF MONTE CRISTO"

Universal prod.; director, Karl Freund; writers, Walter Fliesch, Karen DeWolf, Gene Lewis.

Roxy Theatre

American: We've had this one before, quite frequently in fact, and most recently just the other week in one of the German imports. Of the players, Paul Lukas, with a sincere, unaffected portrayal, manages to make his role ring true, and garners to himself the lion's share both of honors and sympathy.

Sun: The picture needed cinematic wit to point up its trifling comedy. It needed some good light comedy acting. It got neither. Mr. Freund has directed the story smoothly enough; but there are no champagne bubbles in this talkie. It is light melodrama rather than light comedy.

Herald-Tribune: "The Countess of Monte Cristo" is a curious blend of genuinely amusing entertainment and tedium. Mr. Karl Freund, we venture to say, is finding himself, as a director, since this picture is an improvement on his last two films.

News: Even though "The Countess of Monte Cristo" has in its cast such capable names as Fay Wray, Paul Lukas, Patsy Kelly and Reginald Owen, there is precious little that can be said of its entertainment value.

Mirror: Fay gives one of her usual competent performances. Lukas displays his usual charm. Their support is good. It includes such interesting performers as Reginald Owen, Patsy Kelly and Paul Page.

Times: The new work is weak on credibility and less than overwhelming on general interest. Its allure, if any, is predicated on its ability to leap from surprise to surprise in the matter of identifying its principal players. The most heartening item in the film from the entertainment standpoint is Patsy Kelly's amusing performance.

World-Telegram: An earnest, well bred, uneventful film, which one can see and hear without boredom or discomfort, but which leaves the state of the current Broadway cinema just about where it found it. Karl Freund has directed the film with such a sure touch that one feels it is a pity to waste such expert direction on such an arid and labored story.

Journal: While there isn't anything especially new in the Cinderella idea, "The Countess of Monte Cristo" manages to disguise a stock situation so adroitly that the film emerges as amusing entertainment. Smartly directed, with Fay Wray and Paul Lukas as the principals, and Patsy Kelly as comedy relief that is not only relief but also hilarious comedy.

'Mystery Woman' Not Interested in Films

Local NRA Code offices were excited yesterday when it was learned that a mysterious woman named Barry was coming to act in a liaison capacity with State and Federal offices. No one seemed to know why, and rumor even had her replacing Mrs. Mabel Kinney on the Code Committee for Extras.

Last night Mrs. Kinney revealed that Aleska Barry, former worker in the State Social Welfare Department, is coming as a field coordinator, not to take part in picture code troubles, but to check up complaints about employment of infirm women in industry.

Shell Holds Ardell

Because of the fan mail received from his broadcast last Monday, the Shell Oil company has again signed Franklyn Ardell, comedian, to appear on its program next Monday. Program is released locally by KHJ. Deal was negotiated by Kingston-Harris.

Lukases at Springs

Paul Lukas and his wife left for Palm Springs yesterday for a week's vacation. When he returns, he goes into "I Give My Love," with Wynne Gibson, at Universal.

Hardy for 'U' Picture

Sam Hardy replaces Reginald Denny in "I Give My Love," at Universal. Denny is working at the present time and could not get released.

Show For the Sailors

James Cagney, Pat O'Brien and Frank McHugh, now making "Hey Sailor" for Warners, put on a show for the benefit of 100 men of the U.S.S. Arizona Wednesday night. Fifty Busby Berkeley girls were also present.

New Play for MGM

New York.—MGM has acquired the screen rights to "Her Excellency's Tobacco Shop," a play by Laszlo Bus Fekete, Hungarian playwright.

POSITION WANTED

On Editorial Board of Major Studio or in Agency in Hollywood by young, attractive girl, graduate of Bryn Mawr College with highest honors.

Magazine Experience in New York:

5 years Literary Editor
Forum Magazine
2 years Fiction Editor
McCall's Magazine
1 year Literary Advisor
G. P. Putnam's Publishing Co.

Author of two best-selling novels, both sold to pictures. Latest novel just delivered to publishers.

One year in writing department of local major studio. Thoroughly familiar with treatments and screen plays, as well as highly productive of original ideas for stories. Finely organized for executive work.

Box 295, Reporter

Seff Gets Daughter and Contract on Same Day

Manny Seff is the proud father of an eight-pound daughter. She arrived at the Cedars of Lebanon hospital yesterday morning. Also Warners presented Manny with a new one-year contract. The studio gang formed a pool for the exact time of the baby's arrival and the $40 was won by Robert Presnell.

OPEN FORUM

Dear Mr. Wilkerson:

Have noticed that you often mention the need for better pictures of the higher type both morally and fundamentally, yet some of us wonder how pictures like these will ever return on a majority basis with many interferences and falling blocks put in their paths by unthinking, unwilling supervisors and others too numerous to mention.

Writers have many beautiful scenes with perfect acting called for in their stories, but these must be removed from the scripts because the expense of the shots, ectetera, is a trifle higher than the regular stock stuff. The director does not ask for these removals. The actor or actress does not ask for these removals. They would rather have the shots made in order that the picture would be more finished and therefore not only be better for the audiences (which pay plenty) but for the reputations of the directors, the artists and the studios.

If these supervisors, producers and the other forms of efficiency experts don't care about improving pictures, it is hardly feasible that our present day pictures will see any drastic changes for the better until the Wall Street bosses put pressure on them or perhaps, do away with a large percentage of these "Bonus Drawing" drawbacks.

BOBBY HANSON,
King Vidor Productions

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COLUMBIA HAS KNOCK-OUT IN 'TWENTIETH CENTURY'

Direction, Acting, Story All Superb

"TWENTIETH CENTURY"
(Columbia)

Direction .....Howard Hawks
Authors .....Charles MacArthur and Ben Hecht
Photography .....Joseph August
Cast: John Barrymore, Carole Lombard, Walter Connolly, Roscoe Karns, Charles Levison, Etienne Girardot, Dale Fuller, Ralph Forbes, Clifford Thompson, James P. Burtis, Gi-Gi Parrish, Edgar Kennedy, Ed Gargan, Snowflake, Herman Bing, Lee Kohlmar, Pat Flaherty.

If Moses had chiseled out an eleventh commandment on those stone tablets, it would have been: THOU SHALT NOT LET COLUMBIA'S "TWENTIETH CENTURY" PASS THEE BY.

This picture is so excitingly good that superlatives suddenly seem feeble. Perfect production, perfect acting, perfect story and then string a lot of "perfects" together for the dialogue.

It is farce that touches art; it is entertainment that makes dreams come true; it is satire that borders on the diabolical, and it is characterization that IS genius.

One of the BIG hit pictures of the year, this comedy will blow the dust off of any theatre's cash register. And repeaters will be legion, coming back to catch the priceless lines that were lost in the laughter.

John Barrymore has the role of his life as Oscar Jaffe, a big theatrical producer whose acting (when people are within sight and hearing) puts to shame his most famous stars. With arms waving like a windmill, his hair in acute astonishment, his eyebrows continually taking a dramatic stance, his voice thundering with maledictions, or softly cunning, and always either on the brink of suicide or on the wings of joy, Barrymore has created in Jaffe a character that will go down in screen history.

Carole Lombard, as Lily Garland, a little shop girl whom Jaffe builds into a famous star and who deserts him to go to Hollywood when she can't stand his theatrics any longer, does almost as much for her role. She is as temperamental and dramatic as Jaffe, and one of the funniest scenes in the picture is where they both go on an emotional jag at the same time in a compartment on the train without benefit of audience, until they suddenly realize that neither is being impressed.

Walter Connolly as Jaffe's long-suffering "advisor" is priceless and his comedy is superb. Roscoe Karns is better than he has ever been as Jaffe's press agent. Etienne Girardot contributes a new, fantastic humor as a slightly insane man, who goes around pasting religious signs on everybody and everything in the train. Herman Bing and Lee Kohlmar are amusing as two players from the Passion Play; Charles Levison is well cast as a rival producer; Ralph Forbes does beautifully with a small role; Dale Fuller is good as Lily Garland's maid, and Edgar Kennedy is a detective.

Most of the picture takes place on the Twentieth Century going from Chicago to New York. The action concerns Jaffe's desperate, fantastic and screamingly funny efforts to get Lily Garland to sign up with him again and save him from ruin.

Howard Hawks' direction is a miracle and a thing of beauty; Charles MacArthur and Ben Hecht wrote the story, which is a perfect setting for the jewels of dialogue, and Joseph August photographed it flawlessly.

Exhibitors will have to padlock their theatres to keep patrons from seeing this one. And it is the kind of picture that will take the padlocks off a lot of houses.

M.P. Code Authority To Open Office Here

New York.—The Motion Picture Code Authority, which has been established in New York for some time, will open an office in Hollywood very shortly to handle production disputes on the ground.

Majestic Plans to Make 12 Pictures

New York.—The reorganization plan of Majestic Pictures has been completed and the company will make twelve pictures, to be produced by Larry Darmour and Harold Hopper. Ample financing is said to have been arranged.

The company's first picture of the new season will be "The Scarlet Letter," which will be ready July 1.

Film Folk Plastered With Income Tax Liens

Income tax liens were filed yesterday in Federal Court against Sidney Fox, Herbert Brenon and Joseph P. McEvoy.

Miss Fox was tagged $256 additional on her 1931 earnings. Brenon was named in two liens for 1931 and 1932 in the amounts of $177 and $535. McEvoy was named in a 1930 lien for $2017.

Bill Koenig Marries

It was revealed at the MPTOA dinner last night that William Koenig, Warner-First National executive, and Barbara Rogers, a Warner player, wee married early this week in Mexico. Jack Warner confirmed the story.

"U" Buys Runyon Yarn

Universal has purchased the Damon Runyon story, "Ransom—$1,000,000," which was published in Cosmopolitan, and will continue its loan of Murray Roth from Warners to direct it.

Laemmle Jr. North

Carl Laemmle Jr. left for Santa Barbara last night and the rest of the Universal executive staff joins him today for a production conference.

Lindsey Continues on Code Complaints

Judge Ben B. Lindsey, NRA Labor Compliance Officer, announced last night that he is planning to hear several more witnesses in one of the complaints against a studio that is now in his hands.

"The complaint is one of those that I heard last week," explained the Judge. "Several witnesses could not appear at the time, so I postponed the hearing. Just as soon as the witnesses can come I shall continue hearing the case regardless of Mr. Rosenblatt's order to turn it over to the Studio Labor Board."

Meanwhile matters were at a standstill last night in the matter of the numerous complaints which the Judge, backed by George Creel, refuses to turn over to the board.

Script Trouble Delays 'Here Comes the Groom'

Due to script trouble, Charles R. Rogers has postponed the start of "Here Comes the Groom" from Monday to Thursday of next week.

Organization will, however, get "I Love an Actress" into work Monday, wtih Ralph Murphy directing from the Humphrey Pearson script. Casey Robinson is polishing off the Leonard Praskins screen play on "Here Comes the Groom," and Edward Sedgwick will direct.

Blackmer at Radio

Radio yesterday signed Sidney Blackmer for the lead in "Afterwards," a London stage play by Walter Hackett which is being scripted by Marian Dix and Arthur Caesar. Player is now on the lot in "Down to Their Last Yacht." Cliff Reid produces "Afterwards."

Hayden Replaces Duna

Julie Hayden replaces Steffi Duna in "Sour Grapes" at Radio, and Duna replaces Dolores Del Rio in "Sea Girl." Julie appeared opposite Francis Lederer in "Autumn Crocus" at El Capitan.

Gould Starts Dance

Dave Gould started rehearsals yesterday on the South Sea Bolero, which will be a feature of "Down to Their Last Yacht" at Radio. Dance number is slated to be something entirely different and new.

Tradeviews

(Continued from Page 1)

England to hold the money. If they can come through with TEN HITS, yes even FIVE HITS, they will have reached their limit.

You know that, just as long as you book poor pictures, they will make them, and as long as you play them, you continue to stifle not only your own progress, but the progress of production.

KILL THAT DOUBLE FEATURE EVIL.

Fox Will Be Heard In $2,000,000 Suit

New York.—William Fox will be examined next Tuesday, prior to the trial of the suit for $2,011,000 brought against him by John D. Elms, an inventor. The suit will be heard in a Staten Island court.

Elms claims that, in 1927, he made a contract with Fox through Courtland Smith, for Fox to exploit and market a device which gives the effect of the third dimension in pictures. The invention is based on a system of revolving lenses on the camera and projector.

Vidor Quits Location For Few Studio Shots

King Vidor returned from location today to film a few scenes at the United Artists lot on "Our Daily Bread." He will return to the Tarzana ranch to continue production.

Almost the entire cast of forty are living at Encino during the filming of the location scenes. Karen Morley and Tom Keene head the cast.

Paris Photographer To Snap Movie Stars

Baron George Huene, Paris photographer for the Conde Nast publcations, will arrive in Hollywood, April 19, to make special photographic studies of Marlene Deitrich, Sylvia Sydney, Claudette Colbert and Miriam Hopkins.

Marjorie Klein at Para.

Paramount yesterday signed Marjorie Klein to prepare the continuity on "A Son Comes Home," the Adela Rogers St. Johns original. Story will be the first Lee Tracy picture on his new Paramount deal and will be directed by Charles Vidor. Bayard Veiller produces.

Morris Starting at 'U'

Chester Morris arrived in Hollywood last night after a two weeks' vacation at Palm Springs. He starts work Monday at Universal in "Loves of A Sailor," which Kurt Neumann will direct.

Del Andrews Injured

Del Andrews, director and writer, was run down by a hit and run driver while crossing the street last night and was taken to the Good Samaritan Hospital, where it was said his skull was fractured.

Dick Wallace to Fox

Richard Wallace has signed with Fox to direct two pictures, starting in August. His first will be "Angel Face" and the other will be a Janet Gaynor production.

Extras Get a Break

Paul Sloane used 450 extras yesterday in his big set for "Down to Their Last Yacht," which he is directing for Radio.

Manners Set For Lead

David Manners has been engaged by Charles R. Rogers for the leading role in "I Love an Actress," which will be produced for Paramount.

'BRAIN SWEAT' ONE OF THE SEASON'S BEST COMEDIES

Good Picture in Play of Negro Life

James Montgomery and Henry R. Stern present "Brain Sweat," by John Charles Brownell; directed by Robert Ober, with Billy Higgins, Rose McClendon, Barrington Guy, A. B. Comathiere, Pearl Wright, Dick Campbell, Viola Dean, Marie Young, Adrew Tribble, E. J. Blunkall, plus the Russell Wooding Choir.

New York.—With the handicap of the worst title of the year, a decidedly pleasant and at all times amusing comedy of negro life along the Mississippi came quietly into the Longacre Theatre and surprised the assembled audience into the merriest first night it has had in weeks and weeks. In its quiet and unpretentious way, it offers one of the best comedies of the year, played by a cast that is not only expert, but that seems to be enjoying itself to the utmost all the way, and the attitude is contagious.

We have here the case of Henry Washington, who, deprived of the privilege of manual labor on the good ship Cotton Blossom, decided to give up that same manual labor in favor of using his brain like the white folks do, to make a lot of money for himself and family. In the process of exercising that brain, he manages to give the family rocking chair ample patronage for over two years while his wife and son support him. Finally, his loving wife sends him out of the house to go drown himself, but instead, good old Henry puts over his "big project" and, at the end of the play, is richer by ten thousand dollars.

Needless to say that, with an all-negro cast, there is bound to be at least one scene devoted to the singing of spirituals, so, with appropriate comedy overtones, Henry Washington's funeral is celebrated with all the fine trimmings that one has come to expect of such carryings on in negro plays. Above and beyond that, however, John Charles Brownell has written consistently humorous dialogue and Billy Higgins in the part of Henry Washington contributes a characterization to put in the memory book along with the kind of thing that made Frank Craven and Ernest Truex and George M. Cohan dear to the hearts of audiences.

Rose McClendon, who, they tell us, is Harlem's first actress, is very good indeed as Henry's wife, and Pearl Wright as the carping, sharp-tongued sister is perfectly grand. The rest of the cast, including the choir,are all more than adequate in their parts and the direction keeps things moving right along.

There isn't much chance of the movies doing this with a negro cast, but the casting needn't worry pictures. The idea could be just as amusing played by whites, provided they'd play it in the same homely spirit and with the same very evident good humor.

Well, a Poor Excuse Is Better Than None

Universal decided to change the spelling of Sally Blane's name to SALLIE, in the billing on "Half a Sinner," explaining that it was to avoid conflict with the name of Sally Rand, the fan dancer.

MGM-Ted Lewis Dicker

MGM is negotiating with Ted Lewis and his band for a top spot in "Student Tour," which Charles Reisner will direct, but the studio cannot see the $30,000 asked by the band. Original has been written by George Seaton and Arthur Bloch, and is being scripted by Ralph Spence. Monta Bell will produce.

'U's' Spring Soiree

New York.—Eight hundred Universal employees, all members of the Universal Club, will attend the annual "Spring Soiree" at the Hotel Lismore tomorrow night.

Beauty Winner Set

Dorothy Short, formerly a "Miss Atlantic City," was signed yesterday by Busby Berkeley for dance sequences in "Dames."

Mae West Orders Bullet-Proof Car

When a gangster threatens Mae West, she believes him. So, in addition to having a couple of bodyguards since she testified against the man who stole her jewels, she has now ordered an armored car to protect the precious lives of herself and Manager Timoney.

The armor-plated limousine will cost $13,500, of which $7000 goes for the safety element. Non-breakable glass and shields to protect the tires will be used, and not even machine gun bullets will be able to crash their way in.

Famous Authors Outfit Gets Four New Stories

New York.—The Famous Authors Pictures Corporation has acquired four new properties for pictures.

They are "The Unforbidden Sin," a novel by Roy Vickers; the book to be published simultaneously with the release of the picture; a serial entitled "A Life for Sale," by Sydney Horler; "Burned Evidence," a novel by Mrs. Wilson Woodrow, and an original by Beth Brown, called "Jazz Beau."

Darrow Report Feared

(Continued from Page 1)

into the lap of the Motion Picture Code Authority by refusing to admit as evidence a lengthy, formal brief filed by that body, stating its case and believed to be in answer to the Independents' charges. The brief will be considered solely as a demurrer. This means that, as Wm. Elliott, of the IATSE, and the Code Authority both failed to appear before the Board, the report will have to be made on the evidence of the Independents with no counter defence.

'Blumey's' Mansion Destroyed by Fire

New York.—A. C. Blumenthal's $20,000 gold-leaf bathroom and the 22-room mansion that surrounded it at Larchmont, were destroyed by fire yesterday, the loss being estimated at from $300,000 to $500,000. The owner and his wife, Peggy Fears, from whom he is separated, have not occupied the house for about six months.

Blumey's collection of antiques, paintings, and art objects, some of them priceless, were all burned. The little "manor house," as it was called, which was a private motion picture theatre and swimming pool, was not damaged.

Columbo Lead in 'U' 'Tonight's the Night'

Russ Columbo and Universal got together yesterday after arguments stretching over a couple of months, and he has been cast in the leading role of "Tonight's the Night," a B. F. Zeidman production.

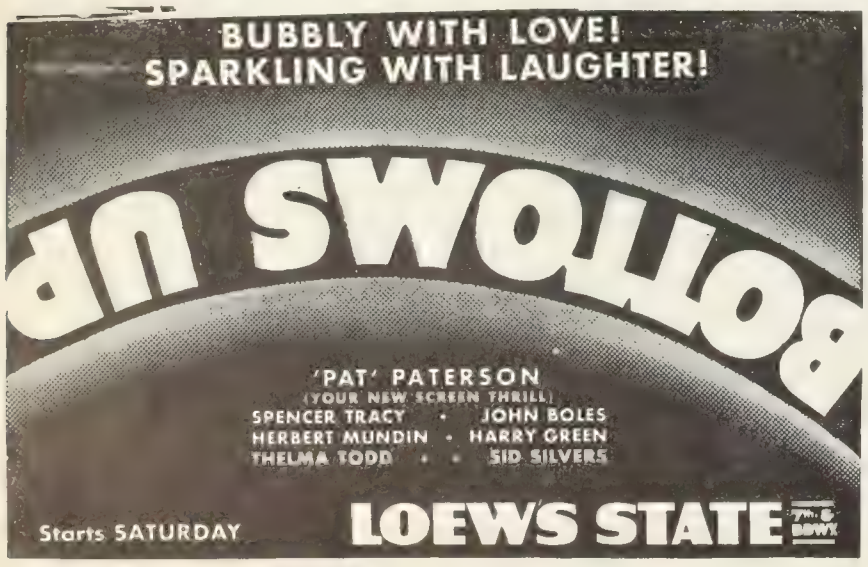
Columbo refused three different pictures at Universal, including "Glamour," because he felt that he would not be given a sufficiently good singing break.

MGM Buys Sea Story

MGM yesterday bought "Man Against the Sea," a novel by Charles Nordehoff and James Norman Hall. Story is a sequel to "Mutiny on the Bounty" and studio will not worry about it until the latter is out of the way.

Reynolds Assigned

Ben Reynolds has been assigned to the cinematography on Paramount's "The Old-Fashioned Way," starring W. C. Fields. William Beaudine will direct.







Drawing Them In *by Gosh*

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PICTURES RELEASED THRU UNITED ARTISTS THIS SEASON WILL BE SEEN BY MORE PEOPLE THAN INHABIT THE LARGEST COUNTRY IN THE WORLD!

(And such nice people)





"THE HOUSE OF ROTHSCHILD"

RATED COVERS ON EIGHT MAJOR PUBLICATIONS···**AS NEWS**

(No Cover Charge!)



ANNA STEN

RECEIVED MORE PUBLICITY BEFORE SHE EVER APPEARED IN AN AMERICAN PICTURE THAN MOST STARS RECEIVE DURING A LIFETIME!



OF THE MILLIONS WHO SAW

CONSTANCE BENNETT IN "MOULIN ROUGE"

ONLY ONE REALIZED THAT SHE PLAYED ***THREE*** ROLES INSTEAD OF ***TWO***, AS ADVERTISED! IT WAS NEWS EVEN TO THE PRODUCERS!



"EMPEROR JONES"

WAS IN THE BLACK BEFORE IT PLAYED A SINGLE THEATRE— YET IT HAS PLAYED THOUSANDS!



"THE BOWERY"

WHICH SHATTERED ALL RECORDS, HAS PLAYED EVERYWHERE IN THE WORLD — EXCEPT THE BOWERY!



LAST YEAR EXHIBITORS WERE TRYING TO KEEP THE **BIG BAD WOLF** FROM THE DOOR. NOW THEY'RE FIGHTING EACH OTHER TO GET HIM **INTO** THEIR HOUSES

WALT DISNEY'S BIG BAD WOLF OF COURSE!

Robert Lord

Supervised
For Warner Productions

"DARK TOWERS"
"HE WAS A MAN"
"THE MERRY FRINKS"
"DAMES"

GOODBYE M. P. T. O. A.
COME AND SEE US AGAIN

MR. EXHIBITOR

Arthur Freed

and

Nacio Herb Brown

are writing the music and lyrics

for Metro-Goldwyn-Mayer pictures

Recent Contributions

"Going Hollywood"

"Hollywood Party"

Now Preparing

"Student Tour"

ROY WILLIAM NEILL

DIRECTED

"WHIRLPOOL"

for

COLUMBIA

"Particularly touching and well done are the scenes with his daughter. He is given splendid assistance by the director, Roy William Neill."
—Hollywood Reporter, Apr. 3, 1934

W H I R L P O O L

ETHEL HILL

SCREEN PLAY
(In Collaboration)

"WHIRLPOOL"

"Screen play by Dorothy Howell and Ethel Hill does much to make new the old situation."
—Hollywood Reporter, Apr. 3, 1934

"A story development by Dorothy Howell and Ethel Hill is an excellent combination of entertainment elements, with dramatic punch."
—Variety, April 3, 1934

ROBERT NORTH

ASSOCIATE PRODUCER

"WHIRLPOOL"

"There are enough new twists in the tale, which always has enjoyed a strangle-hold on the public fancy, to make it a good bet."

—Hollywood Reporter, Apr. 3, 1934

"Built on one of the finest father and daughter stories ever screened, convincingly and movingly enacted and directed with feeling and expert sense of box office appeal,'Whirlpool' should pay good dividends."

—Variety, April 3, 1934

BIA
RE

W H I R L P O O L

LILA LEE

as

HELEN

in

"WHIRLPOOL"

The Dances and
Musical Numbers for

"42nd STREET"
"GOLDDIGGERS OF 1933"
"WONDER BAR"
"DAMES"

were conceived and directed by

Busby Berkeley

How Did You Like Them Mr. Exhibitor?

M.P.T.O.A.

HOPE YOU HAD
A GOOD TIME

THE ADAPTATION AND DIALOGUE

for PARAMOUNT'S

"THANK YOUR STARS"

Formerly "The Great Magoo"

were written by

HOWARD J. GREEN

NOW VACATIONING

M. P. T. O. A.

GLAD TO HAVE HAD YOU WITH US

HOPE TO SEE YOU AGAIN SOON

HARRY BEAUMONT

M. G. M.

DIRECTOR

GREETINGS!
M.P.T.O.A.

HARRY LACHMAN

DIRECTED
"George White's Scandals"
"Paddy, The Next Best Thing"

STARTS MONDAY
"ALWAYS HONEST"

ALL FOR FOX FILM CORPORATION

UP-TO-THE-MINUTE CASTING NEWS

Ferdinand Gottschalk to "Little Man, What Now?" at Universal.

Christian Rub through Kingston-Harris for Universal's "Little Man, What Now?" **Robert Graves** through Hallam Cooley for the same picture.

Zeffie Tilbury for comedy lead in Lee Marcus-Radio short, by Hallam Cooley.

Monte Collins and **Vivian Oakland** through Kingston-Harris in Jules White short at Columbia.

Miles Welch by Hallam Cooley for "Whom the Gods Destroy," Columbia.

John Wray for "The Cat's Paw," Harold Lloyd, by Kingston-Harris.

Henry Wadsworth to "The Thin Man," MGM, by Kingston-Harris.

Sheila Mannors for "The Merry Widow," MGM, by Kingston-Harris.

Martha Sleeper and **Buster Phelps** for "Professional Corespondent" at MGM.

Eleanor Wesselhoeft through Kingston-Harris to "Black Moon," Columbia.

Marguerite Namara to "Thirty Day Princess," Paramount.

Robert McWade to "Operator 13," MGM.

Robert Barry for two at Warners—"Madam DuBarry" and "Housewife."

Nella Walker at Warners for "Madam DuBarry."

Leila Bennett and **Ronnie Cosby** at Warners for "Housewife."

Eily Malyon in "Family Man," RKO.

Richard Carle, through John Lancaster, for "By Royal Command," Fox.

Harry Pyler and **John T. Murray** to "Housewife," Warners.

Charles William through Bernard, Meikeljohn and McCall for MGM's "The Thin Man." **Minna Gombell** to the same picture.

George Davis for "The Merry Widow," MGM, by John Lancaster.

Willard Robertson to "Hey Sailor," Warners.

Claudia Coleman, through Bernard, Meikeljohn and McCall, for "Operator 13," MGM.

Rollo Lloyd to Columbia's "Whom the Gods Destroy," by Nat Goldstone.

Ann Shoemaker set for lead opposite Will Rogers in stage production, "Ah Wilderness." Handled by John Lancaster.

William C. Furman to MGM for "Sadie McKee."

Beverly Little Theatre Will Present 'Caprice'

Hope Loring (Mrs. Louis Lighton) is directing "Caprice," which will open at the Beverly Hills Little Theater for Professionals on May 7.

In the cast will be Virginia Valli, Walter Bryon, David Scott, Dorothy Phillips, Mrs. Frank Borzage, Fred Sullivan and Anne O'Neil.

Durante on Coffee Hour

Jack Harvey and Milton Raison, who wrote Jimmy Durante's dialogue for the Radio picture, "Strictly Dynamite," have been engaged by Durante to write his material for a series of 24 broadcasts. The comedian follows Eddie Cantor on the Chase and Sanborn hour beginning April 22.

N. Y. Publisher Here

Lee Furman, president of Macauley Publishing Company, arrived in town yesterday from New York. He will be here ten days, lining up material from his Hollywood clients.

Dorothy Gray Signed

Dorothy Gray who has a featured role in Warners' "As the Earth Turns," was signed yesterday by Radio to play Ann Harding's daughter in "Vergie Winters."

Phil Regan on Air

Phil Regan, Warner Brothers' new singing star now appearing in "Dames," will be guest artist on KHJ anniversary program this evening at 8:45.

Chief Davis Guest at Masquers Easter Revel

The Masquers will stage an Easter Revel at their Clubhouse Sunday night and will have Chief of Police Davis as their guest of honor. Several sketches will be presented, with much of the talent of the club in the casts.

Features of the evening will be the signing of Bing Crosby and some comedy stunts by Frank McHugh and Charles Butterworth.

'Bad Boy' Starts Apr. 20

Sol Lesser starts production on "Peck's Bad Boy" April 20, since Jackie Cooper will be available at that time. Producer had planned to get the picture under way a month ago but at the last minute MGM decided to put "Treasure Island" into work.

Gargan Loaned to MGM

MGM yesterday borrowed William Gargan from Radio for a top spot in "Professional Corespondent," which Harry Beaumont directs. Studio previously borrowed Loretta Young from Twentieth Century for the lead.

Hillyer to Try Shorts

Lambert Hillyer, Columbia contract director, will try his hand at piloting short subjects. He was assigned yesterday to handle the first two of the "Minute Mysteries" which Irving Briskin produces.

'Jane Eyre' to Start

The first production to get under way at Monogram after Trem Carr's return will be "Jane Eyre." Ben Verschleiser will produce and Adele Commandini will do the screen play.

One for Fitzpatrick

New York.—James A. Fitzpatrick is making plans for a picture to be made in the East, production to start in September.

GREETINGS
M. P. T. O. A.

"Fashion Follies of 1934"

was directed by

WILHELM DIETERLE

Now in production

"MADAME DU BARRY"

Both for

Warner Bros. Pictures

EXHIBS PLAN ROUND TABLE CONFERENCE AGAINST DIRT

Hope For Closer Producer Contacts

(Continued from Page 1)

smut and vulgarity in pictures it will be the most important accomplishment of the convention. There is absolutely no justification for indecent pictures, and we will seek by direct means to come to an understanding with the picture makers."

The exhibitor-producer conference is the answer to the producers' plea for a round-table discussion of mutual interests. It is expected that, out of the conference will come a means of contact between the two branches of the industry in order to overcome the charges each has been flinging at the other that neither group gives the other the understanding or interest it wants.

The producers' complaint is that the exhibitor refuses to take an active interest in production problems, while the exhibitors claim that the film makers ignore the demands of their organization.

The exhibitor-producer conference plan was disclosed by Meyer just prior to the opening of yesterday's business session of the MPTOA convention. At the same time, from another source, came a report that a resolution will be introduced seeking a revision of the NRA film code to enable exhibitors to cancel out, under the block-booking system, all indecent films.

Before adjournment, a general plea will be issued to all exhibitors for co-operation with community organizations of the Better Films Council type.

The session yesterday had Superior Court Judge Frank C. Collier and Sheriff Eugene Biscailuz speak on crime in pictures. William Ainsworth, Wisconsin MPTOA secretary, concerned himself with the small-town exhibitor, lashing out at metropolitan operators invading small communities in opposition of the local theatre men. He declared this a violation of the NRA code.

Morgan A. Walsh, a metropolitan operator, touched code matters by petitioning for an absence of red tape about the clearance, zoning and grievance boards, and took a sock at distributors for encouraging chiseling to get sales. He then went on record against the producers by taking exceptions to Louis B. Mayer's speech of the day before.

Following him was Walter Vincent, whose anti-producer barbs were neatly clothed in wit. He returned the Louis B. Mayer attack with vengeance, also slamming glorification of the criminal in pictures, film cycles and over-production. Jack Miller got the floor to launch a heavy attack on the American Federation of Labor. He demanded that exhibitors counter-organize against unions, declaring Washington had "condoned and legalized violence, union bombs and intimidation."

On a resolution presented by Fred Meyer, the convention passed a vote to continue sessions today and Saturday morning owing to the pressure of business. The session was called for this afternoon in view of the FWC golf tournament at Lakeside this morning.

The delegates devoted yesterday afternoon to visiting Paramount and Columbia. Former studio presented a lavish welcome, serving a buffet luncheon on the "Cleopatra" set and all the stars entertaining.

The program for today has the golf tournament at Lakeside getting away at 8:15, gallery arriving by bus from the Hotel Ambassador at 9 o'clock.

The business session opens at two o'clock this afternoon and will have an open forum to thresh out all problems presented by delegates and committees. Fred Wehrenberg, of the Public Relations Committee' is scheduled to present his report in which he will ask producers to make the "family type" of product.

Fruitful Comment

The MPTOA brought its own Will Rogers to Los Angeles, in the person of Walter Vincent, the organization's treasurer. Speaking at the session yesterday, he remarked that "the producers send us oranges to the train and lemons to our theatres."

Exhibitors Slap Back at Producers, Answering Mayer

Stirred to resentment by Louis B. Mayer's convention speech of Wednesday, exhibitor feeling was unleashed against producers at yesterday session of the MPTOA convention. Virtually every speaker sought to get his anti-producer sentiments on record. President Ed Kuykendall, in an interview, vented his feelings, assailing the film makers.

He interpreted Mayer's talk as "a veiled threat that the producers are intent upon entering the theatre field stronger than ever." As to forcing them into it, he said: "that is so much poppycock. I can go out and buy as many theatres as I want for fifteen cents on the dollar.

"Instead of listening to the voices of the exhibitors in making their pictures, producers ignore them entirely. They make pictures to satisfy the whims of a director or some other studio pet. This is the direct reason for smut and filth in pictures."

Even sharper was Walter Vincent, who operates twenty houses in Pennsylvania and Virginia. He opened in a ribbing vein, but quickly became serious.

"I cannot understand why, in this country of citrus fruits, Maver chose to give us applesauce. Don't misunderstand. I do not accuse the gentleman of deliberate falsehood, but there is a chance that he was mistaken—that we all make mistakes. The truth of the matter is there are too many pictures being made.

"As a play producer, I produced musical comedies, had successes and failures and I know that none of us here expects the producers to deliver to us one hit a week. The producer makes such large numbers of pictures because he is afraid some other producer will sell more pictures than he will a year. There will be 500 or 600 pictures made this year. That is far more than any first-run house can play."

He scored producers for romanticizing criminals, bringing up recent attempts of the majors to plan Dillinger pictures, hit "picture cycles and epidemics," deplored the "China wall" surrounding Hollywood, whose producers refuse to visit exhibitors, and said he wanted a community of interest between exhibitor and producer.

Convention Dinner Wonderful Success

The great Fiesta Room at the Ambassador was crowded to the doors last night by exhibitors, studio executives and stars for the annual MPTOA convention banquet. Every studio turned out all its notables and the gathering was one of the most brilliant the room has seen.

President Ed Kuykendall ruled the dinner and Will Rogers acted as master of ceremonies. Among the speakers were Dr. Giannini, Will Hays and Jack L. Warner. Entertainment was provided by the studios, with Mae West heading a long list of talent.

Set Dressers Dine

The Set Dressers Association was host last night at a dinner given for the set dressing and prop department heads at the Tavern de Savoia. Ray Moyer of the Charles R. Rogers unit at Paramount was in charge of the affair.

Scott Beal Back to 'U'

Scott R. Beal who won an assistant director's certificate in the Acadamy awards, has returned to Universal to assist Edward Sloman in "There's Always Tomorrow," which goes into production April 19.

'Alice' Goes to Stage

Henry Duffy yesterday borrowed Charlotte Henry from Paramount for the juvenile lead in his legitimate production of Eugene O'Neill's "Ah, Wilderness."

Gordon and Revel Set

Mack Gordon and Harry Revel have been signed by Paramount to write the musical score for "The Old Fashioned Way." William Beaudine will direct.

Roemheld Band at 'U'

Heinz Roemheld and his concert orchestra of fifty will handle the musical arrangement for "The Black Cat" at Universal, starring Boris Karloff and Bela Lugosi.

Donat Due April 20

New York.—Robert Donat, who will have the title role in "Count of Monte Cristo" for Reliance, arrives here on the Berengaria, April 20.

Women to Pick Good Films, Not Slam Bad

Establishing a policy of "constructive censorship," the Federation of Women's Clubs of Milwaukee has decided to voice its approval of pictures it considers worth seeing rather than to condemn films as in the past.

The Federation is a potent factor in mid-western censorship activities. Notification of the inauguration of the new policy was made in a letter to William Wyler whose picture, "Counsellor-at-Law," was chosen as the outstanding one of the month.

'Stamboul' Shelved

After planning to get the picture into work immediately and assigning Richard Schayer to polish up the script, MGM yesterday decided to shelve "Stamboul Quest," the Leo Birinski original. Studio had tried to borrow a player from another studio for the lead but the deal fell through.

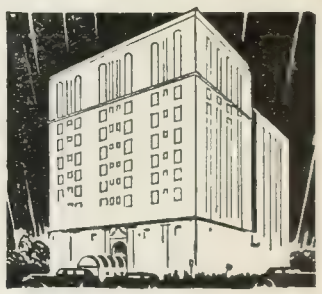
'Island' Off to Island

MGM's "Treasure Island" company left yesterday for Catalina Island for a two-weeks' location trip. Wallace Beery and Jackie Cooper head the cast which is directed by Victor Fleming. Hunt Stromberg produces.

RKO Deficit Expected

New York.—It is anticipated that the deficit of RKO Theatres will amount to $1.58 per share on last year's business.

HOLLYWOOD PLAZA



MOST CONVENIENT Hotel in Hollywood

$2.50 up, Single
$3.00 up, Double
Special weekly and monthly rates

The Plaza is near everything to see and do in Hollywood. Ideal for business or pleasure.

Every room has private dressing room, bath and shower. Beds "built for rest." Every modern convenience. Fine foods at reasonable prices. Convenient parking for your car.

Chas. Danziger, Mgr.
Eugene Stern, Pres.

The "Doorway of Hospitality"
Vine at Hollywood Blvd.
HOLLYWOOD

MEMBERS

M. P. T. O. A.

GREETINGS



SINCERELY

GARY COOPER

M-G-M STUDIOS,
% READING DEPT.
CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XX, No. 30. Price 5c. TODAY'S FILM NEWS TODAY Saturday, April 14, 1934

CODE DEFENSE BY MAJORS

TRADEVIEWS by FRANK T. POPE

•ONE of the most constructive moves ever made in this industry is the determination of the MPTOA directors to get together with a group of producers with regard to what type of pictures shall be made and what shall not. The original premise for such a conference is to stop the making of indecent pictures, to prevent unnecessary vulgarity from creeping into pictures, vulgarity that obviously is tossed in without the slightest excuse because some one thinks the public wants that sort of stuff.

But the conference should not be permitted to stop at that point. There are many other features about pictures as they are being made that should be corrected. Certainly the exhibitor, being closer to the public than anyone else in the business, should have a good idea of what that public wants. He has a chance to catch audience reactions that no one else has, and his opinions and advice should prove of inestimable benefit to the producers —if they will listen.

•

That is going to be the great trouble. The average producer never has been famed for listening to anyone. He assumes a Czaristic, know-it-all attitude, and nobody is permitted to tell him what he should or should not produce. Perhaps the producers have come to the point where they doubt their own infallibility. If that is so, if they will listen to the men who should know, there is more hope for the industry and for its box-offices.

The question of smut is, of course, of paramount importance. When the churches and the women of the country begin waging campaigns against dirty pictures, it is time for producers to watch their steps. And no one who reads the newspapers can doubt that such campaigns are on in earnest.

But there are other errors which should engage the attention of such a conference, and one of the main ones is the double feature evil. Exhibitors at the MPTOA convention have inveighed against this practise and producers also have expressed opposition. But it doesn't stop. Perhaps the planned conferences can stop it before it stops the picture business.

It is to be hoped that both producers and exhibitors, when they get together, will come into the meetings

(Continued on Page 4)

A. T. & T. Dumping Its Loew Holdings

New York.—The heavy trading in Loew's stock this week was due to A. T. & T. disposing of most of its holdings of that issue, which it obtained from Film Securities Corporation.

M.P. Code Budget Plan Approved

New York.—Sol Rosenblatt announced yesterday that the budgeting and financing plan for the motion picture industry has been approved by the NRA in Washington and will be made public next week.

Bills will be sent to nearly 8000 theatres for their shares, as well as to all producers and distributors.

Sam Jaffe Coming Back For 'Barbary Coast'

After seeing "The Scarlet Empress" in the projection room yesterday, Sam Goldwyn signed Sam Jaffe and will bring the player back here for a principal role in "Barbary Coast." Jaffe did his first screen work in the Marlene Dietrich-Paramount picture.

William Wellman directs Gary Cooper and Gloria Swanson in "Barbary Coast."

'Greater Glory' Sags

New York.—Columbia's "No Greater Glory" did not go so hot in the four preview spots—Hartford, Springfield, Akron and Washington—so it is expected that the Seventh Avenue Roxy will be its New York house. The general release is April 20.

Brief Submitted To Darrow Declares 99.9 Per Cent Of Provisions Benefit Indies

Washington.—The defense of the major producers against the charges made by independents before the Clarence Darrow Review Board was submitted to that board yesterday in a 79-page brief from seven of the eight majors, Columbia being the missing one. Fox, MGM, Paramount, RKO-Radio, Universal, United Artists and Warners all concurred.

The brief is entitled: "Answering statement to witnesses who appeared before the National Recovery Review Board in complaint against the code of fair competition for the motion pic-

(Continued on Page 4)

$2,500,000 Claim Is Filed Against Para.

New York. — The Metropolitan Theatre of Boston yesterday presented an unliquidated claim for $2,500,000 against Paramount-Publix before Referee Davis, alleging excess charges for film rentals and management and service charges from 1925 to 1933.

The Paramount trustees have asked for a bill of particulars.

'Dancing Fadeout' New Idea For 'Merry Widow'

Ernst Lubitsch will introduce the dancing fadeout in the forthcoming production, "The Merry Widow." This means of recording any dancing routine has been created by Albertina Rasch and Herbert Stothart. This intricate idea will be in the musical number, "Girls, Girls, Girls."

Selznick Abroad on 'Copperfield' Cast

David Selznick is going to England with Director George Cukor and Howard Estabrook, writer, to assist in the selection of important characters in the production of "David Copperfield." They leave for New York Tuesday and the sailing date has not yet been set.

Over 300 English players have been assembled by the MGM English offices for the selection of three of the most important characters — David Copperfield as a man, Mr. Micawber and Uriah Heap. Elizabeth Allen, who is now in England, is the only one selected so far, as one of the sixty-eight characters.

Harry Cohn to Capital On Stock Flotation Talk

New York.—Harry Cohn has gone to Washington to attend the Gridiron Dinner and will be gone until Monday.

It is rumored that he will also confer with Federal Securities officials regarding the possible Atlas-Dupont stock flotation, exclusively reported in this paper a few days ago.

Warner Execs Leaving

S. Charles Einfeld, Andy W. Smith and Gradwell Sears, Warner executives, leave Tuesday on their return to New York. They came here a week ago for the MPTOA convention and for production conferences.

Birth Control Feature

New York.—It is understood that Margaret Sanger, the birth control advocate, and Bud Pollard are getting together on a deal to produce a birth control feature.

Fifty For Pete Smith

Pete Smith, who, less than two years ago, began making shorts and screen oddities for MGM, today starts his fiftieth two-reeler.

AGENCY BOARD NAMED BY CODE AND ROSENBLATT

New York.—The Code Authority and Sol A. Rosenblatt yesterday appointed the long awaited Hollywood Agency Committee, made up of five producers, an agent, writer, actor, director and technician.

The producers named are Trem Carr, Emanuel Cohen, Jack L. Warner, B. B. Kahane and W. R. Sheehan. These were named by the Code Authority.

The other members, named by Rosenblatt, are: Adolphe Menjou, for the actors, with Berton Churchill as

(Continued on Page 2)

Rivkin and Wolfson Switched to 'Dolly'

Shelving the preparation of "Broadway Melody of 1934" for three weeks, MGM yesterday assigned Allen Rivkin and P. J. Wolfson to write the script on the Wilson Collison novel, "Dolly." Bernard Hyman is producing. No director or cast set as yet.

RKO-Radio Meeting

New York.—The convention of RKO-Radio is set for Chicago, June 18-20.

DIRECTORS' NUMBER ...AND YOU SHOULDN'T OVERLOOK IT... OUT MAY 1

THE Hollywood REPORTER

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Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscriptoin rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

Merger of Camera Groups Seems Near

All indications yesterday pointed to the eventual merging of the American Society of Cinematographers and Local 659, IATSE, following a lengthy meeting of the Local's executive board at which a report was rendered by a committee that has been discussing the matter with an ASC group.

While no one present at the board meeting would give out any of the details of the discussion, some of them stated that "consolidation of the two organizations looks inevitable."

Onslow Stevens and Lila Lee to Alexander

Max Alexander yesterday borrowed Onslow Stevens from Universal and signed Lila Lee for the top brackets in "I Can't Escape," which Otto Brower puts into work Monday. Original screen play has been written by Jerry Sackheim and Nathan Asch.

Asbury-Niblo Teamed

Columbia yesterday assigned Herbert Asbury to collaborate with Fred Niblo Jr. on the script of "Too Tough to Kill," which will be the fourth Jack Holt vehicle, following "Mud Turtle" into production. Asbury has completed his work on the Leonard Spigelgass original, "I'll Fix It."

McCarey on Col. Short

Ray McCarey has been ticketed by Columbia to direct "Get Along Little Hubby," the second short under Jules White's supervision at the studio, which goes into work Monday. Walter Catlett has the lead, with Vivian Oakland and Monte Collins only others set to date.

Woolf To Do Cook Book

Edgar Allan Woolf, MGM writer, has been signed by Simon and Schuster, New York publishers, to write a cook book titled "Hollywood Recipes."

Not Beahan's Appendix

Through a compositor's error, yesterday's Lowdown said that Charles Beahan was in the hospital to lose his appendix. Charles Feldman is the unfortunate, not Beahan.

New York REVIEWS

"YOU'RE TELLING ME"

Paramount prod.; director, Erle Kenton; writers, Julian Street, Walter DeLeon, Paul Jones.

Paramount Theatre

News: For the followers of the funny looking, raucous-voiced comic's peculiar brand of buffoonery there are situations galore which give Fields every opportunity to take the matters in hand and serve them up highly garnished with the most ludicrous condiments. You either take Fields' stuff or leave it. Most fun lovers take it and like it.

American: Farce has a field day at the Paramount this week, with the highly ludicrous comic, W. C. Fields, gagging the audience into hysteria with a series of giggle-getting episodes that make a happy hour for anybody's money.

Mirror: W. C. Fields' first picture as a star is one long, lusty laugh; a carnival of nonsense to make you ache with glee. Of course, he is the whole picture. The dialogue, happily, is funny enough to match the action. You will laugh yourself limp over "You're Telling Me."

Journal: The Fields film is delightfully idiotic. It's built entirely around Fields, and that superb pantomimist provides one laugh after another with his sure and effortless comedy technique.

Post: Being a star in his own right, he is permitted to take hold of the picture from the beginning. The first sequence is given over to him and thereafter there is scarcely a moment when the Fieldian antics are not wholly responsible for the humorous twists and explosions of the story.

Times: W. C. Fields, whose peculiar brand of clowning has stood him in good stead in Hollywood, is the principal performer in "You're Telling Me." In this rough-and-tumble frolic, Mr. Fields succeeds admirably in making most of the episodes very funny. The film is neatly directed and expertly acted.

Herald-Tribune: In the new W. C. Fields vehicle, the funniest man of them all appears in almost every scene, offers several of his latest inventions and plays his immortal golf game. After this information it is hardly necessary to state that this picture supplies just about as much hilarity as it would be fair for one to expect in this still slightly imperfect world.

World-Telegram: If it is laughter you crave—good, healthy laughter that springs from away down deep—then the place to visit these days is the theatre where "You're Telling Me," featuring W. C. Fields, the most amiable, ingratiating and satisfying comic on the screen, is holding forth.

METROTONE SPLITS WITH FOX; WILL GO IT ALONE

New York.—The agreement between Fox Newsreel and Hearst Metrotone, which has existed since 1929, will expire in September and will not be renewed. The chief cause of the split is said to be differences over sales policies.

Metrotone will resume its own exclusive newsreel production and is already starting to build an organization sufficiently large to meet all requirements.

After the split, Metrotone will specialize in subjects of greater variety and greater news mobility, and not subordinate such subjects to the limited range where portable sound equipment can be used. It will have more silently shot subjects, with the "Globe Trotter" running comment superimposed.

The twelve Metrotone sound trucks will be re-distributed in strategic news spots and about 18 additional cameramen will get jobs, five of them in New York. Herman Stockoff, chief MGM news cameraman, is now interviewing applicants for the new jobs. Mike Clofine will continue as editor. The company will also start at once to reorganize its foreign staff to be ready to start activities next Fall.

Mary Blackford Cast

Mary Blackford, recently under contract to Warner Brothers, has just signed for "Ah, Wilderness," opening at El Capitan Theatre.

Jack Warner Denies Elimination of Shorts

Jack L. Warner yesterday issued a formal statement, denying that Warner Brothers would eliminate shorts from the program "next year or any other year." On the contrary, he says, the company will turn out as many shorts as usual, if not more, both here and in New York.

Starr with Reliance

Irving Starr, until recently connected with the Kingston-Harris agency, has been signed as casting director for Edward Small's Reliance pictures Starr was a producer for Majestic before joining the agency.

Lee Tracy's Birthday

Lee Tracy, whose first picture on his Paramount contract will be "A Son Comes Home," is celebrating his birthday today.

Tradeviews

(Continued from Page 1)

with open minds and that each will listen to and consider what the other has to say. Some sane, sensible action is needed to bring this business back where it belongs, and perhaps these conferences will develop such action. Let's hope so.

'Only Yesterday,' 'Nana,' London Hits

London.—London has two more pet picture stars—Anna Sten and Margaret Sullavan. Both "Lady of the Boulevards"—the English title of "Nana"—and "Only Yesterday" are held over and are doing immense business.

The newcomers are "Rip Tide" at the Empire, and "Easy to Love" at the Regal. Opening Monday will be "Wonder Bar" at the Carlton, "Roman Scandals" at the Leicester Square, and "The Battle," a British version of a French picture, at the Capitol.

Fernstrom to Make World Color Shots

Ray Fernstrom, formerly one of the best known cameramen in America and Europe for Paramount News, leaves Hollywood today on a twelve months' world tour, to photograph travel shorts in Technicolor for a major release. The ASC agency placed him.

Lyons & Lyons Broke

New York.—Lyons and Lyons, Inc., a firm of theatrical booking agents, has filed a petition in bankruptcy, with liabilities of $180,122 and assets of $30,942. Arthur Lyons filed a personal petition with liabilities of $177,758 and no assets; Samuel T. Lyons filed a petition with liabilities of $176,378 and no assets.

No Stage For Jean Dixon

Due to added scenes on "Sadie McKee," starring Joan Crawford, MGM could not release Jean Dixon to go to New York to accept the offer for the Theatre Guild play. Miss Dixon has an offer for a later Guild play and will accept if it is possible at the time.

Guild Plays to Road

New York.—The Theatre Guild will send "Ah Wilderness" and "Mary of Scotland" on extensive road tours next season. George M. Cohan will play his original role in "Ah Wilderness" and Helen Hayes, Philip Merivale and Helen Menken will play their roles in "Mary of Scotland."

Agents Sign Mrs. Healy

Betty Healy, wife of Ted Healy, has been signed to a managerial contract by Lichtig and Englander.

Agency Board Named

(Continued from Page 1)

alternate; Wells Root for the writers, with Ernest Pascal alternate; Frank Lloyd for the directors, with W. K. Howard alternate; John Nickolaus for the technicians, with Max Parker alternate; George Frank representing the agents, with M. C. Levee alternate.

The purpose of this committee, according to the film code, is to set up rules of fair practice governing the relations between producers, agents, writers, actors, directors and technicians. Special elections were held by the Screen Actors and Screen Writers Guilds, and by the Academy to select their nominees.

'FIREBRAND' LIGHT, AMUSING; 'PARTY'S OVER' PRETTY LAME

Frank Morgan Again Grabs Acting Honors

"THE FIREBRAND"
Twentieth Century

Direction .....Gregory LaCava
Author .....Edwin Justus Mayer
Adaptation .....Bess Meredyth
Art Direction .....Richard Day
Photography .....Charles Rosher
Cast: Constance Bennett, Fredric March, Frank Morgan, Fay Wray, Vince Barnett, Jessie Ralph, Louis Calhern, Jay Eaton, Paul Harvey, John Rutherford.

One of the most superbly mounted, gorgeously produced pictures released in lo, these many years is Twentieth Century's "The Firebrand."

The art direction by Richard Day is enough to send any critic into the dithers, and the costumes, by Gwen Wakeling, are stunning.

As much cannot be said for the writing or acting. "The Firebrand" now is a swell farce of the 16th century, making up in comedy what it lacks in drama, and relying upon its mounting for atmosphere and color.

All acting honors go to Frank Morgan as the dumb, willy-nilly, bewildered, vague, Duke Allessandro. By a miracle, or by sheer genius, he keeps his characterization just this side of burlesque, and practically carries the entire picture by virtue of one of the most diabolically clever performances ever caught in celluloid.

Unfortunate, the lines given Fredric March and Constance Bennett are so colorless compared with Morgan's, and their opportunities for acting are so limited that the picture is no sort of gauge of their capabilities.

Fay Wray scores heavily as Angela, who is almost as dumb as Allessandro. Vince Barnett and Louis Calhern are also outstanding in smaller roles.

The story is of Benvenuto Cellini, the great artist and goldsmith of the 16th century in Florence, and his amours—particularly his conquest of the Duchess, Miss Bennett. His modus operandi is complicated by the Duke's sudden infatuation for Angela, and the action is composed of furtive entrances and runnings around and sudden escapes from the palace, as both the Duchess and the Duke seek to keep their emotional adventures secret from each other.

Gregory La Cava seemingly directed for light comedy tempo and farce mood, and he succeeded. "The Firebrand" IS grand, light comedy. Bess Meredyth adapted the play by Edwin Justus Mayer, and Charles Rosher photographed it beautifully.

Exhibitors have a flock of swell names here and the story is certainly a drawing card. But those who come to see March and Miss Bennett will remain to cheer Frank Morgan.

Sutherland-Holmes Team

Warners have assigned Sidney Sutherland and Brown Holmes to write the script on "I'll Sell Anything," an original by Albert Cohen and Robert Shannon. Pat O'Brien will have the lead, with no director set as yet.

Marsh on Camera for 'Widow' Third Time

Oliver Marsh yesterday started at MGM photographing "The Merry Merry Widow" for the third time. First was a two-reel version. Then the silent, with Mae Murray and Gilbert. Now the talkie, with Chevalier and Jeanette MacDonald.

Brandt Adds 5 to Chain; Now Has 20

New York.—The Brandt interests have just acquired five more theatres. They are the Dewey, Brooklyn and Lakeland in Brooklyn, and the Times Square and St. Marks in Manhattan.

This gives the Brandt outfit twenty theatres and it is planned to add enough more to establish the chain as one of the strongest in Greater New York. This, Brandt feels, would mean better deals for product and extended playing time.

Graves To Do Screen Play on Sennett's Life

Mack Sennett has assigned Ralph Graves to write the screen adaptation of "Cavalcade of Motion Pictures," the life story of Sennett now being written by Gene Fowler. Picture will go into production upon completion of the story.

D'Avril Set For 'Widow'

Yola D'Avril has postponed her anticipated trip to Europe and has been signed by MGM for a featured spot in "The Merry Widow." Deal was negotiated by Jonathan Smith, of the Ivan Kahn agency.

Norman Moray East

Norman H. Moray, in charge of short subject sales at Warners, left by train last night for Dallas on his return to New York. He arrives there May 1, after making a swing through the South.

Daves on 'Herbert'

Warners have assigned Delmer Daves to write the script on "Big-Hearted Herbert," the Sophie Kerr and Stresse Richardson play which the studio recently purchased.

Hervey-Myers Teamed

Paramount yesterday signed Harry Hervey to collaborate with Henry Myers on his original story, "Mississippi," for Lanny Ross. Arthur Hornblow is producing.

New Home For Marches

Fredric March and his wife will celebrate their seventh wedding anniversary May 30, with the opening of their twenty-four room French Provincial estate in Beverly Hills.

Setay Profits Off

New York.—Setay Co., Inc. (the Yates Realty Company) reports for 1933 a net profit, after deducting interest, taxes, etc., $7,325, against $21,871 for 1932.

Indifferent Script Hampers the Cast

"THE PARTY'S OVER"
(Columbia)

Direction .....Walter Lang
Original Play.....Daniel Kusell
Screen Play.....S. K. Lauren
Photography .....Benjamin Kline
Cast: Stuart Erwin, Ann Sothern, Arline Judge, Chick Chandler, Patsy Kelly, Catharine Doucet, Marjorie Lytell, Henry Travers, William Bakewell, Esther Muir, Rollo Lloyd.

This is not one of those specials that Columbia has been so consistently turning out recently. The best that it can aspire to is ordinary program rating—and none too high in that.

For a couple of reels, "The Party's Over" seems to be going the way of the Rimplegars, that delightfully mad family of "Three-Cornered Moon" fame. Then all vestige of similarity vanishes with the single exception that Billy Bakewell is in both casts.

In "The Party's Over," we have Stuart Erwin as an accountant, engaged in a business he does not like because of the necessity of supporting his large family in the manner to which he has accustomed them. There is Henry Travers, his father of the roving eye (especially for maids—they can't keep one); Catharine Doucet, his mother, a clubwoman and budding social butterfly; Arline Judge, his sister who loves, marries and brings home to live Chick Chandler, a particularly obnoxious, aspiring radio crooner who can't even croon; and, finally, William Bakewell, his college-student brother, who also marries—a waitress.

Ann Sothern is Erwin's secretary and it is she who urges him to chuck the whole kit and caboodle of relatives that he may be free to become a painter, his secret ambition. In a final scene, he does just that, telling one and all that the party's over.

The dialogue is of that school of anything for a laugh. Thus we have what might have been keenly etched characters sacrificed to gag situations. The familiar plot formula is not strong enough to carry indifferent writing and some indifferent acting.

Erwin's assignment is routine and does not give him a chance to rise above it. Henry Travers garners most of the laughs, although allowed to overplay. Ann Sothern shows inexperience in what little she has to do. Arline Judge is pert and clever but limited. Patsy Kelly, hampered by impossible business such as the piano playing in the parlor, none the less scores as one of the procession of maids. Catharine Doucet, Bakewell and others are standard or below.

Walter Lang's direction is guilty of several careless moments. Production and photography are big-time.

Make no extravagant promises for "The Party's Over." You have some good names in the cast but the exploitation angles are slim.

Swanson at N.Y. Para.

New York.—Gloria Swanson starts her personal appearances at the New York Paramount Theatre next week.

Yesterday in NEW YORK with HELEN GWYNN

Every day sees the plan to establish a National theatre a step nearer the goal, only it won't be the kind of National theatre patterned after those now flourishing in Europe. It will really come more under the heading of Stage Relief, because so far as we've been able to make head or tail out of it, the government is going to back plays to the extent of one million dollars. That money will be disbursed by Secretary Ickes and he will be empowered to hand it over out of the employment funds he handles and the Public Works something or other for the obvious reason that the theatre stands for both.

At any rate, Herman Gantvoort, who's been in and out of both the theatre and pictures these many years, seems to be the pivot in all the plans and it looks as though the Shuberts will have plenty to say and do and then it will be up to the public to make the whole thing permanent.

The bright idea is to keep politics out of it, so there won't be just one theatre, but the government will set itself up as the backer of what someone will deem "worthy plays" and New York will be the center of the activities and road companies will take care of the entertainment of the hinterland.

And so, dear kiddies, a lot of actors and directors and property men will be given employment and producers will have something to work at again without having to appeal to Jock Whitney and at least somebody will be happy.

•

The Motion Picture Club is getting itself all dressed up for the grand opening of its brand new bar. Ladies are invited, and the big event takes place this afternoon, at which time they will unveil a startling, new cocktail, the name of which is to be a great, big surprise. Great changes are taking place in the old club and they're doing everything possible to inject new life into it, even to the extent of having women in the place. And they tell us that the business of inviting the "girls" almost called forth a very amusing system of red and green lights just because the place was never made to accommodate ladies.

•

The colyumists in town were soooo happy over the return of Marc Lachman that they all, every darned one of them, Sobol, Sullivan, Yawitz and Winchell, took him out for a big evening that included the Hollywood and the Casino de Paree and Lew Brown warbling songs at about four a.m. . . . Buddy DeSylva is going to write himself a show—and without the verbal assistance of Peter Arno. . . . If Irene Barrymore can ever tear herself away from Harlem she may yet go back to Hollywood. . . . The next time you go to Harlem yourself, drop in at the "Cubanacan," 114th street and Lenox avenoo, which is the latest jernt to become the rage. . . . The Rhumba is the cause of it all, and you'll run into dignified bankers shaking a mean hip with the hostesses who don't speak a word of English. . . . They don't have to.

MPTOA RAPS PRODUCER INFLUENCE ON BOARDS

Charges that territorial code board appointments are influenced by the producers' home offices in New York to the detriment of the exhibitors were made by the Resolutions Committee of the MPTOA at yesterday's convention business session.

It was declared that the producers, by making personal contacts with code authority officials, succeed in getting representatives of their own selection appointed to important posts on the boards. Allegations were made by Ed Levy, MPTOA legal counsel and committee chairman, who said he had found evidence enough to warrant a resolution from the convention, seeking to get the code authority to isolate the boards from this "home rule."

Opposition, headed by Walter Vincent, developed on the resolution and succeeded in getting action on it deferred to this morning's session when a redraft will be presented. The new resolution, it was said, will limit itself to endorsing the principle of isolation.

An early morning code committee hearing brought out Morgan Walsh's claim that the double-bill evil was a fault of the major producer's overproduction of pictures. Exhibitors voiced the expression that their theatres would soon play as many as five features on a single program if the majors hold to their plans for the new season.

The preview racket, the showmen declared, was spreading into a national issue and greedy distributors were largely to blame.

Late in starting, yesterday's business meet accomplished the largest portion of work by the convention. Jack Miller advised the exhibs against arbitration in strikes "because we got licked in the past." President Ed Kuykendall accused unions of misusing the code selfishly to gain increased wages unfairly.

The exhibitors then passed favorably on resolutions endorsing block-booking, but with a 15 percent rejection clause instead of 10; an objection against non-theatrical competion; one against secret buying of films under clearance and zoning restrictions; audiences at radio stations; and one against the score charge, which was labeled "a racket." Reasonable percentage deals were endorsed. Sex hygiene pictures and salacious advertising were condemned and a resolution suggested, asking producers to put more action and less dialogue in pictures. Fred Wehrenberg's report from the Public Relations Committee stressed "family type" pictures.

The session this morning will see a battle on the floor over the Cutting bill on international copyright and the possible passage of the "Home Rule" resolution. The convention then officially adjourns.

Sec. Meyer Breaks Down

Fred Meyer, convention secretary for the MPTOA, collapsed yesterday during his code committee's hearing and was confined to his room at the Hotel Ambassador under the care of a physician. Carrying the burden of the week's work on his shoulders, Meyer's breakdown was attributed to overexertion.

New York Grosses Not Very Exciting

New York.—There was little about the New York grosses for the past week to cause wild excitement. "Viva Villa" at the Criterion is doing all right and about $13,000 is estimated as its gross for the week ending next Wednesday.

"Wild Cargo" got $63,000 for its second week at the Music Hall, and "Rip Tide" at the Capitol grabbed $55,300. The Paramount did nearly $30,000 with "You're Telling Me"; "Looking for Trouble" will run to $29,000 at the Rivoli; second week of "Lost Patrol" gives the Rialto $20,000; "The Constant Nymph" got $24,000 at the Roxy; week of "As the Earth Turns" at the Strand will go around $18,000.

Exhibitors Put in Golf Day at Lakeside

Every exhibitor teeing off in the FWC golf tournament for the visiting MPTOA won a prize yesterday, owing to the fact that an exceptionally large number of trophies had been contributed by picture people. No low scores were tabulated for the match, since it was played off in flights, prizes going to each bracket.

Event saw fifty-two entrants, trailed by a gallery of seventy-five exhibitors and their families. A luncheon was tendered at the Lakeside clubhouse following the match.

Eleanor Quits Again

Eleanor Packer, who handles the film magazine contacts in the publicity office of MGM, has resigned, effective at once. Miss Packer has accepted several contracts for free lance writing.

Goulding with MGM

MGM has signed Alf Goulding to handle the Shaw and Lee short which goes into production today. Dewey Robinson is the only other member of the cast. Jack Cummings produces.

Milhauser at Warners

Bertram Milhauser has been assigned by Warners to write the script of "Story of a Country Boy." Dawn Powell original was purchased recently by the studio.

Del Ruth Cuts Budget

Roy Del Ruth feels that he has earned the vacation he is going to take with Darryl Zanuck because he brought in "Bulldog Drummond Strikes Back" $22,000 under the budget.

Harold Hopper on Way

New York.—Harold Hopper left here for the coast yesterday to prepare for Majestic's new production activities. The work will continue at Universal.

New Play Not For Films

New York.—The picture possibilities of the new play, "Wife Insurance," which opened here Thursday night, are unfavorable.

Yes—It Was Red

Lucien Hubbard agreed to play Abraham Lincoln in "Operator 13" for MGM, provided no guests were allowed on the set. His fifteen-year-old daughter crashed the set and Father Hubbard became so embarrassed that production was halted until the blushes subsided and stopped ruining the make-up.

Tri Ergon-Exhibs Decision Reversed

New York.—The appellate division of the New York Supreme Court has reversed the decision of the lower court in the suit of the American Tri Ergon Corporation against Max Goldberg, of Associated Cinemas, and Leo Brecher.

Tri Ergon sued the exhibs for alleged violations of its rights by running films that had been recorded by Tri Ergon apparatus and demanded payment of royalties. The exhibitors got the case dismissed on the ground that it did not state a cause of action. Louis Nizer, representing the exhibitors, will take the case to the New York Court of Appeals.

Geo. Walcott at MGM

George Walcott, New York stage juvenile, has arrived in Hollywood to start on his contract with MGM. Ralph Farnum is managing him.

Door Sign Jams Up Extras and Labor Bd.

Unless the new Studio Labor Committee removes a sign that now reposes on its office door before next Monday night, there will probably be a lot of fireworks at the meeting that evening of the Code Committee for Extras.

The reason is that yesterday a sign was placed on the Labor Committee's door telling the world that it was the office of both the Labor Committee and the Extras' Committee.

Actually, the headquarters of the Extras' Committee is across the corridor, and Mrs. Mabel Kinney, chairman, has her own sign. She was puzzled yesterday when she saw the sign on Pat Casey's door and stated that she would put the matter up to the committee Monday night if the sign is still there. Casey is head of the Labor Committee and a member of the Extras' Committee.

Walsh and O'Brien Sign with John Zanft

Raoul Walsh and George O'Brien yesterday decided to put their affairs in the hands of the John Zanft Ltd. agency and signed a five-year managerial contract.

Code Defense by Majors

(Continued from Page 1)

ture industry," and it is a remarkably able presentation of the case of the majors. Although it will not be admitted as evidence, it is almost certain to affect the members of the Darrow board.

The brief states that it is not intended as a defense of any member of the Code Authority or the code itself, but is simply an attempt to analyze the code and show that most of the complaints were personal business grievances. It attacks Harry Brandt by stating that he acquired 16 theatres (he has 20 now) during the time he claimed the independents were being driven out of business, and adds that Blumenthal now has nine.

"This ability," it says, "not merely to survive, but to thrive during the depression, is a tribute to the healthy, competitive soil of this industry in which the independent operator has set his roots."

The brief explains that all but two of the majors are in receiverships or bankruptcy, while the indies have been growing. It attacks the slogan, "Big Eight," by showing intensely competitive conditions among that group. The document goes into great detail. It explains that Grievance Boards have no jurisdiction over contract disputes and that they and the Clearance Boards offer the exhibitor a forum which he never had before. Arbitration boards, it says, are the only ones empowered to hear contract disputes. Speaking of fair trade practices, it says:

"If the fair trade practices were eliminated from the code, the affiliated producers and distributors (the majors) would be reinvested with many rights they voluntarily surrendered and would be the sole beneficaries of such action."

Attention is called to the "cut-throat" competition among the majors for stars as an argument against the charge that they act in concert, saying that this was the cause of the condition which made President Roosevelt take notice of the high salaries.

The brief contends that 99.9 per cent of the code provisions give the indies rights they never have had, that only four per cent benefit the majors, and that no part of the four per cent gives the majors anything they did not have before. The big exhibitor is favored in 2.2 per cent of the provisions but, taken in the light of the practical bankruptcy of most of the large ones, "this represents a real concession."

The personnel of the Code Authority is explained and it is pointed out that executive order still can dismiss anyone from that body. The functions of the Code Authority, except one, it says, are purely administrative, and that one merely gives authority to review decisions of the various boards.

The term, "metphysical aberration" is used in discussing the testimony of Abram Myers, and the brief says that the testimony of Russell Hardy, of the Department of Justice, was due to the type of complaints which he investigated, the complainants talking from purely personal business standpoints.

The majors admit over-seating, stating that there is one seat for every fifteen persons in the country and, in New York, one for every six, but allege this is due to the "racket" of building a theatre to force a competitor to buy it.

While there is only one reference to Sol Rosenblatt in the brief, that about his honesty being questioned, Washington sees his hand in the preparation of the brief.

METRO-GOLDWYN-MAYER STUDIOS,
% MR. SANUEL MARX,
CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XX, No. 31. Price 5c. TODAY'S FILM NEWS TODAY Monday, April 16, 1934

CODE FIREWORKS TONITE

TRADEVIEWS by FRANK T. POPE

•THERE is obviously a lamentable lack of confidence between the major producers-distributors and the exhibitors of the MPTOA who have just completed their annual convention at the Ambassador Hotel.

Neither side has been impolite enough to call the representatives of the other side liars, but the belief has been intimated strongly. For example, the exhibitors lay all the blame for indecent films, for vulgarity in pictures, at the doors of the producers. Mr. Mayer, representing the producers, told the delegates that the morals of the pictures did not enter into the question with the theatre owner so long as a picture would draw at the box-office. You can take your choice as to which is right.

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Both sides inveigh against the double feature evil, but the exhibitors say they are forced to play duals because of the number of pictures they have to buy, and the producers contend that they have to make that number because the theatres want them. Again, take your choice.

Now the exhibitors have learned—or say they have—that, because of the ten per cent elimination clause in the code, every major producer is planning to make a dozen or more cheap "quickies" this season. The exhibs say that these will be so bad that they will have to cancel them and, therefore, play all the rest of the product. Whether or not that is true remains to be seen, but, if it is true, it seems to be rather a new form of "chiseling," which is rapidly becoming the favorite indoor sport of the motion picture industry.

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It seems a pity that producers-distributors and the exhibitors, all of whom, figuratively speaking, have to sleep in the same bed, cannot do so without each of them trying to get the softest spot at the expense of the others. It's pretty hard for a man to sleep comfortably when his bedmate is wearing spurs and is likely to use them at any minute.

Maybe some of these differences will be fixed up this week when the MPTOA directors go into conference with a group of producers. It is a

(Continued on Page 2)

Nat. Screen Votes Forty-Cent Dividend

New York—The National Screen Service has just voted a forty-cent dividend on its common stock, payable May 1. This is a resumption of the dividend payments which were abandoned in January, 1933.

Para. Fighting Suit By Vince Lawrence

New York.—Paramount has filed formal objection to the claims entered by Vincent Lawrence, writer, for $113,000 for alleged breach of contract.

Lawrence alleges that he was engaged at a salary of $1750 a week and that the Paramount trustees in bankruptcy voided the contract last May. Lawrence has been working at Paramount since then, his most recent assignment having been on the De Mille production of "Cleopatra."

Calhern Returning For 'Count of Monte Cristo'

Louis Calhern, for the third time in as many months, treks back to Hollywood from New York, the Edington and Vincent office Saturday closing a deal with Edward Small for a featured role in "Count of Monte Cristo" for the player. He returns by May 15.

New One For Stanwyck

Setting it on the production schedule as a starring vehicle for Barbara Stanwyck, Warners purchased "Traveling Saleslady," by Frank Howard Clark Saturday. The Edington and Vincent office negotiated the deal.

Head Of Extras Committee Will Demand Showdown With Rosenblatt And Pat Casey

One of the biggest explosions that has yet occurred in local NRA film code circles is expected this week, with Mrs. Mabel Kinney, chairman of the Code Committee for Extras, demanding a showdown with Pat Casey, head of the newly named Studio Labor Committee as well as a member of the Extras' Committee.

High spots in the showdown will be the revelation of an attempt by someone, thus far unnamed, to have every action of the Extras' Committee to date declared illegal and unconstitutional; and the revealing of an effort on the part of J. B. Russell, a member of the Extras' Committee, to have Herta Reinachs added to the committee to represent the extra women, and Eugene Marcus appointed as counsel for the committee.

Developments over the week-end indicated that both Sidney Kent,

(Continued on Page 7)

Fox Demands Cash To Set Foster Free

Preston Foster and Fox are in a huddle trying to settle the player's contract and release him to the free lance field.

Foster is dissatisfied with the assignments he has been given and this is the second time he has sought freedom. This time it appears serious, for Fox has stipulated he return several weeks' salary before granting him his wish.

Lubitsch Will Shoot French and English 'Widow' at One Time

Based on an idea worked out by Irving Thalberg, Ernst Lubitsch will direct two versions of "The Merry Widow" at the same time. This is the first instance in Hollywood history in which both the English and French have been shot simultaneously with the same leads. Maurice Chevalier and Jeanette MacDonald will appear in both versions.

The English part will be filmed first and, immediately following, all char-

(Continued on Page 2)

Invited Audience To See 'As the Earth Turns'

In order to exploit the picture, Warners will preview "As the Earth Turns" at its Hollywood Theatre Wednesday morning to a specially invited audience.

Group will consist of educators, clubwomen, ministers and others who have recently censored the studio's product. Picture opens at both the Hollywood and Downtown on Thursday.

Phil Ryan in New York Dickering For Release

New York.—Phil Ryan has arrived here from the coast and is negotiating for a release for a group of independent features which he is planning to produce in Hollywood.

Col. Holds Mulhall

Jack Mulhall was unable to take his role in Paramount's "The Old Fashioned Way" because of a previous commitment to Columbia. Player has not been replaced as yet.

Doane Starts Fortieth

Warren Doane starts his fortieth short for Universal, the present title being "Beau Bashful." It stars Herbert Corthell and Sylvia Picker.

EXHIBS FEAR SCHEME TO OUTWIT CANCELLATION

Each major studio in Hollywood has set plans to increase the new season's production slate by fifteen or twenty pictures of the "quickie" type, aiming directly at circumventing the ten percent elimination clause under the block-booking system as provided in the code, according to MPTOA leaders.

This was announced by M. A. Lightman and corroborated by Ben Berinstein at the closing session of the exhibitors' convention Saturday.

"No matter what percentage of elimination you get through the code," Lightman told the exhibitors, "this is

(Continued on Page 4)

Al Jolson Returning But Just to Get Ruby

Al Jolson will not make another picture during his visit here, according to present plans, but will leave with Ruby Keeler by boat for New York as soon as she completes her work in "Dames" at Warners in the next three weeks. Jolson gets in today by train.

Graham to Warners

Carroll Graham goes to Warners for screen preparation of his latest novel, "Border Town." Graham is also co-author of "Queer People."

SAM COSLOW — ARTHUR JOHNSTON Wrote the Musical Numbers "MURDER AT THE VANITIES"

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher
FRANK T. POPE.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywod 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscriptoin rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

Free Lance Writers Name Governors

The free lance group of writers within the Screen Writers' Guild has perfected the organization of its business management committee, which is virtually the board of governors for that group in the Guild. The following is the make-up of this committee:

Jack Natteford, chairman; Tristram Tupper, John Grey, Wilfred McDonald, Sherman Lowe, George Sayre, Harold Shumate, Adele Buffington and Al Martin. This group will meet every Wednesday night to discuss the problems of the free lance writers.

Graham-Olmstead Novel Taken by Publishers

New York.—Covici Friede has accepted for publication a novel by Lewis Graham and Ed Olmstead, called "The Unsinkable Mrs. Jay." Graham has previously published "The Great I Am," "Let's Buy a Farm" and "The Guinea Pig."

Gordon-Revel Flying

Having finished their work on the music and lyrics for "Thank Your Stars" at Paramount, Harry Revel and Mack Gordon leave by plane Friday for New York. They will be gone two weeks.

Art Director to Tour

Wiard Boppohrnen, art director at Paramount for a number of years, has been granted a leave of absence and leaves soon for a trip around the world. He will be gone for a year.

Ahlert-Turk Teamed

Fred Ahlert leaves New York today to team with Roy Turk to write music and lyrics. They have written a number of musical comedies and song hits as a team.

Tradeviews

(Continued from Page 1)

step in the right direction anyway. But it's an even money bet that every one at the conference will pack a gun or, at least, a blackjack, expecting trouble. It is sincerely to be hoped that all will be peaceful and that amicable agreements will be reached, but—well, wait and see.

New York REVIEWS

"LAZY RIVER"

MGM prod.; director, George Seitz; writer, Lucien Hubbard.

Mayfair Theatre

Herald-Tribune: Many of the scenes are pleasant in their lazy inactivity, leavened with gossip and an appealing humor. Had more pains been taken with this picture and a better story and performance aided it, it might have resulted in a genuine folk drama of the type of the waterfront play "Marseilles," offered here a season or two ago.

Sun: Its plot is good, old-fashioned hero, heroine and villain stuff. For all its obviousness "Lazy Rizer" is entertaining. Old-fashioned as it may be, it is the best picture the Mayfair has had in several weeks.

American: The film is good fun. Rather unfortunately for Miss Parker and Mr. Young, both romantic and melodramatic interest is thrust into the ground by the clowning of Mr. Healy and the husky Pendleton, and to this pair the film's first honors must go.

Mirror: Pretty Jean Parker and pleasing Robert Young carry the leading parts. The character roles are admirably interpreted by Maude Eburne, Irene Franklin and C. Henry Gordon. Ted Healy, assisted by Nat Pendleton, contribute the fun. Making no concessions to credibility or realism, "Lazy River" is frankly a lurid melodrama of the conventional pattern. It is brisk and mildly entertaining.

Post: Everything you can think of in the way of story material has been crammed into the picture. We are sorry to report this attempt to satisfy all tastes has resulted in a shabby and puerile picture. Its flamboyant ructions are definitely on the phony side so that the calculated "big moment" is entirely lacking in credibility.

Times: The narrative, besides being slothful, is unimportant, but the episodes afford a certain interest. The performers also lend distinction to the production and the photography and sound recording are extraordinarily good.

World-Telegram: A generally preposterous melodrama which encounters more and more difficulties as it moves along. It finally surrenders and calls it a day and allows the customers to walk out much the same as they had entered. The chief casualty of the whole thing is a trifling loss of time.

News: There is so much of the Healy-Pendleton business that the photoplay's story has a hard time impressing itself on the audience. This is quite as it should be, however, for the drama of "Lazy River" is too fanciful when it is not altogether impossible. You'll probably like "Lazy River."

"GAMBLING LADY"

Warner Bros. prod.; director, Archie Mayo; writers, Doris Malloy, Ralph Block.

Strand Theatre

Times: The dialogue in this picture is somewhat chilling. It is a film which is strong on action and weak on plausibility. Miss Stanwyck gives an adequate portrayal. Joel McCrea does well as Garry Madison.

Post: The story is shallow and absurdly sentimental, and Miss Stanwyck has a difficult time in making the simple earnestness of her acting weigh against the incredible happenings with which the authors have saddled her. The artificialities of the story place a heavy handicap on Miss Stanwyck and the supporting players.

Herald-Tribune: Miss Stanwyck is invariably a sincere and straightforward actress and she makes the gambling lady of this story a believable figure which is something of a feat. The story, as a whole, is a good enough routine melodrama that will suffice as a time killer.

American: Miss Stanwyck plays her colorful role with a directness and simplicity that make a somewhat fictional character seem real. She handles every emotional phase of the film story with utmost skill and holds audience sympathy throughout the picture. Director Mayo makes the most of the many novel elements woven into the story structure.

Mirror: Colorful, exciting, authentic. Colorful setting, smart dialogue, and strong dramatic situations give the film punch and substance.

World-Telegram: There is quite a forceful magic in Miss Stanwyck's impersonation of the title role, and the film moves steadily from start to finish and is seldom interrupted by the less plausible tricks of melodrama. In short, it is a lively and entertaining page from the chronicles of present-day Americans. It is, for the greater part, a valid, stimulating and urbane melodrama.

Journal: Crisply written and directed, the picture is filled with plenty of what movie scenarists like to call situations. Through it all moves Miss Stanwyck with an unruffled poise, a sense of humor, and becoming frocks. Her performance is sure, colorful and convincing.

Sun: An unreal but lively melodrama. Miss Stanwyck, by her usual simplicity of method, is able to make a good deal of her part. The motivation of the story gets a little cock-eyed every now and then. As a light, not too important melodrama, it's well enough.

News: Entertaining in spite of a story that is hard to believe. It has been given a smooth direction by Archie Mayo and moves quickly to its satisfactory finish. It is not an important picture, buf it furnishes a fair amount of entertainment.

Business Women in Pix Will Broadcast

New York.—A series of eight broadcasts over WEAF, starting this week, will bring into the limelight the careers of eight women executives in the motion picture business. The women, their subjects and the dates are:

Helen Hughes, personnel officer for Universal, "The Right Person for the Right Job," April 18.

Julia Kelly, secretary to Will H. Hays, "How Movie Titles Originate," April 25.

Mollie Grill, of Fox publicity department, "Breaking Into Headlines," May 2.

Tessie Michaels, United Artists publicity department, "When Stars Come to New York," May 9.

Gwen Heller, style scout for Warners, "Hollywood Becomes Style-Conscious," May 17.

Mrs. Lyon, of Paramount, "How Motion Picture Prints Get to Theatres," May 24.

Lillian Messenger, in charge of RKO-Radio screen tests, "Scouting for Screen Prospects," May 31.

Florence Browning, assistant to J. Robert Rubin of MGM, "Where Motion Picture Stories Come From," June 7.

German-Polish Swap

Warsaw.—Representatives of Polish film interests have left for Berlin to try to arrange for the exchange of pictures with Germany. Poland has 760 theatres, of which 350 are wired. Germany is interested, it is said, in this market, and as Pola dnis desirous of protecting her own film business, it looks for a swap.

Claudia Morgan Cast

Claudia Morgan, daughter of Ralph Morgan, will be seen in the leading role of the stage play, "Indecent," which opens in New York within ten days. She had the lead in "Gentlewoman," which recently closed.

Two Versions at Once

(Continued from Page 1)

acters, with the exception of the two principals, will be replaced by French characters. Thalberg has imported three principals for the French version, these being Marcel Vallee, Daniel Parola and Emila Delys. Others in the French version are Fifi Dorsay, Yola D'Avril, Pauline Garon, Lya Lys, Anita Pike, Odette Duval and Georgette Rhodes. In addition to these, Thalberg brought Marcel Achard to do the screen play and Andre Hornez for the musical score.

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'MANHATTAN MELODRAMA' SMASH SUCCESS FOR MGM

Direction, Writing, Cast Share Honors

"MANHATTAN MELODRAMA"
(MGM)

Direction .....W. S. Van Dyke
Original .....Arthur Caesar
Screen Play.....Oliver H. P. Garrett and Joseph L. Mankiewicz
Photography.....James Wong Howe
Cast: Clark Gable, William Powell, Myrna Loy, Leo Carrillo, Nat Pendleton, George Sidney, Isabel Jewell, Muriel Evans, Thomas Jackson, Claudelle Kaye, Frank Conroy, Noel Madison, Jimmy Butler, Mickey Rooney.

Even if "Manhattan Melodrama" were only half as good as it is, you would have a hit picture in the combination of Gable, Powell and Myrna Loy. But with the sure-fire audience plot contained in the story by Arthur Caesar and screen play by Garrett and Mankiewicz, plus the powerful direction by Van Dyke, it has all the elements of a sensational smash hit. Chalk up another for David O. Selznick and MGM.

The story opens with not one, but two spectacular scenes, strong enough to serve as climaxes for ordinary thrillers. The first is a fire aboard a pleasure-cruising Hudson River boat in which young Blackie and Jim lose their parents; the second, a Communistic riot in which the kindly old Russian, who had adopted these East Side kids, is killed as an innocent bystander.

Many films, to make comparisons again, would suffer a letdown after such a breathless beginning. There are no let-downs in "Manhattan Melodrama." A bit of montage following the 1904 prologue quickly establishes, via contrast on a split screen, the gambling proclivities of one youth and the studiousness of the other.

When we again meet Blackie, played by Gable, he is a big-time gambler. Jim (Powell) has become a lawyer, preparing his campaign for district attorney. It is obvious that their friendship, which has endured, will be complicated by the separate paths they have taken.

Further complications arise when Myrna Loy, who has been Gable's mistress, leaves him because of his refusal to stop gambling. She later falls in love with Powell and marries him, after confessing her past. Gable is invited to be best man, but fails to put in an appearance for fear that his association with Powell, now district attorney, may injure the latter's chances in the impending election, in which he is running for governor.

A crooked politician threatens to use a shooting of which Gable was guilty, although Powell could not obtain evidence enough for prosecution, against the district attorney. Gable learns of the threat from Myrna and, to protect his friend from the scandal, kills the crook. He is caught, tried and convicted, Powell conducting the case against him. The trial clinches the governorship for Powell. Gable is condemned to the electric chair.

It is within his friend's power to save him by pardon, a situation that could have been met by mock heroics. The solution, however, is worked out as cleverly and convincingly as all of the incidents leading up to it. Even a contingency that must suggest itself to thinking spectators is provided for —that of a pardon, a resignation and a joyous sailing of the pals on their yacht for the South Seas. Certainly such a gesture to a happy ending would have destroyed the entire structure of the piece. This is specifically mentioned so that you will not feel any qualms from the knowledge that Gable is electrocuted. Wait until you see how his death is motivated. It is the only possible satisfactory ending.

A brief synopsis, it must be realized, cannot do justice to the plot. Highbrow critics may find fault, overlooking the fact that it is the best of theatre. Audiences will not fail to react emotionally to the intelligent writing of it. Credit, too, Caesar, Garrett and Mankiewicz for presenting a story, essentially episodic, as a continuously engrossing narrative.

So unobtrusive is W. S. Van Dyke's smoothly-paced direction that it is difficult to say what is script and what is direction. Each situation is milked dry, yet never overplayed. That, at least, is direction at its best. The photography of Jimmy Howe is, of course, superb.

The playing of Gable, Powell and Miss Loy rates the highest superlatives. It is a dead heat for first honors. Nat Pendleton takes care of the comedy relief as dumb gangster, with some neat assistance from Isabel Jewell. Blackie and Jim as boys are splendidly played by Mickey Rooney and Jimmy Butler. There is a memorable bit by George Sidney. Leo Carrillo and others round out a uniformly excellent cast.

Shout "Manhattan Melodrama" from the housetops. It will make good even the most extravagant promises.

Briney Goes Highbrow

Since completing "Elysia" and his latest picture, "Sterilization," Bryan Foy is said to have joined the Human Betterment Foundation, an organization dedicated to the mental, moral and physical improvement of the human race.

Roger Imhof in 'Canary'

Because of a previous commitment to Warners, John Halliday was unable to take his role in Jesse L. Lasky's "Grand Canary" and was replaced by Roger Imhof. Halliday started Saturday in the romantic lead in "Housewife" at Warners.

'U' Signs Ann Darling

Universal Saturday signed Ann Darling, 18-year-old actress, to a long term deal. Contract will be ratified in court this week. Hoffman-Schlager negotiated.

Austin Short Starting

Radio starts a Gene Austin untitled short today, with Sam White directing and Lee Marcus producing. Script has been written by Johnny Gray and Joe Fields.

'MonteCarloNights' Far Below Standard

"MONTE CARLO NIGHTS"
(Monogram)

Direction .....William Nigh
Author.....E. Phillips Oppenheim
Adaptation .....Norman Houston
Cast: Mary Brian, John Darrow, Yola D'Avril, Astrid Allyn, George Hayes, Kate Campbell.

The story of "Monte Carlo Nights" is the only thing that saves the picture from limbo. The acting and direction are too weak for the strength of the plot.

If the picture had been made on a more costly and careful basis, with more definite direction and a better cast, it would have been good average program entertainment. As it is, the film will be popular only in the smaller, less critical houses.

E. Phillips Oppenheim's story has good dramatic meat in it, with honest characterization, logical sequences, and an adventurous spirit that deserved better production seasoning than they got.

John Darrow is a young millionaire playboy who, on the eve of his marriage to Mary Brian, is arrested for the murder of the proprietor of a gambling casino. He is convicted, but, on his way to prison, is assisted to escape by a hard-boiled ex-convict who swears to the authorities that Darrow was drowned in the escape attempt. He is free, therefore, to look for the real murderer, his only clue being that the man plays certain numbers consistently at roulette.

The rest of the story takes place in Monte Carlo, with the real murderer being caught after a good many complications.

John Darrow looks to be a good bet, with Mary Brian doing her usual adequate stuff. Yola D'Avril is well cast, and Astrid Allyn, George Hayes and Kate Campbell have smaller roles.

Steer clear of this one, unless your audiences are easily impressed.

(**Other reviews on Page 4**)

Four Educationals on Broadway at One Time

New York—With "The Big Meow," a new Tom Howard comedy in the Roxy, Educational Pictures has four subjects appearing simultaneously on Boradway. "The Owl and the Pussycat," a Terry-Toon, and "Managed Money," a Frolics of Youth, are playing at the Mayfair, and "Going Spanish" is at the Rivoli theatre.

Ralph Ceder at Para.

Ralph Ceder has been signed by Paramount to handle a special comedy sequence in the W. C. Fields-Baby LeRoy picture, "The Old Fashioned Way." William Beaudine directs, from a story scripted by J. P. McEvoy and Garnett Weston and adapted by Walter DeLeon.

Sutton for 'Harem'

Grady Sutton, now making a series of shorts for Radio, is slated for a role in "The Great American Harem," which George Stephens will direct

Yesterday in NEW YORK with HELEN GWYNN

Radio City, not content with being the world's largest cinema center, is now housing what surely must be the world's largest Art Exhibit. It's certainly not the best, but it includes 5000 works by 1500 oddly assorted artists, and you walk through miles and miles of labyrinthian ways in order to see it all. It includes oil paintings, sketches, water colors, sculpture, photography, etchings and whatnot, and they're all pretty generally mixed together in the vain hope that, if you're confused enough, you may think it's all in the name of Art. However, the movie colony is well represented.

And the most interesting thing to note about that is that the old idols are entirely among the missing. In the old days no exhibit of this kind would have been complete without a picture or caricature of Doug Fairbanks, Charlie Chaplin, Mary Pickford or Gloria Swanson. Today, they are replaced by Garbo, Hepburn, Sylvia Sidney, Clark Gable and Jimmy Durante. A gal by the name of Hariette Kay has done a sculptured caricature of Garbo that is really a classic for humor and execution, and her head of Hepburn doesn't lag very far behind for quality. Miss Kay, they tell us, used to be a chorus girl, but any gal that facile with her hands should just use her feet to stand on. Hepburn is also represented in a couple of drawings. And believe it or not, there is a head of Jimmy Durante done in MINIATURE! At least, in back of that schnozzola is the outline of a head.

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And while on the subject of art, the outdoor advertising boys have done a perfectly grand job on the front of the Criterion Theatre with a head of Wallace Beery as Villa. We had been followed for blocks by a gushing girl from the hinterland and a friend of hers who evidently was a native New Yorker. As we got opposite the Criterion, the gushing one looked up and went into raptures over the Beery painting and turned to her companion and said: "Oh, isn't that wonderful. So natural. Did you ever see anything more natural than that eye. . . The one that's open I mean?" And the native New Yorker answered, "Yeah . . the eye that's closed!"

That heart-breaking actor whose wife tried to tie up his income lately, isn't exactly two-timing his real girl friend, but is making life plenty tough for her. He really did send for her to come east, but he can't appear in public with her on account of his irate spouse, and then he will keep calling up Chicago. He's plenty tough with the gals but they like it that way. . . . The self-styled "playboy of Paris" is heading himself for a mess of trouble, not because he tries to chisel in but because he talks about it besides. . . . He's taken a couple of beatings up in the past two weeks. . . . Charlie Beahan is going through bankruptcy at the moment, which makes him a poor man to divorce. . . . An old time exhibitor was asked the other day what picture in the past year had given him the most pleasure and he promptly replied, "THREE LITTLE WOMEN."

FOX FILM 'NOW I'LL TELL' IS GOOD ENTERTAINMENT

Spencer Tracy Fine In Rothstein Role

"NOW I'LL TELL"
(Fox)

Direction.....Edwin Burke
Author.....Mrs. Arnold Rothstein
Adaptation.....Edwin Burke
Photography.....Ernest Palmer
Cast: Spencer Tracy, Helen Twelvetrees, Alice Faye, Hobart Cavanaugh, Robert Gleckley, G. P. Huntley Jr., Vince Barnett, Ray Cook, Frank Marlowe, Theodore Newton Jr., Barbara Weeks.

Although Spencer Tracy is not exactly the type anyone would pick as the ideal actor to portray Arnold Rothstein, he has a perfect opportunity in the Fox picture, "Now I'll Tell," to show what an exceptionally fine, versatile actor he is.

Apparently miscast, as far as the popular conception of the famous gambler is concerned, Tracy nevertheless turns in a performance that is a beautiful work of art and one which will rank among his best characterizations.

Mrs. Arnold Rothstein has written this story—the facts of the career of her late husband, one of the most notorious gamblers who ever lived, and if it serves to glorify Rothstein's memory—well—it is still swell entertainment.

The story starts in 1909, with Rothstein dabbling in hundred dollar bets. In 1914, he owns an enormous gambling house and makes ten thousand dollar bets. In 1919, he is a "king" in New York. Then misfortunes begin to come to him. He is involved, although at long distance, in a murder; his "girl friend" is killed in an auto accident, and his wife—the only thing in the world he ever cared for, besides money—leaves him.

His downfall is rapid, his final death is heroic and dramatic, and by his death he wins the biggest bet he ever made.

Helen Twelvetrees gives a sincere, moving performance as his wife; Alice Faye is intriguing as the "girl friend"; Hobart Cavanaugh is splendid, as usual, as his right hand man, and the small roles in the picture are filled excellently.

Edwin Burke adapted the story, and also directed—with notable success in both fields. Ernest Palmer photographed.

Although the picture is a trifle over-long, it will undoubtedly be cut. Even if it isn't, it's a sure gamble for any house, and Tracy's fan following will be enlarged tremendously.

David Boehm at Para

David Boehm joined the Paramount writing staff on a William Morris office ticket to work on the screen play of "Big Broadcast of 1934" under Benjamin Glazer's supervision.

Ed Prinz with Vidor

Eddie Prinz has been signed by King Victor to handle the dance number of "Our Daily Bread," now in production. Picture will have one dance number.

Plan on Foot To Give France a Will Hays

Paris.—The unsettled condition of the picture indsutry in France has given rise to reports that there is to be an organization started like the Hays body in the United States.

The most prominent candidate at present for the job of being the Will Hays of France is Henri Clerc, a member of the Chamber of Deputies, who has always been deeply interested in the film business.

Burns and Allen Going On Vacation Till Fall

Gracie Allen left Saturday for a four days' vacation in San Francisco. She returns Wednesday and then accompanies her husband, George Burns, to New York, April 25.

There the team will complete a radio contract before hopping a boat for four weeks in Europe, around June 1. They return to Paramount early in Fall for another picture.

Brice To Do Parts of Pix Here and in N.Y.

Monte Brice will use both Hollywood and New York for the production of his picture "Benefit Performance." The original story was written by Keene Thompson and Brice. Release not set.

Ginger Rogers on Air

Ginger Rogers has just arranged, through Ralph Farnum, to appear as guest artist on Ben Bernie's Pabst program over the air tomorrow. Following this she goes to Chicago to appear on a big Century of Progress broadcast.

Errol in Warner Shorts

Warners Saturday signed Leon Errol for two Technicolor shorts, the first of which gets under way today with Roy Mack directing. Benny Hall, Billy Dooley, Harry Seymour and Marie Wells make up the balance of the cast.

Exhibs Fear Scheme

(Continued from Page 1)

evidence that the producers will only increase their number of pictures, tossing you enough quickies to cover the number of pictures you have the right to cross off."

Lightman then named every major organization in Hollywood, declaring that these studios were already set to produce the increased number of short budget pictures. The exhibitor body instructed its leaders to take the issue up with the producers at the post-convention meeting today or tomorrow.

President Kuykendall said a wire had been sent to Louis B. Mayer, accepting the producer's invitation to a conference and asking Mayer to make the arrangements. The exhibitor committee named includes Kuykendall, Fred Meyer, Ed Levy, Jack Miller, Sidney Lust, Jules Michaels, C. E. Williams, E. L. Thompson, O. C. Lam, Walter Vincent and Fred Wehrenberg. This committee represents every section of the country.

E. K. Lincoln Gets Back in Production

New York—E. K. Lincoln has completed the organization of Lincoln Productions Inc. and is planning to produce six independent features.

He will take over the old Lincoln studios in Grantwood, N. J., and the plant will be equipped with RCA sound. He expects to sign his contracts for distribution this week.

2 Assignments for Gensler

Lew Gensler has just been set on a double assignment at Paramount. He is working with Frank Partos on the screen play of "Her Master's Voice," and also collaborating with Leo Robin on the lyrics for this Schulberg production.

MGM Jungle Party Gets Tough Breaks

MGM's pioneering expedition for "Jungle Red Man" on the first lap of its 7300-mile flight to South America was forced down twice by dust and rain storms.

The party finally left Miami on its way to the village of Para, at the mouth of the Amazon. From there the group will fly 1000 miles up the river and the last 700 miles will be covered in a chartered flying boat. The destination, Yarawate, will not be reached for two weeks yet. Gasoline and provisions are now being laid down along the route of the flight.

This expedition consists of George B. Seitz, director; Harold H. Noice, explorer-writer, and Joseph Cook, business manager. The party will return to Hollywood in about three months to lead a complete company into the wilderness for a year. The cast will be Indians living along the headwaters of the Amazon.

VELOZ

and

YOLANDA

The Nation's Finest Dancers



HARRISON CARROLL, distinguished critic, says: "Veloz and Yolanda offer the most sophisticated rhythm and charm ever seen on a Los Angeles dance floor. Don't miss them."

•

LOUELLA PARSONS says: "Veloz and Yolanda are a sensation."

•

ASHTON STEVENS, famed author and dean of Chicago's dramatic critics and columnists, had this to say: "I don't know how many times I have seen Veloz and Yolanda dance, but I do know that I have not seen them dance enough; and that many another Chicago diner-about-town feels as I do about them—that their apparently effortless grace is incomparable."

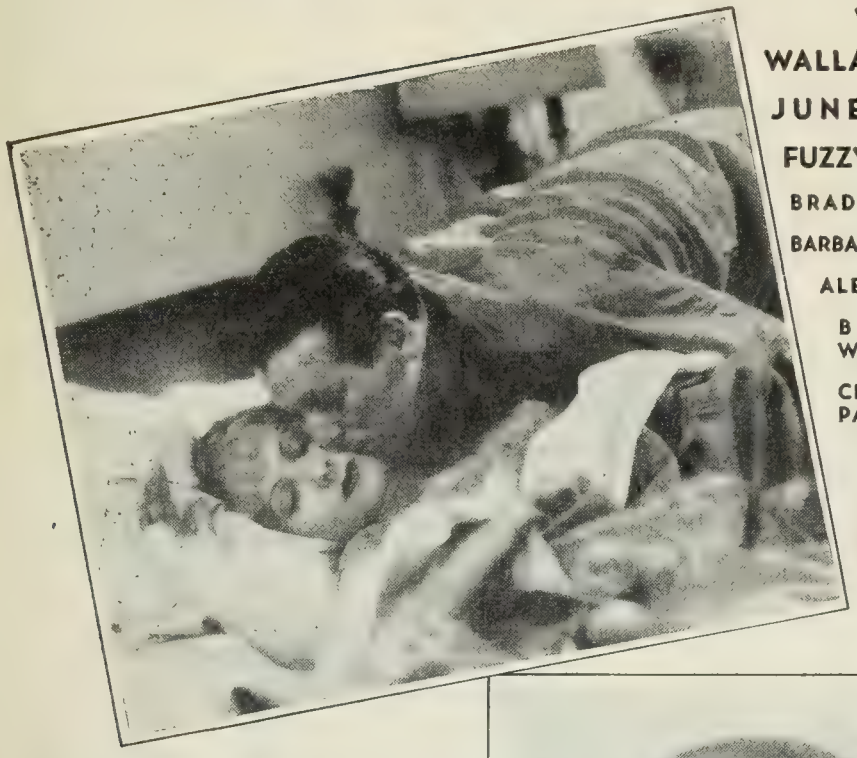
Due to the tremendous appeal of this remarkable team of artists, their engagement at the

AMBASSADOR "COCOANUT GROVE"

HAS BEEN EXTENDED TO MAY 15th

"I HATE WOMEN"

A KEN GOLDSMITH PRODUCTION



WITH

WALLACE FORD

JUNE CLYDE

FUZZY KNIGHT

BRADLEY PAGE

BARBARA ROGERS

ALEX CARR

BOBBY WATSON

CECILIA PARKER



The **HOLLYWOOD LOW-DOWN:**
"Another hit from Ken Goldsmith."

•

VARIETY:
"Excellent comedy treatment and good performances by Wallace Ford and Fuzzy Knight.

•

HOLLYWOOD REPORTER:
"Ford gives all he has to this part and it's plenty... one of the best things he has done."



Warren Stokes... **BOX OFFICE:**
"Brisk dialogue, fast moving, snappy entertainment."

•

Jim Crow... **CITIZEN-NEWS:**
"Abundant comedy moments... Ford handles them all expertly."

•

SCREEN WORLD:
"One of the fastest moving and most intriguing stories since 'Front Page'."

•

FILMOGRAPH:
"Cast was perfect."



Directed
by
AUBREY
SCOTTO



GOLDSMITH PRODUCTIONS

'FLESH' MAY REPLACE DUALS, SAY EXHIBITORS

A boom in vaudeville and other classes of "flesh" entertainment was predicted Saturday by A. E. Lichtman, Washington exhibitor and delegate last week to the MPTOA convention. The showman based his prediction upon the elimination of the dual feature policy, asserting that exhibitors who have found it profitable to operate on a double bill standard will seek to replace the second feature with stage attractions.

"Something will have to be done in the drive against double bills to provide against the revived use of vaudeville," he maintained. "It will certainly hurt the efforts of exhibitor organizations fighting for the single bill policy, load still more the shoulders of the overburdened small operator and give the first run deluxe houses a weapon which may ruin the smaller competitor.

"Flesh attractions eliminated themselves. The collapse of vaudeville was no doing of the exhibitor or theatre owner. There simply was no demand for it up to several months ago, but a renewed interest by audiences in this class of entertainment may be fostered once more. We are not discriminating against vaudeville, but we are against its unfair use. The deluxe operator can afford to play it where the small operator cannot and, to countenance such a development, means destruction of all our plans for the advancement of our group.

"The answer to the problem is in the power soon to be invoked by the regional code boards. The zoning, clearance and grievance boards are of vital importance.

"Morgan Walsh, of San Francisco, has made a study of the boards and is their strongest sponsor. He has pointed out that, when they go into action, they can control the situation by predicating zoning on admission price. This will result in the exhibitor who offers vaudeville with a single feature having an admission scale based as though he were showing two features. Thus the small showman will have a proportionate admission scale which will protect him."

He Can Fill Shelves With Own Books Now

Since word got around that he had inherited a $150,000 library from an uncle in Vienna, Edgar Ullmer, Universal director, is being asked by his friends to return the books he has borrowed from them.

Irene Ware Signed For 'Love Life of a Sailor'

Irene Ware has been signed by Universal for a lead with Chester Morris and Slim Summerville in "Love Life of a Sailor," which Kurt Neumann directs and B. F. Zeidman produces.

Original screen play is by Dore Schary and Lewis Foster. Ware deal was set by Kingston-Harris.

London's Smartest Address—

GROSVENOR HOUSE

PARK LANE . . .

is also London's most modern hotel. An apartment at Grosvenor House provides an actual "home from home," replete with every modern aid to greater comfort.

The location of Grosvenor House is a happy blend of convenience and charm; in and around the hotel London's social life moves; near by are the best shops and the theatres; just across the way is London's great garden, Hyde Park.

Life is amusing, easy and pleasant at

Grosvenor House, London



IRENE FRANKLIN

CURRENT ENGAGEMENT

"DOWN TO THEIR LAST YACHT"

RKO PRODUCTION

• • •

RECENT PICTURES

"CAT AND THE FIDDLE"
MGM

"WOMEN IN HIS LIFE"
MGM

"REGISTERED NURSE"
First National

"A VERY HONORABLE GUY"
Warner Bros.

"LAZY RIVER"
MGM

"STRICTLY DYNAMITE"
RKO

"FINISHING SCHOOL"
RKO

"CHANGE OF HEART"
Fox

• • •

Management: LEO MORRISON

EXTRA COMMITTEE HEAD OUT HUNTING FOR TROUBLE

(Continued from Page 1)

member of the Code Authority, and Will Hays may be drawn into the battle, with the probability that Kent will be on hand at tonight's meeting of the Extras' Committee when the fireworks are expected to be touched off.

It was learned yesterday that Mrs. Kinney plans to ask Kent to attend the meeting, and, if he cannot be on hand tonight, it will be postponed to whatever night this week he will be able to come. Mrs. Kinney, who discovered Saturday that developments have been in progress in regard to her committee about which she knew nothing, has decided that the time has come for a clearing of the atmosphere, feeling that there can be no confidence in any of the code committees unless all the cards are laid on the table and the studio employees given to understand that an honest effort is being made to give them a square deal.

The first information to reach Mrs. Kinney and cause the burn-up to start was the discovery that Sol Rosenblatt had sent a wire to Pat Casey last week, informing him that he had ordered George Creel, Judge Ben B. Lindsey and Charles Cunningham, local head of the Labor Compliance Board, to turn over all complaints of both studio labor and extra players to the new committee which Casey heads, stating it would take care of the cases. The wire also informed Casey that the Studio Labor Committee and the Extras' Committee were to have "joint headquarters."

Mrs. Kinney states that she was not informed of this wire, and wants to know just what is going on. Those close to the situation now feel that this explains why Casey had a sign placed on the door of the Studio Labor Committee offices last week stating that it is also headquarters of the Extras' Committee, although Mrs. Kinney's office is across the corridor.

Next, Mrs. Kinney also learned that someone has sent word to Rosenblatt questioning the legality of the work of her committee on the grounds that some members have not been present at meetings and have had representatives there. It was learned that J. R. Jackson, of Rosenblatt's office, has written a letter saying that, because of this and because the entire committee has not always been present, the legality of the actions of the committee now may be questioned.

It was stated that Sol Rosenblatt himself set a precedent for Mrs. Kinney to follow in this matter, and it will be dumped right in his lap if there is any difficulty. Mrs. Kinney states that, at the first meeting of the committee at which Rosenblatt was present, Dr. Giannini could not be present, so he sent a Mr. Normanly to represent him. Rosenblatt, she points out, officially okayed the procedure of allowing this man to act for Dr. Giannini, and thus set a precedent to follow. She points out that, if it is not correct, it is the ruling of Rosenblatt.

Next, Mrs. Kinney learned that J. Buckley Russell had sent a communication to Rosenblatt stating that he had read in the papers that the Extras' Committee was to be increased, and recommending that Herta Reinachs be added to the committee to represent the women extras, pointing out that she is better qualified than any woman in Hollywood for the job. In the same communication, Mrs. Kinney learned that Russell had also suggested that Eugene Marcus be appointed as counsel for the committee, stating that he would serve without remuneration.

Mrs. Kinney wants to know why a member of her committee is sending such communications and making such suggestions without taking the matter up with the committee and herself.

Some members of the committee yesterday recalled the fact that Mrs. Kinney came out very strongly at one meeting in behalf of the extra women players in opposition to a determined block of committee members who, on the surface, did not seem to have the interest of the women quite so much at heart. It was soon after this episode that the legality of the acts of the committee was questioned by the unnamed person. An attempt will be made at tonight's meeting to learn who first questioned it.

From those close to Mrs. Kinney it was learned yesterday that, if there is any attempt to prevent the presence of Kent at the committee meeting, she will appeal to Will Hays for assistance, as she feels that Kent has the interest of the extras at heart and will help materially to get the alleged under-current workings up to the surface and off to a fresh start.

Academy Majority on Agency Committee

The fact that six of the ten members of the NRA film code's Agency Committee, named last Friday night, are members of the Academy, is causing rejoicing in the ranks of that organization.

Four of the producers, B. B. Kahane, W. R. Sheehan, Jack L. Warner and Emanuel Cohen, are Academy members. John Nickolaus and Frank Lloyd, named to represent the technicians and directors, also also of the Academy.

L'Estrange To Speak

Dick L'Estrange, member of the Regional Labor Board, and candidate for County Supervisor, will speak tomorrow night at the first meeting of the new Hollywood Democratic Club, an organization composed entirely of members of the film industry.

Schubert on Cohen Yarn

Universal Saturday signed Bernard Schubert to write the screen play on the Octavius Roy Cohen novel, "Transient Lady," which Edward Buzzell will direct. Julius Bernstein is the associate producer. Deal was negotiated by Hoffman-Schlager.

Kay Mulvey at MGM

Kay Mulvey, formerly of Fawcett publications, starts at MGM today to handle the fan magazine contacts in the publicity department. She replaces Eleanor Packer who resigned Saturday.

LUXURY and LINCOLNS

FOR THOSE gifted and fortunate persons who can afford to gratify their good taste for the better things of life, there is nothing quite so fine as luxurious possessions.

THAT'S WHY so many stars of the Screen . . . like successful ones in other lines of endeavor . . . are such strong devotees of the LINCOLN V12 motor car.

FOR THE NEW and finer Lincoln IS luxurious. It has both luxury of appearance and of appointments. And one ride will convince anyone that it is as flawless in performance as it is in smart, unradical looks.

The new Lincoln V12's are all powered with the same big 150 horse-power engine . . . but can be had in two wheel-bases—the "136" standard and the "145" custom models. Priced right, too—as low as $3845, delivered in Hollywood.

MADDUX
INCORPORATED
1353 NORTH VINE • GLADSTONE 5171
SALES SERVICE
precision performance prestige

THEATRE OWNERS CLEAN UP ALL BUSINESS AND ADJOURN

Many Resolutions Pass at Final Meet

The concluding session of the MPTOA brought a resolution from Fred Wehrenberg, of the Public Relations Committee, for a "family night" in theatres. This was passed.

M. A. Lightman, past president of the organization, took up the subject of Walkathons in the report of his Legislative and Tax Committee. He declared them a menace and the suggestion was made to induce all exhibitors to secure, through their city councils and state legislatures, ordinances prohibiting them.

A slam at the publication of high grosses by producers was made through Ed Kuykendall, who pointed out that politicians of every nature see them and promptly formulate tax bills under the impression that the industry is growing fat. He said big town grosses "mean nothing to the small town exhibitor at whom they are directed through publication and only are misrepresenting the pictures. That a picture is a success in a metropolitan center is no proof that it will be a success for the little fellow."

The convention subsequently endorsed a move to make Lightman's committee a permanent feature to cope with constantly materializing legislation antagonistic to the industry.

Sidney Lust assailed tent shows and got a motion passed to instruct exhibitors to go to work on their councilmen to get them to raise license fees from $30 to $500 in order to keep out "thieving carnivals" and permit legitimate large tent shows entry.

A heated discussion resulted from the next resolution, introduced by Ed Levy, against double bills and resulted in a definite expression of opposition. J. J. McGuinness, of Boston, voted against the resolution, after battling it on the ground that Massachusetts and Connecticut had grown up with dual features and could not abandon them.

Out of a floor discussion between Walter Vincent and Sidney Lust came a definite understanding on admission scales. Both sides agreed to protect the other's scale, the large exhibitor getting clearance protection in exchange for agreeing to maintain a high ticket price for his de luxe houses.

Jack Miller, the MPTOA whip against labor, caused a ripple of amazement when he called upon the members to assume a portion of the producer's burden. He said exhibitors were shelving an average of one and a half features a week due to overproduction and that this could be cut down if the exhibitor co-operated with the producer.

Led by Sidney Lust, sponsoring an antagonistic move against the Cutting bill in the Senate which would have the United States joining the Berne convention and consenting to the International Copyright Union's dictates, the showshop owners denounced the bill as inimical to the industry.

Unethical practices by producer-distributors had Paramount on the carpet for a panning by R. A. MacNeil, of Santa Cruz, who complained that he had been unable to get together on a deal with the company, with Paramount virtually giving its pictures away to an American Legion Post.

He was followed by Jules Michaels, Buffalo delegate, whose Grievance Committee succeeded in getting a motion passed to recommend that "press agents avoid involving stars in scandal for publicity purposes."

After Morgan Walsh had a favorable reception on his Code Committee's suggestion for a plea to regional boards for zoning based on admission scales, President Kuykendall adjourned the convention.

Writer No Ostrich

In line with the Paramount chef getting ptomaine poisoning last year, Allen Rivkin is looking for a new place to eat after almost swallowing a half inch tack in his chop suey at the MGM commissary Saturday.

Engineers Oppose Acad. Reel Length

New York.—The Exchange Practice Committee of the Society of Motion Picture Engineers has decided to oppose the campaign of the Academy of Motion Picture Arts and Sciences to make 1700 feet the standard length of a reel.

At the convention of the Society at Atlantic City, April 23-26, it will be recommended that the present 1000-foot reel is the best adapted for present exchange practices.

Both Harry Rubin, of the Projection Practice Committee, and Trevor Faulkner, of the Exchange Practice Committee, state that the 1700-foot reel would not prevent the doubling of film in the projectors.

Agfa Starts 'Contract For Snapshot' Contest

New York.—"A movie contract for a snapshot" will be offered by Agfa Ansco Corp. in a contest to be promoted nationally from May to September 15 in newspapers and magazines.

Ten million snapshots are expected to come in this summer from screen hopes to Agfa's new photographic casting office in Hollywood, headed by Myron C. Fagan. In addition to a guaranteed contract in the movies, other prizes are to be given. The company expects to spend $500,000 in advertising.

Many Thanks—

To RKO-RADIO and DAVID LEWIS for the opportunity given me to portray the role of "LEONARD" in "WHERE LOVERS MEET" which I consider my most important to date

Management
WILLIAM MORRIS AGENCY

REGINALD OWEN

—This MONDAY
The World Listens to . .

Hollywood ON THE AIR

The VOICE of the STARS



★ TUNE IN (Locally on) KECA ★ 9 to 9:30 P.M. ★

TONIGHT! The following artists (thousands of letters have requested them) will personally enter the homes of millions of motion picture fans . . . via the NATIONAL BROADCASTING COMPANY network . . . with entertainment that is truly symbolic of the spirit of Hollywood . . . ***LISTEN!***

DIANA WYNYARD
CLIVE BROOK

The unforgettable stars of 'Cavalcade,' enacting a dramatic scene from their newest co-starring vehicle, 'Where Sinners Meet.'

•

MITZI GREEN

with her famous impersonations of stage and screen celebrities . . . and a special song arrangement of that rhythmic tune 'Doin' the Uptown Lowdown.'

•

STUART ERWIN

This week's TOWN LIAR . . . who promises to out-Valley Vallee and out-Burn Bernie . . . with a nonsensical line of foolishness in his own languorous, laughable style.

VAL BURTON
WILL JASON

Composers of 'Penthouse Serenade,' 'Isn't This A Night For Love' and scores of other hit tunes . . . introducing their newest number 'LITTLE FINGER' from the motion picture 'Down To Their Last Yacht.'

•

WALTER WOOLF

Famous musical comedy star singing 'I Want To Think About Tomorrow' from the motion picture, 'Embarrassing Moments.'

•

JIMMIE FIDLER

NBC's Hollywood-On-The-Air Tattler . . . with all the latest news and gossip of movieland. (Maybe he's talking about you!)

EVERY WEEK AT

★ DIRECT FROM THE RKO★NBC BROADCASTING STUDIOS ★

★ SHOW + Plus!

PICTURES NOW SHOOTING

PRODUCTION ABOUT THE SAME WITH 36 IN WORK

BAROMETER

This Week	36 Features
Last Week	37 Features
Year Ago	22 Features
Two Years Ago	34 Features
Three Years Ago	28 Features

Columbia

"ONE NIGHT OF LOVE"

Cast: Grace Moore, Tullio Carminati, Lyle Talbot, Luis Alberni, Andreas de Segurola, Sam Hayes, Rose Marie Glosz, Henry Armetta, Jessie Ralph.
Director .....Victor Schertzinger
Original .....Charles Beahan and Dorothy Speare
Screen Play: S. K. Lauren, Edmund North and James Gow.
Photography .....Joseph Walker
Associate Producer.....Everett Riskin

"FIRE PATROL"

Cast: Tim McCoy, Ward Bond, De Witt Jennings, Evalyn Knapp, Pat Harmon, Mary Gordon, Charles McAvoy, John Dilson, Alden Chase.
Director.....D. Ross Lederman
Original Screen Play..Harold Shumate
Photography .....Al Zeigler
Associate Producer.....Irving Briskin

"BLACK MOON"

Cast: Jack Holt, Fay Wray, Dorothy Burgess, Lumsden Hare, Cora Sue Collins, Clarence Muse, Eleanor Wessehoeft.
Director.....Roy William Neill
Original .....Clements Ripley
Screen Play.....Wells Root
Photography .....Joseph August

"WHOM THE GODS DESTROY"

Cast: Walter Connolly, George Cassidy, Doris Kenyon, Robert Young, Scotty Beckett, Rollo Lloyd, Lillian West, Arnold West, Henry Kolker.
Director .....Walter Lang
Original Screen Play....Sidney Buchman
Photography .....Benjamin Kline
Associate Producer.....Felix Young

Fox

"CALL IT LUCK"

Cast: Herbert Mundin, Pat Paterson, Charles Starrett, Georgia Caine, Gordon Westcott, Theodore von Eltz, Ernest Wood, Susan Fleming, Ray Mayer.
Director .....James Tinling
Original Story: Dudley Nichols, George Marshall.
Adaptation: Joseph Cunningham and Harry McCoy.
Screen Play: Dudley Nichols and Lamar Trotti.
Dance Director .....Sammy Lee
Photography .....Joseph Valentine
Producer .....John Stone

"NOW I'LL TELL"

Cast: Spencer Tracy, Alice Faye, Helen Twelvetrees, Hobart Cavanaugh, G. P. Huntley, Jr., Barbara Weeks, Robert Gleckler, Clarence Hummel Wilson, Ray Cook, Frank Marlowe, Theodore Newton Jr., Clarence Wilson, Vince Barnett, Jim Donlon.
Director .....Edwin Burke
Story.....Mrs. Arnold Rothstein
Screen Play.....Edwin Burke
Photography .....Ernest Palmer
Producer .....Winfield Sheehan

"MERRY ANDREW"

Cast: Will Rogers, Peggy Wood, Mary Carlisle, Paul Harvey, Frank Melton, Roger Imhof, Robert Taylor, Grace Goodall, Jessie Pringle, Conchita Montenegro.
Director .....David Butler
Based on Play by.....Lewis Beach
Adaptation .....Kubec Glasmon
Screen Play.....William Conselman and Henry Johnson
Lyrics.....William Conselman
Music .....Richard Whiting
Photography .....Arthur Miller
Producer.....Sol M. Wurtzel

"GRAND CANARY"

Cast: Warner Baxter, Marjorie Rambeau, Zita Johann, Madge Evans, Roger Imhof, Barry Norton, John Rogers, Juliette Compton, H. B. Warner, Gilbert Emery, Gerald Rogers, Desmond Roberts.
Director .....Irving Cummings
Novel .....A. J. Cronin
Screen Play.....Ernest Pascal
Photography .....Bert Glennon
Producer.....Jesse L. Lasky

"ALWAYS HONEST"

Cast: James Dunn, Claire Trevor, Preston Foster, Shirley Temple.
Director .....Harry Lachman

Harold Lloyd Company

(General Service Studio)

"THE CATSPAW"

Cast: Harold Lloyd, Una Merkel, Nat Pendleton, George Barbier, Grant Mitchell, Alan Dinehart, Warren Hymer, James Dolan, Frank Sheridan, Grace Bradley.
Director .....Sam Taylor
Original Story—
Clarence Budington Kelland
Photography .....Jack MacKenzie
Producer .....Harold Lloyd

MGM

"OPERATOR 13"

Cast: Marion Davies, Gary Cooper, Douglas Dumbrille, Four Mills Brothers, Jay Lloyd, Russell Hardie, Willard Robertson, Ted Healy, Reginald Barlow, Francis McDonald, Katharine Alexander, Belle Daube, Fuzzy Knight, Henry Wadsworth, Jean Park, Sidney Toler, Samuel Hinds, Robert McWade.
Director .....Richard Boleslavsky
Original.....Robert W. Chambers
Screen Play: Harvey Thew, Zelda Sears and Eve Green.
Photography .....George Folsey
Producer .....Lucien Hubbard

"BARRETTS OF WIMPOLE STREET"

Cast: Norma Shearer, Fredric March, Charles Laughton, Maureen O'Sullivan, Ferdinand Munier, Katherine Alexander, Marrian Clayton, Ian Woolf, Una O'Connor.
Director .....Sidney Franklin
From play by.....Rudolf Besier
Screen Play.....Claudine West and Ernest Vajda
Add. Dialogue..Donald Ogden Stewart
Photography .....William Daniels
Producer .....Irving Thalberg

"TREASURE ISLAND"

Cast: Wallace Beery, Jackie Cooper, Lionel Barrymore, Otto Kruger, Lewis Stone, Cora Sue Collins, Dorothy Peterson, William V. Mong, Douglas Dumbrille, Nigel Bruce, Chic Sale.
Director .....Victor Fleming
Novel.....Robert Louis Stevenson
Adaptation .....John Lee Mahin
Photography .....Ray June
Producer .....Hunt Stromberg

"100% PURE"

Cast: Jean Harlow, Lionel Barrymore, Patsy Kelly, Lewis Stone, Franchot Tone, Hale Hamilton, Shirley Ross, Bert Roach, Desmond Roberts.
Director .....Sam Wood
Original Screen Play.....Anita Loos and John Emerson
Photography .....Hal Rosson
Producer .....Bernard Hyman

"THE MERRY WIDOW"

Cast: Maurice Chevalier, Jeanette MacDonald, Earl Oxford, Florine McKinney, Arthur Jarrett, Edward Everett Horton, Una Merkel, Barbara Leonard, Sterling Holloway, George Barbier, Joan Gale, Sheila Manora, Caryl Lincoln, Leona Walters, Edna Waldes.
Director .....Ernst Lubitsch
Original Operetta.....Franz Lehar
Screen Play.....Ernest Vajda and Samson Raphaelson
Photography .....Oliver Marsh
Producer .....Irving Thalberg

"THE THIN MAN"

Cast: William Powell, Myrna Loy, Maureen O'Sullivan, Porter Hall, Edward Ellis, Ray Mayer, Nat Pendleton, Isabel Jewell, Minna Gombel, Henry Wadsworth, Natalie Moorhead, Edward Brophy, Caesar Romero.
Director .....W. S. Van Dyke
Original .....Dashiell Hammett
Screen Play: Albert Hackett and Frances Goodrich.
Photography .....James Wong Howe
Producer .....Hunt Stromberg

Paramount

"CLEOPATRA"

Cast: Claudette Colbert, Henry Wilcoxson, Warren William, Ian Keith, Leonard Mudie, Irving Pichel, Gertrude Michael, Eleanor Phelps, C. Aubrey Smith, John Rutherford, Edwin Maxwell, Robert Warwick, Joseph Schildkraut, Claudia Dell, Grace Durkin, Ian MacLaren, Arthur Hohl, Charles Morris, Harry Beresford.
Director.....Cecil B. DeMille
Adaptation .....Bartlett Cormack
Screen Play.....Waldemar Young and Vincent Lawrence
Photography .....Victor Milnor
Producer .....Cecil B DeMille

"IT AIN'T NO SIN"

Cast: Mae West, Roger Pryor, John Miljan, Katharine DeMille, James Donlan, Frederick Burton, Augusta Anderson, Duke Ellington and orchestra, Johnny Mack Brown, Stuart Holmes, Harry Woods, Edward Gargan, Warren Hymer, Libby Taylor.
Director .....Leo McCarey
Original Screen Play.....Mae West
Music and Lyrics: Arthur Johnston and Sam Coslow.
Photography .....Karl Struss
Producer .....William LeBaron

"SHE LOVES ME NOT"

Cast: Bing Crosby, Miriam Hopkins, Kitty Carlisle, Edward Nugent, Lynne Overman, Warren Hymer, Henry Stephenson, Maude Turner Gordon, Margaret Armstrong, Judith Allen, Vince Barnett, Matt McHugh, Ralf Harolde.
Director .....Elliott Nugent
Original Story.....Howard Lindsay
Based on Novel by.....Edward Hope
Music .....Harry Revel
Lyrics .....Mack Gordon
Photography .....Charles Lang
Producer .....Benjamin Glazer

"THANK YOUR STARS"

Cast: Jack Oakie, Dorothy Dell, Roscoe Karns, Arline Judge, Ben Bernie, Alson Skipworth, William Frawley, Lew Cody.
Director .....Wesley Ruggles
Original .....Ben Hecht and Gene Fowler
Screen Play.....Howard J. Green and Claude Binyon
Music .....Ralph Rainger
Lyrics .....Leo Robin
Photography .....Leo Tover
Producer .....Albert Lewis

PICTURES Now SHOOTING

THIS WEEK AS COMPARED WITH 37 LAST WEEK

"KISS AND MAKE UP"

Cast: Cary Grant, Genevieve Tobin, Helen Mack, Edward Everett Horton, Lucien Littlefield, Mona Maris, Rafael Storm, Madame Bonita, Doris Lloyd, Milton Wallace, Toby Wing, Rita Gould, Katherine Williams, Lucille Lud, Judith Arlen, Joan Gale, Hazel Hayes, Lu Ann Meredith, Dorothy Drake, Helene Cohan, Jean Carmen, Gi Gi Parrish, Ann Hovey, Betty Bryson, Jacqueline Wells, Dorothy Christy.
Directors.....Harlan Thompson and Jean Negulesco
Original .....Stephen Bekeffi
Adaptation .....Jane Hinton
Screen Play: Harlan Thompson and George Marion, Jr.
Music: Ralph Rainger and Harry Revel
Lyrics: Leo Robin and Mack Gordon
Photography .....Leon Shamroy
Producer.....B. P. Schulberg

"THE OLD-FASHIONED WAY"

Cast: W. C. Fields, Baby LeRoy, Judith Allen, Joe Morrison, Samuel Etheridge, Ruth Marion, William Bletchford, Jan Duggan.
Director .....William Beaudine
Original .....W. C. Fields
Adaptation .....Walter De Leon
Screen Play: J. P. McEvoy and Garnett Weston.
Producer .....William LeBaron

"I MARRIED AN ACTRESS"

Charles R. Rogers

Cast: Elissa Landi, Adolphe Menjou, David Manners, Alan Mowbray, Paul Porcasi, George Baxter, Judith Voselli.
Director .....Ralph Murphy
Original .....Gregory Ratoff
Screen Play.....Humphrey Pearson
Photography .....Milton Krasner

RKO-Radio

"COCK-EYED CAVALIERS"

Cast: Bert Wheeler, Robert Woolsey, Thelma Todd, Dorothy Lee, Robert Greig, Noah Beery, Henry Sedley, Jack Norton, Snub Pollard, Billy Gilbert, Cupid Morgan, Alfred P. James, Franklyn Pangborn, Frank Baker.
Director .....Mark Sandrich
Story and Screen Play: Edward Kaufman, Ben Holmes, Ralph Spence.
Photography .....David Abel
Associate Producer.....Lou Brock

"SOUR GRAPES"

Cast: Diana Wynyard, Clive Brook, Bruce Cabot, Ada Cavell, Julie Hayden, Theodore Newton, Irene Hervey, Arthur Hoyt, Oscar Apfel, William Straus, Frank Darien.
Director .....Worthington Miner
Play by.....Vincent Lawrence
Screen Play.....Ernest Pascal
Photography .....Roy Hunt
Associate Producer.....Myles Connoly

"MURDER ON THE BLACKBOARD"

Cast: Edna May Oliver, James Gleason, Bruce Cabot, Gertrude Michael, Regis Toomey, Edgar Kennedy, Tully Marshall, Jackie Searl, Frederick Vogeding, Barbara Fritchie.
Director.....George Archainbaud
Novel .....Stuart Palmer
Screen Play.....Willis Goldbeck
Photography .....Nick Musuraca

"VIRGIE WINTERS"

Cast: Ann Harding, John Boles, Helen Vinson, Betty Furness, Molly O'Day, Creighton Chaney, Sara Haden, Maidel Turner, Wesley Barry, Wallis Clark, Edward Van Sloan, Ben Alexander, Edwin Stanley, Donald Crisp, Dorothy Sebastian.
Director .....Alfred Santell
Story .....Louis Bromfield
Screen Play.....Jane Murfin
Photography .....Lucien Andriot
Producer.....Pandro S. Berman

"FAMILY MAN"

Cast: Richard Dix, Bruce Cabot, Barbara Kent, Erin O'Brien-Moore, Edith Fellows, Leonard Carey, Dorothy Wilson.
Director .....John Robertson
Story .....Salisbury Field
Screen Play.....Sidney Buchman and Harry Hervey
Photography .....Teddy Tetzlaff
Producer .....Myles Connolly

"DOWN TO THEIR LAST YACHT"

Cast: Sidney Fox, Mary Boland, Sidney Blackmer, Polly Moran, Sterling Holloway, Ned Sparks, Irene Franklin, Marjorie Gateson, Tom Kennedy, Charles Coleman, Ramsay Hill, Dot Farley, Phil Dunham, Betty Farrington, Hazel Forbes, Martin Cichi, Harry Semels, Maurice Black, Gi Gi Parrish, Alice Moore, Peggy Combel, Cynthia Hobart, Virginia Reid, Maxine Topper, Peter Hancock.
Director .....Paul Sloane
Story .....Herbert Fields
Screen Play.....Marion Dix and Lynn Starling
Photography .....Eddie Cronjager
Producer .....Lou Brock

United Artists

Viking Productions

"OUR DAILY BREAD"

Cast: Karen Morley, Tom Keene, Barbara Pepper, John T. Qualen, Addison Richards, Madame Bonita, Harry Holman, Harold Berquist, Marion Ballow, Alma Ferns, Three Millsfield Children, Lionel Baccus, Harris Gordon, Bill Engel, Frank Minor, Henry Hall, Harrison Greene, Si Clegg, Roy Spiker, Eddie Baker, Harry Bernard, Doris Kenter, Florence Enright, Harry Samuels, Sidney Miller, Nellie Nichols, Frank Hammond, Lynton Brant, Henry Burroughs, Harry Brown, Harry Bradley, Captain Anderson, Alex Schunberg, Bud Roy, Bob Reeves, Ed Biel, Jack Baldwin.
Director .....King Vidor
Author .....King Vidor
Screen Play.....Betty Hill
Photography .....Robert Planck
Producer .....King Vidor

Universal

"LITTLE MAN, WHAT NOW?"

Cast: Margaret Sullavan, Douglass Montgomery, Alan Hale, Mae Marsh, Fred Kohler, Tom Ricketts, Catherine Doucet, DeWitt Jennings, Torben Meyer, Frank Reicher, Bodil Bosing, George Meeker, G. P. Huntley, Jr., Muriel Kirkland, Donald Haynes, Paul Fix, Carlos De Valdez, Hedda Hopper, Sarah Padden, Ferdinand Gottschalk, Monroe Owsley, Christian Rub, Earle Foxe, Max Asher.
Director .....Frank Borzage
Play .....Hans Fallada
Screen Play....Wm. Anthony McGuire
Photography .....Norbert Brodine
Producer .....Frank Borzage

Warners-First National

"DAMES"

Cast: Dick Powell, Ruby Keeler, Joan Blondell, Guy Kibbee, Hugh Herbert, Virginia Pine, Ronny Cosby, Zasu Pitts, Bess Flowers, Pat O'Malley, Mary McLaren, Johnny Arthur, Arthur Vinton, Hobart Cavanaugh, Arthur Aylesworth, Leila Bennett.
Directors.....Ray Enright and Busby Berkeley
Original .....Robert Lord
Screen Play.....Delmer Daves
Music and Lyrics: Harry Warren, Al Dubin, Sammy Fain, Irving Kahal, Mort Dixon, Allie Rubel.
Photography .....George Barnes
Supervisor .....Robert Lord

"MADAME DU BARRY"

Cast: Dolores Del Rio, Reginald Owen, Veree Teasdale, Osgood Perkins, Helen Lowell, Victor Jory, Henry O'Neill, Ferdinand Gottschalk, Virginia Sale, Dorothy Tree, Hobart Cavanaugh, Arthur Treacher, Anita Louise, Camille Rovelle, Maynard Holmes, Halliwell Hobbes, Jesse Scott, Nella Walker.
Director .....Wilhelm Dieterle
Original Screen Play..Edward Chodorov
Photography .....Sol Polito
Supervisor .....Henry Blanke

"HEY SAILOR"

Cast: James Cagney, Pat O'Brien, Gloria Stuart, Dorothy Tree, Frank McHugh, Niles Welch, Willard Robertson.
Director .....Lloyd Bacon
Screen Play.....Al Cohn, Ben Markson
Photography .....Arthur Edeson
Supervisor .....Lou Edelman

"HOUSEWIFE"

Cast: Bette Davis, George Brent, Ann Dvorak, Robert Barrat, John Halliday, Ruth Donnelly, Hobart Cavanaugh, Ronnie Cosby, Arthur Aylesworth, Leila Bennett.
Director .....Al Green
Original Story: Robert Lord and Lillie Hayward.
Screen Play: Manuel Seff and Lillie Hayward.
Photography .....William Rees
Supervisor .....Robert Lord

Independent Productions

Beacon Productions

(Alexander Bros. Studio

"I CAN'T ESCAPE"

Cast: Onslow Stevens, Lila Lee, Frank Melton.
Director .....O to Brower
Original Screen Play: Jerry Sackheim and Nathan Asch.
Photography .....Jerry Ash
Producer .....Max Alexander

WHAT'S WHAT

BRULATOUR BULLETIN

WHO'S WHO

Published Every Monday — J. E. BRULATOUR, Inc., Distributors — Eastman Motion Picture Films

the REFLECTOR

"The shouting and the tumult dies . . . " . . . The first annual golf tournament of the A.S.C. is history . . . and a darned pleasant memory. . . . The trophy awards brought a pleasing climax last Monday night. . . . Bert Glennon proved that sportsmanship isn't confined to the golf course. . . . Eddie Cohen was all steamed up when someone told him Mae West would pull the lucky ticket. . . . Miss West didn't show but they called on another seductive personage . . . and now Eddie's wearing the Mae West sparkler annyhoo! Swell opening to pull the line . . "C'mon up 'nd . . ." . . . but it's been used . . . it's been used . . .

•

"Morning, Mr. Seid . . as a bridge player you're a swell hypo boy" . . . and speaking of bridge, give Virg Miller anyone except Mae West's substitute for a partner and he'd probably do right well. . . . Grand Duke Michael (Leshing) transferred Monte Carlo to Santa Monica and demonstrated some remarkable sound effects in cubes. . . Keith Glennan wanted to meet some technicians . . . he did, keedies . . . and he'll remember them a long time, too. . . . Emil Oster's bark is (NOW) much worse than his bite . . . and now that Prexy Johnny is formally 'install-ed' . . . we'll ALL get to work!

•

Vern Walker has cut all night life (excepting work at the studio). . . . Henry Sharp all set to start another production at Paramount where he's just completed one with Burns and Allen and that swell Guy Lombardo's orchestra. . . . Joe Walker still in (photographic) harmony with Grace Moore. . . . Benny Kline had a full day between pictures—now he's started "Whom The Gods Destroy." . . . "Twentieth Century" has been previewed and Joe August is sharing the applause . . . swell cameracrafting . . . now he's away to repeat on "Black Moon." . . . Henry Gerrard vacationing at Arrowhead.

•

Hal Mohr, Louiewilliamo'connell and Ernie Palmer resting for a minute at Fox but set to start another flock of footage tomorrow or next day. . . . Jack Mackenzie turning a swell camera for Harold Lloyd with end of the picture still ahead. . . . Milt Krasner takes off on camera work for Charles Rogers at Paramount with "I Married An Actress." . . . Bob Pitack adding to his camera inventory.

Starting

COLUMBIA
Benny Kline

FOX
Theodor Sparkuhl — Ernie Palmer
Lou O'Connell — Artie Miller

PARAMOUNT
Henry Sharp — Milton Krasner

UNIVERSAL
George Robinson — Chas. Stumar

QUESTION!

What's in a name? . . . Plenty! . . . Since the days of the old cedar boxes with a lens on the front and crank on the side . . . the men who've been responsible for the picture's photography have been called Cameramen. . . . Those who guard the portals of the studios are called Gatemen. . . The fellows who handle the front end of the trolley cars are labeled Motormen . . . and on and on and on. . . .

The photographer deserves a BETTER and more dignified indentification. . . .

Recently there's been a movement (and not bad, at that) toward "Direotor of Photography." . . . It's colorful and it boasts some importance and size but we're wondering if someone can do better. We're afraid that it's too long to get a break on the main credit title and we're pretty sure that our brother (?) editors aren't going to give it much of a tumble for the same reason. We might find a coined word (and frankly we haven't an idea at this moment) which will carry everything embraced in "Director of Photography" . . . but we feel that something must be done. Here's why . . . Johnny Arnold has asked us to stop reference to the photographers as "Cameramen" . . . and Johnny, we've honestly tried to do it, but the long tag as recommended just doesn't seem to click in our copy . . . but here's our pledge that we'll use it anyway unless some of the boys can come through with a ticket that ticks! . . . Let's have your suggestions.

Color - Color - Color!

The much discussed and long awaited Technicolor three-color process starts in a big way today at Warner Bros.-First National Studio. The first of a series of shorts went into production. Ray Rannahan, who has been with Technicolor for years, is in charge of the cameras. Associated with him are Willford Cline, formerly with Universal, and William Skall, who has been with Hal Mohr for years at Fox.

Good luck . . . best wishes!

Ray Fernstrom, the popular news hawk, left Saturday for Europe with a three-color Technicolor camera. He will go directly to Holland to photograph a travelog for Fitzpatrick.

Another Technicolor three-color camera has been sent to New York to E. R. P. I. This camera will be used for some animated paintings, and upon completion of this work, will be picked up by Robt. C. Bruce on May 16. Mr. Bruce is well known; for years he shot those glorious Bruce Outdoor Series. Mr. Bruce will take the camera to Europe to shoot a series of Bruce "Musical Moods."

Tannura Back Home

Phil Tannura, who for many years was one of our leading cameramen in Hollywood, is here from England. Tannura has for the past six years been domiciled in France and England, and is at the moment associated with British Gaumont in an executive capacity. He is here for a stay of several weeks, and will look over all of the studios during this time.

Tannura spent a day at Movietone City with his old sidekick, Lou O'Connell, and expressed his astonishment at the many changes, both physical and technical which have taken place during his long stay in Europe.

Valentine Away

Joe Valentine starts work this morning on location at Stockton, California, shooting special horse race scenes for the Fox production, "Call It Luck." Back to the Westwood lot about Thursday or Friday.

"Hey, Sailor!"

Here's another argument for those skeptics who give the lip a funny little turn when you start to talk about the importance of the cameramen. When the Pacific fleet sailed away last week, they very kindly and considerately left behind them the battleship Arizona, so that Arthur Edeson and his gang could have a free swing in making scenes for "Hey, Sailor," Warner Bros. production.

Again

Clyde De Vinna, globe-trotting camera-crafter and one of the old guard of the MGM staff, takes over "Treasure Island" at the Culver City plant, and pulls anchor for Catalina, where he'll be located for the next several weeks. The company will do the boat and island sequences during this location. Probably the first time in at least five years that Clyde has been located within amplified shouting distance of his home roost.

Paramount Steams Up

Present production plans at this studio contemplate busiest period in recent history. Chances are that at least a dozen units will be under way on production not later than first week in May. This is a good break inasmuch as it is highly probable all contracted cinematographers on this lot will be assigned and busy with overflow of production, making it necessary to recruit three or perhaps four additional camera chiefs from outside.

Warrenton's Welcome

Gil Warrenton and his charming six-fifths, having completed the new guest houses at their ranch in Carlsbad, will be deprived of their opportunity to welcome flock of friends for the next few week-ends because Gil will be back on the job at one of the major studios.

Rosher Applauded

For his camera achievement in the Twentieth Century-Constance Bennett production, "Firebrand," which was previewed end of the week, Charlie Rosher was given a big hand by all the local critics.

the BUZZER

(NOTE: Each week, sales and service representatives of J. E. Brulatour, Inc. will ask a number of cameramen the same question. The question will be given and then the answers verbatim.)

QUESTION: DO YOU LIKE WHITE SETS?

JOE AUGUST (Columbia): I like them. They give us greater opportunities to portray light compositions.

ROY HUNT (R.K.O.):

YES!

HENRY SHARP (Paramount): Yes, I do, but the white sets, to obtain the best results, should be well broken up with arches, doors and windows. Considerable thought should be given to this subject by the Art Director, so that not too many white sets appear in any given picture.

ERNIE HALLER (Warner Bros.): I like white sets if they are in keeping with the mood and character of the sequence.

OLIVER MARSH (M.G.M.): Yes, I like white sets—in their place. At our place (M.G.M.) they're all over the place.

ARTIE MILLER (Fox): While we do not have a preponderance of white sets at our studio, those that we have had have worked out very satisfactorily, and I have enjoyed working on them when they are properly constructed.

TONY GAUDIO (Warner Bros.): NO, because white sets have been unreasonably overdone. Recently I have had a picture that was almost entirely white sets, ballroom, living room, bedroom, breakfast room, halls, and even the old annkay. There seems to be no limit to an idea once somebody launches it and it rings the bell. Personally, I'm tired of them.

Finishing

COLUMBIA
Benny Kline — Al Siegler

UNIVERSAL
Jack Stevens

FOX
Joe Valentine — Geo. Schneiderman

PARAMOUNT
Henry Sharp

ROACH
Frank Corby — Kenneth Peach
Art Lloyd

METRO-GOLDWYN-MAYER STUDIOS,
% MR. SAMUEL MARX,
CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XX, No. 32. Price 5c. TODAY'S FILM NEWS TODAY Tuesday, April 17, 1934

PRODS.-EXHIBS AGREE

TRADE VIEWS by W. R. WILKERSON

•CRITICAL opinion on the result of the showing of a picture at a preview is merely the opinion of the person who wrote the review. He or she may be right or wrong in that judgment, but it is still the opinion of the writer and should be judged as such.

Occasionally the reviewer steps out of his character for a moment, and attempts to tell the producer how his picture should have been produced, the changes that should be effected to help the picture. And that, too, is but an opinion. But when a company accepts that review and follows the suggestions that, it was thought, would greatly benefit the picture, then it must be considered as quite a compliment to the opinion of the reviewer.

•

And that's just what happened with the Reporter review of the Metro-Goldwyn-Mayer production of "Tarzan and His Mate." The critical notice in this paper gave credit to an unusual production achievement, a great show, but took exceptions to certain features of that fine production as being entirely out of tune with all the elements that contributed to the successful making of the picture.

After the review was published, both the author of that review and the entire staff of this publication were shoved into the doghouse by MGM for daring to call attention to things that might have hurt the value of the picture, even though the review credited it as a good picture.

But MGM and Bernie Hyman evidently thought the whole matter over. They started cutting and, when they finished, they had eliminated all those objectionable features, and their astonishment was terrific after the showing of the cut version. This new "Tarzan" now stands as one of the best shows an exhibitor will be able to buy for many a day. It out-circuses any circus you have ever seen. It has entertainment that will satisfy the appetite of any type audience. Kids will go nuts about it and the grown-ups will get a great kick out of it. Long before the end of the engagement the exhibitor will know that he has a solid hit on his hands, and, after all, that makes picture business.

"Tarzan and His Mate," as it has been finally cut, is recommended to any exhibitor in any type house. It's a cinch to pack them in and send them out cheering.

The Purity Brigade

"Winnie" Sheehan, who started the vogue of off-color pictures with "What Price Glory," and Jack Warner, whose pictures have been the cause of more censor slaps than those of any other studio, cast the deciding votes that eliminated one of the most beautiful scenes in "Tarzan and His Mate."

Rosenblatt Ouster Is Reported Again

Those close to the film code situation yesterday hinted strongly that, despite Washington denials, a determined effort is being made to have Sol A. Rosenblatt removed as code administrator.

Helen V. Barry, Field Representative of the Compliance Division of the NRA, now in town, is believed to be one of these steps. It was given out that she came here only on routine

(Continued on Page 2)

Ruth Chatterton in Dicker with Thalberg

New York.—Ruth Chatterton is on her way to Hollywood and it is understood here that she is on the point of signing a contract with Irving Thalberg at MGM.

The hitch is said to be her demand that she shall select her own stories.

Harlow Cold Delays Pic

Starting the picture again Saturday after suspending it for a week, Sam Wood was once more forced to hold up production of "100% Pure" at MGM yesterday when Jean Harlow developed a cold.

Both Sides Concur At First Joint Meeting That Indecent Pictures And Duals Must Go

Following a week during which each accused the other of responsibility for all the ills of the picture business, MPTOA leaders and a group of major producers got together yesterday at the Beverly-Wilshire in the first huddle of the kind ever held in the industry. They met at luncheon to thresh out all problems, including those of indecent pictures and double bills.

On the former subject, Louis B. Mayer again defended the producers, saying: "We have no desire for smut in pictures, any more than the exhibitor has. It has always been his desires

(Continued on Page 3)

Philip Moeller To Be Radio Director

New York.—Philip Moeller, one of the founders of the Theatre Guild and for a long time director of all its productions, has been signed to a three-year directorial contract by Radio Pictures. He will leave for the Coast about May 15.

The plan is to have Moeller direct pictures during the Summer, when he is not engaged on the Guild productions.

Pev Marley with Small

Edward Small has signed Peverell Marley to handle the photography on "The Count of Monte Cristo," which goes into production May 7 at Pathe with Rowland V. Lee directing.

Darrow Expected To Ask U.S. Regulation Of All Playing Time

New York.—Robert Robins, of the American Society for the Protection of Motion Picture Theatres, in his secret testimony before the Clarence Darrow Review Board last week, advocated not Government control, but Government regulation of the motion picture business by setting up an agency to allocate playing time on an equal division basis.

That is to say, instead of permitting major producer-distributors with

(Continued on Page 2)

Sec. Meyer, of MPTOA, In Critical Condition

Fred Meyer, secretary of the MPTOA, who was operated on for appendicitis at the Cedars of Lebanon Hospital, was reported last night as being "a little better," although still in critical condition.

Meyer's work during the convention was so arduous that he collapsed Friday and was rushed to the hospital for the operation. Complications developed and at noon yesterday it was feared he would not recover.

Indies Meet to Oppose War Against Duals

Trem Carr has called an emergency meeting of the independent producers organization for noon today, and it is planned, according to report, to take steps to combat the deluge of propaganda launched against double bills by the MPTOA convention last week.

'Barretts' Delayed

Production on "The Barretts of Wimpole Street" will be delayed at MGM due to the late arrival from London of Charles Laughton, who is due May 1.

ACTORS' GUILD IN VICIOUS ATTACK ON THE ACADEMY

In a scathing editorial in the April issue of its magazine, The Screen Player, the Screen Actors' Guild yesterday charged that the producers have a well-organized scheme for the disruption of the Guild, and are financing the Academy as the tool to be used in wiping out the Guild, or in destroying its usefulness.

"Hidden behind the mask of an arbiter of taste," says the editorial, "and obscured under the cloak of research, what the Academy is really trying to do is to destroy the possi-

(Continued on Page 4)

Theatre Owners Will Fight License Raise

New York.—The proposed city ordinance to increase the license fees paid by New York theatres is to be fought by the ITOA of New York.

Bernard Barr, of that organization's legislative committee, will lead the battle before the Board of Aldermen.

Politics For Warners

New York.—Martin Mooney is in Washington getting material for an original story with a political background for Warner production.

GET YOUR COPY IN EARLY FOR . . DIRECTORS' NUMBER OUT MAY 1

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher
FRANK T. POPE.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15 Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

RAMBLING REPORTER

Add Hollywood feuds: Mae Sunday and Eddie Hillman, who no speak no more—especially Mae! . . . Production cost headaches over at Paramount with Mae West and Claudette Colbert on the sick list for days. . . . Ralph Forbes with Kathleen Ardelle at the Kings Club Saturday night, and a goodly crowd was there. . . . The Colony too was packed until dawn and the rings under Lou Wertheimer's eyes are down to THERE! . . . Gertrude Michael says she's done ten pictures since December and will rush to a hideout for a rest any minute. . . . Raquel Torres and Stephen Ames will leave for Honolulu on their honeymoon today.

Adolphe Menjou is going mad trying to watch his new house being built and watching Veree Teasdale work at the stujo at the same time. It's love in both places! . . . Bets are that Norma Talmadge and George Jessel will be wed before you can say Gustav von Seyffertitz! . . . Tullio Carminati is a Count, but doesn't bother to use the title! And besides, the Italian Government decorated Tullio for his directorial work with Duse! . . . Another wire from Frank Joyce reports him much on the mend! It's the best news we've heard in years! . . . Dorothy Wilson, who once stenogged there, is back on the Radio lot playing a lead with Richard Dix in "Family Man." . . . The Austin Parker-Irene Bentley amour waxes warmer. . . . The Rufus LeMaires are throwing a party for the Ted Lewises tonight.

The yacht that was jointly owned by a plastic surgeon and a famous make-up artist now belongs to the make-up artist—and thereby hangs a tale! . . . A burglar tried to burgle at Ruby Keeler's house the other night and scared the youknowhat outa Ruby! . . . Dorothy Sebastian has given up the ranch life and is back at work at Radio. . . . Leon Gordon is off to the desert to write a sea story! . . . Didja know that Dimitri Tiomkin once had charge of the Petrograd Zoo? Sounds like swell qualification for a studio job! . . Mrs. Jack Warner has changed her mind about going into the millinery business.

New York REVIEWS

"CONSTANT NYMPH"

British prod., Fox release; director, Basil Dean; writers, Dorothy Farnum, Margaret Kennedy, Basil Dean.

Roxy Theatre

News: Calloused to the malformed and mutilated screen offspring spawned by charming novels, it was hard to believe that the movies had done so right by the gay, mad, tragic people created by Margaret Kennedy's pen. But it is right, beautifully right, by virtue of the understanding, delicate direction of Basil Dean, and actors who interpret roles instead of twisting characters entrusted to them to fit their own troublesome personalities. Maybe it is the British touch. The English understand restraint so much better than Hollywood.

Sun: Occasionally too British for its own good, as far as American popularity is concerned. The actors speak in slipped tones, making their sentences often quite incomprehensible. This very Englishness of the picture is also one of its chiefest merits. There is about it a tenderness, a poetic wistfulness quite free from any maudlin quality. It is a quite tender and effective picture.

American: A fine and fascinating translation of the famous Sanger Saga comes from the British studios to charm appreciative American audiences. The story has been sensitively adapted by our own Dorothy Farnum, and both Director Dean and the author, Margaret Kennedy, assisted with the dialogue.

Mirror: The remarkable Sangers, who have appeared in both a best-selling novel and in a stage hit, are as charming and entertaining as ever in this delightfully made English film. Acted with skill, directed with taste, charmingly photographed, the picture follows the play faithfully.

Journal: Effective scenic views of the Austrian Tyrol and interesting musical accompaniment are the principal attractions of the film. Miss Kennedy's novel is charming reading, but Director Basil Dean, too literal in his translation, concentrated more on bookish detail than on the action demanded by the more flexible medium of the screen.

Times: Although the new film is sometimes blurred and confused in the telling, it is also filled with nervous gaiety, tragic laughter and beauty.

Herald-Tribune: Margaret Kennedy's lovely, introspective novel, "The Constant Nymph," is not helped by its transfer to the screen. In essence a lyrical study of a musician's family, it is the intangible quality, the gossamer thread of fantasy running through it, which makes it a beautiful book to read, but as a dramatic vehicle not so important. Nor has it received much aid from Mr. Dean.

World-Telegram: Written with much grace and sentiment, and a fine sense of humor and true character observation, this shy, gentle, steadfast little comedy-drama goes far toward adding to the already established prestige of recent British films. A mighty fine piece of screen writing, to my way of thinking, too.

15 'Blessed Events' Holding Up 'Sequoia'

MGM expects to resume production within two weeks on "Sequoia," which was suspended some time ago because fifteen members of the cast were expecting blessed events.

Hold everything! The above players were fifteen of the female deer, commonly called does. Instead of cutting the youngsters up for steaks, the studio will use them in place of their parents in the picture.

Cukor Doing Re-Takes

MGM's "Manhattan Melodrama," starring Clark Gable, William Powell and Myrna Loy which was previewed Saturday night, will have scenes added today under the direction of George Cukor. W. S. Van Dyke, who originally directed the picture, has already begun work on "The Thin Man."

Trivers Stays at 'U'

At the completion of his one-picture deal with the original screen play of "A Sin for Cinderella" Saturday, Universal yesterday signed Barry Trivers to another ticket. He will write the script of Thorne Smith's "Night Life of the Gods," which Lowell Sherman will direct.

'Lucky' on Van Dine Yarn

Warners yesterday assigned H. Bruce "Lucky" Humberstone to direct S. S. Van Dine's "Dragon Murder Case," which has Warren William and Margaret Lindsay in the top brackets. Rian James and Robert N. Lee have written the screen play. Picture starts the first of next week.

Parsons Sells Another

Lone Star Productions at Monogram yesterday purchased "Randy Rides Alone," a western by Lindsley Parsons, and signed Harry Fraser to direct. John Wayne has the lead. Story is the third purchased from Parsons, who is publicity director at the studio.

Rosy Ouster Again in Air

(Continued from Page 1)

matters and to look into the work of women in the textile industry, but yesterday it was declared by those close to Washington that she is here investigating the trouble between Rosenblatt, George Creel and Judge Ben Lindsey.

She has already heard Creel's story and Judge Lindsey's, and even sat in on a hearing of one of the cases Rosenblatt ordered Lindsey to turn over to Pat Casey, and which he refused to do.

2600 Exhibs Sign Releases For Erpi

New York.—Electrical Research Products Inc. has, it is learned, already succeeded in getting 2600 exhibitors who have Erpi equipment to sign the "Double R" contracts in lieu of the original agreements.

This "Double R" contract is the one which requires exhibitors to release Erpi from any possible liability as a result of alleged monopolistic practices.

'Sisters Under Skin' For Music Hall, May 3

New York.—The Columbia picture, "Sisters Under The Skin," which was directed by David Burton, goes into the Music Hall the week of May 3.

To Remake 'Red Lights'

MGM will remake the silent success that promoted Raymond Griffith to stardom in 1923, "Red Lights," and will probably have Charles Butterworth in the lead. Harvey Thew is scripting the story, which is from the Edward A. Rose play, "Rear Car." Lucien Hubbard produces.

May Ask Regulation

(Continued from Page 1)

their own or affiliated first runs to corner all the best first run situations, the Government agency would put major companies in class A and independent producers in class B or C, depending on their importance or type of production. Then each class of producer would be given a first run every other week alternately.

It is expected that the Darrow board will submit this recommendation to the White House with a demand for a Federal motion picture commission to regulate the industry, similar to the manner in which the Federal Radio Commission rules that business.

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PARA'S 'SCARLET EMPRESS' EXPENSIVE, BORING PICTURE

Photography Only Redeeming Feature

"THE SCARLET EMPRESS"
(Paramount)

Direction.....Josef von Sternberg
Based on a Diary of Catherine the Great.
Arranged by.....Manuel Komroff
Photography .....Bert Glennon
Starring.....Marlene Dietrich
Cast: John Lodge, Louise Dresser, Sam Jaffee, C. Aubrey Smith, Maria Sieber, Ruthelma Stevens, Olive Tell, Gavin Gordon, Jameson Thomas, John Davidson.

When one considers the vast expenditure on the part of Paramount, the great amount of time, and the lavish and stupendous settings with which "The Scarlet Empress" has been invested, its complete and ludicrous flop as motion picture entertainment is positively appalling.

Were it not for the fact that we are duly considering that neither time nor money was spared in the production of this latest Dietrich opus, we would "laff the picture off" with a paragraph or two. But when a film has been months in the making and its director has been given carte blanche with pelf and players, and the picture itself is heralded as an "important" one, then there are phases that must be taken up in print, which otherwise could be pardonably ignored.

Whatever historical or entertainment value "The Scarlet Empress" may have possessed in its original conception is lost in the mad jumble and clash of pageantry, tableaux, mechanical clocks (a la "Chauve Souris"), symbolism and cymbals. The picture, although an occasional scene is breathtakingly beautiful (as a painting is beautiful) is so bad that it is extremely difficult to treat it seriously in criticism. It is such a colossal fake; such a mighty exhibition of director-ego, such a boring, ponderous parade of splendor and cruelty, that any value it might even possess as a vehicle for Dietrich fans alone, regardless of its appeal as a motion picture, is gone.

This appeal is doubly lost, for in "The Scarlet Empress" Dietrich again is "put through her paces" in the Von Sternberg manner—with little variation from the mannerisms or posturings that have characterized her roles in the past. Only her costumes are different. In "Shanghai Express," Miss Dietrich chewed on a rose. In "The Scarlet Empress," she tears one apart. One is permitted endless close-ups of the star first through gauze, then through fish-net and later through what seemed like a tennis-racket—or was it a sieve?

All the close-ups are very beautiful, for Marlene has never looked more lovely, but we doubt whether even the masses, to whom this sort of thing used to pass for "art," will get any spiritual lift from it now, though a few critics may still be impressed.

There is never a moment during the entire picture that carries conviction or any sense of reality. There isn't a scene which, except for its pictorial beauty, would strike a note of sympathy or response in any audience. There are innumerable and confusing sequences of riding Cossacks, clanging bells, marching soldiers and frenzied people—all to no avail. Oh—the waste of it all!

Sam Jaffee, a fine actor, is permitted to stalk through the film looking and acting like Harpo Marx, so that his every appearance is funny rather than sinister. John Lodge speaks every line through clenched teeth though he probably wasn't to blame.

Louise Dresser bears no resemblance to a Queen, regardless of how "tough" the Empress may have been. Miss Dresser shouts her speeches in the manner of an East Side fishwife without shading or dignity at any time. The entire production can be likened only to an "indoor Western with gargoyles thrown in"—that is the final impression which was left on this reviewer, what with its countless stampedes through marble halls.

We venture the theory that only those audiences which have already viewed the English production, "Catherine the Great," will have even a vague idea of what "The Scarlet Empress" is all about—the others certainly won't care.

It is a great pity that "Scarlet Empress" isn't what Paramount and waiting exhibs are expecting in the way of a new Dietrich picture—it couldn't be. Do what you can with the exploitation values in the star and the subject at hand . . . and don't blame the actors!

New York Kills Bill To Abolish Censors

New York.—The Ways and Means Committee of the State Legislature has killed the Brownell bill to abolish motion picture censors. The apathetic attitude of the picture industry in not getting behind the bill is blamed for its death.

Rosy to Test Code Through ITOA Case

New York.—It is understood here that Sol Rosenblatt will grant the ITOA of New York permission to sign a qualified assent to the code, the purpose being to establish a test case to be brought before the New York Grievance Board.

John Monk Saunders To Adapt Own Story

New York.—John Monk Saunders has been engaged by MGM to do the adaptation of his original, "Oxford Story."

Holmes on Shorts

Ben Holmes, having just returned from New York City from a business and pleasure trip, was immediately signed by Radio to do a series of shorts with Chick Chandler. Johnny Grey will collaborate on the stories.

Sol Lesser Moving To Sennett Studio

A deal by which Sol Lesser will make all his future productions at the Mack Sennett studios has been put over by Jed Buell, of the Sennett organization. Although the other independents who are producing there will remain, Lesser is the most important tenant, occupying by far the greater space.

Among the productions which he will make there are "Peck's Bad Boy," which is scheduled to start May 21; a serial, "Chandu," with Gayne Whitman in the title role; a Harold Bell Wright story, "When a Man's a Man," and a series of westerns.

Para. Extends Option On Detroit Theatres

New York.—Referee Davis yesterday granted Paramount permission to extend until July 16 its option on George W. Trendle's proposed purchase of a half interest in United Detroit Theatres for $50,000.

Davis also approved the charge of $18,266 made by Root, Clark and Buckner for legal expenses in the Paramount bankruptcy.

New Foy Exchanges

Three new exchanges have been established for Foy Productions Ltd. at Salt Lake City, Des Moines and Atlanta. This makes a total of twenty-one exchanges for Foy.

Casey Absent, Extra BoardMeetingTame

Pat Casey failed to show up at the meeting of the Code Committee for Extras last night at which it was expected that Mrs. Mabel Kinney, chairman, would call for a showdown with the head of the Studio Labor Committee on matters pertaining to the jurisdiction of her committee and his in the handling of complaints of extras.

He sent word that he was indisposed and his physician had advised him against going out. So there were none of the anticipated fireworks, and, as one member of the committee stated when it was over, "the code merry-go-round is still running."

Communications from the Code Authority were read explaining that alternates cannot vote for members they are representing, and it was established that at all meetings a majority has been present, making all actions legal.

Foy Tests School Kids

Crane Wilbur, who is to direct "High School Girl" for Bryan Foy Productions Ltd., gave a test yesterday to three high school students in an effort to find suitable types for the leading roles.

Those tested were Pauline True, Maurice Murphy and June Earle.

June Knight Delayed

June Knight, due back at Universal last week, will stay away another month. She is to do two weeks personal appearances in New York and one week in Chicago.

Producers and Exhibitors Agree

(Continued from Page 1)

that have dictated our production plans."

Following the meeting, President Kuykendall, of the MPTOA, said that both sides were in accord on these two important points and each would do all in its power to find satisfactory solutions.

Mr. Mayer did most of the talking for the producers, while the MPTOA men split up the talking task. Mr. Mayer took the exhibitors to task for their criticisms of pictures and picture-makers, saying that they should be the last to try to tear down the business and should keep their criticism constructive and inside the industry.

The producers declined to make any statement after the meeting, saying: "It was the exhibitors' party. Let them do the talking." President Kuykendall later issued a statement in which he said:

"Practical working machinery for a more direct contact between theatre owners in the field and the producers of motion pictures with a view to providing a channel for the fuller expression of public reaction to motion pictures is expected to follow this afternoon's conference.

"A committee of theatre owners has accepted responsibility to relate from time to time to the production chiefs in Hollywood the public reaction to types and kinds of pictures, with a view to stimulating greater interest among theatre-goers in screen offerings. The producers have invited the fullest possible commentary and criticism of their product and the exhibitors have agreed to supply this.

"Considerable discussion dealing with what was termed good taste in the production of screen plays was carried on at the round-table conference and the fullest possible co-operation on the part of the producer was pledged as part of an all-industry effort to keep the screen free from offensiveness. The menace of double-features and other cut-throat methods of theatre operation and their effect on the production of high-quality pictures were also discussed.

"It was agreed that the general public wants quality rather than quantity in its screen entertainment and an understanding was reached pledging both theatre owners and producers to discourage, wherever possible, the showing of two features for one admission."

Attending the meeting were President Kuykendall, M. A. Lightman, M. E. Comerford, Walter Vincent, Jules Michaels, Jack Miller, A. E. Williams, L. E. Thompson, Sidney Lust, O. C. Lam and Fred Wehrenberg for the exhibitors, and L. B. Mayer, Irving Thalberg, Eddie Mannix, Fred Beetson, Joe Breen, Winfield Sheehan, B. B. Kahane, Albert Kaufman and Sam Briskin for the producers.

'U' WITH BIGGER BUDGET WILL MAKE 40 THIS YEAR

Universal will make forty features for the coming season with a largely increased budget, according to an announcement made yesterday by Carl Laemmle Jr. after a conference of Universal executives held at Santa Barbara. Last year's program had 36 features and the year before 26 were produced. The forty for this year, Laemmle Jr. said, will not include serials, but will include six adventure pictures to be made by Buck Jones.

Leonard Spigelgass, scenario editor, said that the company had considered 300 stories, plays and original ideas in framing the new program and added that the chief purchasing interest of the company this year would be in novels and plays as against originals.

"We expect to spend a great deal more money this year than any year since 1929," said young Laemmle. "Returning prosperity warrants it and, also, we want to give the public, now returning to the theatre, intelligent stories, capably acted and directed, with realistic backgrounds.

At the Santa Barbara conference, in addition to young Laemmle, were James R. Grainger, the sales manager; Leonard Spigelgass, Robert Harris, of the Eastern story department, Henry Henigson, Frank Mastroly, Martin Murphy, Stanley Bergerman, Julius Bernheim, B. F. Zeidman, E. M. Asher, Edmund Grainger, Rian James, David Werner, William Anthony McGuire, Maurice Pivar, Harry Zehner, Clarence Marks and John LeRoy Johnston.

Helen Vinson Set For Two Pictures at Radio

Radio yesterday stretched Helen Vinson's contract into a two-picture deal, the player going from "Virgie Winters" to a spot in "Sour Grapes."

Studio has also signed Henry Kolker for the picture, arranging to match the production schedule with the stage play, "Men in White," in which he is appearing.

Jean Muir in Person

Jean Muir will make a personal appearance in connection with the preview of "As the Earth Turns" at the Warner Hollywood Theatre tomorrow morning and again Thursday night when the picture starts its run. Preview tomorrow is for an invited audience.

Child Actress a Hit

Edith Fellows, an eight year old child playing with Richard Dix in "Family Man" for Radio, proved her ability so well that she has been assigned a role with Ann Harding in "The Life of Virgie Winters."

Party For Sloane

Paul Sloane, now directing "Down to Their Last Yacht" at Radio, was given a surprise birthday party yesterday on the set by the members of the company to celebrate his forty-first birthday. Lou Brock was the M.C.

'U' Seeks New Title

Universal is looking for a new title for the picture, "Loves of a Sailor," which goes into production today.

Roxy Expected Back At the Roxy May 1

New York.—S. L. Rothafel, it is reported, will cut short his personal appearance tour with his Gang after finishing in Brooklyn this week, and will step into the operation of the Roxy Theatre on May 1.

The house is planning to spend considerable money in revamping its backstage equipment and bringing it up to date before Roxy takes hold.

Karl Freund Starts 'I Give My Love' at 'U'

Karl Freund started rehearsals yesterday at Universal on the Vicki Baum story, "I Give My Love," with Wynne Gibson and Paul Lukas in the top spots, and tomorrow he puts it before the cameras. Cast to date, besides the principals, includes Tad Alexander, Eric Linden, Sam Hardy, John Darrow and Dorothy Appleby. Milton Krim adapted and Doris Anderson wrote the screen play and dialogue. B. F. Zeidman produces.

'Hey Sailor' Returns

Warners' "Hey Sailor" company, headed by James Cagney and Pat O'Brien, returned to town yesterday, after being on location at San Pedro and the U.S.S. Arizona for the past two weeks.

Lamont on Col. Short

Charles Lamont, Educational director, moves to Columbia on a one-picture ticket to direct the next Charlie Murray-George Sidney short. This will be the first picture Lamont has made outside the Educational fold for two years.

New Name for 'Humbug'

Universal has changed the title of "Humbug" to "Dangerous to Women." The picture is now in the cutting rooms.

Warners May Build New Strand Theatre

New York.—Warner Brothers have taken another five year extension of their lease on the Strand theatre and are planning to raze the old building and erect a new theatre on the site next year.

Fox and Educational War Over Child Actress

Fox and Educational are reported at an impasse over baby Shirley Temple. Kid is committed to Educational for the two remaining pictures in the "Frolics of Youth" series, an arrangement made at the time Fox placed her under contract.

Fox, however, anxious to take her out of shorts, has offered Educational a lump sum to release her, the offer being turned down. Now it is said, Fox plans to keep the child assigned in order to avoid releasing her to the shorts producers.

Isabel Jewell Must Double At Paramount and MGM

With the start of "Here Comes the Groom" delayed until the end of this week, Isabel Jewell will work in the Paramount picture as well as "The Thin Man" at MGM. Player is under contract for both subjects and the changes in shooting schedules brought about the necessity for doubling in both.

Becky Gardiner East

Becky Gardiner left by train yesterday for a month's vacation in New York. She recently completed the script of "Stingaree" in collaboration with Lynn Riggs and Leonard Spigelgass at Radio.

Gleason with Beacon

Beacon Productions yesterday signed Russell Gleason to replace Frank Melton, who was not available, in "I Can't Escape." Company also signed Otis Harlan and Hooper Atchley.

Actors' Guild Attacks Academy

(Continued from Page 1)

bility of an honest actor organization —of, by and for the actors."

The Guild charges that the Academy "sold the actor down the river" during the framing of the first draft of the NRA film code, when "the Academy representative participated in the framing of the first draft, which was completely inimical to the interests of actors." It declares that now the producers are contributing $3000 a month to the Academy's support in order to complete the task of defeating the actors.

The editorial says that the producers' plan is first, to play up the "revival" of the Academy, emphasizing its research value to the industry. Then, if possible, start a fight in the Guild. And if that can't be done, to get as many actors as possible into the Academy and get them quarreling with those in the Guild.

Then. says the editorial, the scheme is to "give actors some concessions, and get them to sign a new five-year contract not to strike. (The old one is just about to expire)". With the Guild out of the way, the editorial charges, the producers will then disregard the concessions as far as practice is concerned.

"We do not doubt," says the Guild charges, "that most, if not all, the actor members of the Academy are actuated by the highest motives. Unwittingly, however, they are being made the tools of producers in the old shell game.

"The Guild is not going to be destroyed. But the Academy cannot exist and claim jurisdiction over actors without throwing a constant harpoon into Guild efforts for betterment of actor conditions."

The Screen Player board of editors consists of Lucile Gleason, Fredric March, Ann Harding, Robert Montgomery and Kenneth Thomson.

MGM Takes Care of Karl Dane Funeral

Metro-Goldwyn-Mayer studios yesterday saved the once-famous Karl Dane from being buried in a pauper's grave when officials notified the coroner the studio will take charge of the funeral arrangements.

It was at MGM that Dane, who committed suicide Saturday night because he could not take what fate had handed him, won honor, money and picture stardom. Starting as a carpenter, he became a star and, when sound came in, returned to the laboring ranks again because his voice barred him.

'Liberals' Confer With Writers' Guild Board

A committee of the "liberal element" of the Screen Writers' Guild, consisting of John Emerson, Allen Rivkin and James K. McGuinness, met the Governors of the Guild, by invitation of the latter, last night to discuss points on which the two groups seemed at variance.

No statements as to the results were given out, nor will any be made public until the "liberals" have reported back to their fellows.

Swerling at Cheese Club

New York.—Jo Swerling, Columbia writer here on vacation, will speak to the Cheese Club today on "Newspaperman As Scenario Writers."

OPEN FORUM

April 16.

Hollywood Reporter:

Published statements today announcing that Howard Hurd's contract with Local 659, IATSE and MPMO has been settled for a sum of $12,000 are untrue.

The implication that the Executive Board of the Cameramen's Union has "thrown out Mr. Hurd" with a cloud of blame for the failure of the recent strike is also untrue. The members of this Board have nothing but the very finest of feeling toward Mr. Hurd.

It is true that Mr. Hurd has offered his resignation, but to date it has not been accepted. Negotiations are going on for the settlement of his contract and, in all probability, will not be completed for another two weeks. Mr. Hurd has shown a splendid spirit toward the organization in offering his resignation at a time when this union is bending every effort to gather up the loose ends and once again become a clean cut united unit.

Mr. Hurd desires to go into other fields and, if and when his resignation is accepted and his contract consummated, he will take with him the deepest feeling of regard of every member of the Executive Board, which I again reiterate has in no way ousted him.

It is the plan and desire of the Executive Board to bring the union into a high class excellent condition before we ever seriously consider the possible merger with the A.S.C., which is now being discussed.

ALVIN WYCKOFF,
President, Local 659,
President, Local 659 IATSE & MPMO

METRO-GOLDWYN-MAYER STUDIOS,
% MR. SAMUEL MARX,
CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XX, No. 33. Price 5c. TODAY'S FILM NEWS TODAY Wednesday, April 18, 1934

ERPI QUITTING THEATRES

TRADEVIEWS by FRANK T. POPE

•SOMEONE in the Screen Actors' Guild obviously is a student of history. He or she knows that, to keep the members interested in such an organization as the Guild, a good, live issue is necessary. Without that issue, interest lags and the organization dies.

There is no proof that the vicious attack on the Academy and the producers in the April number of the Screen Player, official publication of the Guild, is merely an issue. Perhaps the person or persons who write it believe it is true. Perhaps they can prove it. But its very violence defeats its own ends.

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"Hidden behind the mask of an arbiter of taste," says the attack, "and obscured under the cloak of research, what the Academy is really trying to do is to destroy the possibility of an honest actor organization—of, by and for the actors."

The nefarious plot is told in detail. A fight is to be started in the Guild through producer and Academy influence, actors are to be given some concessions and then induced to sign a new five-year contract not to strike, the old one being "just about to expire." The expiration date, incidentally, is next March. Then, the Guild being destroyed, the producers will ignore their promises. In all this, the Academy is the tool.

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Well, maybe. Producers have been known to be guilty of unethical practices. So have actors. But we would like to know just what the members of the Guild who are still members of the Academy think about the plot and, if they believe it, why are they still in the Academy?

We hold no brief for the Academy nor for the producers. But, even in war time, we like to see common sense used and we feel that the Guild attack is rather childish, especially in its language. If the Guild has any real grievances that can be stated in sensible, believable terms, such action should be taken. But to throw wild verbal punches, as in the Screen Player article, looks too much like an attempt to create an issue.

Lew Brown Expected To Sign Up with MGM

New York.—Lew Brown, recently let out by Winfield Sheehan after he had made "Stand Up and Cheer" for Fox, is on the point of signing with MGM to do a musical at that studio. It is said his salary will be twice what he received with Fox.

Location Sound Men Must Be In I.B.E.W.

According to a communication from Pat Casey to all Hollywood studio managers, no sound technician will be allowed to work on location after next Monday, April 23, unless he is a member of the IBEW union.

The communication states that this decision was unanimously reached at a meeting of studio managers and officers of the IBEW held on March 24. It also states that the union officials will not permit non-union sound men to work on location after next Monday.

Frank Merriwell To Make Picture Debut

New York.—Burt L. Standish, author of the famous "Frank Merriwell" stories, has arranged with Mo Wax and Ronald Bank to prepare a series of movie scripts from his yarns. The Elisabeth Marbury agency is handling the deal.

Lasky Yarn in Liberty

A very interesting story will be found in Liberty which reaches the newsstands today. It was told to Ruth Cummings, MGM writer, by Jesse Lasky, and deals with Hollywood, the stars, their personalities and salaries.

Reported Ready To Hand Over Handling Of Sound Equipment To Gen. Talking And Warners

Washington.—It is authoritatively reported here that, faced with the probability of a permanent injunction in the suit brought by General Talking Pictures and Warner Brothers, Erpi will agree to step out of the picture theatre business and let the two plaintiff companies handle the distribution of all talkie equipment.

This was in accordance with the agreement made in the original contract between Erpi and Warners in 1926. Whether Warners and General Talking will be permitted to assume by transference the monopoly now exercised by Erpi is very doubtful.

Another report is that, in spite of the statement issued some days ago by J. E. Otterson, the Erpi directors

(Continued on Page 6)

Para. to Make Color Shorts With Kids

Paramount yesterday set a series of 13 one-reel Technicolor comedies on its program and signed Bob MacGowan, formerly director of "Our Gang" comedies for Hal Roach, to produce them independently.

Plan is to design a short for children and animals to compete with Technicolor cartoons. MacGowan will ret studio space by next week, when he will get the first into production.

'U' Meeting Delayed

New York.—The meeting of the Universal stockholders at Wilmington has been postponed until tomorrow.

Unions Start Fight To Oust Casey and Code Labor Board

Charging that there is no provision in the film code for such a committee, and claiming that Sol A. Rosenblatt had no right to appoint it, a group of Hollywood studio employees have started a move to eliminate the much-discussed Studio Labor Committee, that now consists of Pat Casey and Ed Smith.

This was revealed yesterday by a prominent labor man, who declared that his group will carry the matter directly to President Roosevelt if necessary," to get justice for Hollywood's workers."

This man further said that, in case the attempt is unsuccessful, it is plan-

(Continued on Page 3)

Korda Starts Work on Wells' First Original

London.—Production of H. G. Wells' story, "The Hundred Years to Come," written by him for London Film Productions, has begun at the Whitehall Studios, Elstree. This is Wells' first story written directly for the screen.

Alexander Korda will supervise this, which will be released by United Artists.

Schnitzer Buys One

With no release set, but operating on an assurance from J. E. Otterson, of Erpi, that one would be obtained, J. I. Schnitzer has closed a deal for the purchase of "The Jealous House," a Clarence Budington Kelland story.

Muni-Graham to Mexico

Carroll Graham, author of "Border Town," and Paul Muni, for Warner Brothers, leave tomorrow for Mexicali to make a study of the town and to obtain local color for the production, which will star Muni.

EXHIBS AGREE INDIE PRODUCERS ARE NEEDED

Leaders of the MPTOA disagreed with Louis B. Mayer's opinion of the independent producer when, at a conference with a group of these small producers yesterday, they stated that the indie was necessary to the exhibitor and should be encouraged.

The exhibitor group, however, maintained its attitude against double bills and endorsed again the idea of fewer pictures, feeling that in that way quality would be improved.

The MPTOA was represented at the meeting by President Ed Kuykendall,

(Continued on Page 2)

'Rip Tide' Gets $50,000 In Capitol Second Week

In its second week at the Capitol, New York, "Rip Tide" rolled up a $50,000 gross, holding up well. First two days of the third week grossed $15,000, according to MGM figures.

Vidor Stays at Para.

Paramount yesterday took up Charles Vidor's ticket for another term, director continuing with the preparation of "A Son Comes Home," the Lee Tracy vehicle.

MANUEL SEFF Just Completed In Collaboration "Princess of Kansas City" FOR WARNERS

THE Hollywood REPORTER

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FRANK T. POPE.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

THE LOW DOWN

Heh, heh! Even if this isn't true it's funny—but it was relayed to us by someone who swears that it happened. Seems that a few weeks ago Hal Wallis and Bill Koenig decided to take a jaunt to Europe with their wives. They called the French line and asked to reserve the Imperial suite on the Ile de France—nothing else would do. They were informed that this particular suite was taken for that particular voyage, but that the company would make efforts to switch the holders of that suite to another. Several days passed and then Wallis and Koenig were told that the thing could not be arranged; the occupant would not budge.

"But," Wallis or Koenig or both are said to have said, "we must have that suite—can't you tell the people who we are—that we're big picture men and must have that suite, etc.? Who has the reservation anyway? We'll ask the guy ourselves."

"Darryl Zanuck," replied the French line man.

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There is no truth to the current rumor that the ex-husband of a famous star is about to marry a certain blonde. There is also no truth to a lot of rumors going around about this particular fellow. Fact is that his ex-wife, though she hasn't had any claims on him for years, is still jealous of anybody within ten miles of him and has been spreading all sorts of stories around about him herself, many of which have hit the papers in the East, where she happens to be at the moment. The thing that burns the lady most, however, is his association with anyone, male or female, who "knew them when"—when they were married and she was making life plenty miserable for him!

•

Dimitri Tiomkin rises to state that he never had charge of the Petrograd Zoo, and therefore that had nothing to do with his fitness for studio work, but he was general manager of the racing stable of the Grand Lama of Tibet, which makes him a good piano player.

New York REVIEWS

"I BELIEVED IN YOU"
Fox prod.; director, Irving Cummings; writers, William Anthony McGuire, William Conselman.
Mayfair Theatre

Mirror: It is a fanciful little drama about the worthless radicals and the worthy rich, not quite convincing. The story, which is artificial, gives Miss Ames little real acting to do. She is attractive and deserves a better one.

World-Telegram: One of the screen's minor irritations, calling for a mood of tolerance rather than of wrath. Somehow I can't help feeling that here was the beginning of a fairly interesting idea, but as worked out in the film it is just about as superficial as the Greenwich Village it tries to satirize.

Herald-Tribune: The manner in which the idea is dramatized has a way of making the entire conception so foolish and annoying that we skeptics cannot help suspecting that the film was made under direct orders from the Commintern.

Times: The actors who participate in this parable are good and the direction successfully avoids the temptation to belabor the theme with facile burlesque. Rosemary Ames gives an affecting performance as the girl.

Post: The Mayfair's new screen offering has at least the merit of a story idea, but the garbled scenario, the inane dialogue and the absurdly exaggerated caricatures of Village types prevent the possibility of taking the picture seriously.

Journal: In a film called "I Believed in You," a Hollywood scenario writer lets his imagination run riot and pictures Washington Square and its vicinity as a sort of exaggerated Left Bank. And its residents as the type of wild-eyed Bohemians known to imagination riot-runners.

Sun: "I Believed in You," in these days of change and discussion, presents a viewpoint so conservative that, in contrast to the usual more fiery utterances, it is almost startling. The Mayfair talkie had an excellent idea to go on. The working out of it is hardly fortunate.

News: The theme is somewhat original, but there are spots here and there which make you wonder. Miss Ames' work, however, always comes to the rescue, with the result that "I Believed in You" doesn't stagger as much as it might otherwise.

Amercian: Mediocre entertainment is offered by this innocuous little picture. But despite its lack of brilliance, there are two items which distinguish it. Most important is the presence in the cast of one Rosemary Ames, who makes her bow herewith.

Helen Barry Making Probe of Complaints

The importance that official Washington is attaching to the efforts of Sol A. Rosenblatt to force Judge Ben B. Lindsey to turn over to the Studio Labor Committee all complaints by workers of alleged code violations by the studios was emphasized yesterday, when it was learned that Helen V. Barry, the special investigator now here, has been conferring with complainants.

She was sent here hurriedly when Lindsey, backed by George Creel, refused to turn over the complaints, and has heard the stories of Creel, Lindsey, Cunningham and Pat Casey. Tomorrow she is slated to confer with Mabel Kinney, head of the Code Committee for Extras.

However, she has not been satisfied with the information from the officials alone, but wanted to get from the workers the reasons why they do not want their complaints to get into the hands of the Studio Labor Committee. She reports direct to Washington.

Darmour Ends Shorts

Larry Darmour has completed his program of six "Mickey McGuire" shorts for the current Columbia program and will not produce any more personally. He will form an independent unit to keep his short department intact if his contract is renewed.

Hollywood on the Air Announces Big Program

Three comedians, three dramatic artists and Gene Austin will be featured in the Hollywood on the Air program to be heard over the NBC network next Monday night at 9 o'clock Pacific time.

The comedians will be Polly Moran in a humorous monologue on "The Rights of Women," and James and Russell Gleason, father and son, who will present a new radio skit.

Karen Morley, Nils Asther and Judith Wood will offer a scene from the motion picture, "The Crime Doctor."

World Cruise For Dix

Richard Dix will take a world cruise for several months at the completion of his present Radio picture, "Family Man." This production under the direction of John Robertson will be completed in approximately two weeks.

Fox Starting One

With Claire Trevor and James Dunn in the leads, Fox puts "Always Honest" into work today. Harry Lachman directs. Ray Walker, Shirley Temple and Dorothy LeBaire have featured spots.

Cagney in Auction Yarn

James Cagney is slated to star in the auctioneer story, "I'll Sell Anything," which Warners is producing. This is the Albert J. Cohen-Terry Shannon story which Sam Bischoff is supervising.

Dave Thomas Buys 9 Yarns for Pictures

New York.—Dave Thomas, a brother of Harry Thomas of First Division, has purchased nine stories to be used for independent productions in the East. All the yarns are by George Boyle and the titles are "Convention Girl," "Men Must Have Women," "Madame Secretary," "On Margin," "Love, Honor and ?", "Alimony God," "Wonder Worker," "The Diamond Horseshoe" and "Flesh Parade."

The purchase is significant in view of the statement of Harry Thomas recently that First Division would go into production.

Exhibs Need Indies

(Continued from Page 1)

M. A. Lightman, Walter Vincent and C. E. Williams. The producer group included Trem Carr, of Monogram, I. E. Chadwick and J. Boyce-Smith, all members of the Independent Motion Picture Producers Association. The two groups found themselves in accord on practically every point and, after the meeting, President Kuykendall gave out a statement in which he said:

"The discussion of the problems of the Independent Producers lasted about two hours, and while the MPTOA would not recede from its opposition to double features, the sentiment was unmistakable in that the Independent Producers must be encouraged in the making of product. It was the unanimous opinion of the MPTOA Executive Committee that independent production had a definite place in this industry because of the necessity for new and independent ideas in production. The Independent Producers were commended by the MPTOA for their efforts and again the MPTOA went on record as endorsing the production of fewer pictures, feeling that this is the only way that quality product can prevail.

"The Independent Producers and the MPTOA were in thorough accord in that complete encouragement should be given to any good picture, by way of play dates, regardless of who produced it."

FOR RENT

Beautifully furnished house, four bedrooms and sleeping porch. Attractive post-repeal play room with billiard table, in addition to usual rooms downstairs. Exceptionally large garden. Rent reasonable direct from owner. Groucho Marx. For inspection, phone FEderal 6937.

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PARAMOUNT 'DOUBLE DOOR' FANTASTIC BUT THRILLING

Direction, Acting Fine in Weird Yarn

"DOUBLE DOOR"
(Paramount)

Direction .....Charles Vidor
Author .....Elizabeth McFadden
Adaptation .....Gladys Lehman and Jack Cunningham
Art Direction.....Hans Dreier and Robert Odell
Photography .....Harry Fischbeck
Cast: Mary Morris, Evelyn Venable, Kent Taylor, Guy Standing, Anne Revere, Colin Tapley, Virginia Howell, Halliwell Hobbes, Frank Dawson, Helen Shipman, Leonard Carey, Ralph Remley, Burr Caruth.

The Paramount picture, "Double Door," has very much the same fantastic, incredible, melodramatic plot that used to thrill the readers of those paper-backed novels in the '90's.

It is of the Marie Corelli, Mrs. E.D.E.N. Southworth and Bertha M. Clay school, with villainesses, heroes and heroines that could do nothing less than demand hisses or loud shouts of approval from the audience. Even the preview audience so forgot its accustomed blase detachment as to shout instructions to the heroine and call loudly for her lover when the wicked old woman was about to shut her up in the secret vault.

Were it not for the fact that "Double Door" is superbly directed, stunningly photographed and more than competently acted, it would be a swell burlesque. As it is, it carries considerable pictorial and mechanical weight, which partly makes up for the heavy-handed, leering plot.

Mary Morris plays Victoria Van Brett, the meanest woman in the world, who reigns like a vindictive empress over the immense Van Brett mansion in New York and keeps her sister, Caroline (Anne Revere) and her step-brother, Rip (Kent Taylor), virtually prisoners, semi-hypnotized in the rich, dark old tomb of a house. Things reach a blood-curdling crisis when the old woman, hating Rip's young wife and failing to separate them by means of unusually bitter persecution, attempts to murder the girl by locking her into the air-tight vault in which the family jewels are kept

Miss Morris turns in an exceptionally strong, vivid performance; Anne Revere, as Caroline, is completely and cleverly convincing as the sister with no will of her own; Kent Taylor is likeable as Rip, who finally dares to defy Victoria, and Evelyn Venable fulfills perfectly the promise she gave in her earlier films. Guy Standing gives a flawless performance in a role that might have passed unnoticed in other hands; Colin Tapley is well cast and appealing as a family friend; Virginia Howell is good as the long-suffering Avery, and Halliwell Hobbes is seen briefly but to advantage.

Charles Vidor's direction is a miracle, considering the story, guiding moments to peaks of real excitement. Elizabeth McFadden is the author, with the idea suggested by Hermine Klepac, and Gladys Lehman and Jack Cunningham made the adaptation.

Too much praise cannot be given to Hans Dreier and Robert Odell for their art direction, and Harry Fischbeck's photography is utterly and beautifully in the mood of this extraordinary story.

This is a page out of the past; a chapter out of an old thriller, and because it is so remarkably well done, it will enjoy a certain popularity as a novelty. It needs cutting badly in the beginning and some toward the end.

'Rip Tide' Smash Success in London

London.—"Rip Tide" is doing enormous business at the big Empire Theatre here and is being held over for a second week, with a strong probability that it will run three weeks. The Empire is a grind house.

James M. Cain Buys His MGM Contract

James M. Cain has returned $3,330 to MGM and begged out of writing the screen play for "Duchess of Delmonico," on the ground that he had no desire to go through with the assignment and preferred to work on a novel he had already started.

The William Morris office returned its commission on the deal, having set a contract for $10,000 for the writer, one-third of which was paid down.

Sol Rosenblatt Turns Down Vaude Labor Bd.

New York.—Sol Rosenblatt has refused to take any action at this time on the recommendations of the Vaudeville Actors' Labor Committee.

He says that action now would mean the re-opening of the entire code and require open hearings at which all sections of the code would be discussed. This he is unwilling to see happen.

Loretta Young Figures In Double Loan Deal

Due to the postponement of the starting date on "Professional Correspondent," MGM yesterday loaned Loretta Young to Fox. The arrangement was made with Twentieth Century's consent, latter having given MGM a three-picture committment on the actress.

This is said to be the first sub-loan ever put through. Fox gives her an assignment today.

Waycoff with Small

Edward Small yesterday signed Irving Waycoff as production manager on "The Count of Monte Cristo," which Rowland V. Lee directs when it goes before the cameras next month at Pathe. Waycoff was formerly business manager for the Gloria Swanson productions.

Revue For Playhouse

Moe Morton has taken a lease on the Hollywood Playhouse with plans to put on a revue, "Shim Shams of 1934," which Dave Gould will stage.

New Pictures on B'way This Week

New York.—MGM's "Tarzan and His Mate" and Fox's "Stand Up and Cheer" are the outstanding pictures among the new ones to be seen at the Broadway picture palaces this week. The list comprises:

"I Like It That Way" at the Mayfair Monday; "Modern Hero" at the Strand today; "Stand Up and Cheer" at the Music Hall tomorrow; "Wharf Angel," with Gloria Swanson on the stage, at the Paramount; "I'll Tell the World" at the Roxy, and "Tarzan and His Mate," with radio stars on the stage, at the Capitol on Friday.

Ullman Exonerated in Valentino Estate Row

San Francisco.—The District Court of Appeals yesterday exonerated S. George Ullman of charges of mismanagement of the estate of Rudolph Valentino, of which he was executor, when it reversed an order of the Los Angeles Probate Court.

Ullman's management had been objected to by Jean Guglielmi, nephew and heir to the estate, who charged Ullman had made too many cash advances to the other heirs. The Appellate Court praised Ullman for his work.

Twelvetrees Wins Suit

Rebecca and Silton lost their suit for $236 against Helen Twelvetrees yesterday in Superior Court when Judge Thomas C. Gould sustained a demurrer claiming the court had no jurisdiction because of the amount of the suit.

New Universal Title

Universal has set "Funny Thing Called Love" as the new handle for "Love Life of a Sailor," the Chester Morris-Mae Clarke vehicle which went into work yesterday with Kurt Neumann directing.

Fight to Oust Casey

(Continued from Page 1)

ned to appeal to Washington to have Casey removed from the committee on the ground that it is a violation of the code for a man to sit on a grievance board on any matter involving his own or his company's interests.

"We maintain," says the labor man, "that Casey, who also heads the producers' committee, comes under this head, because it is his job to work for the studios in labor matters. The labor troubles of the studios are Casey's troubles. Therefore, according to Article VI, Part 2, Section 6, he has no right to sit on complaints involving the studios he represents. We are not going to let this thing die. We are going to carry on until we get the committee or Casey out."

President W. C. Elloitt, of the IATSE, has written to one of the IATSE locals, stating that he is going to start a battle in Washington to have Casey removed.

Yesterday in NEW YORK with HELEN GWYNN

Just one more story on the "Three Little Pigs" because it happens to be true and "goes to show" how far a good picture shines in the world. A friend of ours, while spending some time in Europe, took up skiing and became quite proficient at it. So much so, that his instructor decided to take him on a difficult seven-mile run around a famous mountain in the Austrian Tyrol. The instructor warned the boy to take it easy, not go too fast and follow him at a safe distance and that, if he watched him, he'd be all right. So they started on the run and everything was proceeding smoothly when the boy noticed the instructor frequently turning around and evidently saying something. Thinking the instructor wanted to advise him of something important that he should know, the lad speeded it up and finally caught up with the instructor. Now the instructor spoke very little English and, when the boy rushed up excitedly and asked him what he wanted to say, the instructor just grinned and finally came outwith: "Who's afraid uff der Big Bad Volf?"

•

Add to the evils of double features, the torture of sitting through two and a half hours of stage show. The other evening, as we were about to collapse from stage-show fatigue, a big brawny out-of-towner walked over to the usher and loudly demanded the manager, and when he got the manager asked him to refund his money. He claimed that when he came into the place, they had promised him that the stage show would be over in a few minutes. He said that had been two hours ago, that there were no signs of the show stopping, that he had paid his money to see a PICTURE and, as a final argument to cinch matters, he came out with: "Hell, I'm not scheduled to stay in New York long enough to wait to see the picture!"

•

It begins to look as though everyone is going out for Summer stock again and Ernest Truex will join the ranks by taking over the Contemporary Theatre Club in White Plains. . . . His son, Philip, will go with him. . . . So while Peggy and Blumey were arguing over whose house it was, the darned thing went and burned down, but not before Peggy got a bad sore throat and lost her voice from arguing. . . . Believe it or not, the baby frightener who got herself a picture contract has a husband who hasn't drawn a sober breath since she went to Hollywood, and wonders when she's coming back. . . . Wonder why they make such a fuss over bad notices when "Rip Tide" breaks records and stays three weeks in spite of them! . . . And how did a certain person know a picture was going to get four stars before the picture was shown? . . . Add Famous Last Words: "I'd like you to meet a little girl who's just crazy about you, Mr. Raft!"

GUY STANDING

as

JUDGE MARTIN PRENTICE

in

"THE WITCHING HOUR"

Directed by HENRY HATHAWAY

JOHN HALLIDAY

as

JACK BROOKFIELD

in

"THE WITCHING HOUR"

Directed by HENRY HATHAWAY

HENRY HATHAWAY

DIRECTED

"THE WITCHING HOUR"

"One of the most beautifully photographed, most expertly produced and most deftly acted films of the season is Paramount's "The Witching Hour. . . . Henry Hathaway directed for suspense and got it."

—Hollywood Reporter,
April 11, 1934.

"From a directorial standpoint it is a triumph for Henry Hathaway, who, only recently elevated from Westerns, turns in class megging that puts him in line for future top notch material."

—Variety, April 11, 1934.

BEN REYNOLDS

PHOTOGRAPHED

"THE WITCHING HOUR"

"One of the most beautifully photographed films of the season."
"Ben Reynolds' photography is a work of art no less."

—Hollywood Reporter,
April 11, 1934.

JUDITH ALLEN

as

NANCY BROOKFIELD

in

"THE WITCHING HOUR"

Directed by Henry Hathaway

NOW PLAYING

"SHE LOVES ME NOT"

and

"THE OLD FASHIONED WAY"

ALL PARAMOUNT PICTURES

OLIVE TELL

as

MRS. THORNE

in

"THE WITCHING HOUR"

Directed by Henry Hathaway

JUST FINISHED

"THE SCARLET EMPRESS"

Directed by Josef Von Sternberg

"PRIVATE SCANDAL"

Directed by Ralph Murphy

MANAGEMENT: FREDDIE FRALICK

'WIFE INSURANCE' THIN AND ONLY MODERATELY AMUSING

New Farce Holds Nothing For Films

"Wife Insurance," by Frederic Jackson; staged by Arthur J. Beckhard, with Ilka Chase, Kenneth MacKenna, Helen Huberth, Walter Abel, Lillian Emerson and Harvey Stephens.

A very thin piece of material indeed, stretched right up to the breaking point to make a moderately amusing essay into farce, tempered by one good drawing-room comedy scene. The redeeming feature of the evening was the acting, with Ilka Chase and Ken MacKenna really giving the play far more credit than the writing warranted and, being thoroughly experienced in light comedy, they gave it a great deal more life and imagination than the direction ever thought of.

Take two business men and their wives. Add one successful novelist who is also a devil with the women. Shake thoroughly into misunderstandings, jealousy, one carefully planned evening by the smart wife to teach both her husband and the novelist a lesson in manners, and pepper with the right amount of door-slamming, and you at least have the skeleton of a farce. The trimmings (dialogue) in this case, while they are never quite dull, are not too often quite bright either, so that the net result is something better than poor, but less than good.

Ilka Chase, in the first big, carrying role of her career, definitely establishes herself as one of the very deftest comediennes on the stage. In fact, she's so good that one gets the impression that the part is written a whole lot better than is actually the case. Ken MacKenna, as her husband, is swell in a completely routine role. Lillian Emerson has improved considerably since her society debut and is okay as a rather silly, discontented wife. Harvey Stephens was a little confused and bewildered by his part as the novelist, but no more so than the author was in writing him. However, in the pseudo-seduction scene, the lad is all right. Walter Abel, a really capable dramatic actor, is not exactly at ease in a farce comedy part and we suspect that a lot of his suffering was genuine. The piece has little if anything for pictures.

Joan Crawford on Air

Joan Crawford makes her first radio broadcast over the Hall of Fame program, May 6. Franchot Tone will appear with her. M. C. Levee arranged the deal.

Myrna Loy in 'Stamboul'

Myrna Loy will star in "Stamboul Quest" for MGM. Walter Wanger is producing the spy picture from a script by Leo Birinski and Wells Root.

Hazel Hayes Soloist

Hazel Hayes, Wampas baby star, will be guest soloist and Nat Finston, guest conductor, at the Philharmonic, April 26.

It's a Long, Long Way From Frisco to L. A.

James Bartram, English husband of Juliette Compton, arrived Saturday at San Francisco from the Orient and is enroute to Los Angeles by foot, hiking being his chief amusement.

Fay Wray Borrowed For Liberty Picture

M. H. Hoffman put through a deal with Twentieth Century yesterday for the loan of Fay Wray for the leading role in Liberty's next picture, "Two Heads On One Pillow."

William Nigh will direct, the indie producer signing him yesterday through the MacQuarrie office on a two-picture ticket.

Mae Clarke to 'U'

Mae Clarke was borrowed by Universal from MGM for a leading role in "Funny Thing Called Love," which the B. F. Zeidman unit put into work yesterday.

Crosby Pic at Rivoli

New York.—"We're Not Dressing," the Paramount picture starring Bing Crosby and Carole Lombard, goes into the Rivoli on April 25.

Erpi Quitting Theatres

(Continued from Page 1)

have ordered him to stop financing independent producers, and it is believed that Erpi may give up both its Eastern and Western studios.

This hooks in with the report that Paramount will transfer some of its production to the Astoria plant and will operate there with Erpi money. If that is so, it would give an excuse for Erpi discontinuing financing of indies because of the amount needed to finance the Paramount product.

In any event, it looks as if Erpi is washed up with the theatres, and General Talking and Warners are in the saddle. The suit which is settled if this news is correct was brought by General Talking Pictures and Warner Brothers, the latter accepting an invitation to be a party. The suit was based on grounds of restraint of trade and monopolistic practices. General Talking had acquired the American rights to Kuchenmeister patents and the De Forest sound patents. Warners joined because of their allegation that Erpi had broken an agreement to furnish Warners with sound equipment free, after Warners had pioneered the sound movement.

The Federal Court granted a temporary injunction against Erpi and, when the case came up again recently, Erpi asked for a three weeks postponement. It is figured that Erpi, fearing that the temporary injunction would be made permanent, wanted that time to arrange the settlement.

The success of the plaintiffs means much to General Talking because of the replacements that are always needed in the picture theatres and also because of the service charges that the houses have to pay.

Theatre Men Get Behind NVA Drive

New York.—At a luncheon given by Major L. E. Thompson, of RKO, chairman of this year's NVA Drive, all individual theatre owners of the Times Square section and operators of all independent circuits in the metropolitan zone announced they will get behind the drive.

Publix, RKO, Warner Brothers, Loew, Fox West Coast and Skouras theatres have already agreed to sponsor this year's drive, which Major Thompson asks them to make the most successful in NVA history.

Karl Dane Funeral Services This Morning

Karl Dane comes to the end of the picture trail today when he will be buried in Hollywood cemetery. Services will be held this morning at 10 o'clock at Pierce Brothers funeral chapel.

Jean Hersholt and a few more of Dane's friends will attend the services. There will be no relatives, as none can be located. MGM is paying for the funeral.

Lloyd Near Finish

Harold Lloyd, now producing "The Cats Paw," will finish actual shooting early next week.

Majestic Schedule Boosted to Sixteen

With Harold Hopper back in town, Majestic announces that it has set 16 pictures as the minimum to be made on the current production program, with the possibility that the number may be increased. First to get under way will be "The Scarlet Letter," which goes into work some time next month.

New set-up has Larry Darmour as production head, assisted by Harold Hopper out here, and Herman Glucksman in New York in charge of distribution. The deal eliminates the necessity for Globe Pictures and exchanges which Darmour and Hopper had planned to establish.

Leonard Fields and David Silverstein have completed the script on the Nathaniel Hawthorne classic, which Hobart Henley will direct.

Helen Kane-Para. Suit Comes Up For Hearing

New York. — Judge McGoldrick heard testimony yesterday in the suit of Helen Kane against Paramount and Fleischer cartoons.

He ruled that the sole issue is to decide whether or not Paramount had used Miss Kane's name or picture in advertising the Betty Boop cartoons. The hearing was continued.

Marlow Committee Head

Brian Marlow has been chosen chairman of the membership committee of the Screen Writers' Guild.

GEORGE
MANKER
WATTERS

Author of "BURLESQUE"

WRITER **FREELANCING**

Paramount Studios
(Present Assignment)

"THE END OF THE WORLD"

Collaborating with
Renaud Hoffman

Management
Lichtig & Englander

CODE AUTHORITY SENDS OUT ASSESSMENT LISTS

New York.—The Motion Picture Code Authority yesterday sent out its assessments to 7800 theatres for their shares of financing the code for the first half of 1934. The shares are:

In cities of over 1,000,000 population, 120 first run theatres will pay $96 each annually, 178 second runs will pay $48, and 571 subsequent runs will pay $36.

In cities between 700,000 and a million, 88 first run houses will pay $72, and 134 subsequent runs will pay $42.

In cities of 500,000 to 700,000, the 75 first runs will pay $48, and the 153 subsequent runs, $36.

From 300,000 to 500,000, the 74 first runs are assessed $42, and 283 subsequent runs $30.

Cities 100,000 to 300,000, the 266 first runs will pay $36, and 553 subsequent runs, $24.

Cities 25,000 to 100,000, 676 theatres will pay $24, and 448 houses, $18.

Theatres with seating capacity of over 500 must pay $18 and there are 1794 of these in towns of less than 25,000. Houses seating less than 500 will pay $12, this affecting 2387 theatres. The total assessments of all theatres which have assented to the code will be $181,362.

The share of the budget to be borne by producers and distributors has not been drawn yet.

New Indie Distrib Company Formed

New York.—Realart Distributing Corporation has been organized to handle the distribution of several series of independent productions, which will be made at the Biograph studios with Consolidated financing. The new company will have its own exchanges in key cities.

The group of pictures to be made at Biograph by the William Saal Enterprises will be among the first to be made and distributed under this new deal.

Lamont's First For Col.

Charles Lamont's first short for Columbia will be "Plumbing for Gold," which has been written by Ewart Adamson. The Charles Murray and George Sidney subject will get into work next week.

Foster Through at Fox

Preston Foster returned $2,000 to Fox yesterday, representing salary, and got his release from a contract. Negotiations went through the William Stephens office.

Bartlett-Seff Finish

Sy Bartlett and Manny Seff have just completed the screen play for "Princess of Kansas City" at Warners. Bartlett gets credit for the original story.

So What?

Merry Fahrney orders her tooth paste from Paris in dozen lots. The paste is bright red in color and leaves the gums a deep crimson after using, says Nancy Smith.

Actors' Guild Will Open Fiesta May 18

The Screen Actors' Guild will open the Gilmore Stadium on May 18 with a Fiesta. It will consist of five performances, starting with the night of May 18, running through matinees and evening performances on May 19 and 20.

Many of the stars in the Guild will participate by running concessions and taking part in a grand pageant. Arrangements have been made with Earl Gilmore to conduct this Fiesta once a year in his stadium. In addition to adequate parking space, special bus lines will be run to the stadium during the three days of the Fiesta.

Richard Tucker, chairman in charge, has arranged for twenty acts and is negotiating for additional numbers.

Shamrock Reorganizes

New York. — Shamrock Pictures Corporation has completed reorganization and the following officers were elected: B. C. Fassio, president; Walter E. Rodda, vice-president; Paul A. Hartwig, secretary; Standish T. Cox, treasurer. They were also elected as the board of directors.

Mascot To Make 10 Action Melodramas

Nat Levine returned from New York by plane Monday with revised plans for his production schedule, based on conferences with leading exchangemen in the East. Under the new plan, Mascot will make 10 action melodrams, only two exploitation features instead of the four previously announced, and four serials.

Organization will work on the same plan as used by Monogram,with supervisors in full charge of a limited number of pictures under Levine. Company has already signed Lou Baum, Marty Cohen and Lou Sarecky for these spots and is negotiating for a fourth.

Mascot has nine writers on the staff and intends to add several more. The first group to go into work will include "Crimson Dawn," being scripted by Prescott Chaplin and David Howard and supervised by Marty Cohen; "The Marines Have Landed," which Bert Clarke and John Rathmell are writing; "Headquarters," being prepared by Larry Wickland, Sherman Lowe and Barney Sarecky. Writers will be signed to work on "Waterfront Lady," and "Behind the News," an original by Ford Beebe.

Breslow on Short

Columbia yesterday signed Lou Breslow to direct the second Howard, Fine and Howard short, "Symphony in Punches," which Jules White will produce. Subject has been scripted by Jack Cluett.

APRIL and MAY—

—two glorious months on the Desert

The Dunes will remain open during April and May . . . . .

Al Wertheimer

PALM SPRINGS EVENTS

for APRIL—MAY

APRIL 22—TED FIO-RITO Dinner Dance at Desert Inn
Also—Baseball game: Fio-Rito players vs. Al Wertheimer picture stars and celebrities

APRIL 29—HAL ROBERTS and his entertainers, Dinner Dance at Desert Inn

MAY 6—WYLIE-SYKES College Court Orchestra, Dinner Dance at Desert Inn

AND A GAY ROUND OF DESERT PLEASURES

. . riding . . swimming . . tennis . . golf . . cycling . .

TEMPERATURE

The mean temperature during the month of April is 66 degrees. . . .

It's Delightful at Palm Springs

Palm Springs CALIFORNIA

ERNEST PASCAL

SCREENPLAY

"As the Earth Turns"

Opening Tomorrow

Warner's Hollywood and Downtown Theatres

METRO-GOLDWYN-MAYER STUDIOS,
% MR. SAMUEL MA[illegible].
CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XX, No. 34. Price 5c. TODAY'S FILM NEWS TODAY Thursday, April 19, 1934

NEW PARA. DEAL CLOSER

TRADEVIEWS by FRANK POPE

•THE slant that some exhibitors outside the big cities have on pictures is an interesting thing for some of the picture producers to study if they are really in earnest in their promise to make better pictures.

The producers learned, or should have learned, a number of things from the delegates to the MPTOA convention last week and, possibly, they did. As a rule, the exhibitors in the smaller cities are closest to the public and, through personal acquaintance with their patrons, get the slant on what those patrons want and do not want. This paper yesterday received a letter from such an exhibitor, a man in Kansas. He writes:

"A customer recently said to me: 'Does Hollywood think a boy and girl can't be in love without spending a night with each other? I'm sick and tired of having that kind of stuff shown to my children as if it were the regular thing.' "

•

The writer also comments on the prevalence of drinking scenes and says:

"There are good customers who will tell you that the liquor manufacturers are paying picture companies to run such scenes in order to make the young people think that drinking is the proper thing and thus increase the number of liquor consumers. When parents feel that way they are very liable to start reducing allowances for the kids' picture shows."

He cites another complaint which he hears many times. He says: "People are against the worn-out 'girl is going to have a baby' theme. A patron said to me recently that they never get married in the movies unless the girl finds out she is going to have a baby. I don't mean there never should be pictures with these happenings. My point is that they are injected many times without adding entertainment. They seem to be dragged in as though someone has an idea that it isn't a picture without something of that kind."

•

Picture patrons expect suggestive stuff in some pictures and are not offended, he says, and cites the Wheeler and Woolsey productions. He also speaks of "Eskimo" and says the "blunt presentation of sex rela-

(Continued on Page 6)

'Rosy' Challenged To Debate on Code

New York.—The IOTA of New York yesterday challenged Sol Rosenblatt to an open debate on the motion picture code. The exhibitors are anxious to have him show them how 91 per cent of the code as it now stands benefits the independents.

Films of Classics Needed for Schools

White Plains, N. Y.—A new era in motion picture production in which the great classics of American and European literature will forge to the front was predicted here by William Lewin, Chairman of the Committee on Photoplay Appreciation of the National Council of English Teachers. He

(Continued on Page 6)

'U' Borrows Wynyard, Wants Bob Montgomery

Universal has obtained an okay from MGM on a loan-out deal for Diana Wynyard and is negotiating for a similar deal on Robert Montgomery, planning to bracket the stars in "One More River."

Dickens Novel Set

Universal has decided to produce the Charles Dickens story, "Great Expectations," Stanley Bergerman taking over the supervision of the picture and signing Gladys Unger to write the screen play.

Officials Feel Measure Now Before Senate Will Greatly Help The Reorganization

New York.—Plans for the reorganization of Paramount are rounding into shape and a definite announcement is expected very shortly. Paramount officials are immensely cheered by the report from Washington that the House has passed a bill to permit corporations to reorganize by reducing their debts, cancelling their stocks and bonds and issuing new obligations, if a majority of the creditors agree. The bill is said to be before the Senate now, and it is understood that President Roosevelt has signified his willingness to sign such a measure.

In view of this and the progress made in the plans for the reorganization, the more optimistic in Paramount

(Continued on Page 7)

Warners Rushing Plans for 'Miracle'

New York.—Warner Brothers are hard at work trying to clear up the legal tangle that stands in the way of their production of "The Miracle,"

(Continued on Page 7)

Sackheim Aide to Marx

Jerry Sackheim, who was producing under David Selznick at MGM, returns Monday from San Francisco as assistant scenario editor to Sam Marx.

$250,000 to Sheehan For Two More Years

New York.—At the first annual meeting of the Fox Film Corporation since its recapitalization, it was disclosed that Winfield Sheehan received a salary of $250,000 last year and has a contract covering 1934 and 1935 at the same figure.

In the absence of President Sidney Kent, W. C. Michel, executive vice-president presided at the meeting, which re-elected all retiring directors. Questioned by stockholders as to the possibility of dividends in the near future, Michel refused to commit himself and said such action was up to the directors.

Film Notables Start East in Private Car

Reserving their own private car, a party of Hollywood people left last night by train for the East.

Group included David O. Selznick and wife, Howard Estabrook and his secretary, J. P. Greenwood, George Cukor, and J. H. Stenbock and wife. Selznick, Estabrook and Cukor go to England from New York.

Irv Cobb and Daughter Here from New York

Irvin Shrewsbury Cobb, the first citizen of Paducah, Kentucky, and his daughter, Mrs. Alton Brody, arrived on the Chief last night for an indefinite stay.

Mrs. Brody is the author of "She Was a Lady," which Fox is producing.

London Likes Cantor

London.—Sam Goldwyn's "Roman Scandals" premiered here Tuesday night at the Leicester Square theatre to an audience of notables. Reviews in the local papers yesterday were unanimous in praise of the Cantor picture.

DARROW REPORT MAY ASK ANTI-TRUST LAWS IN CODE

Washington.—The advisability of the restoration of the anti-trust laws in all NRA codes is expected to be the feature of the report of the Clarence Darrow Review Board, which will go to President Roosevelt either Saturday or Monday.

The report will give the President a complete story of the findings of the board with respect to all complaints heard by it, together with specific recommendations for individual codes. It is believed that the contents of the report will go far to confirm charges brought by Senators Borah and Nye that the NRA is creating a monopoly.

While there is much speculation, especially among the picture men, as to the exact nature of the report, nothing definite is known.

Flood of Operations Hits Picture Colony

The hospitals are cleaning up on the picture business these days. Victor McLaglen is in Hollywood Hospital, where he was operated on Tuesday. Watterson Rothacker underwent an operation on his arm in Good Samaritan the same day, and Sam Engle, writer for Twentieth Century, went into the Cedars of Lebanon yesterday.

Marks to Supervise

Clarence Marks is understood set to become a supervisor at Universal, going up to a berth as head of a comedy unit from the writing staff.

G. W. PABST Under the Exclusive Management of M. C. LEVEE

THE Hollywood REPORTER

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Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.

Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

RAMBLING REPORTER

Stevie Ames bought Raquel Torres a fifteen thousand dollar Rolls Royce roadster the other day—he's building a new home in Beverly for the gal too. . . . And that reminds us—we hear that the Rolls Royce pipple are coming out with a "Ford" any minute—we mean a medium priced car to cost around three thousand dollars—some fun! A Rolls for everybody, we always say! . . . There's an actor around town looking for jobs and calling himself "the Jewish Lee Tracy" (!) . . . Watty Rothacker nursing an infected arm at the Good Samaritan. . . . Some of the little "art theatres" are now billing Anna Sten as "The Russian Passion Flower." . . . Allen Rivkin, whose wife is New Yorking it, is doing the bachelor act about town.

Ric Cortez, at the Cedars, has to listen to Charlie Feldman's groans from across the hall all day—Feldman groans because Ric has highballs while Charlie has pains. . . . Mrs. Jack Cummings likes to gamble so much that she does the Ocean Park concessions all by herself. . . . Three studios want to buy the book, "Let's Have a Baby" . . . but Poppa Hays says the title is immoral! Imagine! Strikes us the tag would me much more immoral if it read, "Let's NOT!"

Well, the David Selznicks, George Cukor and Howard Estabrook finally got off to London (via New York) last night—and in a blaze of glory and burst of flashlight bulbs. . . . Jean Muir made appearances at two different radio stations last night—and had to have a motorcycle escort between places, with only fifteen minutes between broadcasts! . . . The Lucien Hubbards are partying the departing Darryl Zanucks tomorrow eve. . . . . Jimmy Cagney has taken up woodcarving and his life is full of statuary. . . . The chic Gwili Andre is thinking of trekking East again. . . . Zingone, famous card manipulator, went to MGM to make a short, and is being tested for a long term contract. . . . O. O. McIntyre, the Ed Nolans, Jesse Lasky, Sid Grauman, E. H. Griffith, Sam Mintz, Keene Thompson, Harry Crocker among the diners at the Vendome Tuesday night—it must have been "bachelor night."

New York REVIEWS

"THIS MAN IS MINE"

RKO prod.; director, John Cromwell; writers, Ann Morrison Chapin, Jane Murfin

Music Hall Theatre

Mirror: Splendidly played by a finished cast, smartly dialogued and smoothly directed. "This Man is Mine" is a highly entertaining representative of the marriage problem movie.

World-Telegram: The sets in "This Man is Mine" are stunning, the direction is expert and the cast, which includes, besides Miss Dunne, Ralph Bellamy, Constance Cummings, Kay Johnson, Sidney Blackmer and Charles Starrett, is excellent. All they need, really, is a good story. Now is that asking too much?

Herald-Tribune: Miss Dunne is excellent, her supporting cast is quite good, the dialogue is frequently amusing and sensible, and so the photoplay becomes one of the things you can see without pain and enjoy without too much excitement.

American: Pretty well devoid of action, the vehicle is obviously a filmed stage play, with a first act devoted to exposition and the establishment of characters, a pretty good second curtain and a third stanza that falls into shreds as it washes up the various situations and leaves things in status quo ante bellum, so to speak.

Times: It is a mediocre, verbose picture, which might possibly have made a good light comedy or perhaps a farce.

Journal: The picture consists almost entirely of conversation. The players form into small groups and have lengthy talks about what has happened, what is happening and what is going to happen.

Sun: A very talkative little film it is. This play, possibly effective upon the stage, hardly seems to be screen material.

News: Wherever the conversation gets out of its ethereal atmosphere, the circumstances of the plot jump out to shake your last fibre of credulity.

Post: Even if there were anything worthwhile in the story, "This Man Is Mine" could hardly survive the banalities of the writing and direction. Nor could we think of a less interesting group of people than that so uninterestingly played by all in the cast save Miss Cummings.

"LOOKING FOR TROUBLE"

20th Century prod.; director, William Wellman; writers, J. R. Bren, Leonard Praskins.

Rivoli Theatre

Journal: It's lightly entertaining comedy, and moves fast. Oakie, who's become a bit portly, repeats on the Southern drawl that he first tried out in "Too Much Harmony."

Post: It is a wild and incredible story, made less than praiseworthy by the cowshed quality of its humor. Spencer Tracy, Jack Oakie, Constance Cummings and others are utterly wasted on a cheap and shoddily handled story.

World-Telegram: However far-fetched the film becomes at times, it at least moves rapidly, so that the story's absurdities are for the most part forgotten in the whirlwind pace at which they take place. The result is fair-to-middling entertainment.

Herald-Tribune: The acting is quite good and the film has a lot of vitality, but it would have been more entertaining, I imagine, had it been a trifle more restrained.

Times: Mr. Tracy does all that is possible to make his part believable. Mr. Oakie helps matters by his comic behavior. Miss Cummings has a thankless task in acting the gril.

News: Perhaps it's a bit too exciting. In any event it's hardly plausible. Yet the laughs come often and easily enough to keep the audience amused and satisfied.

Sun: It is unabashedly an action picture, with no time to waste on subtleties, and, in its own careless high speed way, it's quite a jolly picture.

American: Live wire entertainment in more ways than one, this electrifying comedy drama has all it takes to make excellent movie amusement.

Mirror: It is filled with laughs, with thrills and action. Red-blooded and masculine, it is a spirited comedy which will entertain the men.

Show Folk from Europe

New York.—Arriving on the Champlain today are Martin Beck, of RKO; Robert Hurel, president of France Films; Ben Blue, and Helen Sonnenchein, secretary to Erich Pommer, the German director now with Fox. Fred Astaire is coming in on the Bremen.

Compliment from Cohen

Charles Vidor was quite chesty yesterday over a telegram he had received from Emanuel Cohen, in New York, saying nice things about "Double Door," Vidor's latest Paramount picture.

STUDIO EMPLOYEES
you can borrow on
★ Salary - Furniture or Automobiles
$10 to $300
24-HOUR SERVICE
Strictly Confidential
Small Monthly Repayments
Loans Arranged by the
LOCAL LOAN CO.
406 Taft Bldg. 1680 N. Vine
HEmpstead 1133

Jed Harris Planning Plays with Film Stars

New York.—Jed Harris is bobbing up again with some ambitious plans for the coming season, said plans involving several picture names.

His first production will be Louis Bromfield's "De Luxe" and he expects to have Margaret Sullavan in the lead. Another announced is "A Room in Red and White," in which he anticipates casting Frank Morgan, and he hopes to get Douglas Fairbanks Jr. also.

OPEN FORUM

April 17, 1934.

The Hollywood Reporter:

I notice in this morning's issue of The Reporter at the top of the last column on page 2, an item regarding Electrical Research Products obtaining 2600 exhibitors to sign what you refer to as "the Double R contracts." In this it is stated that the Double R contract is the one which requires the exhibitor to release Erpi from any possible liability as a result of alleged monopolistic practices.

This is entirely incorrect, as what you refer to as the Double R contract are Repair and Replacement contracts which we offer to exhibitors for a stipulated charge per week, under which we furnish them all the repair and replacement parts required for their Western Electric equipment during the period of the contract. This Double R contract is not in lieu of any original agreement, but is an addition thereto and is in no form in the nature of a release from liability. The contract has proven most satisfactory to exhibitors.

Knowing that you desire to print only correct statements, I am calling this to your attention.

Yours very sincerely,

GEO. C. PRATT,
Vice-President.

MacMahon To Be Starred

Aline MacMahon, now in New York on a vacation, will be co-starred on her return to Warners with Guy Kibbee in "Big-Hearted Herbert," the play by Anna Steese Richardson and Sophie Kerr. No director has been selected as yet.

Another Man Dies

FIRST QUESTION: What did he leave his family?

SECOND QUESTION: Is his wife equipped to hold down a job, in order to feed the kiddies? (if a job can be found).

ANSWER: (if he had the foresight)

His "Family Income Policy" will pay her $200.00 every month until 1954, and then give her $20,000.00 for her own old age.

This entire protection only costs $512.80 annually at age 35.

ALBERT ESCHNER
Annuities and Life Insurance
220 Taft Bldg. Vine at Hollywood
GRanite 1721

'SPRINGTIME' DELIGHTFUL; 'STRICTLY DYNAMITE' POOR

Orchids Due Cast, Director, Writers

"SPRINGTIME FOR HENRY"
(Fox)

Direction .....Frank Tuttle
Author .....Benn W. Levy
Adaptation .....Frank Tuttle and Keene Thompson
Photography .....John Seitz
Cast: Otto Kruger, Nancy Carroll, Nigel Bruce, Heather Angel, Herbert Mundin.

The Fox picture, "Springtime For Henry," is a charming, impudent, little bit of propaganda for the pursuit of life, love and happiness. It is utterly delightful, completely amusing, and grand entertainment.

It is a gay dig at the lengths to which a man, otherwise sane, will go for the sake of love, and it is a beautiful satiric sneer at the ease with which an experienced man can be hoodwinked by "a good, pure, innocent woman."

All in good fun, it is a persuasive gesture toward a little wickedness. Henry gets along all right when he is himself. Too susceptible to women, who find him irresistible, he is the most popular man in his club, the most sought-after bachelor in town, and even his employees at his automobile factory are fond of him.

But a "good" woman changes all that. Just because it is Spring, and Henry finds his secretary attractive, he persuades himself that he is in love with her and should reform and elevate himself to her standard of living, which is pure, dull, and has a vegetarian flavor. Instantly he gets into all sorts of trouble and loses all his friends. The climax comes when the wife of his best friend, in love with him and horrified at the change in his life, inveigles him into taking her to a meeting at the Ray of Hope Mission and there gives testimony about his spiritual uplift that results in one of the best free-for-all fights ever staged, and the re-reformation of Henry.

Otto Kruger never has been more charming than as Henry. His performance, a clever blending of the sublime and the ridiculous, is a miracle of contrast. Nigel Bruce, as the dumb, dull friend who finally wins the dumb, dull secretary, turns in a characterization that is wholly amusing and artistically superb. Nancy Carroll as his wife, who likes Henry better, has a new poise and dignity and is very well cast. Heather Angel is astonishingly convincing as the secretary, and Herbert Mundin is funny as the valet.

Frank Tuttle did two jobs well. He adapted the Benn W. Levy play, with Keene Thompson, and he also directed, achieving one of the best comedies seen in a long time. John Seitz photographed the picture well, and the art direction deserves raves.

Exhibitors should welcome this film. It's swell Spring tonic for the box-office.

Earning His Money

Leo Carrillo, since he signed a new term deal with MGM five days ago, has officiated at five civic banquets, a breakfast club meeting and three luncheons — all as MGM's representative. He has not been assigned to a picture as yet.

Max Gordon to Take RKO Center Theatre

New York.—The discussions that have been going on relative to the future of the RKO Center Theatre seem to have ended with the belief that Max Gordon will take over the house instead of Arch Selwyn and Harold B. Franklin, as previously announced.

Gordon plans to turn the house into a legitimate theatre, opening it with his forthcoming "Waltzes from Vienna." Hassard Short will stage this musical, which has been a great hit abroad. He also intends to stage "Three Sisters," the Kern-Hammerstein operetta that opened recently in London.

Hec Turnbull Estate Goes to Relatives

New York.—The will of Hector Turnbull, filed for probate here, disposed of an estate valued at more than $10,000.

A sister, Mrs. Isabel Turnbull Cooley, of New Hope, Pa., receives a legacy of $1,000. The residue was left to four sisters and a brother, Jean Westwood Turnbull, Mary Elizabeth Turnbull and Margaret McP. Turnbull, of New Hope; Mrs. Alice Turnbull Stratton and Donald R. Turnbull, of New York.

Cabanne Wanted For Monogram's 'Jane Eyre'

Monogram is closing a deal with Christy Cabanne to direct "Jane Eyre," and is awaiting a clearance from Radio, to whom Cabanne is committed to pilot "West Point."

Starting date on the Radio picture is expected to be set sufficiently in the future to permit Cabanne to direct the Monogram production.

Moses Quits Columbia

New York.—Vivian Moses, who has been handling special publicity and exploitation for Columbia Pictures for the past few months, has resigned. Harold Davis Emerson, also in Columbia's publicity, leaves the company April 20.

Halsey Goes to 'U'

Forrest Halsey was signed by Universal yesterday to work on his own original story, "Alias Mary Jones." Henry Henigson is supervising.

Kramer Back with U.A.

New York.—Earl Kramer has rejoined United Artists and will handle the distribution of British pictures in this country.

Cast Unable to Cope With Weak Story

"STRICTLY DYNAMITE"
(Radio)

Direction .....Elliott Nugent
Original.....Robert T. Colwell and Robert A. Simon
Screen Play.....Maurine Watkins and Ralph Spence
Added Dialogue.....Milton Raison and Jack Harvey
Photography .....Edward Cronjager
Cast: Jimmy Durante, Lupe Velez, Norman Foster, William Gargan, Marian Nixon, Mills Brothers, Eugene Pallette, Minna Gombell, Sterling Holloway, Leila Bennett, Stanley Fields, Tom Kennedy, Franklin Pangborn, Irene Franklin, Berton Churchill, Jackie Searl.

This is an attempted radio satire that fails to jell either as satire or as entertainment. Other than telling a simple little tale of a lad who couldn't stand success, there is no plot, just a series of more or less disconnected gags. Vague and meandering, it starts nowhere and ends in the same place.

What there is of a story opens with the struggles of a small-town author in New York. His wife interests an agent and, because a radio comic is in need of a ghost writer, the boy is given copies of all the old joke books in existence and sold as a gag man. Overnight he becomes the talk of the town and, when the comic's hotcha girl goes on the make, he loses his head. There is an indefinite suggestion of monkey business in Atlantic City. Then, again overnight, he is washed up by his wife, the comic, the hot number and the agent. The situation is saved when one of his old poems is sent the comic by mistake, and what he had intended seriously is taken as evidence of humorous genius.

It is a mistake to label Jimmy Durante as a funny man. An audience prefers to laugh at him rather than with him. Consequently much of his familiar material falls flat in this picture. Lupe Velez has precious little to do as Durante's radio team-mate. Lupe has outgrown these straight vamp parts.

Norman Foster and Marian Nixon have the nearest opportunities afforded by the script to deliver characterizations. They are both very good. William Gargan is sacrificed in the agent's assignment. And why so much lip make-up, Bill?

Sterling Holloway registers the only solid hit in the piece. It is a walk-on part, but he walks away with it. The others are merely one, two or three-scene roles.

"Strictly Dynamite" has all the earmarks of too many writers, all with different ideas. Elliott Nugent's direction was not able to weave the many conflicting elements into anything that approaches a whole. But it was probably not his fault. Photography by Edward Cronjager is standard.

With the strength of the cast names, you will experience no trouble in selling this to the public. And, of course, there is always the possibility somebody may like it.

Yesterday in New York with HELEN GWYNN

We have finally heard a picture man admit that there is plenty of picture material to be had if one will only take the time to find it. And these old ears were both astonished and gratified to hear it, particularly from one who is in a position to buy. Somehow or other it has always seemed to us that, with the thousands of stories, novels and plays that have been published, it is almost impossible that there should be a dearth of material. And there must be hundreds of stories and books at least, that even if they cannot be used in their entirety, should give forth an idea that could be used. Add to this the fact that there are thousands of people writing today, many of them well-schooled in the technique of pictures, and material is the one thing that should not be lacking. It's a question of vision and the ability to get out of established ruts and having the courage of one's convictions. There is no subject that pictures cannot sell to the public—if the production is good and there is salesmanship in back of it.

•

We have heard people say that "the public doesn't want war pictures." So "Forgotten Men" ran eight weeks at the Criterion. We've heard them say "the public doesn't want pictures without women." So "The Lost Patrol" is packing them in at the Rialto. We've heard them say "the public is tired of triangles, of sophisticated dramas." So "Rip Tide" stays three weeks at the Capitol. And that's just to give examples in current productions. You've all heard stories, true stories of the sneers that have greeted certain story buys because of this belief in what the public DOESN'T want and the amazing success most of them have had. Remember how they laughed when they started to produce "Little Women"? The public doesn't know what it wants until pictures give it to them. And if it's good—the public wants it.

•

The campaign is certainly on to try to get Mary Taylor a break on the stage or in pictures. The World-Telegram interviewed her in a Page Two feature story and, quoting Elsa Maxwell, term her "the most beautiful girl in New York." Well, depending on whom she goes around with, if she's not the most beautiful, she's the next thing to it. . . . Things we're tired of seeing rehashed in print include the Pickford-Fairbanks opera bouffe, Rudy Vallee (incidentally, Alice Faye refused to be photographed with him in the vain hope that it would stop stories) and Margie King. . . . Advertising is being very carefully watched indeed since they passed the buck on picture morality to that department, but take a look at the note that was received on an "ad" for a current picture: "The posterior of this woman is too prominent. Please change the can!" Such language from a censor.

EDMUND GRAINGER

ASSOCIATE PRODUCER

"HALF A SINNER"

"Sure-fire box office entertainment"
Hollywood Reporter

"Modernized with shrewdness for homespun values, smart showmanship has aimed it at the masses and it completely hits the mark."
—Motion Picture Daily

"Half A Sinner," well made picture should do good business in all spots."
Variety

Just Completed
"AFFAIRS OF A GENTLEMAN"
Universal Pictures

KURT NEUMANN

DIRECTED

"HALF A SINNER"

Now In Production
"FUNNY THING CALLED LOVE" UNIVERSAL PICTURES

"HALF A SINNER"

DIALOGUE BY

RALPH SPENCE

"HALF A SINNER"

Screen Play

by

EARL SNELL

and

CLARENCE MARKS

UNIVERSAL

MICKEY ROONEY

plays WILLIE in

"HALF A SINNER"

UNIVERSAL

CLARK GABLE AS A BOY IN

MANHATTAN MELODRAMA

METRO-GOLD WYN-MAYER

UP-TO-THE-MINUTE CASTING NEWS

William Augustin for a Radio short, by Hallam Cooley.

Raymond Borzage to a Pete Smith short, MGM, by Hallam Cooley.

Eddie Gribbon to "I Can't Escape," Beacon, by Hallam Cooley.

Eula Guy for "Housewife," Warners.

Mathew Betz to "Fighting Rookie," Mayfair.

Nils Welch for "Whom The Gods Destroy," Columbia.

Dot Farley and **Craufurd Kent** for "Down to Their Last Yacht," Radio.

Spec O'Donnell, William Robyns, Mary Carr, Jack Byron, Reginald Mason, Arthur Stuart Hull to Columbia for "One Night of Love."

Ralph Morgan and **Sidney Blackmer** to Radio for "Afterwards."

Charles Levison through Kingston-Harris for "Funny Thing Called Love," Universal.

Henry Armetta, Helena Phillips, Phillips Smalley and **Sam Ashe** for "Kiss and Make Up," B. P. Schulberg-Paramount.

Edgar Kennedy through Freddie Fralick to "Caravan," Fox.

Neville Clark, Vernon Downing, Matthew Smith, Robert Carlton, Allan Conrad and **Peter Hobbes** for "Barretts of Wimpole Street," MGM.

Ed Thomas to Paramount's "Thank Your Stars."

Robert Greig, through Freddie Fralick, for "Madame DuBarry," Warners.

Clay Clement, Claudelle Kay, Creighton Hale, Tommy Jackson, Huey White, Walter Long and **Charles Williams** to MGM's "The Thin Man."

Franklyn Ardell by Kingston-Harris for "She Loves Me Not," Paramount.

Davison Clark to "The Old-Fashioned Way," Paramount.

E. H. Calvert and **Larry Gray** to Charles R. Rogers' "Here Comes The Groom," Paramount.

Kenneth Howell to "I Give My Love" at Universal.

Christian Rub and **John Ince** for "Little Man, What Now?" at Universal.

John Warburton, Lois January, Earle Eby, Tommy Dugan and two Earl Carroll girls, **Wanda Perry** and **Dorothy Dawes**, for "Funny Thing Called Love" at Universal.

Leo White for "Hey Sailor" at Warners.

Patricia Ellis for "Here Comes the Groom" at Paramount.

Donald Meek for "Merry Widow," MGM.

Alan Mowbray into "Edie Was a Lady," MGM.

Reginald Owen for "Green Hat" at MGM.

George Blackwood, through Bernard, Meiklejohn and McCall, for "Funny Thing Called Love," Universal.

Spencer Charters by Kingston-Harris for "Caravan," Fox.

Mary Kornman to "Madame Du Barry," Warners, by Bernard, Meiklejohn and McCall.

Alec B. Francis to "The Cat's Paw" through Bernard, Meiklejohn and McCall.

Sterling Holloway with MGM for "Operator 13."

William Janney for juvenile lead in stage play, "Ah Wilderness," at El Capitan theatre.

George Humbert for "Virgie Winters," Radio.

Luis Alberni and **Lionel Belmore** for "Caravan" Fox, by Max Shagrin.

Alan Mowbray, Paul Porcasi, George Baxter and **Judith Vosselli** to Paramount for Charles R. Rogers' "I Married an Actress."

Richard Carle to Paramount for "Old Fashioned Way."

Minna Gombell to MGM for "The Merry Widow."

Mary Russell to Technicolor short, "Motor o' Mine," at Warners.

Daniel Boone for Columbia short.

Universal Borrows Libby Young from Para.

Universal yesterday borrowed Elizabeth Young from Paramount for a leading assignment in "There's Always Tomorrow," which Edward Sloman places into production Monday.

Dickie Winslow, Maurice Murphy, Margaret Hamilton and Helen Parrish are also set for cast spots.

Clark-McCullough on Way

A telegram has just been received from Clark and McCullough that they will arrive Monday from New York to begin work on their new comedy series for Radio.

Mrs. Kinney North

Mrs. Mabel Kinney, chairman of the Code Committee for Extras, leaves Saturday for Sacramento for a week on business connected with the State Welfare Department.

Termer for Society Girl

MGM yesterday signed Louise Henry, New York society girl, to a long term contract. Player's only picture work was in "Hollywood Party" at the same studio.

40-Piece Band at Col.

Pietro Cimini, Hollywood Bowl conductor, and his forty-piece orchestra are handling the musical numbers for the "Carmen" and "Madame Butterfly" scenes at Columbia in "One Night of Love," starring Grace Moore.

Warners Hold Jory

Victor Jory was assigned a top spot in "The Dragon Murder Case" at Warners yesterday, the studio obtaining from Fox an extension on its loan-out deal.

Wynne Gibson with S.-F.

The Schulberg-Feldman and Gurney office has just signed Wynne Gibson to a new long term managerial contract.

Lasky-Preston Novel

Macauley publishing house has just purchased a new novel by Jesse Lasky Jr. and Jack Preston, titled "Curtain of Life." Jerry Horwin set the deal.

Dickson Morgan Will Stage 'Bitter Harvest'

Dickson Morgan, stage director, will be guest director for "Bitter Harvest," opening at the Beverly Hills Community theatre for one week, beginning May 7.

The play is a story of Lady Byron, written by Catherine Turney. Leslie Fenton will be starred. Others in the cast are Jeanette Nolan, Katherine Manners, Rosa Rarcella, Lindsay McHarrie and Cyril Armbrister.

Alexandra Carlisle To Open School Here

Alexandra Carlisle, stage star for many years, is planning to open a dramatic school in Hollywood for the training of screen and stage aspirants.

Miss Carlisle in private life is Mrs. John Elliott Jenkins, of Chicago. Recently she came here after a long absence to play in "Half a Sinner" at Universal.

Warners Sign Connolly

New York.—Warners have signed Bobby Connolly to a contract to stage dances in the company's pictures at the West Coast plant. Ticket was handled by Leo Morrison and the dance director leaves by train tomorrow.

'Hey Sailor' Location

Lloyd Bacon left last night with Warners' "Hey Sailor" company for Sunnyvale, where they will spend the next few days on location before returning to complete the picture at the studio.

Ben Kohn with 'U'

Ben Grauman Kohn was signed yesterday by Universal to do the screen play of Damon Runyon's magazine story, "Million Dollar Ransom," which Murray Roth will direct. Jerry Horwin made the deal.

Fox After Talbot

Fox registered a bid with Warners yesterday for the loan of Lyle Talbot. Studio wants the player for the spot opposite Alice Faye in an as yet untitled production.

Harry Brand Better

Harry Brand returns to his desk at United Artists today after a slight illness.

Classics For Schools

(Continued from Page 1)

spoke at the annual meeting of the Westchester County Teachers Association.

Mr. Lewin pointed out that already a list of twenty-eight classics are slated to be produced by the big picture companies. Among these he said were "Joan of Arc," "Pride and Prejudice," "What Every Woman Knows," "Vanity Fair," "David Copperfield" and "Gulliver's Travels."

He urged that government subsidy for production of the classics be advocated, and stated that if such were done and sufficient pictures of this type were made, every school auditorium in the country soon would be equipped with sound picture apparatus.

Two Noted Ex-Stars Buried on Same Day

Yesterday marked the earthly ending for two former motion picture celebrities, both of whom had been practically forgotten by the industry in which they once gained fame.

One was Karl Dane, former carpenter who rose for a brief period from obscurity to stardom, then hit the picture skids and shot himself when all hope was gone. The other was George A. Billings, famous for his portrayals of Abraham Lincoln on stage and screen, who died in obscurity at the Soldiers Home in Sawtelle.

Both were buried yesterday. Only a mere handful of picture people attended Dane's funeral. None were present when Billings was laid to rest.

Urban Military Lad Gets Contract at MGM

William Henry, 19-year-old student of Urban Military Academy, has been signed by MGM to a contract.

He was discovered by Miss Ida Koverman, executive secretary to Louis B. Mayer, and for several months he has been under the tutoring eye of Oliver Hinsdale. His first important role will be in "The Thin Man."

Dramatists to Dine

New York.—The Dramatists' Guild will hold its annual dinner April 23, at Keen's Chop House. At this dinner it is the custom to award the Roi Cooper Megrue prize for the best comedy of the season.

Harris to Arrowhead

Robert Harris left yesterday for a trip to Arrowhead before returning to his New York post. Executive has made three air trips to the studio during the past five weeks.

Tradeviews

(Continued from Page 1)

tions" in that was natural and seemed to belong.

"It seems to me," he continues, "that when a picture is evidently just ordinary in entertainment, someone connected with its making thinks a shot in the arm of sex, wild party or shotgun wedding will pep it up, and it only makes matters worse.

"Someone has said that dirt is anything out of its proper place and I believe that applies to motion pictures. A picture may be sexy and not offensive because it is that kind of a picture. Murder, theft and drunkenness may all be in pictures if they fit.

"My slant may be wrong because I don't know much about this business. But I do know that when we have what we think is a good, clean picture, fit for the whole family, we would like to be able to advertise it that way without fear of having from one to half a dozen scenes of dirt that add nothing to the picture and may cause some customer to ask us where we got the idea it was a clean picture."

So, Mr. Producer, there is information straight from the feed box. And, naturally, there is only one answer:

BETTER AND CLEANER PICTURES.

PUBLIC OPINION THE BEST CENSOR, SAYS MRS. BELMONT

Explains Aims of Research Council

New York.—Lasting reforms in screen productions are due to result from the failure of the motion picture industry to live up to its self-adopted code forbidding the exhibition of brutalizing and indecent pictures, according to Mrs. August Belmont, president of the newly-formed Motion Picture Research Council.

Mrs. Belmont declares that this failure on the part of the picture industry has resulted in a widespread resentment, which will be crystallized by her Council into a general policy which, she believes, will bring sufficient pressure to bear upon producers to force them to make more acceptable films.

Many of the stories depicted in pictures, she declares, "may belong in the lower depths of life, perhaps in the clinic or in the jails, but why do we have to see them in every hamlet and town of the nation under the guise of entertainment?"

Mrs. Belmont, speaking of whether or not Will H. Hays has been successful in his attempts to censor the films of the industry, declared that such work as he does is "no more censorship than if you say you will give up candy during Lent."

Particularly did she emphasize the point that her Council does not want official censorship. Instead, she declares, it is planning to secure a nation-wide membership of individuals and groups who believe in the fundamental idea that citizens have the right to choose the type of motion picture they wish to have shown in their community, but who desire that that type be wholesome and fit for their families. Thus the Council hopes, by the force of an educated public opinion, to bring about a condition whereby the producers will find that they must furnish cleaner and more wholesome pictures or else they will find no one going to see them.

Cantor Tribe Arriving

Eddie Cantor gets in today by train from New York, accompanied by his wife, two daughters and Fred Kohlmar, Sam Goldwyn's production assistant who has been conferring on the picture with Cantor in the East. Comic wound up his radio program last Sunday.

Ceballos Out of Para.

Having completed his work on the added dance numbers for "Murder at the Vanities," Larry Ceballos yesterday checked off the Paramount payroll. Picture, with the exception of the dance number, was completed some time ago.

Hoffman-Watters Out

Renaud Hoffman and George Manker Watters have finished the adaptation and dialogue on "The End of the World" for Paramount and have checked off the payroll. Albert Lewis is the producer.

Tucson Makes Harlow A Deputy Sheriff

The city of Tucson handed a pair of handcuffs to bandit Dillinger when he visited there, but to Jean Harlow it has handed a gold badge, telling the world she is now a deputy sheriff. That gives her the right to carry a gun.

Conway Tearle Gets 'Fifteen Wives' Lead

Conway Tearle was signed yesterday by Maury Cohen to play the lead in "Fifteen Wives," a murder mystery which Cohen is producing for Invincible Pictures at Universal.

In addition to Tearle, Cohen has lined up a cast including Natalie Moorhead, Raymond Hatton, Noel Francis, John Wray, Ralf Harolde, Oscar Apfel and Robert Frazier. Frank Strayer is directing from an original story by Charles S. Belden.

MGM's Jungle Party Hops Off For Brazil

After a day's rest in San Juan, Porto Rico, yesterday, MGM's "Jungle Red Man" exploration party left by plane for Para, Brazil. From there they go 1,700 miles up the Amazon River to Yarawate to set the base for the expedition which follows later.

Burtis on 'Mosaic'

Thomson Burtis yesterday joined the Warner writing staff to develop the screen play on the G. B. Stern novel, "Mosaic." Writer has an option on the purchase of the story and has included it in his understanding with the company.

Stooges on Personals

Howard, Fine and Howard have been signed to open tomorrow at the Fox Warfield Theatre, San Francisco, for a week's personal appearance. Comedy trio return to make their second short for Columbia.

Dinehart at Fox

Alan Dinehart was signed by Fox yesterday for a featured role in "Always Honest," which the Sol Wurtzel unit is producing. Harry Spingler, of the Small-Landau office, negotiated the contract.

Gelsey-Erickson Team

Erwin Gelsey and Carl Erickson were yesterday assigned to write the screen play of "Miss Pacific Fleet" at Warners. Team is working under the supervision of Lou Edelman.

Denny for 'Arabella'

Extending the player's contract, Radio yesterday signed Reginald Denny for an important spot in "Arabella," which William Seiter directs under Glendon Allvine's supervision.

Hampton To Start Here

New York.—David Hampton is leaving for Hollywood within the next three weeks to establish a branch office there.

Rearguard of Exhib Convention Leaving

Ed Kuykendall, MPTOA president, and Abe Lichtman, Washington, D.C., exhibitor, left last night for San Francisco, where they will be the guests of Morgan Walsh and address the exhibitors' association of Northern California. After a three-day visit, they will head for New York.

M. E. Comerford and Walter Vincent, the two remaining exhibitor executives besides Fred Meyer, who is at the Cedars of Lebanon Hospital, remain here for a week before moving off.

Child Player Signed For Fox's 'She Was a Lady'

Edith Fellows, eight-year-old actress, was signed yesterday by Fox to appear in "She Was a Lady" with Helen Twelvetrees. Al Rockett will direct.

This is an original story by Elizabeth Cobb Brody, daughter of Irvin S. Cobb. Definite starting date has not been announced.

Hatton to Invincible

Raymond Hatton has been cast for the featured role of the detective sergeant in "Fifteen Wives," an Invincible production. Hatton recently completed work in "Mad Honeymoon" for Liberty.

Garrett Leaves Para.

Oliver H. P. Garrett completed his work on "One Way Ticket" for B. P. Schulberg at Paramount yesterday and checked off the lot. Picture is planned for Sylvia Sidney.

New 'Firebrand' Title

Darryl Zanuck has switched the title on "The Firebrand" to "The Affairs of Cellini." Constance Bennett and Fredric March have the star spots in this Twentieth Century picture.

Jarrett Renewed

Arthur Jarrett's contract with the Union Oil Company for a series of radio broadcast every Thursday night on the company's program has been renewed.

Para. New Deal Near

(Continued from Page 1)

are saying that the new deal can be put through by May 15, although this seems hardly possible.

The plan as at present constituted, it is learned, provides for the satisfaction of both bondholders and common creditors. The common stock probably will remain as is, but there will be an issue of debentures and another of preferred stock ahead of the common to take care of claims.

It is understood that the company is in better shape than for a long time and that, during the past year, its earnings have amounted to a dollar a share.

Educational-Amity Settle Their Suit

New York.—Educational Pictures has settled its suit with Amity, agreeing to turn over to the latter for distribution through Amity exchanges six Bob Steele Westerns, one Ken Maynard and "The Man Called Back."

Amity has also acquired the distribution rights to a mystery drama, called "Before Morning," which stars Leo Carrillo. It was produced by Stage and Screen Productions last Fall.

Sol Lesser Moving to Sennett Lot Next Week

Sol Lesser moves his unit to the Mack Sennett studio next Wednesday to start preparation on "Peck's Bad Boy," which goes into work there May 21.

Frank Melton, production manager, Eddie Cline, director, Frank Good, cameraman, and Bill Plant, publicity man, go to the new spot. Lesser keeps the balance of his organization in the Taft building offices.

Warners Rush 'Miracle'

(Continued from Page 1)

hoping to get the picture into work shortly.

Their attorneys are conferring with various representatives over the Humperdinck music rights, the author's rights with Carl Vollmuller, and the production rights with Max Reinhardt and C. B. Cochrane.

They will not attempt to select a cast or director until these matters are straightened out.



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Out About

MAY 1

THE Hollywood REPORTER

Vol. XX, No. 35. Price 5c. TODAY'S FILM NEWS TODAY Friday, April 20, 1934

GOLDWYN-WARNER CLASH

TRADEVIEWS by FRANK POPE

•THERE are rumors afloat, both in Hollywood and in New York, that the many stumbling blocks that are being found in the pathway of the motion picture code are being placed there deliberately for the purpose of embarrassing the Administration.

It seems hardly credible that there are any leaders in this business who, after all the promises of co-operation they have made, would plan deliberately to prevent the proper functioning of the code. They may not be WITH the policies of the Administration; in fact, it is known that some of them are not, but it was thought that they would give these policies an even break, that they would be content to watch and not toss a wrench into the works.

•

This publication has no definite knowledge that this is being done, but it is evident that Washington believes something of the kind is on foot because there have been under-cover investigators here for some time, checking into various aspects of the situation. One report is already on its way to Washington which is said to contain plenty of dynamite about the film code's troubles and who is causing them.

Exhibitors have told these investigators that they have squawked about some of the things they have been advised to do, and have been told to shut up if they want to be able to get pictures.

•

It is pointed out that the film industry code has been of more trouble to the NRA than that of almost any other business and still is not functioning. There have been scores of complaints filed by labor sources, but the producers have ignored them. As yet, not a producer has appeared at any hearing given on these complaints. Some time ago a Studio Labor Committee was appointed, but it never found anything to do and was finally dropped and replaced by the present inactive one.

Possibly all these rumors come from disgruntled individuals and groups, but usually where there is smoke, there is fire. If there is any foundation for the reports, there might be some fingers burned before many weeks pass.

Harry Cohn May Buy Out Jack with Dupont

New York.—Rumors of the Dupont deal for Columbia are still in the air. The latest is that Harry Cohn wants to buy Jack out, but doesn't want to use his own money, so is willing to listen to a deal for Dupont to do the financing.

Universal Meeting Elects Directors

New York.—At the annual meeting of Universal, held yesterday, J. Myer Shine and Simon J. Klee were elected directors for the first preferred stock, and R. H. Cochrane for the second preferred. Directors chosen for the common stockholders are Carl Laemmle Sr., P. D. Cochrane, C. B. Paine, Helen Hughes, James R. Grainger and Willard F. McKay. The directors will elect officers of the corporation within the next few days.

Roberts For Hepburn

Radio is closing a deal with Paramount for the loan of Stephen Roberts for one picture in June, wanting him for Katharine Hepburn's first picture on her return.

Trans-Lux Profits Up

New York.—Trans-Lux Daylight Picture Screen Corporation reports net profits for 1933 of $114,926 after deducting taxes and charges, compared with $93,175 for 1932.

Buzz Berkeley's Services Again Bone Of Contention Between The Two Producers

The feud between Samuel Goldwyn and Warners broke out again yesterday. As occurred eight months ago, the battle once more has Busby Berkeley as the bone of contention.

Goldwyn touched off the fireworks Wednesday when his attorneys, Loeb, Walker and Loeb, asked Superior Court Judge Frank C. Collier to order Warners to stop using the dance director immediately, although he is working on "Dames."

Judge Collier granted a temporary restraining order after Goldwyn alleged that Warners are violating their contract with him for a two-picture per year loan on Berkeley and are pre-

(Continued on Page 3)

Reuter's News Agency To Open Branch Here

Reuter's, one of the largest news agencies in the world, has decided to open a Hollywood office.

Yesterday Colonel R. A. Duckworth-Ford arrived from the Philippines for the purpose of establishing the local branch of the agency.

Wells Root to MGM

MGM yesterday signed Wells Root to adapt "All Good Americans," a play by Laura and S. J. Perelman. Lucien Hubbard produces. Deal was negotiated by Bren, Orsatti and Marx.

South Carolina Kills Picture Tax

Charleston, S. C.—Motion picture exhibitors throughout South Carolina were rejoicing today over the repeal yesterday by the State Legislature of the ten per cent admission tax for theatres.

This tax was imposed in 1918 and for years motion picture and theatre men of the State have been vainly attempting to have it repealed, inasmuch as they claimed it was put in as a war-time measure. Exhibitors feel the repeal will boost theatre attendance tremendously.

New Theatre Will Show Only British Pictures

New York.—A new motion picture theatre, the Westminster Cinema, opens tonight in West 49th street.

A syndicate, Westminster Cinema, Inc., has been formed to operate the house, which will present British pictures exclusively on a continuous run policy, but with reserved seats for the evening performances. Two Gaumont British pictures are scheduled for the opening program—"The Prince of Wales" and "Just Smith."

Colleen Moore Sought For 'Scarlet Letter'

Larry Darmour is negotiating with Colleen Moore for the lead in "The Scarlet Letter," which Majestic gets into work in the next month. Robert Vignola will direct from a script by Leonard Fields and David Silverstein.

'U' Borrows Morgan

Universal yesterday borrowed Frank Morgan from MGM for the lead opposite Elizabeth Young, previously borrowed from Paramount, in "There's Always Tomorrow." Edward Sloman directs from his own original screen play when the picture starts Monday.

DRAMATISTS SEE HELP IN BERCOVICI DECISION

Because of the stir created among writers and dramatists by the decision of the New York Court of Appeals in the suit between Konrad Bercovici and C. B. DeMille over the ownership of the talking picture rights of the novel, "The Volga Boatman," the Dramatists' Guild has sent out the following opinion:

"While in this case, because the author had parted with his dramatic rights, the decision was adverse to him, we feel that the effect of the decision is to strengthen the position of other authors with respect to the ownership of talking picture rights. It is clear from this decision that, even though an author parted with the motion picture rights before talking pic-

(Continued on Page 2)

British Dickering For Blane and O'Sullivan

London.—Christopher Mann is offering Sallie Blane, Marian Nixon and maybe Maureen O'Sullivan to major concerns this side.

B.I.P. is interested in Blane and Gaumont likes Maureen. Understand Maureen would make pic in between MGM assignments.

Film Folk to Bermuda

New York.—Joseph M. Schenck, Al Lichtman, Sam H. Harris, Harpo Marx and Oscar Levant sail for Bermuda today for a two weeks' vacation.

ALFRED E. GREEN Directed "As The Earth Turns"

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher
FRANK T. POPE Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

THE LOW DOWN

A famous novelist and screen writer was asked recently to read the script of a big production with a Civil War background. He read it. When he had finished, they asked him:

"Do you think it will offend the South?"

"Yes," replied the writer, "And the North too!" (!)

•

Victor Jory has just moved into a new house in Pasadena, of all places. He lived in one in Pasadena before—and the place had six thousand books in it! When he decided to move, his landlady decided to sell the books and asked him to "take a few along." Jory bought part of the collection—a mere hundred tomes. He got them for fifty cents apiece and says that among them are a few real treasures—but he's going to read 'em—not sell 'em, he says.

•

Wonder why everybody is being so careful not to link in print the name of the almost ex-husband of a red-haired star with any particular girl on whom he happens to be foisting his attentions. Heaven knows, he's "tried hard" with many a gal in the past few months, but doesn't seem to have much success. But so far as coming divorce proceedings and what they might lead to—why, the gander has plenty on the goose, too. At the moment the red-haired actress is seeing more than enough of a certain producer—but very much under cover, of course! Look! We're being careful, too!

•

Russ Columbo has the grandest scheme for getting out of appearing at benefits, singing for charity, etc. Whenever he is asked to do so, he says: "I really am sorry. I'd like to do it, but my voice is not my own." You see, Russ has had himself incorporated and Columbo Inc. won't let Columbo personally sing unless there is something in it.

New York REVIEWS

"AS THE EARTH TURNS"

Warners prod.; director, Alfred E. Green; writers, Gladys Hasty Carroll, Ernest Pascal.

Strand Theatre

World-Telegram: Here is a film depicting the real America and one that is well worth your support and attention. Each of the characters is finely drawn, and each is excellently played. The direction, photography and staging are all of the high order, and the locale during the seasons of winter, spring ,summer and autumn is convincingly presented.

American: A sweet rural romance of the New England farm country, "As the Earth Turns" is an effort marked by sincerity and success.

Times: It is a picture that gives food for thought. Many of its episodes are which is unique as a Hollywood film. Rural types are figures in the story. They are skillfully drawn and well acted.

Herald-Tribune: "As the Earth Turns" is interesting, if not breathtaking, drama. There is none of the customary manufactured menace of the run of screen dramas. The action and mood of the story seem honestly governed, not so much from plot motives as from a genuine reaction to environment.

Times It is a picture that gives food for thought. Many of its episodes are marked with the same reticence and sincerity which distinguished the book, but occasionally the film becomes a trifle too blatant. Alfred E. Green, the director, gives effective glimpses of farm work during the four seasons.

Post: The Warner Bros., with considerable aid from Alfred Green's direction and Ernest Pascal's adaptation, have made an interesting and credible picture of Gladys Carroll's book. The film is not exciting; for a good portion of it is uneventful, but the picture comes forth as an honest screen production because there is no attempt to exaggerate or sentimentalize; the characters are drawn with a restrained hand, and they happen to be interesting enough in their respective selves to compensate for what would otherwise be a lack of dramatic fervor.

Journal: "As the Earth Turns" departs from the customary formula of movie plots. It's a simple, quiet and effective mirroring of life on a Maine farm.

Sun: "As the Earth Turns," with its quiet beauty of setting and theme, is a refreshing item in this spring season's crop of pictures. It is as welcome as the first garden asparagus and strawberries. It is well acted, this story, and directed with a pleasant lack of pretension.

Para. Changes Date of District Managers Meet

New York.—Paramount has changed the date for the district managers' meeting at the Edgewater Beach Hotel in Chicago from April 21-22 to April 28-29. This meeting is to precede the general annual sales convention in Los Angeles on June 18-20.

At the Chicago meeting George J. Schaefer will preside, assisted by Neil Agnew, Stanley Waite and J. J. Unger.

New AMPA Officers

New York.—The election of officers by the AMPA yesterday resulted in the choice of William Ferguson of MGM as president, Monroe Greenthal of United Artists as vice-president, Paul Benjamin as treasurer, and Harry Blair as secretary.

Doyle on 'Red Man'

Ray Doyle has been assigned by MGM to do added script work on "Jungle Red Man," portions of the script as he writes being sent down to Brazil where George Seitz and Harold Noice are on location.

Decision Aid to Authors

(Continued from Page 1)

tures were in existence, no talking picture can be made without his consent, provided he has not parted with the dramatic rights."

In the case of Bercovici, the court found that he had parted with all rights, including dramatic, and thus had no claim to the talking picture rights.

Gable In and Out

Clark Gable returned Wednesday night from a fishing trip in Nevada with 160 pounds of fish and left last night, after a visit to the MGM studio, for a two weeks' stay at San Simeon, where he will try his luck at hunting.

New Job For Mintz

Radio is holding Sam Mintz to write the script of "Anne of Green Gables," the L. M. Montgomery story, when he completes his present assignment, "By Your Leave." Both pictures will be produced by Kenneth Macgowan.

Schildkraut-Berg Split

Joseph Schildkraut announced last night that his managerial contract with Phil Berg was dissolved yesterday by mutual consent. He has been under the Berg wing for the past year.

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Mrs. Kinney Tells Studios She's Boss

Mrs. Mabel Kinney, chairman of the Code Committee for Extras, yesterday sent a letter to the various studios, casting agencies and other organizations dealing with extra players, informing everyone in the industry that no complaint in connection with extras and the film code will be considered unless it is filed directly with her committee.

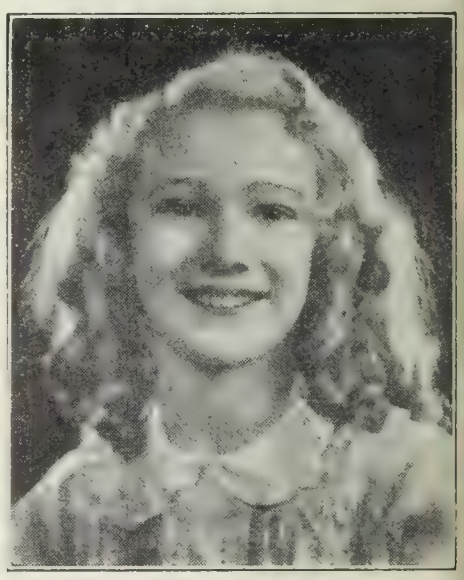
This letter is interpreted as a move on the part of Mrs. Kinney to block the effort to throw extra players' code complaints into the lap of the Studio Labor Committee, of which Pat Casey is head.

Para Sets 'One Woman' As Second Lee Tracy

Lee Tracy's second starring vehicle for Paramount, following "A Son Comes Home," is scheduled to be "One Woman," the Tiffany Thayer story which Barney Glazer is supervising.

Peter Ruric was engaged through the Schulberg-Feldman and Gurney office yesterday to write the screen play.

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Dorothy Gray
AGE 10—as BUNNY in
"AS THE EARTH TURNS"
NOW PLAYING WARNERS' HOLLYWOOD AND DOWNTOWN THEATRES
Coming Release:
"MEN IN WHITE"—MGM

"TARZAN AND HIS MATE"



Johnny Weissmuller

IS BACK AGAIN

AS

"TARZAN"

MGM

"TARZAN AND HIS MATE"



Maureen O'Sullivan

PORTRAYS ONCE MORE
THE ROLE
OF
"JANE PARKER"

MGM

"TARZAN AND HIS MATE"



Neil Hamilton

AGAIN APPEARS

AS

"HARRY HOLT"

P.S. If I NEVER see another elephant, it will be too soon.—N. H.

MGM

"TARZAN AND HIS MATE"



Paul Cavanagh

PLAYS

"MARTIN ARLINGTON"



"TARZAN AND HIS MATE"

CEDRIC GIBBONS

WISHES TO EXPRESS HIS
APPRECIATION AND GRATITUDE

TO

JAMES McKAY
THOMAS HELD
EARL TAGGART

WHO FOR THE PAST YEAR
WITH MANY OTHERS HAVE
WORKED UNTIRINGLY TO
SURMOUNT DIFFICULTIES
AND ACHIEVE THRILLS
NOT HITHERTO
ATTEMPTED



"TARZAN AND HIS MATE"



James Kevin McGuinness

SCREEN PLAY



"TARZAN AND HIS MATE"



LEON GORDON

ADAPTATION



"When Ladies Meet"
M-G-M

"Son-Daughter"
M-G-M

"Susan Lennox"
M-G-M

"TARZAN AND HIS MATE"



JAMES McKAY
STAGED
THE
LION
MONKEY
AND
HIPPO
SCENES



TOM HELD
EDITED
THE
FILM

MGM

'MANY HAPPY RETURNS' RIOT; 'UNCERTAIN LADY' IS TAME

Audience Howls at Burns and Allen Pic

"MANY HAPPY RETURNS"
(Paramount)

Direction .....Norman McLeod
Original .....Lady Mary Cameron
Screen Play.....J. P. McEvoy and Claude Binyon
Adaptation .....Keene Thompson and Ray Harris
Music and Lyrics....Arthur Johnston and Sam Coslow
Photography .....Henry Sharp
Cast: George Burns, Gracie Allen, Joan Marsh, George Barbier, Ray Milland, Egon Brecher, William Demarest, Franklin Pangborn, Morgan Wallace, Larry Adler, Stanley Fields, John Kelly, Johnny Arthur, Kenneth Thomson, Velos and Yolanda, Guy Lombardo's Royal Canadians.

Never have Gracie Allen and George Burns been given such an opportunity as in "Many Happy Returns." The piece is neatly tailored to fit their brand of comedy. And how it fits! It's a near riot from beginning to end. "Many Happy Returns" should spell just that at the box-office.

George Barbier comes back from Europe to discover a wrecking crew tearing down his store. His daughter, Gracie, has ordered it because she wants to build an aviary on the site. He has her psycho-analyzed, but she drives the psycho-analyist crazy.

All else failing, the father makes a deal with George Burns, radio announcer for Guy Lombardo's orchestra, to marry Gracie and take her away. He offers $10 a mile and the further the better. Burns is headed for Hollywood and pictures with Lombardo, so Gracie is taken along.

On the same train is Gracie's sane sister, winner of a beauty contest, also Hollywood-bound with her fiance. The father orders her kidnapped rather than see her enter the movies. Gracie is talked into substituting for the missing contest winner, which leads to a hilarious scene wherein she upsets an entire studio. The finale has Burns and Gracie aboard a steamship headed for foreign shores and Burns is computing his profits at the increased rate of $30 a mile.

Burns and Allen are, of course, the picture. They score in every appearance and Gracie is photographed to excellent advantage. Joan Marsh does well in the limited role of the sister, and George Barbier delivers his standard job. Others are uniformly good.

The direction of Norman McLeod strikes and maintains a fast farce pace. Music by Johnston and Coslow has at least one sure-fire hit tune in the number played in the Pullman car. The rendition is by Lombardo and that means the best. Photography good.

There is a dance routine by Veloz and Yolanda that means but little and should be drastically trimmed. It is one of the few slow spots in an otherwise swiftly-paced comedy wow.

Don't under-rate the drawing power of Burns and Allen in your advance campaign. At the Pomona preview last evening, the audience burst into applause at the sight of their names, a rare demonstration there.

'Stand Up and Cheer' Day $12,000; Not Big

New York.—Business for "Stand Up and Cheer" for its opening day at the Music Hall was approximately $12,000, which is good, but still far from top figures for that house.

Pathe to Distribute Six Vogue Pictures

London.—Confirming the report published exclusively in the Hollywood Reporter, Howard Welsh's new company, Vogue Film Productions, announces the production of six features, to cost around $100,000 cash, for distribution through Pathe Pictures Ltd.

Desmond Tew, general manager of the Archibald Nettleford Productions, will make them for Vogue.

Lord Starting Two

Robert Lord gets two of his supervisory charges into work at Warners April 25. They are "British Agent," with Leslie Howard and Kay Francis, and "The Dragon Murder Case," with Warren William.

Goldwyn-Warner Clash

(Continued from Page 1)

venting him from getting the dance director for the next Eddie Cantor picture.

After the Warner attorneys got in their say, the Judge dissolved the order yesterday morning, stating that a hearing had been set for Monday and that it was unreasonable to take Berkeley off the Warner production for the three days.

Warners, according to the complaint, signed Berkeley to a long term ticket October 27, 1932, at the same time agreeing to let Goldwyn have him for two musicals a year in exchange for Goldwyn's prior rights on the director. The Warner-Goldwyn agreement stipulated 45 days notice on his services from Goldwyn.

Abe Lehr sent a registered letter to Warners in January, requesting Berkeley for the first of this month.

"Warners have failed to comply," Goldwyn's complaint states, "and refuse to comply with the terms of the agreement. Warners refused on April 1 and ever since have refused to permit Berkeley to perform any services for Goldwyn or make him available and, on the contrary, ever since April 1 have used the exclusive services of the director in violation of Goldwyn's rights under the terms of the October 27, 1932, contract."

The feud started when Goldwyn is said to have fallen out with Warners last September because of Berkeley and "Roman Scandals." Goldwyn was making "Nana" at that time and had Warren William on loan, but overran his time, and Warners yanked William before the picture was finished. Goldwyn had to re-cast and re-shoot the production.

Good Plot Marred By Poor Handling

"UNCERTAIN LADY"
(Universal)

Direction .....Karl Freund
Adaptation.....Daniel Evans and Martin Brown
Screen Play.....George O'Neil and Doris Anderson
Photography .....Charles Stumar
Cast: Edward Everett Horton, Genevieve Tobin, Mary Nash, Paul Cavanagh, Renee Gadd, Donald Reed, Dorothy Peterson, George Meeker, Arthour Hoyt, Gay Seabrook.

Universal's "Uncertain Lady" is a very uncertain picture. It never quite makes up its mind whether or not to broaden its comedy into pure farce, and the audience is never quite certain as to who was the most uncertain—the authors, the director, or the cast—about the whole thing.

George O'Neil and Doris Anderson, the authors, brought rather uninspired writing to a good comedy plot, and Karl Freund, the director, was unable to shake off his lethargy except in a few rare instances. The cast, for the most part, wavered between a stubborn determination to see the thing through and discouragement.

Genevieve Tobin is the head of a large business concern, who is so busy that her husband, Edward Everett Horton, finds time to fancy himself in love with Renee Gadd. When they both come to the wife to ask her to divorce him, Miss Tobin says that she will IF they will find her another husband.

Their candidates are not so attractive, so Miss Tobin invites a man (Paul Cavanagh) in whom she really is interested, to her house party in order to arouse Horton's jealousy. And, of course, she falls in love with Cavanagh.

It is unfortunate that the good, workable basis of this comedy is glazed over with unimpressive dialogue and listless direction. The cast really hasn't a chance, although Cavanagh gets the best breaks. Both Miss Tobin and Horton fail to give their usual excellent performances. George Meeker takes advantage of the opportunity for a good characterization. Renee Gadd's acting is pretty obvious. Mary Nash, Donald Reed and Dorothy Peterson have small roles.

Not very many audiences will go for this. Its entertainment value is definitely low.

Helen Hayes Slated As 'Lost Horizons' Star

Helen Hayes is slated to star in "Lost Horizons," the unproduced Harry Segall play which MGM yesterday purchased for $15,000. Deal was handled by William Stephens.

Para. Buys Original

Paramount has purchased a story by Melville Baker and Jack Kirkland, titled "Intimate," as a possible starring vehicle for Miriam Hopkins.

Yesterday in NEW YORK with HELEN GWYNN

Migosh, wot excitement was caused by a tactical error. And your old pal "Schnozzola" Durante was the cause of it all. Durante, as you probably know, will replace Cantor on the Chase and Sanborn hour. (And incidentally, Cantor spent so much time plugging Chase and Sanborn at the testimonial dinner given to Cohan and Harris, that telegrams of protest came in and he was told to stop). Well, anyway, "Palooka" played the State Theatre and, as an added plug for it, a bright p.a. in the Loew offices made a tie-up for much window space with a coffee company, which was okay, only the company happened to be Maxwell House and there was a great big picture of Durante saying: "It's a pleasure to dunk if you have the RIGHT coffee." So they had the right person but the wrong coffee and Chase and Sanborn burned up the wires over it.

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It just goes to show you what a really bad title can do to a play. These days, when a show is put on, there never is too much money back of it and unless it "takes" immediately, most of them don't get a chance to build into anything. Well, along came a play called "Brain Sweat," a really revolting title, and we noticed that even on opening night the house was not full and was mainly occupied by those whose business it was to attend. It turned out to be a comedy, and a pretty swell one at that. The critical notices the following day were unanimous in praise, with nip-ups over the performance of Billy Higgins. Three nights later, the show closed. The producers, however, claim that they will re-open it at another theatre but, under the financial arrangements they had made, they couldn't wait for the good word to get around. We still think the title is something to hurdle for the public.

•

A really inexcusable movie boner crept into "As the Earth Turns." The first sequences of the film go to a great deal of trouble to plant the idea that it's terribly cold—more than twelve below zero, etc., etc. In spite of the cold, however, not once can you see the actors' breaths in the icy air. Guess the actors themselves must have been pretty cold propositions, or maybe the air was penetrating.

London Studios Start Two Important Films

London.—Two big productions have just gone before the cameras in London. They are the London Films-Alex Korda picture, starring Douglas Fairbanks Sr., entitled "The Private Life of Don Juan," with Merle Oberon, Benita Hume and Elsa Lanchester in support; and "Java Head," directed by J. Walter Ruben, for Basil Dean-Associated Talking Pictures, with Elizabeth Allan, John Loder, Edmund Gwenn and George Curzon.

Lombard with Cooper

Carole Lombard has been assigned to "You Belong to Me" at Paramount opposite Gary Cooper.

Reviewing the FAN MAGS

NEW MOVIE
110 pages and cover

COVER DISPLAY....Margaret Sullavan (Universal)

The stories in the May New Movie are like the nursery rhyme—when they're good, they're very, very good, and when they're bad, they're—not so good.

Edwin C. Hill writes a swell portrait, vivid, alive and convincing, in "Hepburn Is Dynamite"; an anonymous article, "Could You Take It As an Extra Girl?" is easy to take as reading matter; another unsigned story, "The Norma Shearer-Irving Thalberg Loves," is good fan mag stuff; Dorothy Manners does right by Isabel Jewell in "Love Moves in on Lee Tracy," and Herb Howe goes beautifully columnistic in "Royalty Is Rampant."

Harry N. Blair has "The Movie Scouts May Get You," a history to date of "discoveries"; Irene Thirer interviews Douglass Montgomery in "Young Man from Hollywood"; and Eric L. Ergenbright concludes his yarn on Wallace Beery, "My Life Until Now."

Grace Kingsley covers the parties; the close-ups this month are fascinating; but the question is, why did the editors waste the page on "Daughter of Will Rogers," by George Wilkins?

MOTION PICTURE
106 pages and cover

COVER DISPLAY.....Anna Sten

Trust Motion Picture to have the unusual in stories.

Read "How the Blind See the Movies," by Eric L. Ergenbright; "Carole Lombard Tells Why Hollywood Marriages Can't Succeed," by Sonia Lee, which is nothing if not frank; "How June Knight, Once an Invalid, Became a Star," by Hal Hall, which is real drama; "The Tortures That Stars Endure," by Robert Fender; "How They Get Baby LeRoy to Do Those Things," by Elisabeth Goldbeck; and "How Warren William Gets Away from It All," by Dorothy Donnell.

Read also Jack Grant's new department, "Movies in the Making."

There is a second story on Carole Lombard—all about her house. It is by Dorothy Calhoun and fans will love it.

Robert Montgomery says the usual things, but says them well in "Don't Let Anyone Tell You Acting Isn't Hard Work," by Gladys Hall; Madge Evans is "The College Boys' Favorite," according to Richard English; Dorothy Manners covers the ground pretty thoroughly in "Is Jean Harlow Hollywood's Most Underpaid Star?" and Jack Grant writes about "Hollywood Recognizes Russia."

The effect of the film capital on two players is discussed by Franc Dillon in "Hollywood Is Ruining Me As an Actress" (Gloria Stuart), and by Gladys Hall in "Hollywood Hasn't Ruined Barthelmess, BUT—"

The stories are all good and out of the ordinary.

Webb To Be Examined In Suit By Embassy

New York.—Stuart Webb, president of Pathe, will be examined by Fitelson & Mayer before the trial on April 24 of the suit brought by Embassy Pictures.

The suit is to restrain Pathe from distributing re-issues of Harold Lloyd comedies.

Melford Lesser Mgr.

Frank Melford is the production manager on Sol Lesser's "Peck's Bad Boy," and not Frank Melton, as erroneously reported yesterday.

Harry Brandt Gets Two More Theatres

New York.—The Brandt interests now have 22 theatres in their chain, having just acquired the City Hall in Manhattan, and the New Broadway in Brooklyn. Brandt is negotiating for nine more houses in his attempt to build his chain into one of the most important in New York.

A deal has also been set by which Brandt will book pictures for the Republic, a burlesque house which runs pictures occasionally.

'U' Picture Rushed In To Help Pantages

Because of a shortage of pictures, Pantages Theatre yesterday opened with Universal's "Uncertain Lady," which has just been completed, but which has not been finished long enough to be previewed.

As an accommodation to the theatre, which couldn't find a satisfactory picture, Universal let it go in without previewing.

Sam Engel Going to MGM

Recuperating at the Cedars of Lebanon Hospital, following an operation, Sam Engel is set to report to MGM on loan from Twentieth Century when he checks out.

Fazenda to Fox

Louise Fazenda, signed to an MGM ticket, goes to Fox for her first assignment for the comedy lead in "Caravan," the Erik Charel production.

2600-Pound Star in N.Y. For Personals

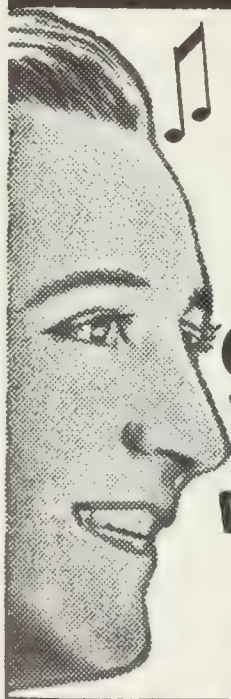
New York.—The only 2600-pound movie star has arrived in New York to do personal appearances. She is Mary the Rhino, and will appear with the MGM picture, "Tarzan and His Mate," at the Capitol. She was honored here by an escort of motorcycle cops.

Next For Hepburn

Katharine Hepburn's first picture for Radio upon her return in June will be the Lester Cohen story, "Break of Hearts," which was once before slated for her and John Barrymore. Pan Berman supervises.

Starts Tomorrow!
THE ONE . . . THE REAL . . . THE ONLY
TARZAN
and his
MATE
JOHNNY WEISSMULLER
MAUREEN O'SULLIVAN
MGM'S Big Thrill Picture
LOEW'S STATE

BORDEN FRIDAY FROLIC
Broadcast from STAGE • At 8:45
VIA STATION K-H-J • TONIGHT
PARAMOUNT 6TH & HILL VA-2041
SCREEN • "The Witching Hour"
SIR GUY STANDING
Tom BROWN • Judith ALLEN
JOHN HALLIDAY
Stage • ROAD SHOW
Direct from the
CHICAGO WORLD'S FAIR
Ripley's BELIEVE IT OR NOT
Characters IN PERSON
in
"A CENTURY OF PROGRESS REVUE"
featuring
FAITH BACON
Ziegfeld's FAN DANCER
• 50 PEOPLE •

GRAUMAN'S UNITED ARTISTS
BROADWAY at 9th • PHONE MA 2511

LAUGHS GALORE
and
SMASH HIT TUNES OF 1934
Bing CROSBY
IN
"WE'RE NOT DRESSING"
with
CAROLE LOMBARD
BURNS & ALLEN
ETHEL MERMAN
LEON ERROL
'HENRY THE ACHE' Comedy
SCREEN SNAPSHOTS • NEWS
CONTINUOUS 10:45 a.m. to 11 p.m.

JAY HENRY
as
Prince Alexander Stofani
in
"WE'RE NOT DRESSING"
now playing
Paramount Theatre Downtown
Personal Management
ALFRED G. SHAUER

METRO-GOLDWYN-MAYER STUDIOS,
% MR. SAMUEL MA
CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XX. No. 36. Price 5c. TODAY'S FILM NEWS TODAY Saturday, April 21, 1934

PIX WITHOUT PICTURES

TRADEVIEWS by FRANK POPE

•THE efforts of the producers and exhibitors to rid the picture industry of the double feature evil will be, if successful, one of the longest strides ever made by the business toward increased prosperity and, what is even more important, better pictures.

At the recent conference between the MPTOA executive committee and the major producers, both sides agreed that there were two important things to be eliminated—smut and double bills. Each promised to work to that desired end. Later when the MPTOA crowd met the independent producers, the exhibs maintained the same attitude—double features must go. That undoubtedly was a bit painful to some of the small producers, but the exhibs were adamant.

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There are so many evils in the double feature practice that it is hard to see how anyone can support it. The necessity of making enough features to supply double bills means poorer average pictures, because, with the number that must be turned out, not enough time can be given to the important productions. The industry simply can not produce enough GOOD PICTURES to satisfy the double bill demands and, in trying to do so, they have to skimp on the whole program.

BETTER PICTURES give the answer to all the ills of the industry. Better pictures mean longer runs, larger grosses, satisfied audiences. Better pictures will draw people back to the theatres not keep them going away as the type shown on double bills does.

The motion picture patrons are not saps. The day has passed when they laid down their money for anything and everything on the screen. They want ENTERTAINMENT now and they don't get it from duals.

•

The most important party to this effort to kill off doubles is the exhibitor. If he refuses to play two or more features on the same bill, the studios won't make so many pictures. But so long as he plays them, the type suitable for duals will be made. Demand always governs supply. If the demand is for quantity, the consumer will get quantity. If the demand is for quality, the producer will have to supply that.

The producers are willing. They

(Continued on Page 3)

Thirty-Hour Bill Gaining Strength

Washington. — The Connery thirty-hour bill is gaining so much support that it is believed certain it will pass when it comes to a vote, unless the Wagner bill, establishing a permanent National Labor Board, becomes a reality.

Mae West Will Play 'Queen of Sheba'

Mae West will star in "Queen of Sheba" as her next production, which William LeBaron will handle.

Paramount will use the David Boehm story, "For My Country," for the title, purchasing the property through the William Morris office yesterday. The star has cancelled plans for personal appearances and goes to work on the screen play of her picture immediately on the finish of "It Ain't No Sin."

Publicity Depts. of U.A. And 20th Century Merge

New York.—The publicity departments of United Artists and Twentieth Century in New York have been consolidated. Karl Krug has resigned and Bernard Simon is now in charge of publicity, under Hal Horne.

Swanson Draw Is Fair

New York.—Gloria Swanson's personal appearance at the Paramount yesterday put perhaps $5,000 into the house. This is not considered very hot, but the attendance is expected to build from women fans later.

Foreign Producers Experiment With Films Which Have Only Noise And Sub-titles

London.—Motion pictures without pictures! That sounds insane, and yet that is just what some of the British and German producers are making. It is all in the nature of an experiment, and a most interesting one, which may mean the end of motion pictures as they are known now and the development of a new form of entertainment.

In Berlin now three picture houses are running films that have only sound and no pictures. Recently in London a film was shown which had merely flashes and spots of light, moving to the rhythm of a melody. At Elstree, a producer is making a picture of the

(Continued on Page 4)

Clara Kimball Young For 'I Can't Escape'

Max Alexander yesterday signed Clara Kimball Young for a featured spot in "I Can't Escape," which Otto Brower is directing for Beacon Productions. Nat Carr has also been signed for the picture. Onslow Stevens and Lila Lee have the top brackets.

Paramount Takes Up Sylvia Sidney Option

Paramount exercised its option on Sylvia Sidney's contract yesterday and the player starts her third year with the company.

Her next starring vehicle is scheduled to be "One Way Ticket," which the B. P. Schulberg unit produces.

Harry Joe Brown Going to Warners

Jack Warner is reported closing a deal with Harry Joe Brown which will have the vice-president of the Charles R. Rogers unit at Paramount moving into the Warner organization as an associate producer.

Brown has until late next month to go on his Paramount contract and it is understood that he chose the Warner ticket in preference to propositions from two other majors. Warners will have him as a writer, director and producer.

Ulmer Freed From 'U' Contract by Request

Universal yesterday granted the request of Edgar Ulmer for release from his contract, due to difficulties over salary. The director has just finished "The Black Cat," starring Boris Karloff and Bela Lugosi. Ulmer announced he would free lance.

Col. Buys 'Party Wire' And Signs the Author

New York.—Columbia has purchased a story by Vera Caspary and Bruce Manning, called "Party Wire." Miss Caspary has also been signed to a contract, which runs five years.

'U' Wants May Robson

Having closed with Warners for the loan of Mary Astor, Universal is concluding a deal with MGM for the loan of May Robson, both going into "One More River," the Galsworthy script.

McMorrow with Fox

New York—Fox has signed Thomas McMorrow, noted Saturday Evening Post writer, to do an original for Will Rogers. He leaves for Hollywood next week.

CODE AUTHORITY PUTS SCREWS ON EXHIBITORS

New York.—The Motion Picture Code Authority yesterday made public a resolution, which was adopted April 6, and which, in effect, tells exhibitors that, if they do not pay their assessments for the expenses of the code functioning, they will get no product.

The resolution, which was not announced until after the bills for the assessments had been sent out, stated that if any exhibitor fails to pay the amount assessed against his theatre within 30 days, and if the local Grievance Board does not extend that time, "such exhibitor shall refrain from

(Continued on Page 2)

'Four Walls,' Old Silent, Will Be Remade by MGM

MGM will remake "Four Walls," one of the last silents which the company turned out in 1928 when Jack Gilbert had the lead. (Paul Muni played the role on the stage.

No director, writer or cast has been assigned as yet.

Henry Ginsberg East

Henry Ginsberg, general manager for Hal Roach, left for New York last night to confer with MGM officials on plans for next season's production.

JOHN CROMWELL Directed "Of Human Bondage" RKO-Radio

THE Hollywood REPORTER

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FRANK T. POPE Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

RAMBLING REPORTER

The Warner studio is getting more demands for the loan of Veree Teasdale's services than for any actress they've ever had under contract . . . Veree, by the way, has been our personal nomination for "screen's best dressed woman" for a long, long time . . . The Lola Lane-Al Hall amour is colder than Kelsey's ice-box . . . and not just because he happens to be out of town either . . . It's amazing—the number of friends the wife of a famous star lost—because of a stunt she thought was very smart, but was really only snide and common . . . Wish we could tell you the priceless crack that Richard Bennett made when he was introduced to Barbara Fritchie for the first time . . . If you look like Trotsky, Lenin, Kerensky or Lloyd George, make a dash for Warners—they want 'em all for "British Agent."

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Lotsa pipple are making a dash for the pier at San Pedro—because Raquel Torres and Steve Ames are throwing a huge cocktail party aboard the Lurline before sailing this afternoon . . . Sign on a theatre down town reads, "It Ain't No Sin" "By Candlelight" (!) . . . No matter how many closeups they give Eddie Robinson—he just can't get enough of 'em . . . Half of Hollywood at the Circus the other night, with Margaret Lindsay, back from her desert re-couping, Mary Brian with Gene Raymond, Don Cook, Gene Towne among the peanut eaters . . . Hear that three stujos want to borrow Randy Scott for roles—but Paramount wont lend—it's a strange case.

•

The Hal Roaches big-partying for Irvin Cobb and dotter, "Buff", Tuesday night . . . The Dick Barthelmesses (off to Santa Barbara for the week end), Billie Burke, with Patricia Ziegfeld, the Walter Wangers, the Gary Coopers, William Anthony McGuire, Wallace Beery and Carol Ann, the Charlie Kenyons, Phillip McDonald with Doris Kenyon, the Pan Bermans, Elliott Gibbons and Irene Jones, Bernie Fineman and Agnes de Mille, the Frank Morgans, Max Steiner, Bayard Veiller, Wm. Le Baron and Kitty Kelly, Robert Presnell, among the diners at the Vendome Thursday night. . . M. C. Levee, Leslie Howard, Ruth Roland, Ben Bard, Margie White and Jack Oakie at the Jack Kearns Walkathon. . . . Vince Barnett, Ruby Keeler and Jack LaRue are sponsoring couples in the contest. . . . Louis B. Mayer is taking about half the picture business to the Hearst ranch at San Simeon for the week-end.

New York REVIEWS

"SING AND LIKE IT"

RKO-Radio prod.; director, William Seiter; writers, Laird Doyle, Marion Dix; music and lyrics, Dave Dreyer and Roy Turk.

Roxy Theatre

Mirror: With riotous dialogue, daffy situations and mad characters this rowdy kidding of the gangsters in show business provides first rate fun. A splendid company of comedians is headed by Nat Pendleton and Zasu Pitts, who have never been funnier.

Herald-Tribune: "Sing and Like It" is a combination of surprise laughs and such very thin plot material that one is apprehensive lest the thread will break from strain. Yet it is good fun most of the time and a genuine take-off on a number of things. Much of the credit is due Laird Doyle and Marion Dix, who wrote the pointed dialogue.

Times: The new film, in its good natured way, is an entertaining if less than brilliant burlesque of two once popular dramatic themes. Those who provided the dialogue for the story have slipped in a number of wisecracks which achieve the ultimate in comedy delivery.

World-Telegram: Here is a film so funny that it will leave you limp from laughter, since it doesn't let up tickling the funny bone from the minute it begins until the final fadeout. Writers, directors, supervisor and the cast are to be congratulated.

Journal: One of the goofiest, giddiest and most hilarious comedies seen hereabouts in a long, long time. You'll do more than like it. You'll howl and be thoroughly and gorgeously entertained.

Sun: "Sing and Like It" is an amusing notion, and equipped with sufficient wisecracks and puns to cull plenty of easy laughs. Mr. Seiter's direction keeps the picture lively and close to slapstick. It's silly, extravagant, and funny.

Post: A pleasant little farce which disappointingly falls short of hilarity. A defter touch in the writing, a little more expertness in the direction and playing would have provided the fillip for a genuinely diverting comedy.

News: Looking over the cast you feel that you're in for a session of side-splitting laughter. You can think of Zasu Pitts, Pert Kelton, Edward Everett Horton, Ned Sparks and Nat Pendleton only as mirth provokers. But "Sing and Like It" is disappointing. The gaps between laughs give you pause to do too much thinking about what goes on. And what goes on is not at all to be desired.

American: There is a great deal that is grimly ludicrous in this thoroughly amusing satire. It's full of giggles, and loud laughs are interspersed. The cast is fine.

"I LIKE IT THAT WAY"

Universal prod.; director, Harry Lachman; writers, Harry Sauber, Chandler Sprague and Joseph Santley; songs, Conrad, Mitchell and Gottler.

Mayfair Theatre

Sun: A pale little offering which is neither very musical nor very comic nor, for that matter very objectionable. One of the mildest of the song and dance films.

News: Two good tunes, some capable singing by Gloria Stuart, and a good deal of Roger Pryor's usual aggressiveness constitute the goings-on of "I Like It That Way." You will like the song after which the picture is titled, but you are likely to feel that you've seen this sort of thing before.

American: A moderately amusing motion picture, which pauses in its routine plot long enough to feature a pleasant song or so. While they don't succeed in making this little venture epochal, they do add considerably to its entertainment merit.

Mirror: A mild little musical romance, pleasantly played by the attractive Gloria Stuart and the exuberant Roger Pryor. The songs are entertaining. The direction is brisk.

Post: The assortment of run-of-the-mill blondes in "I Like It That Way" rather defeats any attempt to gather much sense from the plot. It is all very muddled and inconsequential.

Times: It is a dull, inept affair. The picture was directed by Harry Lachman and Messrs. Conrad, Mitchell and Gottler are responsible for the songs. So it takes several minds to make even a very poor picture.

Herald-Tribune "I Like It That Way" will hardly fill you with enthusiasm for the cinema.

Journal. The new film at the Mayfair Theatre this week must have started out to be musical. But the musical theme becomes lost in the shuffle and, after a bit, the piece turns out to be composed of a couple of other ideas.

Henry Stephenson in Set with MGM and 'U'

With two more weeks to go on his contract with Paramount in "She Loves Me Not," Henry Stephenson has been signed by MGM and Universal for future pictures. He goes to MGM for a spot in "The Green Hat," and then to Universal in "One More River," tickets going through the Beyer-MacArthur office.

Govt. Prober Ends Code Trouble Task

Miss Helen V. Barry, special field investigator for the NRA Compliance Office in Washington, left yesterday after a week spent here investigating the difficulty between Sol Rosenblatt, Judge Ben Lindsey, George Creel and Pat Casey regarding the turning over of labor complaints to the Casey committee.

It developed that Miss Barry made a very complete investigation into the entire Code situation with respect to both the extra players and the studio labor people who are supposed to have their difficulties straightened out by the Code Committee for Extras and the Studio Labor Committee, respectively. Her report will be rendered to Washington.

Decision Reserved in Helen Kane-Para. Suit

New York.—Judge McGoldrick yesterday reserved decision on the civil rights angle of the suit brought by Helen Kane against Paramount and Fleischer cartoons about the Betty Boop shorts.

The court refused to grant Miss Kane a jury trial, but will hear the charge of unfair competition Monday.

Futter Reports Theft

Walter Futter yesterday reported to the Hollywood police that 6000 feet of film, showing the workings of the opium industry in Siam, have been mysteriously stolen from the vaults in his plant at 1426 North Beachwood Drive. He stated that only he, his brother Fred, and a cutter knew the combination to the safe.

Fay Wray Ducks Indie

Fay Wray, said to have been borrowed from Twentieth Century by M. H. Hoffman for a leading role in a Liberty production, has decided that she will not accept the role.

Lipman on Vacation

After six months of consecutive assignments, although he was on a week-to-week basis, William R. Lipman checked out of Paramount for a two weeks vacation and a trip to San Francisco.

Exhibs Told to Pay

(Continued from Page 1)

exhibiting in his theatre any picture which bears the Blue Eagle trademark." Any violation of this resolution will be deemed a violation of the NRA Fair Competition Code for the Motion Picture Industry.

There is not the slightest doubt that this will be fought in the courts to test the right of the Government to drive anyone out of business by withholding product.

LOST

A jade and diamond bar pin.

$100 REWARD.

Phone TUcker 1650

'UNKNOWN BLONDE' LONG ON PLOT BUT SHORT ON INTEREST

Timely Subject But Not For Big Cities

"UNKNOWN BLONDE"
Majestic Pictures
(Reviewed in New York)

Direction .....Hobart Henley
From the novel "Collusion" by Theodore Irwin.
Screen Play: Leonard Fields and David Silverstein.
Photography .....Ira Morgan
Cast: Edward Arnold, Barbara Barondess, Barry Norton, John Miljan, Dorothy Revier, Leila Bennett, Walter Catlett, Helen Jerome Eddy, Claude Gillingwater, Arletta Duncan, Maidel Turner, Franklyn Pangborn, Esther Muir, Clarence Wilson, Arthur Hoyt.

This picture is something like the stock market. When you get through selling the name and exploiting the subject matter, what have you got yet? So, discounting the fact that this is supposedly an expose of the divorce racket prevalent in some states, and, due to a current serial in the Mirror, a timely subject that can be luridly sold, actually what is produced is a fantastically bad story, elegantly trimmed for an independent picture, with a cast of well known players of whom one catches occasional glimpses during the lengthy proceedings.

The story is literally choked with plot, starting off with an honest lawyer being forced to take a framed divorce case in order to make good a $3500 check given out by his unfaithful wife. He is caught in his own plot for another's divorce by this same wife, who thereupon marries a banker, taking the cheeild with her and poisoning the child's mind against her father.

The lawyer then decides to go in for the divorce racket in a really big way. He makes a fortune and remakes his wife, framing it for her second husband to sue her for divorce. And, of course, the whole nasty business ends up with the lawyer unconsciously framing his own darling, innocent daughter and being forced to expose the whole works in order to preserve her happiness.

Majestic has really sought to do well by this kind of schnitzel, giving it an expensive air and using a lot of tricks that the majors do, including hiring a number of their well known players. But even so, the thing just doesn't stand up. Despite which fact, because of its subject matter, the picture can be sold and sold well, particularly when you get outside the metropolitan areas, on short runs.

Ed Kennedy Working At Fox and Radio Both

Ed Kennedy will double in two pictures at different studios next week, having been signed by Radio for "Arabella." He will be working in "Caravan" at Fox at the same time.

Radio would like to get another Kennedy short in work and may sandwich that in next week too, if possible. Deals were negotiated by Freddie Fralick.

Pix and Vaude For New York Casino

New York.—The old Casino theatre goes into a policy of pictures and vaudeville next Friday. The opening attraction will be "The Whirlpool," which will have its New York premiere.

'U' Directors Name Board of Officers

New York.—The Universal Board of Directors yesterday elected officers of the corporation. Carl Laemmle Sr. was, of course, re-elected president. Other officers are:

R. H. Cochrane, first vice-president; Samuel Sedran, second vice-president; W. S. McKay, secretary; Helen E. Hughes, assistant secretary; C. B. Paine, treasurer; E. F. Walsh, assistant treasurer.

Laemmle Sr. left for the coast yesterday with Jack Ross.

Beery-Montgomery in 'West Point of the Air'

Wallace Beery and Robert Montgomery were set by MGM yesterday for the leading roles in "West Point of the Air," the John Monk Saunders story on which James K. McGuinness and Phillip Dunne delivered a screen play.

Richard Rosson is slated to direct, with Monta Bell producing. Production goes on the stage May 25.

Columbia Starts Last Tim McCoy Wednesday

Columbia starts the eighth and last Tim McCoy action picture, with D. Ross Lederman directing, next Wednesday. Original screen play, which is untitled, has been written by Harold Shumate.

Studio finished "Fire Patrol," the seventh on the program, last Tuesday. Irving Briskin produces.

Bruckman Para. Writer

Clyde Bruckman joined the Paramount writing staff yesterday, the veteran director taking an assignment to work with Harry Ruskin and Lynn Starling on the screen play of "52 Weeks for Florette," which Al Werker directs. The Small-Landau office set the ticket.

Horton to Stage in Fall

Edward Everett Horton has been signed by Arthur Lubin to appear in a play the latter will direct early next Fall in New York. Lubin directs "The Green Bay Tree" for Louis Macloon, which opens in San Francisco next month.

Fox Calls For Carey

Fox is negotiating with Harry Carey for the player to return from New York for a picture which goes into work the latter part of next week. Carey left last week to visit his parents in the East.

New York Grosses Hit Poor Average

New York.—The grosses of the New York picture houses are not so good. "Rip Tide' got $34,200 for its third week at Capitol, and "This Man Is Mine" grossed only $63,000 at the Music Hall.

"The Trumpet Blows" at the Paramount was poor with about $27,000 and "The House of Rothschild" drew $23,000 for its fifth week at the Astor. "Sing and Like It" could get only $20,500 at the Roxy; "Looking For Trouble" took $17,600 at the Rivoli; the Strand got $15,000 with "Modern Hero"; "Viva Villa" at the Criterion grossed $6000 for four days; "I Like It That Way" grabbed $9000 at the Mayfair, and the third week of "The Lost Patrol" gave the Rialto $14,000.

Five of 'The Drunkard' Cast Sign at Paramount

Five members of the cast of "The Drunkard" were signed yesterday by Paramount for featured roles in "Old Fashioned Way." They are Jan Duggan, Ruth Marion, Sam Etheridge, Larry Grenier and William Blatchford. Contracts went through the Beyer-MacArthur office.

Rogers Sets Jevne on 'Here Comes the Groom'

Charles R. Rogers has set Jack Jevne on the screen play of "Here Comes the Groom," with instructions to keep pace with the shooting of the picture, which went into work Thursday at Paramount. Writer is doing extra script work.

MGM Signs Brabin

Charles Brabin has been assigned by MGM to direct "Wicked Woman," the Anne Austin play. Harry Segall is scripting, and picture will be produced by Harry Rapf. No cast set as yet.

Original For Warners

Warners have purchased an original story by Harrison Jacobs, titled "The Little Big Shot." This deals with a little shot who is always imitating the big shots.

'Dark Towers' Re-Named

Warners have changed the title of "Dark Towers" Edward G. Robinson's next to "The Strange Case of Mr. Chautard."

Tradeviews

(Continued from Page 1)

don't want to make poor pictures. They get more money and greater satisfaction out of successes than they do out of the run of the mill product. Besides that, better pictures mean progress for the entire industry. The business can't stand still. It must progress. And the only way to make it go ahead is to make BETTER PICTURES.

Yesterday in NEW YORK with HELEN GWYNN

So a friendship that has long amused the town is gradually being cleared up to the extent of bets being made as to which of the duo will get what he wants. An erstwhile producer has gone in heavily for society, with the scion of a very old family indeed giving him more attention than anyone thaught he could rate. It now develops that the scion of the old family expects to increase his insurance business and the bets are that the producer is too smart to turn over his insurance until he's firmly established in society or maybe never.

•

Ever since that article appeared in the New Yorker, Mac, up at Twenty-one has taken over the job of running a Cook's Tour for the benefit of anyone interested in sliding panels, doors that are walls and walls that are doors, secret chambers and passageways that lead from one house to another until you don't know where you're at, except that you're in good company and any bottle you pick up will provide a good drink. In case you haven't read the New Yorker article, it was all about how and why, when Twenty-one was raided, although the federal agents spent twelve hours in the place with a crew of about twenty men, they couldn't find any liquor. And for anyone who's ever been a lover of mystery stories, tales of haunted castles and the like, going through that labyrinth of secret ways is a rare treat. It's a new form of entertainment, anyway and gives you a sentimental feeling about prohibition. These days must have been exciting.

•

Mr. and Mrs. Esmond O'Brien, Everett Jacobs and Eileen Percy, Dorothy Mackaill and Julian Bach, Mr. and Mrs. Julian Field, Charlie Beahan and Caroline Esmundson, Vivienne Segal, the George Murphys, Beth Leary and "Shipwreck" Kelly dancing around at the Mayfair. Incidentally you'll be hearing more about Miss Edmundson, with whom the films are flirting desperately, because she's a gal of talent and plenty of looks who draws and poses for Harper's Bazaar . . . Moss Hart has bought himself a flivver on account of he can't go to the country this year wot with three shows on or rather in his mind, so he wants to go bouncing in Central Park if it gets too hot . . . Leland Hayward may fly to the coast any day now for a business visit . . . Unless Edna Best is deceiving her best friends, she will NOT file suit for divorce at the moment—not even if she wanted it . . . June Knight and Paul Ames, Steve's brother are breaking Harry Richman's heart.

Lawrence No Show, So Para. Suit Called Off

New York.—The claim brought by Vincent Lawrence against Paramount for $113,000, alleging breach of contract, was disallowed by Referee Davis yesterday. Lawrence did not show up, so the case went against him by default.

SOUND MEN FORM NEW ASSN. WITHOUT UNION AFFILIATION

200 Important Ones Joining New Group

As a result of a series of secret meetings that have been going on since last January, more than 200 of the most important sound technicians in the industry have formed a new association which they plan eventually to make the controlling factor in the handling of all studio labor problems for sound men.

The new association, the name of which at present is being kept secret, is not to be affiliated in any way with the American Federation of Labor or any labor union. In fact, the members of the new organization are outspoken against any idea of such a hook-up.

The new group is composed principally of dissatisfied members of Local 695, IATSE, and a large number of the members of the recently formed American Society of Sound Engineers, which was reported to have been a group inspired by producer suggestion, but which later found it had to get under the IBEW wing or else get out of the picture.

While no one would issue an official statement in the name of the new organization, it was formally stated that all of the men in the new group will withdraw from the IATSE local, leaving that organization with a very limited membership.

From members of the new organization it was learned that the move to form the new body was started as a result of the refusal of the A. F. of L. to settle the jurisdictional dispute between the IATSE local and the IBEW, both affiliated with the A. F. of L.

"We figured that it was time the sound men did something to protect themselves,' said one of the men. "So we started the move with a meeting of a few men. The idea has grown as the men have become more and more dissatisfied with the IATSE and the A. F. of L. We have finally decided that we will be with no union group, and we expect that, before we get through, we will have the entire sound situation in our hands, and won't have to monkey with jurisdictional fights among sister unions. It will be Sound Men for Sound Men, and to the devil with so-called labor unions."

Knechtel Will Help on 'David Copperfield'

London.—Lloyd Knechtel has returned from Paris, where he has been grabbing scenes for Leslie Howard's picture, "Of Human Bondage," and backgrounds for Irving Asher-Warner British.

Knechtel has been signed by Dave Selznick to collaborate with Cukor in getting British locations and atmosphere stuff for "David Copperfield."

Bosworth Ends Personals

Hobart Bosworth is en route here by car from Detroit, and is expected to arrive tomorrow or Monday. Player last week completed 36 weeks of personal appearances, having played all the RKO houses in the East.

Ostrow Reported Going to Universal

It was reported last night that Carl Laemmle Jr. and Lou Ostrow, who is producing for Monogram, had practically completed a deal by which Lou will join the Universal forces as an associate producer.

'Arabella' Goes Into Work at Radio Monday

Signing Gloria Shea yesterday for the role planned for Mary Carlisle, who was unavailable, Radio gets "Arabella" into production Monday, with William Seiter directing.

Marian Nixon and Reginald Denny head the cast, which includes Grant Mitchell, Billie Burke, Edna May Oliver, Buster Crabbe and Warren Hymer. Glendon Allvine produces.

Lead For Frances Drake, Taking Lombard Spot

Paramount yesterday set Frances Drake in the leading role in 'Notorious Sophie Lang" instead of Carole Lombard.

Frederick Irving Anderson and Anthony Veiller are writing the screen play of the former's original story. Bayard Veiller is associate producer.

Betty Grable at Radio

Betty Grable, who has been warbling with Jay Whidden in San Francisco, has returned to Hollywood to continue her screen work. She is now at Radio for "Headliner" with Gene Austin and his Stooges, Candy and Coco. Sam White directing.

Vidor Back to Studio

King Vidor will complete his location shooting Monday night and will return to the United Artist studio for interior scenes. During the next few days he will use over 100 extras a day in "Our Daily Bread."

Para. Signs Sid Toler

Finishing yesterday in "Operator 13," at MGM, Sidney Toler goes to Paramount for a featured role in"Here Comes the Groom." The Beyer-MacArthur office set the ticket.

Two Plays Poor For Pix

New York.—The picture possibilities of "Are You Decent?" and "Stevedore" are not so good. The latter might do, but is propaganda.

LaCava Starts at MGM

Gregory La Cava has been signed by MGM and starts his deal there Monday. He will be given an assignment then.

New One For Hathaway

Henry Hathaway slips out of directing "Is Zat So?" and has been scheduled by Paramount to direct "To The Ladies."

Harry Rapf Returns

Harry Rapf returns today from a vacation in Honolulu.

N.Y. Theatre Union Strike Is Postponed

New York.—The threatened strike of the Amusement Employees Union against the Loew houses, scheduled for this morning, was postponed yesterday, pending a check-up of the union strength by Sol Rosenblatt.

If it is found that the union has sufficient strength to warrant it, a settlement will be negotiated.

Helen Morgan Starts At Beverly Wilshire

The Gold Room of the Beverly Wilshire Hotel is scheduled to present Helen Morgan, Ziegfeld singing star, as guest of honor tomorrow night. There will be no advance in prices for this affair.

Miss Morgan is rehearsing for Myron C. Fagan's play "Memory," which opens at the Biltmore Theatre on May 7. Carol Lofner and his "Dancing Music" will be another attraction Sunday evening.

Dorothy Jordan Set For 'One Woman's Life'

Radio has started the preparation of the first picture in which Dorothy Jordan will appear on her return, although the date of the resumption of her contract still remains indefinite.

Player will have the top spot in "Doll's House," now re-titled "One Woman's Life."

Buchman on Col. Yarn

Columbia has assigned Sidney Buchman to write an original screen play for the title, "Hello, Big Boy." Buchman makes the fourth writer on the story, Joseph Moncure March having finished his trick last week.

Burtons on Old Comedy

Ralph and Eugene Burton have been signed by Universal to write the modern screen version of "School for Scandal." Carl Laemmle Jr. will personally produce it.

Novel by Mayer's Niece

Ruth Cummings, MGM writer, and niece of L. B. Mayer, steps into the novelist class in June when her first novel, "Song of Flesh," will be published by Macaulay.

Mary Jo Ellis on Stage

Mary Jo Ellis, whose last picture performance was in Radio's "Little Women," is playing in the stage play, "Men in White," now in its sixth week at El Capitan.

Crosby For Personals

Bing Crosby is scheduled to make a series of personal appearances upon the completion of "She Loves Me Not" at Paramount.

'Green Hat' Starting

Irving Thalberg starts "The Green Hat" at MGM Monday, with Constance Bennett and Herbert Marshall bracketed.

Darrow Report To Be Made Next Week

Washington.—The report of the Clarence Darrow Review Board will not be made to President Roosevelt before late next week. It is certain that it will contain explicit recommendations for a revision of the motion picture code. New impetus which has just been given the board, apparently direct from the White House, has weakened the belief that it will be disbanded.

The board will hear a Monogram official today, probably about the independents' side of the double feature question, as well as on the monopolistic tendencies of the code itself.

The President's approval of the anti-price cutting agreement among tire manufacturers yesterday was taken as a sign that he would disapprove any cut in admission prices by the movie houses.

George Raft Settles With His Wife Out of Court

New York.—An amicable settlement has been reached by George Raft and his wife, Grace Mulrooney Raft. The terms were not stated. In her suit, Mrs. Raft asked $1200 a week alimony and $25,000 attorney fees. She charged cruelty, abandonment and non-support.

Pix Without Pictures

(Continued from Page 1)

recent Paris riots, which will be entirely noises and printed titles.

These pioneers in this new departure believe that the public should and will be interested in films in which they will follow not a star, not a personality, but an idea. Edward Blattner, who is making the Paris riot film at Elstree, says:

"There will be no actual scenes. The sub-titles will tell the story of the noises which follow them, and I believe we will be able to produce an extremely realistic vision of Paris during the rioting."

The film of the future, these pioneers say, will depend far more on sound than in the past. Already a novel stunt is being used in Berlin to do away with orchestras. The music played by the projector, somewhat weird as yet, is created artificially by drawing outlines, similar to those made by certain notes as recorded by the sound-on-film system, on sheets of cardboard. These are photographed on film and become audible for the first time when they are run through the projector.

Speaking of this new departure, one of the pioneer producers said:

"The film drama of the future will be a drama of actuality, a story of history in the making, its theme the problems which we all face. Its hero may be a field of standing corn, its villain the stock ticker, its heroine a trans-Atlantic liner. But it will have an IDEA. The story film has outlived its usefulness. New and vital ideas help the world on its way and it is for these new ideas that the film producers are groping. The films can be used for better purposes than showing men and women ploughing through a story book drama."

% MR. SAMUEL MARX,
CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XX. No. 37. Price 5c. TODAY'S FILM NEWS TODAY Monday, April 23, 1934

WARNERS BUY ENG. PLANT

TRADE VIEWS by W. R. WILKERSON

•NEVER in the world of industry has there been such a high premium placed on mistakes as is the case with the motion picture industry, particularly that portion of it that concerns itself with the production of its pictures.

Mistakes, GLARING MISTAKES, expensive mistakes are made day in and day out here in the studios and not only is there no penalty placed on such errors, BUT there is little or no effort to correct them, to profit by such blunders.

How is it and WHY is it?

When a producer is found wanting, when his product results in flops, why is that same producer kept on, his salary raised and given the opportunities to make other and more costly mistakes and THE SAME MISTAKES? Is it for the reason that the studio head is of the opinion that, mistakes or no mistakes, his production crew is the best that is available?

•

The stupidity in production ranks, right at this time, is wrecking some of our best stars, sending some of our most competent writers into hysterics and causing some of the industry's leading directors to throw up their hands and yell, "What's the use."

There is less protection given to our big box-office draws now than ever in the history of the business. There seems to be no other thought or desire than to grind out pictures, to meet release dates, with an entire disregard for the quality of the product, of what it will mean to the stars and important artists in the pictures. There seems to be no understanding whatever of what a DRAW name means to this business and how easy it is to wreck that draw.

We remember, two or three years ago, when important stars were kept sitting on their fannies for weeks and months because the studio did not have acceptable material for them. The studio heads then (and the same crowd is in power now, or are they?) figured it was far better to keep a big name draw inactive than to send him out in a picture that would kill off that draw. Why the change now? Why the continuous production of BAD PICTURES when there is such a great reward for GOOD PICTURES? Why such stupid production blunders? Why the same mistakes?

'Hollywood Party' Is Sent Back For Revision

New York.—Following the preview of MGM's "Hollywood Party" at Atlanta ,the home office officials are sending the picture back to the studio for revised cutting.

Five American Pix Held Over in London

London.—Of the six pictures held over at the big houses here this week, five are American. The list comprises "Wonder Bar," "Rip Tide," "Roman Scandals," "Only Yesterday" and "Lady of the Boulevards,"which is the re-named "Nana." The only British picture held over is "The Battle."

The newcomers for the week are "Lady Killer" at the Regal, "Melody in Spring" at the Plaza, and "Morgenrot," a German submarine picture, at the New Curzon.

Howard in New MGM Deal; Will Direct Hayes

MGM is closing a new long-term deal with William K. Howard and, while the contracts have not been signed, the director is scheduled to handle the Helen Hayes picture, "Vanessa." The Walter Wanger unit will produce it.

Mintz Held For Third

Radio Saturday stretched Sam Mintz' deal into a three-picture writing ticket, granting him permission to work on "Anne of Green Gables" at Palm Springs, where he will recuperate from a flu attack. William Stephens handled the ticket.

Harry M. Warner Announces The Purchase Of Teddington, Which Firm Has Been Leasing

New York.—Harry M. Warner, who has just returned from Europe, announced Saturday that his company had purchased the Teddington studios, near London, which it has been operating under lease. Warner closed the deal on April 10, just before he left England.

Warners plan to make at least thirty pictures at the British studio this year and hope that at least half of them will be released in the United States through their exchanges. Heretofore, the pictures made in England by this firm have been simply for quota and have cost from $15,000 to $30,000 each.

It is not likely that there will be any exchange of players between the

(Continued on Page 2)

Warners, Gaumont Both Plan 'Pickwick'

Two producing companies, practically simultaneously, have announced a picture based on Dickens' "Pickwick Papers" and, strangely enough, both have announced the same title, "Mr. Pickwick."

The two are Warner Brothers and British Gaumont. Warner plans to

(Continued on Page 3)

Sutherland on Trip

Eddie Sutherland left by boat Saturday for Panama on a health trip, returning in two weeks to take up his Fox contract.

'U' Shows $24,507 Quarterly Profit

New York.—The report of Universal for the three months ended January 27 last shows a consolidated net profit of $24,507.60, after all charges, including depreciation of fixed assets in the amount of $131,699. This compares with a loss of $213,211.74 for the corresponding period in the previous year.

It was announced that, owing to business conditions for the past three months, a substantial profit may be expected for the quarter ending April 28.

MGM and May Robson To Sign New Deal Today

May Robson and MGM get together today to place their signatures on a new contract for the player, the old ticket, option on which was exercised three weeks ago, going into the waste basket.

The new deal will give her starring and co-starring rank, with a tilt in salary.

Goldwyn-Warner Clash Up For Hearing Today

The Goldwyn-Warner feud comes up again this morning when a hearing will be held in Superior Court on Goldwyn's petition for an order restraining Warners from continuing to use Busby Berkeley for "Dames."

Lord Signs New Ticket

Robert Lord's old contract expired Saturday and Warners signed him to a new writing, directing, producing ticket. Lord has been with the studio for more than nine years.

Hervey Goes to MGM

Harry Hervey joined the MGM staff Saturday to write the screen play of "Indo-China," under the supervision of Bernie Hyman.

EXHIBS DEMAND CENSOR CUTS BE MADE PUBLIC

Philadelphia.—Bitterly condemning the Pennsylvania State Board of Censors for keeping film eliminations secret, the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware passed a resolution pledging members to support all measures necessary to force the censor board to make these eliminations public.

At the same time, the same group of exhibitors passed another resolution endorsing the activities of the Penna. Civil Liberties Committee, a group of Pennsylvania citizens formed for the

(Continued on Page 6)

Miriam Hopkins Hurt, Her Picture Delayed

Paramount was forced to suspend production Saturday on "She Loves Me Not" when it was learned that Miriam Hopkins would be away from work at least two weeks, due to an injury she sustained Friday. She fell on the set and sprained her ankle.

Bob Gillham East

Robert Gillham, publicity and advertising director for Paramount in New York, left by plane Saturday for the East. He was here for ten days.

WILLIAM WYLER directed "GLAMOUR"

THE Hollywood REPORTER

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Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

THE LOWDOWN

Daily chuckle department: Junior Laemmle became such a basketball enthusiast during the big inter-studio season that we hear tell that he went out and purchased a huge silver trophy to be given to the championship team. Universal, y'know, led the field right up until three weeks ago, when things didn't go s'good. Well, so Columbia finally won and wot did they get yet? They got a little "loving cup" just a few sizes bigger than a thimble! So what, if anything, became of the big silver cup that Junior is supposed to have bought for the winner?

•

Speaking of Columbia, reminds us that the great success of "Twentieth Century" at its preview may be attributed perhaps to the "personal generosity" of Howard Hawks, its director. We hear that Hawks was far from satisfied with the original script and wanted Hecht and MacArthur to write a new one. The scribes wanted ten thousand dollars for the job and Columbia wouldn't "go for" that amount. So Hawks paid five thousand of it out of his own pocket—Ben and Charlie got their ten grand and wrote a new script in seven days—and Columbia has a swell picture!

•

Grace Moore and Valentin Pererra gave a large buffet Saturday night for a visiting South American diseuse, who entertained the guests during the evening. Among the diners and listeners were Kay Francis, Ruth Chatterson, Irving Thalberg, Maurice Chevalier, the Don Stewarts, Adolphe Menjou, Veree Teasdale, the Sam Goldwyns, Jeanette MacDonald, Edgar Selwyn, Ida Koverman, the Walter Moroscos, the Felton Elkins and many more.

•

Charlie Pettijohn has a forceful and colloquial way of putting things. In a debate over salacious pictures recently, he said: "When you see Mae West, you know what you're getting. What I object to is the inclusion of salacious scenes in supposedly clean pictures. The public thinks it is getting ice cream soda, and you give 'em g[illegible]

New York REVIEWS

"THE TRUMPET BLOWS"

Paramount prod.; director, Stephen Roberts; writers, Porter Emerson Brown, J. Parker Reed, Jr., Bartlett Cormack, Wallace Smith

Paramount Theatre

News: Paramount gave "The Trumpet Blows" a downright handsome production, with plenty of glitter and finish in the settings and production. But Raft, with his Tenth Avenue interpretation of a dashing Mexican bull fighter, is a pretty bulky pill to gulp.

American: The trumpet blows a sour note at the New York Paramount this week, and its off-key echoes reach over the water to the house in Brooklyn. The production is about as Mexican as Dave's Blue Room, and you have no idea how un-Spanish Mr. Raft can be.

Mirror: Much of the film is unintentionally funny. The story requires much dialogue, and dialogue does make the Raft boy ill at ease. No other character is much more credible.

Herald-Tribune: A few episodes, apparently photographed in the bullrings of Mexico City provide it with a suggestion of life, but on the whole the photoplay is a dramatization that is never sure whether its serious scenes will provide humor or will be greeted by audience reverence.

Times: This synthetic affair offers some glamorous glimpses of Mexico and also colorful flashes of alert matadors, but the story is muddled and sadly unconvincing.

World-Telegram: The film contains some of the most inane dialogue that has been heard on the screen in some time. It is utterly trite and undistinguished and causes just as much embarrassment to the spectator as it must have caused to the players.

Sun: The most strenuous efforts of Director Roberts and his crew of writers couldn't make the subject matter of "The Trumpet Blows" of much importance. As a matter to become emotional over, the great Amrican movie public will probably go right on preferring baseball.

Post: The falsity of the story is reflected in the direction and the acting. Menjou has been saddled with a colorless role; the plot is overcrowded with detail, and Frances Drake has nothing to offer in the way of personality or acting ability.

Journal: Mr. Menjou, equal to any role assigned to him, walks off with the acting honors. Despite his resemblance to Valentino, Mr. Raft is less than happily cast as a Latin matador, and Frances Drake over-acts the part of the dancing Chilita.

Kent Taylor Teamed With Alice Faye at Fox

Unable to get Lyle Talbot from Warners, Sol Wurtzel borrowed Kent Taylor from Paramount and brackets him with Alice Faye in the leading roles in "She Learned About Sailors."

Mitchell and Durant also get leading parts, Fox stretching Harry Green's two-picture ticket into three to include a featured role. George Marshall directs.

Broadway Theatre To Be Radio Audition House

New York.—Crosby Gaige and associates have taken a lease on a Broadway theatre at 53d street, and will open it May 19 as a radio audition house, with a scale of popular prices.

How Old Is Eckels?

Eddy Eckels, publicity director at Radio studio, celebrated a birthday Saturday. He kept his age a dark secret, but admitted he did not mind getting old.

Tarshis-Waggner Team

Columbia has signed Harold Tarshis to collaborate with George Waggner on "Criminal Within," under the supervision of Sid Rogell.

Pert Kelton Returns

Pert Kelton arrived yesterday by plane from a personal appearance tour through the East.

Cohen-Shannon Signed

Warners has signed Albert J. Cohen and Robert Terry Shannon to a writing ticket to go into effect early next month. It is a one-picture deal, and the studio is looking around for an assignment for them.

Marguerite Roberts Set

Finishing a script job on Principal's "Peck's Bad Boy," Marguerite Roberts moves over to Paramount to work on the screen play of "End of the World," the Vina Delmar yarn which Al Lewis is supervising.

Son For Wells Root

Mrs. Wells Root became the mother of a son—6½ pounds—at the Good Samaritan Hospital Saturday. All concerned doing well.

Warners Buy Brit. Plant

(Continued from Page 1)

two studios, owing to bad casting conditions in Hollywood, although some of the English players used here may make pictures at Teddington.

No mention was made by Warner of the purchase price, but he said that many changes and improvements will be made. Practically the entire plant will be reconstructed to make it capable of carrying out the plans for bigger and better production. New buildings will be erected, new equipment installed and everything in the studio will be brought up to date.

Pickford Personal Tour a Triumph

New York.—If anyone thinks that Mary Pickford is not still an idol of the American picture-goers, he should look over the reports of her personal appearance tour in the East.

According to Manager McKay, she played to 350,000 people in three weeks at Chicago, Boston and Detroit, and gave the Earle in Philadelphia its biggest week in months. In almost every house, according to McKay, the overage gave her nearly fifty per cent more than her guarantee. Last week, in Philadelphia, she had a police guard every night, both at the theatre and at the hotel, to hold the crowds of autograph-seekers away from her.

Rosen Gets His German Film For His 'Mad Dog'

Al Rosen's jam with Collector of Customs Al Cohn over the two reels of German film to be used in "Mad Dog of Europe" was cleared up Saturday, after a four month impasse, and the agent-producer got his film.

Rosen said the withholding of the film, Nazi concentration camp shots, held up his picture.

Florida Boy Gets Break In Harold Lloyd Film

Harold Lloyd has signed David Jack Holt, a 5½ year old Jacksonville, Florida, youngster for the role of Lloyd as a youngster in "The Cat's Paw." Lloyd spotted young Holt on the stage at the Spotlight Theatre the other night and gave him his first picture break.

McGuire Going East To Stage Segall Play

William Anthony McGuire will collaborate with Harry Segall on the latter's play, "Knock Wood," and will journey to Broadway in September during his three months lay-off from Universal, to put the play on the New York boards.

Two For Presnell

Warners are putting two pictures into work this week—"British Agent" with Leslie Howard and Kay Francis, and "The Dragon Murder Case" with Warren William. Both are supervised by Robert Presnell.

Horsley Set at MGM

John David Horsley has been engaged by MGM for the role of a lifeguard in the Jean Harlow picture, "100% Pure," which Sam Wood is directing.

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'PRIVATE SCANDAL' MURDER MYSTERY, BUT GOOD COMEDY

Capital Acting Aids Novel Treatment

"PRIVATE SCANDAL"
(Charles R. Rogers-Paramount)

Direction .....Ralph Murphy
Authors .....Vera Caspary and Bruce Manning
Screen Play.....Garrett Fort
Photography .....Milton Krasner
Cast: Mary Brian, Phillips Holmes, Zasu Pitts, Ned Sparks, Lew Cody, Olin Howland, June Brewster, Jed Prouty, Charles Sellon, Harold Waldridge, Charles Middleton, Rollo Lloyd, Olive Tell.

"Private Scandal" is a murder mystery with comedy taking the place of chills and very funny dialogue supplanting the sliding panels and gasps.

With the exception of one point to which an audience here and there might object, the picture is a good, fast, amusing piece of entertainment. Lew Cody, the murderee, is a nice, decent, honorable business man, who enlists the audience's sympathies so thoroughly that the callousness of his employees and the unfeeling comedy of the proceedings after his death might cause a twinge in some people.

The funny business starts immediately when Ned Sparks, as the detective, arrives on the scene and tries to unravel the mystery surrounding Cody's murder. Because every one of the office employees was where he shouldn't have been when the body was discovered, they all lie. June Brewster, the telephone girl, was in Jed Prouty's office having a pick-me-up; Harold Waldridge, the office boy, was acquiring a ten dollar bill from the till, while the bookkeeper, Charles Sellon, was enjoying a forbidden cigar in the stock room, and Zasu Pitts was in "Ladies."

Phillips Holmes, the dead man's partner, is the one to whom all the evidence points as the guilty party, in spite of the fact that he is Cody's prospective son-in-law.

While the plot is air-tight and the solution extremely logical and well handled, the focal point of interest is Sparks' hard-boiled efforts to pin the office employees down to the truth. His performance will swell his fan following. Holmes seems stiff and uninspired, although he hasn't much to do; Mary Brian cringes and sobs most convincingly; Zasu Pitts and her business with the key to "Ladies" is a scream; June Brewster is exceptionally fine as the telephone girl; Charles Sellon makes a lot of his part, as does Jed Prouty, and Harold Waldridge is good, as usual. Rollo Lloyd and Olive Tell have small roles and Olin Howland surprised the preview audience into giving him a spontaneous and enthusiastic burst of applause for his excellent, unusual and superb bit of characterization as the coroner.

Ralph Murphy directed for high comedy; Garrett Fort adapted the story by Vera Caspary and Bruce Manning, and Milton Krasner photographed.

This is above the average programmer, having the advantage of swell, funny dialogue and reliable, original comedy added to the mystery angle.

Did You Know Villa Was a Centipede?

Since Wallace Beery finished "Viva Villa" for MGM, he has received over 200 letters, offering him "authentic" apparel and equipment used by Pancho Villa, all at very low prices. He has had three offers of Villa's bullet-torn and blood-stained shirt, the low price being 65 pesos. Other offers: Four left boots, 40 pesos; 7 white sombreros, stained with Villa's perspiration, 100 pesos; 19 pistols used by the bandit, 250 pesos.

B. & K. Turn 1932 Loss Into '33 Profit

Chicago.—Balaban and Katz and subsidiaries report for 1933 consolidated net profit of $95,191, after taxes, interest, depreciation, provisions for impairment of investment in subsidiaries and accrued dividends on preferred stock of subsidiaries.

This is equivalent to $3.31 a share on 28,700 shares of 7 percent cumulative preferred stock outstanding. For 53 weeks, ended December 31, 1932, consolidated loss was $993,638.

Eddy and MacDonald In 'Naughty Marietta'

Nelson Eddy has been assigned to the spot spot opposite Jeanette MacDonald in MGM's "Naughty Marietta," which Hunt Stromberg will put into work as soon as "The Merry Widow" is completed. Lawrence Eyre is now scripting the operetta.

Charlie Farrell Off To Do British Picture

Charles Farrell leaves this week for England to make a picture under the direction of Monty Banks. Gregory Ratoff and Jessie Mathews will also appear in the cast.

Farrell will return in August to make one more Farrell and Gaynor picture. His wife, Virginia Valli, will join him in England in a few weeks.

Hugh Williams to MGM

MGM Saturday borrowed Hugh Williams from Fox for a role in Michael Arlen's "The Green Hat," which Robert Z. Leonard puts into work today. Herbert Marshall and Constance Bennett head the cast.

Gordon-Revel Delayed

Because Mack Gordon became ill, he and Harry Revel were unable to leave for New York Saturday on their vacation, as previously planned. They will go as soon as Gordon is well again.

'U' and Foster Dicker

Universal is dickering with Preston Foster for a long-term contract and is considering "Sutter's Gold," which William Anthony McGuire is handling, as his first assignment.

Pulp Mag Writers To Get MGM Break

MGM gives the pulp-magazine writers a break with a deal that was put through Saturday, on a plan submitted by the William Stephens office.

The plan, to which the studio has subscribed on a term-contract on Sam Marx's approval, will have Marx contacting Stephens with orders for specific types of story to fit stars, according to the demands of MGM's production schedule. The agency, which contacts nearly 200 pulp writers, will relay the order to the scriveners, who will go to work on ideas for the stories. Yarns will be written in fiction style so as to make them salable to magazines.

Stephens maintains a reading department for the material, sifts the stories and submits the best bets. The writer loses nothing, since he can sell his story to a magazine, and still have the possibility of a studio sale.

Leo Carrillo Set With Jean Harlow in 'Repeal'

Leo Carrillo's first assignment for MGM is scheduled to be an important role in the Jean Harlow picture, "Repeal." He was previously set for "The Postman Always Rings Twice," but the studio shelved the story.

Sam and Bella Spewack have prepared a screen play for Charles Francis Coe's "Repeal" and John Considine will produce it.

MGM Wants Colbert For 'Red Pepper' Lead

MGM is negotiating for the loan of Claudette Colbert for a leading role with Nelson Eddy in "Red Pepper." Leo Birinski and the music writing team of Brown and Freed are looking after the screen play.

Boy Scout Serial

Signing Vin Moore to direct Saturday, Romance Productions today starts a Boy Scout serial at Mack Sennett's for the state rights market. George W. Stout is producing, with Carter Dixon and two Eagle scouts at the head of the cast.

'U' Wants Ralston

Universal is negotiating with MGM for the loan of Esther Ralston for the lead in "There's Always Tomorrow," which Edward Sloman directs. Frank Morgan and Elizabeth Young have already been borrowed.

New Term For Markson

Warners yesterday checked off another option on Ben Markson's contract, the writer rounding out his second year with the studio on a ticket set by the Beyer-MacArthur office.

'Interlude' N.G. For Pix

New York.—The new play, "Broadway Interlude," is unfavorable for pictures. It closed Saturday night after three performances.

Yesterday in NEW YORK with HELEN GWYNN

Here's a rough idea of imaginative art as practiced by a movie fan magazine. Les Grady, the editor of Film Fun, and a former Notre Dame football husky, actually poses for those undressed damsel pictures on the cover of his magazine. It seems that his artist can draw lovely faces and figures from memory, but he likes to have a model (anyone will do), just so as to be sure to get the body angles and arms and legs in graceful positions. Soooo, once a month, Grady obligingly assumes a most bewitching attitude and gradually his large, muscular frame becomes the voluptuous cutie for the cover design. Maybe the right heading for this story should be, "Through Different Eyes."

•

Bets are being made around town that a little gal by the name of Eleanor Raymond will top her career with a movie contract if the movie moguls can persuade her that playing opposite actors is more fun than playing with lions and elephants. They call her the "Elephant Woman" so, naturally, the suggestion is that she join the same lot as the "Panther Woman" and eventually have a real circus in Hollywood. However, no publicity man could ever have thought up a fake story about anyone that would read more strangely than Miss Raymond's history. The gal just got out of a convent and, because of family finances, had to get a job. Someone who knew Ringling got her a job riding horses in the circus, but Miss Raymond thought playing with elephants more fun, so she's now the gal the elephants toss around and the reason Broadway got to know her was because a well known man-about-town fell in love with her at first sight and almost went crazy until he could arrange to meet her and has been spending his days and nights at the circus ever since and the gal's been getting a big break ever since. BUT her ambition is to train lions and Clyde Beatty is her ideal.

•

Victor Wittgenstein, who's a pianist, too, sails for the coast on May 5 to look over a couple of his plays, "Encore" and "Brief Nocturne," the latter of which has been up for production here. . . . It must be tough to fall in love with twins. . . . The Rocky sisters are driving a certain somebody mad because he suspects one of them is cheating and they look so much alike he can't tell which. . . . Have you heard the Anthony Adverse song, dedicated to anyone who might have to adapt it? . . . It's "Aggravatin' Author, Don't You Try to Two TOME Me."

Two Plan 'Pickwick'

(Continued from Page 1)

put Guy Kibbee in the leading role, but no announcement of cast has been made by the British company.

This will make four Dickens stories planned for the screen. MGM is preparing "David Copperfield," Warners will do "Tale of Two Cities," and Universal is to make "Great Expectations."

Joseph M. Schenck presents a DARRYL F. ZA

The AFFAIRS C

(previewed as 'Fi

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CONSTANC
FREDRIC

FRANK
FAY

"Probably the most brilliant of the costume pictures yet to arrive. . . The brilliant dialogue, the manner in which the picture is staged and the excellent direction by Gregory LaCava render this cinema event notable."

EDWIN SCHALLERT
Dramatic Critic
Los Angeles Times

"The finest and most entertaining comedy of the year! The entire cast is superb and the settings are magnificent!"

ALICE TILDESLEY
Hollywood Correspondent
Philadelphia Public Ledger

"The most hilarious farce of this year or any other."

TED SMITS
Hollywood Correspondent
International NewsService

"Most rollicking farce of the season!"

WHITNEY WILLIAMS
Fawcett Publications

"It is one of those rip-roaring, swashbuckling, slightly brawdy numbers gorgeously mounted with costume and background. You will have lots of fun at this one!"

KATHRYN DOUGHERTY
Editor and Publisher
Photoplay Magazine

"One of the most brilliant pictures of the year."

ELIZABETH WILSON
Western Editor
Silver Screen Magazine

"One of the truly delightful and rollicking comedies of the season!"

DOUGLAS CHURCHILL
Hollywood Representative
New York Times

DIRECTED BY
GREGORY
LA CAVA

"Excellent farce comedy entertainment."

WALTER RAMSEY
Western Editor
Modern Screen Magazine

"Smashing all
the history of
Chinese
'The H
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now in its fourth se

20th CENTURY

K Production *Released thru UNITED ARTISTS*

F CELLINI"

Firebrand")

BENNETT
MARCH
RGAN
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Frank Morgan gives a
erformance that should
in the Academy Award
or 1934. 20th Century
cores again with this gay
nd giddy farce!"

RUTH WATERBURY
Editor
Movie Mirror Magazine

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week"

"It is the best picture 20th Century ever has turned out!"

ELEANOR BARNES
Drama Editor
Illustrated Daily News

"Outstanding dramatic comedy in a setting as artistically perfect as one of Cellini's own masterpieces!"

EUGENE CHRISMAN
Western Editor
Fawcett Publications

"Frank Morgan's performance is one of the bright spots of this year's cinema!"

ROB WAGNER
Editor, Script

"Side-splitting comedy made with perfect art. One of the knock-out pictures of the year!"

MOLLIE MERRICK
North American
Newspaper Alliance

"Smart adult entertainment, yet not too sophisticated to register prosperously over wide territory. Its romantic comedy provides precisely what is needed to fill the mats with women, without being short on general draw."

HOLLYWOOD VARIETY

"An achievement of sprightliness not often achieved in costume pictures!"

ROSILAND SHAFFER
Hollywood Correspondent
Chicago Tribune and
New York Daily News

SCREEN PLAY by
BESS MEREDYTH
From the sensational
New York Play,
"THE FIREBRAND"
by
EDWIN JUSTUS MAYER

"One of the most superbly mounted, gorgeously produced pictures, released in lo, these many years. . . . Exhibitors have a flock of swell names here and the story is certainly a drawing card."

HOLLYWOOD REPORTER

MARCHES ON

Reviewing the FAN MAGS

MOVIE CLASSIC
90 pages and cover
COVER DISPLAY.....Kay Francis (Warners)

"SCOOP!" announces the May Movie Classic . . . "an interview startling in its honesty, its frank self-analysis and its deep emotion."

And for once, an editor does not exaggerate. Gladys Hall's story, "I Am Destined for Divorce" (Gloria Swanson) lives up to its ballyhoo. It's a grand yarn.

Miss Hall has another story—very amusing. this one—"The Private Life (if any) of Burns and Allen." Jack Grant is another two-story writer. He has one on George Hurell, "How To Be Photographed Like a Star," and "How One Star Lost Thirty-two Pounds" (Joan Marsh).

Gretchen Colnik has an interesting psychological treatise, "Why Women Look Up to Garbo"; Rosalind Shaffer lists the eligible bachelors in Hollywood in "Movie Actors Who Sidestep Marriage"; Lee Tracy breaks into print with "Now I Know Who My Friends Are"; Lilian Harvey tells Sonia Lee that "Hollywood Has Broken My Heart"; and Mark Dowling asks "Is Young Doug Headed for the Altar?" including some interesting quotes. By the way, IS his name Dowling or Larkin? The index and the signature on the story do not agree.

Elisabeth Goldbeck has "Would You Care to Change Places with These Girls?" stressing the lack of childhood pleasures in the lives of Ida Lupino and Patricia Ellis; and Winifred Aydelotte tells of the MGM trek to Mexico in "They Dared the Impossible to Make 'Viva Villa.' "

PICTURE PLAY
66 pages and cover
COVER DISPLAY....Katharine Hepburn (Radio)

There seems to be always something to say about the poor gal whose face decorates the cover of the May Picture Play. This time M. Oakley Christoph, supposedly from her home town, has "Oh, Hepburn, Behave!" in which the author begs Katharine to be nice to fans, photographers and writers.

Dorothy Herzog comes right out in meeting and asks "Is Mae West a Fizzle?" and is quite intelligent about it; William H. McKegg has an unusual story, "Too Much Rope," in which he tells about some faults that have cut short the careers of promising players; Robert Fender goes into a rave over Mary Boland in "Sitting Pretty," and justifies it; Hal Hall tells about a strange Hollywood racket, "How to Phone a Star," revealing the methods of "telephones"; and Laura Benham has "The Strange Case of Phillips Holmes."

Leroy Keleher does right by Fredric March in "Good Guy"; Fanya Graham touches the high spots of Gregory Ratoff's colorful life in "Roguish Ratoff"; James Roy Fuller is amusing in "Is the Screen Too Sexy?" and Kathleen Key offers some interesting reminiscences in "My Friend Ramon."

Karen Hollis is still keeping her department, "They Say in New York," bright, cheerful and spirited.

Diana Wynyard Lead In 'One More River'

Universal Saturday closed negotiations with MGM for the loan of Diana Wynyard for the top spot in "One More River," John Galsworthy's novel which James Whale directs. Wynyard deal was negotiated by Bren, Orsatti and Marx.

Flinn Will Visit Code Secs on Coast

New York.—John Flinn, executive secretary of the Motion Picture Code Authority, who is flying to Hollywood today, will confer with code secretaries of San Francisco, Portland, Seattle and Salt Lake while on the trip. He probably will establish the Code Authority office in Los Angeles while there.

On his way back he will see the secretaries of Dallas, Oklahoma City, Denver, New Orleans, Des Moines and St. Louis, and later visit Chicago for meetings with the midwest boards.

Barbara Pepper Hurt In Automobile Crash

Barbara Pepper, the "blonde menace" in King Vidor's "Our Daily Bread," was painfully but not seriously hurt in an auto accident Saturday night on Wilshire boulevard.

She was coming back from location with her father when the crash occurred. Miss Pepper has a sprained arm and many bruises, and probably will lay off not more than two days.

'Can't Escape' Finished

Max Alexander wound up his first picture as an independent producer yesterday, when Otto Brower brought in "I Can't Escape" a day ahead of schedule. Lila Lee and Onslow Stevens had the top spots in the Beacon production.

MGM Signs Schubert

MGM Saturday signed Bernard Schubert to write the screen play for an untitled original which the studio owns. Lucien Hubbard will produce. Deal was negotiated by Hoffman-Schlager.

Warners Hold Regan

Two weeks earlier than required in the contract, Warners Saturday punched Phil Regan's ticket for another term. Player just completed a featured role in "Dames" and this week goes into "Housewife."

Liz Allen on Way Here

Elizabeth Allen leaves this week from London for the MGM studio, according to word received here. She is set as Mrs. Copperfield in the production of "David Copperfield."

Gordon After Stone

Leon Gordon, planning to revive his play, "The Piker," at the Hollywood Playhouse, is negotiating with George Stone to play the leading assignment.

Merger of IATSE And ASC Cooling

While no statement is forthcoming from executives of either the ASC or Local 659, IATSE, those close to the situation stated yesterday that all indications at the present time point to a collapse of the proposed merger of the two cameramen's organizations.

One indication is the decision by the IATSE locals to send delegates next June to the annual convention of the national IATSE body, to be held at Louisville. At lease three, probably five, members of Local 659 will go.

According to information given unofficially by one of the union leaders, it looks as though the merger, which seemed hot a short time ago, has grown cold, and the union is going ahead with plans to rebuild its structure.

Gillmore May Leave Legit Code Authority

New York.—The Council of the Actors Equity has advised Frank Gillmore, its president, that he may withdraw from the Legitimate Theatre Code Authority at any time he thinks best for the Equity.

This follows General Johnson's statement to the legit Code Authority that arbitration of disputes is mandatory, which is opposed by the association.

Clive Dickers With Para. Before Starting at 'U'

Colin Clive goes back to Universal for another picture, taking a featured role in "One More River" on a Leo Morrison ticket.

Paramount is negotiating with Clive for "Notorious Sophie Lang" and, if this jells today, the player will do it prior to the Universal production.

Solow on Own Yarn at 'U'

Gene Solow checks in at Universal to write the screen play of his own untitled original story, which will serve as a starring picture for Henry Hull when the player arrives here.

Tibbett-Small Disagree

Unable to agree on an option for two more pictures as part of their contract, Lawrence Tibbett and Edward Small have placed their deal in camphor.

Ames Tops in 'Wanted'

Rosemary Ames, instead of Claire Trevor, gets the top spot in"Wanted," the new title for "Painted Lady," which Sol Wurtzel produces at Fox.

Col. After Trevor

Columbia is negotiating with Sol Wurtzel at Fox for a three-picture loan on Claire Trevor, to be spread over a period of several months.

Morris Small Back

Canceling his New York trip, Morris Small returned yesterday to Hollywood after a two-week visit to Atlanta, Georgia.

Kolker at Radio

Henry Kolker replaces Oscar Apfel at Radio in "Sour Grapes."

UP-TO-THE-MINUTE CASTING NEWS

John Wray through Kingston-Harris for Invincible's "Fifteen Wives."

Mary Forbes through Freddie Fralick to "British Agent," Warners.

Charles Wilson to MGM for "100% Pure." Negotiated by Kingston-Harris.

Phillips Holmes to Fox for "Caravan."

Frank Albertson to Radio for "Life of Virgie Winters."

Wade Boteler to Radio for "Murder on the Blackboard."

Billy Bevan for "Caravan," Fox.

Murray Kinnell to "Charlie Chan's Last Case," Fox.

Gregory Gaye for "British Agent," Warners.

Charles Butterworth, Mary Carlisle, Russell Hardie, Ted Healy and **Una Merkel** in "Rear Car," at MGM.

Nora Cecil into "Old Fashioned Way," Paramount.

Doris Lloyd for "Du Barry," Warners, by Max Shagrin.

Renee Whitney at Warners for "Madame Du Barry."

'Beyond Bengal' Set For Indefinite Runs

New York.—Showmen's Pictures Inc., through the sales manager, Howard C. Hummell, has closed contracts with the Shubert booking offices for the showing of Harry Schenck's "Beyond Bengal," for the Hartman Theatre, Columbus, Ohio, starting May 2; Shubert Theatre, Cincinnati, May 6; Ohio Theatre, Cleveland, May 12, all for indefinite runs.

Other deals with the Shubert office are being closed for New York premiere May 14, and ten other cities. Harry Schenck will make personal appearances.

Tea For Princess

Sonya Levien was host yesterday at a farewell tea for Princess Kropotkin, Liberty writer, who has been here for several weeks interviewing picture people.

Demand to Know Cuts

(Continued from Page 1)

purpose of aiding the motion picture industry by forcing the publication of the censor board's eliminations.

The exhibitors point out that the censor board is not only making from 300 to 400 per cent more eliminations than the board in any other state, but is being unfair to the picture industry in not telling what the eliminations are.

It is stated by exhibitors that publication of the eliminations would afford the industry the opportunity of correcting any evil that exists, and thus protect the exhibitors, who are either compelled to play the picture after it has been censored or pay for it without playing it because of the injury to the picture by the cuts.

It is further pointed out that the proceedings of other state boards are public property and there is no reason why the censor board should be an exception.

PHIL BERG
Agency

and

THE BUSINESS MANAGEMENT CORPORATION

A n n o u n c e

the consolidation of their organizations, where, for the first time, a service will be offered to the personnel of the motion picture industry combining in one organization a complete

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WHAT'S WHAT

BRULATOUR BULLETIN

WHO'S WHO

Published Every Monday — J. E. BRULATOUR, Inc., Distributors — Eastman Motion Picture Films

the REFLECTOR

"No, Leonette, we will NOT run a 'Dust and Dirt' column—you'll find one by another writer on another page—but some day we'll write a stinging expose under the tag of 'Love Life of a Lenzer' " . . . And Helen—thanks for your nice note . . . when the wives start reading us we're made (editorially, of course) . . . . And while we're devoting tops to the wives, Ruth Hall (Mrs. Lee Garmes) is wardrobing for the New York trip. . . . Gorgeous Jean Harlow suppered with hubby Hal Rosson in the booth adjoining us at the Vendome t'other night. . . Joyce O'Connell is bossing the contractors' boys on the new Louiewilliamo'connell hut while Conny grinds for the sugar at Fox.

Youse guys who've phoned in this week—Charlie Bonn's address is 154 Crescent Street, Long Island City, N. Y.—y'wekkum! . . . Milt Krasner's slate at Par sets his production as Number 1001. Number 1 was "Squaw Man"—made while Milt's ma was changing his diapers. . . . Charlie Stumar grounds his plane and grinds on "Loves of a Sailor" at Universal. . . . At the same plant George Robinson is photographing for good old Karl Freund, who's directing "I Give My Love." . . . Eddie Snyder testing and Johnny Hickson on some hot pick-ups while Brodine puts finishing touches to Borzage's "Little Man, What Now?" . . . and Jack Stevens is away on another laugh litter for Warren Doane.

•

"Oh, Columbia The Gem of The Call Board—" four pictures in production at Gower Street but every one of them using EXTRA cameras and EXTRA cameramen—to be exact fifteen were turning on Thursday and Friday . . . hi-dee-dye-dee-doo—very satisfactory footage, thanks. . . . Joe August, Bennie Kline, Joe Walker and Henry Freulich (yep, Henry's shooting first now) the number one boys—and at Arkayo peak production prevails prettily with Lucien Andriot topping all previous efforts with his camerawork in the Ann Harding picture. . . . Teddy Tetzlaff happy in his new surroundings while he turns swell stuff for Dix. . . . Nick Musuraca completing on "Murder on the Blackboard." . . . Roy Hunt further beautifying Diana Wynyard. . . . Dave Abel also finishing on Wheeler and Woolsey. . . . Henry Gerrard called in from his mountain retreat to do added scenes and Winnie Wenstrom doing a swell stanza for Lou Brock. . . . Joe Valentine can be had—so can Tad McCord and Gil Warrenton.

Starting

WARNER BROS.
Ernie Haller — Tony Gaudio
RKO — M.G.M.
Nick Musuraca — Charles Rosher
FOX — EDUCATIONAL
Lou O'Connell — Dwight Warren

CLASSIFIED!

Is it fair to classify a cameraman?

Graduated from the ranks of the seconds at a major production plant a few years ago, a cameraman moved to another lot where he was assigned to start shooting picture starring a young woman who was then top bell ringer at the box office cash registers all over the country. First day's rushes were sensational—ditto second and third—it was in the bag for this lenzer—he got the big break. He was still tops as photographer when the star faded out three or four years later. He'd been identified with her for so long that despite his rich artistry he started to find the sledding tough. At last he accepted assignment on a Western unit. The front office raved. Gorgeous—beautiful—magnificent! The home office wired, "Give us more photography like this in our future Westerns" . . other producers tried to borrow this man when they wanted unusual 'Western' stuff . . overnight Hollywood labeled him a "cameraman for Westerns." Today we phoned an executive of a major studio, who had just last night asked us to line up a good photographer . . we offered the man who's the subject of this little editorial. Said the exec: "But you must have misunderstood me—I want a man for a farce comedy—not a Western!" However, Western—drama—comedy—farce—feature or short—it makes no difference; if he's an accepted fellow in that body of cinema photographers who select their membership—he can photograph ANY picture and turn in a creditable job and should therefore NOT be CLASSIFIED!

Garmes to Gotham

After deserting the camera for several months during which time he has been preparing for his debut as a director, Lee Garmes lends an attentive ear to the important jingle of a heavy offer from New York, and will be a passenger on the eastbound Chief Wednesday night, accompanied by his wife (Ruth Hall). Special contract provides for an eight week engagement on a super-feature, to be made at Eastern Service Studios, and at the expiration of this time Lee will trek back to Hollywood.

Haskin Locationing

Bun Haskin, boss pro tem. of the Warner Bros. Special Effects Department, is in Sunnyvale, California, with his crew shooting backgrounds for Arthur Edeson's current production, "Hey, Sailor!"

"Empress" Swell Pic

Paramount's "The Scarlet Empress," previewed last week, brought one of the big photographic thrills of the season. Whole picture actually breathtaking in its beauty and imaginative intelligence. Photographer Bert Glennon has been not only audacious, but unorthodox in his lighting, and the ultimate effect is a revelation. Von Sternberg comes in for plenty credit on giving the camera such a free and daring swing from the usual shadow routine.

Figure This Out

Jerry Ash (the big brute) is at the camera for Alexander Brothers' Beacon production, the title of which (associated with Jerry) hands us a terrific wallop . . . "I Can't Escape" . . . (You're telling ME!)

Thompson Continues

William C. (Bill) Thompson, chief staff cameraman for Foy Productions, Culver City, has turned final scenes on "Tomorrow's Children," and on Tuesday or Wednesday of this week starts photography on "High School Girls."

Sedgwick's Sharpshooter

Director Eddie Sedgwick gets away at Paramount on "Here Comes The Groom" with Henry Sharp responsible for the photography. Current production tops a fine record of achievement at Paramount for Sharp, who has accounted for "Duck Soup," "Alice in Wonderland," "Six of a Kind," "Melody in Spring," and "Many Happy Returns."

Jackson Finishes

Some weeks ago Fox Studios assigned Harry Jackson to John Reinhardt, and they leaped into production on a wild Cossack story. The production finished Saturday, everyone satisfied with manner in which Harry handled photographic assignment.

Marley Signs

Another period production looms before the lens for Pev Marley, who has signed on the dotted line to assume camera responsibility for "The Count of Monte Cristo," to be produced by Edward Small. Starting date is ticketed for early May.

Marley made one of those overnight 'once-in-a-lifetime' top reputations result of his splendid achievement on "House of Rothschild," with George Arliss, for Twentieth Century, currently restoring prosperity to the box office at Grauman's Chinese.

Do Your Fishing Early

. . . If you're going to do it at all. Because—the summer promises to be so busy that vacation plans are due for a blow-up.

Last week saw seven more units in production than during previous week. At Warners several pictures are being rushed to production. Columbia has a lull of two or three weeks, and then will go into full speed. Paramount is getting into its biggest program in several years. Same applies to Universal, while MGM, within three or four weeks, will have at least ten units. RKO has eight in production.

Only studio inactive is 20th Century, which will resume August 15.

the BUZZER

(NOTE: Each week, sales and service representatives of J. E. Brulatour, Inc. will ask a number of cameramen the same question. The question will be given and then the answers verbatim.)

QUESTION: DO YOU PREFER SHOOTING NATURAL EXTERIORS OR EXTERIORS BUILT ON THE STAGE?

BENNY KLINE (Columbia): There can be no definite ruling on this subject. There are some natural pictorial exteriors that could never be reproduced properly inside on the stage.

GEORGE BARNES (Warner Bros.): Unless the natural exterior set is exceptionally beautiful, I would prefer shooting exteriors inside, because you have so much more control over the lighting.

MILTON KRASNER (Paramount): If the schedule is not too tight and the director is willing to wait for good light conditions, by all means use natural exteriors. If the exterior scenes must be made in limited time, build them on the stage.

CHARLES LANG (Paramount): For intimate scenes where only incidental backgrounds are necessary I like to shoot exteriors on the stage. When it becomes necessary to show skylines and distant backgrounds the panoramic drop becomes inadequate, and we should move to natural exteriors.

LEN SMITH (M.G.M.): Natural exteriors when possible. However, musical and costume pictures are sometimes easier to handle with the exteriors built on the stage.

TAD McCORD: I like to shoot exteriors built on the stage when allowed sufficient lighting equipment and time to do the job right. I prefer intimate type of scenes for artificial exteriors. Large panoramas become obviously artificial, and no conscientious photographer can tolerate that.

finishing

RKO
Nick Musuraca
BEACON PRODUCTIONS
Jerry Ash
FOX
Harry Jackson — Joe Valentine

METRO GOLDWYN-MAYER STUDIO,
% MR. SAMUEL MA
CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XX. No. 38. Price 5c. TODAY'S FILM NEWS TODAY Tuesday, April 24, 1934

U. S. BLOCKS ERPI PEACE

TRADE VIEWS by W. R. WILKERSON

•THERE is not a studio in Hollywood that is not holding up one or more pictures due to casting, and this hold-up, this fight for artists, is costing the industry tons and tons of money each month. All because producers choose to play the thing safe, selecting only those people they believe to be right for the parts, but in that selection only a small percentage of the available artists are called on.

Of course, EVERY producer wants to head his cast with a star, a draw name. Such names are few and far between and, as a result, as long as they can get that name they care little whether that person fits the part. This results, in the majority of cases, of stars being badly cast.

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But, finished with the star name, the casting of the rest of the picture becomes equally as difficult, because the producers WILL NOT give opportunities to men and women whose every training argues for that opportunity. They will not give really fine artists a chance. And Hollywood is filled with artists who, given an opportunity, would develop into stars.

There is less effort exerted in the creation of new stars, names that will draw at the box-office, right at this time than ever before in the history of this business. Producers are not interested in new faces, new names, new performances, for the simple reason they will not take a chance. They want to play the casting problem safe, even though that delays production and runs up the cost of the picture.

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The Zanuck-LeMaire organization of the old Warner days was the last combination of producer and casting office that was willing to take a chance and, in a short period, they uncovered a half dozen stars and 10 to 15 important supporting players that are, even now, the backbone of that company. They took a chance, and Warners and the whole picture business benefited.

Confronted with almost an impossibility in casting most of the pictures that are ready for production today, why not go out and give some new personalities an opportunity? Why not give some of the important supporting players a chance at star roles? Why not use some effort to progress in the development of new box-office draws?

Extras' 50-50 Break

Extra players employed on the Mae West set at Paramount yesterday were squawking long and loud last night because, they declared, 200 "dummies" were used and only 210 extra players.

Fox's 'Caravan' To Be a Super-Special

Fox has made up its mind to push "Caravan," the Erik Charel picture, into the super-special class and has budgeted the production to cost better than a million dollars on a three months shooting schedule.

The extension of the shooting schedule compelled Conchita Montenegro to abandon a deal to leave in early May for South America, where she was to make a series of Spanish pictures.

Jolson Signs Five-Year Contract with Warners

Al Jolson yesterday reconsidered his announced retirement from the screen and signed a five year deal with Warners to make one musical a year. The success of "Wonder Bar" was a big factor in his reconsideration of his retirement.

George and Norma Wed

Atlantic City.—Norma Talmadge and George Jessel were married at the Hotel Amdassador here today, Mayor Bacharach performing the ceremony.

Government Understood To Frown Upon Any Settlement Out Of Court With Warners

Washington.—It is understood here that the reported settlement of the Erpi-Vitaphone-General Talking Pictures suit, which was scheduled to be made out of court, has been stepped on by the Department of Justice, which does not look with favor on this form of adjustment. In that event, the trial of the royalty suit, set for May at Wilmington, probably will go on.

The terms of the proposed settlement are said to be based on Erpi's willingness to turn over to Warners and General Talking Pictures all the handling of its sound equipment and take itself out of active participation in the motion picture field. A vice-president of Erpi, the day after the Hollywood Reporter published the news of this alleged agreement, denied

(Continued on Page 2)

'Cat's Paw' Finished

Sam Taylor yesterday brought in "The Cat's Paw," which Harold Lloyd produced for Fox release. Picture, which has been in production since January 29, was held up several times due to Taylor's illness.

Katherine Brown East

Bringing a two weeks story huddle to a close, Katherine Brown, Radio's Eastern story head, leaves tonight for her New York post.

Warners Sued Again Over 'Lady Killer'

A second suit against Warner Brothers, based on alleged illegal use of the title, "The Lady Killer," was filed yesterday by Attorney Harold Fengler, $50,000 damages being asked. This suit is by Alice and Frank Mandel, who allege that Warners took the title of their play, "The Lady Killer," which was produced here and in New York ten years ago.

The first suit, filed last week, was by William Selig, who produced a picture with that title in 1914 and had the title copyrighted, he claimed. He also asked $50,000.

Gable May Be Starred In 'Blonde Countess'

MGM is seriously considering "The Blonde Countess" as a possible starring vehicle for Clark Gable. It is an original by Major Herbert O. Yardsley, who, with C. Gardner Sullivan, will do the screen play and Larry Weingarten will produce.

Goldwyn Plea Delayed

The Superior Court hearing on the Goldwyn application for a restraining order against Warners on Busby Berkeley's services was pushed over to this morning when neither party was prepared yesterday to proceed with the case.

Carl Laemmle Back

Carl Laemmle Sr. yesterday returned from the East, where he attended the board meeting of Universal and was again elected president of the company for the twentieth time. He was away two weeks.

'Forsyte Saga' to Radio

London.—Radio is closing a deal with the Galsworthy estate for the purchase of "Forsyte Saga" and will make it as a starring vehicle for Irene Dunne.

PARA. RENEWING ACTIVITY AT LONG ISLAND STUDIO

New York.—Paramount is again getting busy with production plans for the Long Island studio. It has taken over two of the stages and is moving in there with its shorts production department, under the supervision of Fred Waller. This department is producing the "Headliner" series, the Paramount Pictorial and "Screen Souvenirs," which have been made heretofore in another building near the old studio.

It is also understood that Paramount will have at least six features produced at Astoria for its release this year. The three pictures to be made by Ben Hecht and Charles MacArthur account for half of the six, but no announcement has been made about the other three.

Mervyn LeRoy and Wife Are Due Home Saturday

Mervyn LeRoy and his wife, Doris Warner, return Saturday from their honeymoon cruise around the world. They arrive in San Francisco Thursday and remain on the boat, docking here Saturday. Warner director has been away since the middle of December.

Radio Signs John Beal

New York.—After all the studios tried to get him for picture work, John Beal yesterday signed a term contract with Radio. Player cannot leave for the coast until he completes his stage work in "She Loves Me Not," in which he is now appearing.

SAM MINTZ NOW SCRIPTING "ANNE OF GREEN GABLES" RKO

THE Hollywood REPORTER

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FRANK T. POPE.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

RAMBLING REPORTER

Well, we see that the Chatterton-Brent and Swanson-Farmer divorces are coming right along, as registered here some time ago. . . . Hear tell that when Junior Laemmle ties the knot (which is supposed to be very soon) it will be with a young society girl from the East who is due in Hollywood with her family next month when she finishes finishing school! . . . Alice Brady took her four non-housebroken dogs with her to a hotel in San Francisco—whoops! . . . Maurice Chevalier bought some songs for himself from the pen of Julie Cruze. . . . The Mervyn LeRoys will be back in Hollywood Saturday . . . and the Warren Williams leave this week on their boat for the Santa Cruz islands, where they will hunt wild boars, of all things! . . . Mitzi Cummings has just signed a contract with Photoplay, and Ruth Cummings is having her first novel published by Macauley, so Sunday Mrs. Ida (Momma) Cummings gave a party to celebrate the events — who wouldn't?

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The Liz Dupont-Buster Collier flames were fanned at the Colony Saturday night—and a "bunch of the boys" including Charles Rogers, Darryl Zanuck, Eddie Buzzell, Joseph Schnitzer, did right well for themselves. . . . A girl named Majel McConnell, who won a contest in Spokane because she looked so much like Janet Gaynor, walked across the Warner lot yesterday and was stopped three times and addressed as Bette Davis! So who's crazy now?

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Jackie Cooper having his first stand-in in the person of Johnny Dunsmuir —both kids having a swell time over at Catalina. . . . The wife of what famous comedian is in a sanitarium for the steenth time at the moment with "pink elephant" trouble? . . . Maureen O'Sullivan going to Ireland when "The Barretts" is finished—bets are that Johnny Farrow stays behind. . . . The beauteous Madeleine Carroll, Rosemary Ames, Heather Angel, Billie Burke, Frances Goldwyn, Al Newman, Capt. Richard Day, Virginia Gilbert, Dudley Murphy, Monte Brice, Paul Schofield, Ethel Butterworth, Max Marcin, Mrs. Tom May, Louise Dresser, among the lunchers at the Vendome yesterday.

New York REVIEWS

"A MODERN HERO"

Warner Bros. prod.; director, G. W. Pabst; writers, Louis Bromfield, Gene Markey, Kathryn Scola

Strand Theatre

Herald-Tribune: Mr. Pabst has set his picture excellently, obtaining atmosphere in the opening circus scenes as well as in later ones. It is photographed, too, with a nice quality. Buts its tempo is too slow. Its dialogue not very adult, and for some reason its interest is not sustained. The supporting cast is good.

Times: The film is competently, if somewhat morosely acted in the leading roles by Mr. Barthelmess and Jean Muir. Marjorie Rambeau and Florence Eldridge also contribute good performances.

Mirror: Louis Bromfield's novel, however interesting as a book, presents a very trying obstacle to the star who would assume the title role. The character is totally unsympathetic. Richard Barthelmess makes a neat job of acting it, though it isn't suited to him.

American: Mr. Barthelmess plays so sincerely, so believably that the man he creates stands forth staunch and solid in the film fable. He is ever the star of the production, but he is helped materially by the quality of his cast. The picture is well directed and has been given quality production.

News: In spite of Barthelmess' consistently good performance of the title role and the able assistance he receives from an excellent cast, "A Modern Hero" must be classified as just fair in entertainment value.

Sun: As a novel, Mr. Bromfield's story may have had more chance to explain its hero, to alleviate the ruthlessness of his climb to power. The picture has to satisfy itself with a simple relation of the plot, a long and rather involved one. Marjorie Rambeau's performance did a good deal for this flim. Still it couldn't tighten up the story sufficiently for a motion picture. Less obvious and stagey direction might have resulted in a more interesting picture.

Post: "A Modern Hero" on the screen is as dull, pointless and unprofitable a treatise as we have encountered in a decade of movie-going. The plot is diffuse and overcrowded with detail; it meanders along at a sticky pace and never once does Mr. Barthelmess succeed in bringing a semblance of interest to the character.

World-Telegram: It is a well intended drama, but, I fear, somewhat too faint and uneven for general effectiveness. Adapted into a somewhat stilted screen play and acted for the most part good and hard, it seemed, to my notion, excessively tedious.

"STAND UP AND CHEER"

Fox prod.; director, Hamilton MacFadden; writers, Will Rogers, Phliip Klein, Ralph Spence; music and lyrics, Jay Gorney, Irving Caesar, Jack Yellen, Lew Brown.

Music Hall

Times: The jollity of the film increases as it develops. It looks as if all Hollywood had taken part in this summing up of "Stand Up and Cheer."

Mirror: Richly satiric, the story introduces hilarious types and presents a delightfully mad picture of Washington. Gay and exhilarating, "Stand Up and Cheer" is an attractive and unusual musical film.

World-Telegram: What promised for the first half of its unreeling to be a satirical revue of superlative virtue suddenly became, along about its middle section, a routine song and dance production. Even so, I should be a carping fellow, indeed, if I objected too strenuously to the commonplace elements in "Stand Up and Cheer!" because it has much in its that is genuinely fine, amusing and entertaining. "Stand Up and Cheer" is something to cheer about.

American: A gay idea is amusingly developed, and provides a goodly measure of fresh and unusual film fun. The piece is well conceived and well directed.

Sun: "Stand Up and Cheer" is one of those deliberately cheerful productions with so insistent an emphasis on optimism that the result is occasionally depressing. It is at least a different type of musical.

Post: The picture is blessed with a lively and satirical plot idea. There is a wealth and diversity of material in the song and dance numbers. It is a lavish, gay and crack-brained musical revue.

News: Although "Stand Up and Cheer" was designed to wipe away our fears and blues over these hard times by insisting that the depression is over, I'm afraid it is going to have just the opposite effect. Little Shirley Temple earned the only burst of spontaneous applause.

Herald-Tribune: It is my private opinion that it is successful neither as musical comedy nor hilarious fantasy, but it must be granted certain pleasant features. Amazingly enough, one of them is a child actress.

Journal: It is all very light and gay and diverting. Despite the fact that the cast contains plenty of high-powered names, an individual triumph is scored by four-year-old Shirley Temple.

Leon Gordon on Air

Leon Gordon gets an air interview tomorrow night via station KRKD, when Eleanor Barnes will feature the writer on her regular program.

LaborAsksRosyHow It Can Get Rights

In a sarcastic letter, Lew C. G. Blix, business representative of Local 37, IATSE, composed of carpenters, property men and grips, yesterday took Sol A. Rosenblatt to task for his reported statements that any complaints of alleged film code violations filed by studio workers in any channel except through the office of the Casey committee would go in the waste basket.

"Just what is necessary for an employee to do (outside of keeping his mouth shut and taking his beating in silence) to obtain the rights which are supposed to be provided him under the code?" asks Blix.

He calls Rosenblatt's attention to Section 5, page 7, Bulletin No. 7, Manual of Adjustment of Complaints by the State Directors and Code Authorities, which states that "even though an industrial adjustment agency has been authorized to handle complaints, a complainant always has the right to file his complaint with the NRA, either in Washington or through the State Directors in order to protect his or the public interest."

U. S. Blocks Erpi Peace

(Continued from Page 1)

that there was any truth in it, but the belief still exists in Washington that it was set until the Department of Justice stepped in.

There is another report, given some credence here, that Erpi may turn its picture business over to its employees to be run by them with supervision by Warners and General Talking Pictures. This plan resembles the step taken some time ago by the Graybar Electric Company.

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'STEVEDORE' REAL PIC THEME, BUT NEEDS BRAVE PRODUCER

2 More N.Y. Plays Simply Hopeless

The Theatre Union presents "Stevedore," by Paul Peters and George Sklar; staged by Michael Blankfort; settings by S. Syrjala; with Millicent Green, Georgette Harvey, Edna Thomas, Jack Carter, Rex Ingram, Leigh Whipper. At the Civic Repertory Theatre.

New York.—Continuing in its work of presenting plays with a purpose, the Theatre Union here uncovers another vigorous, thrilling diatribe against the existing state of injustice in this country, this time choosing as the subject the Negro and his problems. George Sklar is again called upon to assist in the writing, and he is to the propaganda play what George S. Kaufman is to the Uptown Theatre—the craftsman who knows how to make good theatre out of hysteria.

The story over which the authors drape their soap-box speeches is that of a white woman who is beaten up by her lover and found screaming by her husband. Unable to tell the truth, she says she's been attacked by a negro. Immediately all the negroes in the southern town are rounded up, but no identification is made and, just as the whole matter is about to be dropped, the foreman of the Stuyvesant Dock Company makes use of the case in order to rid himself of a young negro who is trying to organize his fellow workers into demanding equal rights for themselves and living wages. But, of course, the story is soon lost in a complete resume of all the woes afflicting the colored race, and they are many and vital.

The thing that recommends this play to us is its unashamed frankness, its lack of fear of being labeled anything but what it sets out to be, which gives it all the latitude in the world for hearty emotional appeal that never insults the intelligence with cheap philosophical veneers.

Both "Stevedore" and "Peace on Earth" offer really moving motion picture material, the subject matter of which, unfortunately, is too much of a challenge to the very narrow scope to which pictures confine themselves. But it must be repeated that here is definitely good movie material for anyone with the courage to make use of it.

The cast is almost entirely negro and uniformly excellent, with standout performances by those mentioned in the casting at the top of the review. It was impossible to record all the names of the biggest cast outside of a Hippodrome show that's come to town in a long while. And the whole production offers an exciting adventure in the theatre.

'Broadway Interlude' Bad

Theodore Hammerstein and Denis Du-For present "Broadway Interlude," by Achmed Abdullah in collaboration with Almon Wolff; staged by Mr. Hammerstein; setting by Amend; with Robert Emmett Keane, Hans Hansen, Robert Lynn, Claire Whitney, Margot Allain, Sally Starr, Neil Moore, Arthur Pierson, Paul Everton, Suzanne Caubaye, Leslie Dennison, Peter Whitman, Janice Dawson, Dorothy Knapp. At the Forrest Theatre.

New York.—The OTHER trouble with plays like this is that you cannot print a review on them before they close up. There isn't the time and it's wasting your substance to offer any critical writing talent on them.

Just in case anyone might be interested in knowing what the subject matter was, it purported to depict the life of David Belasco as a theatrical entrepreneur. And in all fairness to the late Mr. Belasco, it must be said that the man couldn't possibly have been as stupid in the exercising of his charm and have attained the position he held for so many years in the theatrical world.

"Are You Decent?" Isn't

Albert Bannister presents "Are You Decent?" by Crane Wilbur; staged by Dmitri Ostrow; with Zamah Cunningham, Royal Stout, Beatrice Hendricks, A. J. Herbert, Claudia Morgan, Eric Dressler, Lester Vail. At the Ambassador Theatre.

New York.—More sex didoes that will not last the week and had no business wasting an evening. Unpardonably dull, the kind of thing that censors should use as examples of how to disgust people with sex so's they'll never touch the nasty stuff again.

This time a sassiety wench with a strong libido, but a horror of marriage, consoles herself with the fact that she is suffering from "maternal instinct" and decides to have a child without benefit of a wedding ring. Add to this the character of a female Grumpy, stomping all over the place, and two of the most repulsive drunks ever seen on a stage and then hope the curtain is forever unable to rise.

Mervyn LeRoy Will Run Warner Studio

New York.—Mervyn LeRoy will take over the reins as studio production manager for Warners-First National when Hal Wallis goes to Europe about the middle of next month.

Muni-Graham Return

Paul Muni and Carroll Graham yesterday returned from Mexicali where they have been doing research work for "Border Town." Graham is writing the screen play of his novel, which will be Muni's next picture for Warners.

Warners Buy Original

Warners yesterday purchased "Just Out of College," an original by Robert Lee Johnson. The story deals with the experiences of a boy just out of college and his efforts to adapt himself to commercial endeavors.

Fox Signs Jack Carter

Fox yesterday got a yen for Jack Carter, player who recently arrived from New York, and signed him for a featured spot in "Always Honest," while discussing a long-term deal for his services through the Hallam Cooley office.

Three-Color Short First For Whitney

Jock Whitney enters the motion picture production field on May 15 with a one-reel picture to be made with the newly perfected three-color Technicolor process as his first.

This picture will be "La Cucurachi," a song and dance number with a Mexican locale and plenty of color. It will be the first of a series which will be produced by Merian Cooper and released by Radio. All are to be made in the three-color process, in which Whitney has a financial interest, if the first turns out as expected. Cooper returns from Honolulu the day the picture is slated to start.

MGM Finds Six Boys For Barrett Brothers

MGM has tested more than 100 young actors in an effort to find six who looked sufficiently alike to be cast as brothers in "The Barretts of Wimpole Street."

Those selected are: Vernon Downing, Neville Clark, Mathew Smith, Robert Carlton, Allan Conrad and Peter Hobbes.

Columbia Planning Two Shorts in Two Days

Columbia will make the first two of the "Minute Mysteries" in two days, Lambert Hillyer directing under Irving Briskin's supervision. Sam Hinds, Charles Wilson and Arthur Rankin go into "Death in the Office" and also into "Stolen Poils," Geneva Mitchell getting the leading role in the latter.

Glasmon and Kline on 'A Son Comes Home'

Kubec Glasmon and Marjorie Kline have been selected by Paramount to write the screen play of Julian Josephson's original, "A Son Comes Home," starring Lee Tracy. Bayard Veiller will supervise.

Lindsay Play Wins Megrue Comedy Prize

New York.—Howard Lindsay's play, "She Loves Me Not," has been awarded the Roi Cooper Megrue prize for the best comedy of the year. The announcement was made at the Dramatists' Guild dinner last night by Marc Connelly, acting as master of ceremonies.

Lab Code Member Named

Washington.—A. J. Rosenberg, formerly in the laboratory business in New York, but now not connected with the picture industry, has been appointed as the administration member of the Motion Picture Laboratory Code Authority.

'Excess Baggage' Again

John F. Larkin has been signed by MGM to do the screen play on "Excess Baggage," which Harry Rapf will produce. It was once made as a silent.

Yesterday in NEW YORK with HELEN GWYNN

Two things that were bound to happen sooner or later really did occur this week. One in the newspaper world and the other in the picture game, as they like to call that particular sport. In the first instance there appeared in a New York morning paper a long criticism of a concert, right down to the audience reaction and applause. The only unfortunate thing about the criticism was that the concert had been postponed, so the whole thing was like an essay on whether or not there is sound if there is no ear to catch it.

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The other thing was one of those cocktail parties for the press given by a major company for a visiting star. Well, the assembled press waited and waited and drank and talked and waited and waited and no star. Finally someone made the announcement that the star in question had contracted ptomaine poisoning from some crab meat eaten at lunch. Still later the truth of the matter inadvertently came out. The star thought to fortify himself for the coming ordeal and did so well in the process that he was unable to face it at all. And we don't blame him. Nobody has yet discovered why such parties are given, since it's no longer necessary to have an excuse to serve liquor.

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There's a short soon to be released about which there has been no little controversy of late, due to the fact that a feature picture on the same subject has just been completed. However, that's something that will have to straighten itself out. The story of how the short happened to get to these shores is a good example of a surprise package, however. The company that will distribute the short in this country was approached some weeks back by a film importer and told that there was a batch of pictures on which they could make a good deal if they'd pay the duty on them to get them in. Which meant that part of the money involved in the deal would be spent blind and the seller had no idea of what the pictures were. Well, the distributing company decided to take a chance and when they opened the packages they hadn't even got prints, just negatives. Then, looking through the negatives, they came upon a two-reel picture, starring an actor now famous on the stages and screens both of England and the United States. The picture was made some years ago and was the only one in the batch worth bothering about at all and, with this particular star in it, that was enough to make it a bright, gold nugget. Because the star happens to be Charles Laughton.

Montgomery Wanted For Stage with Wieck

Douglass Montgomery yesterday received an offer from Harmon and Ullman, producers of "Waltz In Fire," to take the top spot alongside Dorothea Weick in the play which will be put into rehearsal late next month in New York.

AUSTRIAN FILM PRODUCTION UNDER HEEL OF NAZI BOARD

New Move Against All Jewish Artists

Vienna.—With the recent renewal of the motion picture trade agreement between Germany and Austria, all Austrian picture production has been placed under the dictatorship of the Nazi government, and Austrian producers fear that it spells the death knell of Austrian motion picture success.

Some idea of how thoroughly the German Nazi government controls the Austrian situation may be gained from the fact that the scenarios and casts of every Austrian picture must be submitted to the German Film Chamber before they start production. If either the story or any member of the cast displeases the Germans it is barred until such changes in writers, directors, story and players as the Germans dictate are made.

The flocking of Jewish picture artists and technicians to Vienna after they were banned from German production is said to be responsible for the recent placing of the strangle-hold on Austrian picture-making. German pictures have been falling off in quality since the Nazi drove the Jew out. Austria gained, as they rushed to Vienna, and their talents have given Austrian pictures a big boost.

However, when the film trade agreement between the two countries came up for renewal, Germany made demands which give her virtual control of the Austrian situation. If Austria would not accede, Germany would not renew the agreement and would not allow Austrian pictures in Germany. Neither would she allow her pictures to be shown in Austria. Austrian film and government officials shrugged their shoulders, but agreed, as they need the German market and the German pcitures.

When the Nazi ultimatum was given, the Austrians were frankly told that Germany would not allow anyone to take any part in the making of Austrian pictures who would be objectionable to the Nazi government. This is interpreted to mean only one thing: that all the Jewish players, cameramen, director, sound men and writers who have in the past helped build up German pictures, and are now in Austria, will be barred, and Austria will drop back into the production doldrums.

Joan Crawford to Open Private Theatre Soon

Joan Crawford will open the little theatre in her home when it is completed in about two weeks.

Francis Lederer will dedicate it the opening night, at which time a play will be presented. The theatre will accommodate 36 people.

McLeod Fast and Saving

Norman McLeod has just finished his latest picture for Paramount, "Many Happy Returns" with George Burns and Gracie Allen, four days ahead of shooting schedule and $25,000 under budget.

Hal Horne Wins Honor For 'Palooka' Campaign

New York.—Hal Horne and United Artists yesterday received the annual award offered by the American Spectator, which judged the advertising campaign on "Palooka" the best of the year. The Spectator's award for the best play went to "Richard of Bordeaux."

Swanson Plans to Divorce Farmer

New York.—The statement cabled from Paris yesterday that Michael Farmer admitted he and Gloria Swanson had separated, brought the statement from Miss Swanson that she planned to sue for divorce. She set no date and gave no details.

Regarding Farmer's statement that their daughter was in Paris and would "remain there," Miss Swanson declared she did not believe he had said it and that she was sure Farmer would not try to keep her child away from her.

'20 Million Sweethearts' Trailer Drawing Praise

The advance trailer on Warners' production of "Twenty Million Sweethearts," which is being shown at the Warner houses in conjunction with "As the Earth Turns," is causing a lot of favorable comment about the work of George Bilson, who wrote and directed it.

It is a novelty short, with Dick Powell lecturing on different types of sweethearts, and is being shown two weeks in advance of the picture.

Riggs to Stage His Play

Lynn Riggs will leave for Chicago early in July for a tryout of his latest play, "More Sky." Writer will direct and produce it at Northwestern University before turning the play over to New York producers for its Broadway run.

Short For Phil Regan

Warners yesterday assigned Phil Regan to a lead in the second Leon Errol Technicolor short, "Skirt City," which Ralph Staub directs. Comedy will not start until the early part of next week, after Regan completes his work in "Housewife."

Lugosi on Shell Hour

Bela Lugosi was yesterday signed to be guest star on the Shell radio program over the Don Lee station. Deal was negotiated by Kingston-Harris. Player just finished in "The Black Cat" at Universal.

Block-Malloy Finish

Ralph Block and Doris Malloy have completed their original screen play, "I Am a Thief," for Warners and will be given another assignment. Henry Blanke is supervising.

'Painted Veil' Set As Next for Garbo

There have been many rumors as to Garbo's next starring picture, but MGM has definitely decided on "The Painted Veil," under the direction of Richard Boleslavsky. He is now directing "Operator 13" and will begin immediately on Garbo's next at the completion of his present assignment.

The story is based on a novel by Somerset Maugham. John Meehan and Salka Viertel will do the screen play, and Hunt Stromberg will produce.

Woodard Putting His Whaling Pic in Shape

With negotiations on to get a release through United Artists, Stacey Woodard tomorrow starts work on cut-in shots for his untitled whaling feature, to which he devoted three months off Australia.

Helene Barclay was signed yesterday through William S. Gill for a featured role, location work taking place at Laguna.

Mystery Yarn Writer Will Adapt Own Story

New York.—Courtland Fitzsimmons, sales manager for the Viking Press, who writes mystery stories as a side line, is on his way to Hollywood to adapt his new story, "Death on the Diamond," for the screen.

Edwin Willis East

Edwin B. Willis, in charge of the interior decorating department at MGM, leaves tonight by plane for a three weeks visit to New York in search of new ideas and materials for stage settings.

Bloch-Seaton Team

Arthur Bloch and George Seaton, MGM writers, having finished the story, "Paris to New York," based on an original idea by Sam Marx, are now preparing the screen play for the story.

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Big Saving Seen in Revised Print Rule

Minimum savings to all Hollywood major studios of from $7500 to $10,000 per year for each studio are due to result from the adoption by the Research Council of the Academy of revisions in the standard release print.

The new revisions go into effect May 1, and from then on all release print film processed in Hollywood and eastern laboratories will be under the new order. The revisions consist of the elimination of nine and a half feet from the leader of each release print for feature pictures.

The committee figures for the saving are computed from an estimate of fifty pictures per year per studio.

Margaret Sullavan Off On Six Weeks Vacation

Margaret Sullavan leaves today by plane for New York where she will hop a ship for a short vacation in England. Player returns to the studio in six weeks to do her next picture, which may be either "Angel" or "Fanny."

Miss Sullavan yesterday completed her work in "Little Man, What Now?" a Frank Borzage production. Picture winds up tomorrow.

Pynchon Finishes At Radio and Goes to Para.

Edgcumb Pynchon has finished the screen play on "Marietta" for Radio, and goes to Paramount to do the screen play of "Rhumba."

George Raft will be starred, and William LeBaron will produce it.

Bill Hanlon in New Spot

Sacramento.—Bill Hanlon, former boxing commissioner, and known to all Hollywood location managers, has taken over the management of the Hotel Senator here.

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PICTURE HOUSES TAXED TO SUBSIDIZE THE LEGIT

Belgrade.—Yugoslavian motion picture exhibitors are yelling their heads off over the imposition by the government of what is charged as one of the most amazing tax demands ever placed upon the picture industry anywhere in the world.

On April 1 the government imposed a ten per cent tax on all motion picture house seats so as to secure funds with which to subsidize the legitimate drama houses, which are the direct competitors of the movie houses.

The large exhibitors fought the new law bitterly, but without avail, and they say that the new tax is knocking the bottom out of the theatres where the admission prices have been low. A ten dinar seat is slapped with a one dinar tax, and the trade won't stand for it; neither can the exhibitors pay it out of their own pockets.

New Ettinger Aides

Mary Barbier, who had charge of stills at MGM for 11 years, has joined the Margaret Ettinger office to do the same work. Marion Wolcott has replaced Muriel Babcock in the same office.

Maynard Due in N.Y.

New York.—Ken Maynard arrives here today aboard the Olympic from Europe. He plans to go directly to Hollywood, where he will do a serial for Mascot.

Belgian Censors to Supervise Kisses

Brussels.—There will be no more kissing on the mouth in motion pictures for youngsters up to 16 years to see, according to a new government decree here. Decree doesn't say where the children should be taught to kiss.

Julie Lang Quits Para; Virginia Wood in Spot

Julie Lang, who has been in the publicity department at Paramount for the past ten years, is leaving for New York, May 19, to free lance in the magazine field. Virginia Wood will replace her on four magazine contacts.

McNelis in Weir Spot

Johnny Mitchell, western editor of New Movie magazine, returned yesterday from a week of conferences in New York. He announced that Frank McNelis has been made editor of the magazine, taking the place of the late Hugh Weir.

Pessis in New Office

Erman Pessis, publicity and exploitation agent, yesterday announced the opening of his new offices at Room 504 in the Equitable Building. He handles advertising and publicity for several night clubs as well as for picture stars.

'U.S. Lie Campaign,' German Press Says

Berlin.—The local trade press flatly declares that Samuel Untermyer and Congressman Dickstein, advocates of a bill to halt import of alien actors, are conducting a "lie campaign" against Germany.

The papers say that Untermyer is falsely accusing the Germans of creating a war atmosphere in the world and making fresh reprisals on the Jews. They say that Dickstein is spreading the idea that the German stage and picture artists should be barred because of the hostile attitude of Germans now in America. There is much nervousness here because of the reports.

Lou Samuelson Going Into Business For Self

Lou Samuelson has resigned an executive post with the Western Costume Company and, after seven years of contacting the various studios for a group of producer-servicing companies, is striking out for himself.

He has formed a partnership with Jeff Wally and will specialize in fabrics and material props for the studios.

Bob Hill with Steele

Bob Hill was signed by Sam Katzman yesterday to direct the first western to star Bob Steele, Jack Natteford wriitng the screen play. Cowboy-player is set for a series of eight state righters, which Katzman and A. W. Hackle will produce.

UP-TO-THE-MINUTE CASTING NEWS

Charles Wilson, through Kingston-Harris, to "100% Pure," MGM, then to Columbia for two Minute Mysteries.

Joan Wheeler, Mary Kornman and **Doris Lloyd** to "Madame Du Barry," Warners.

Maidel Turner and **Charles Middleton** for "Whom the Gods Destroy," Columbia, by Kingston-Harris.

Mary Russell to "Housewife," Warners.

Anita Louise for Universal's "I Give My Love."

Helen MacKellar to "High School Girl" for Bryan Foy.

Olive Tell to Fox for "Always Honest."

Paul Porcasi for "I Married an Actress, Paramount.

Roger Cluett to "Little Man, What Now?" at Universal, through Hallam Cooley.

Eddie Earle for "Motor of Mine," Warners, by Hallam Cooley.

Charles Coleman to "Housewife," Warners, by Hallam Cooley.

William Augustin to "I Give My Love," Universal, by Hallam Cooley.

George Beranger for "Kiss and Make Up," Paramount, by Hallam Cooley.

George Lewis for an Educational short.

Margaret Dumont, Lou Kelly, Alameda Fowler, John Elliott, Alex Pollett, "Slickem," Harry C. Bradley, Eddie Boland and **Carl Stockdale** to Invincible Pictures' "Fifteen Wives."



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—HARRISON CARROLL

"I'D RATHER NOT SAY"
—LOUELLA PARSONS

"I'M MORTIFIED"
—JIMMY DURANTE

"TOO TOO DEVONE BUT WHAT CAN YOU DO"
—LLOYD PANTAGES

"I HAD A LOT OF TROUBLE WITH FOSTER"
—ELLIOTT NUGENT

"THIS SPACE IS PAID FOR"
—BILLY WILKERSON

PICTURES NOW SHOOTING

PRODUCTION INCREASES WITH 39 IN

BAROMETER

This Week	39 Features
Last Week	36 Features
Year Ago	22 Features
Two Years Ago	34 Features
Three Years Ago	28 Features

Columbia

"BLACK MOON"

Cast: Jack Holt, Fay Wray, Dorothy Burgess, Lumsden Hare, Cora Sue Collins, Clarence Muse, Eleanor Wessehoeft, Madam Sul-Te-Wan, Arnold Korff, Lawrence Criner.
Director.....Roy William Neill
Original .....Clements Ripley
Screen Play.....Wells Root
Photography .....Joseph August

"WHOM THE GODS DESTROY"

Cast: Walter Connolly, George Cassidy, Doris Kenyon, Robert Young, Scotty Beckett, Rollo Lloyd, Lillian West, Arnold West, Henry Kolker.
Director .....Walter Lang
Original Screen Play....Sidney Buchman
Photography .....Benjamin Kline
Associate Producer.....Felix Young

Fox

"GRAND CANARY"

Cast: Warner Baxter, Marjorie Rambeau, Zita Johann, Madge Evans, Roger Imhof, Barry Norton, John Rogers, Juliette Compton, H. B. Warner, Gilbert Emery, Gerald Rogers, Desmond Roberts.
Director .....Irving Cummings
Novel .....A. J. Cronin
Screen Play.....Ernest Pascal
Photography .....Bert Glennon
Producer.....Jesse L. Lasky

"ALWAYS HONEST"

Cast: James Dunn, Claire Trevor, Shirley Temple, Alan Dinehart.
Director .....Harry Lachman
Producer .....Sol Wurtzel

"CARAVAN"

Cast: Charles Boyer, Loretta Young, Jean Parker, Phillips Holmes, Louise Fazenda, Eugene Pallette, C. Aubrey Smith, Dudley Digges, Richard Carle, Charles Grapewin, Billy Bevan, Armand Kaliz, Harry Bradley.
Director .....Eric Charell
Original Story.....Melchoir Lengyel
Screen Play.....Samson Raphaelson
Photography.....Ernest G. Palmer and Theodor Sparkuhl
Producer .....Robert Kane

Harold Lloyd Company

(General Service Studio)

"THE CATSPAW"

Cast: Harold Lloyd, Una Merkel, Nat Pendleton, George Barbier, Grant Mitchell, Alan Dinehart, Warren Hymer, James Dolan, Frank Sheridan, Grace Bradley.
Director .....Sam Taylor
Original Story—
Clarence Budington Kelland
Photography .....Jack MacKenzie
Producer .....Harold Lloyd

MGM

"OPERATOR 13"

Cast: Marion Davies, Gary Cooper, Douglas Dumbrille, Four Mills Brothers, Jay Lloyd, Russell Hardie, Willard Robertson, Ted Healy, Reginald Barlow, Francis McDonald, Katharine Alexander, Belle Daube, Fuzzy Knight, Henry Wadsworth, Jean Park, Sidney Toler, Samuel Hinds, Robert McWade.
Director .....Richard Boleslavsky
Original.....Robert W. Chambers
Screen Play: Harvey Thew, Zelda Sears and Eve Green.
Photography .....George Folsey
Producer .....Lucien Hubbard

"BARRETTS OF WIMPOLE STREET"

Cast: Norma Shearer, Fredric March, Charles Laughton, Maureen O'Sullivan, Ferdinand Munier, Katherine Alexander, Marrian Clayton, Ian Woolf, Una O'Connor.
Director .....Sidney Franklin
From play by.....Rudolf Besier
Screen Play.....Claudine West and Ernest Vajda
Add. Dialogue..Donald Ogden Stewart
Photography .....William Daniels
Producer .....Irving Thalberg

"TREASURE ISLAND"

Cast: Wallace Beery, Jackie Cooper, Lionel Barrymore, Otto Kruger, Lewis Stone, Cora Sue Collins, Dorothy Peterson, William V. Mong, Douglas Dumbrille, Nigel Bruce, Chic Sale.
Director .....Victor Fleming
Novel.....Robert Louis Stevenson
Adaptation .....John Lee Mahin
Photography .....Ray June
Producer .....Hunt Stromberg

"100% PURE"

Cast: Jean Harlow, Lionel Barrymore, Patsy Kelly, Lewis Stone, Franchot Tone, Hale Hamilton, Shirley Ross, Bert Roach, Desmond Roberts.
Director .....Sam Wood
Original Screen Play.....Anita Loos and John Emerson
Photography .....Hal Rosson
Producer .....Bernard Hyman

"THE MERRY WIDOW"

Cast: Maurice Chevalier, Jeanette MacDonald, Earl Oxford, Florine McKinney, Arthur Jarrett, Edward Everett Horton, Una Merkel, Barbara Leonard, Sterling Holloway, George Barbier, Joan Gale, Sheila Manora, Caryl Lincoln, Leona Walters, Edna Waldes, Minna Gombell.
Director .....Ernst Lubitsch
Original Operetta.....Franz Lehar
Screen Play.....Ernest Vajda and Samson Raphaelson
Photography .....Oliver Marsh
Producer .....Irving Thalberg

"THE THIN MAN"

Cast: William Powell, Myrna Loy, Maureen O'Sullivan, Porter Hall, Edward Ellis, Ray Mayer, Nat Pendleton, Isabel Jewell, Minna Gombel, Henry Wadsworth, Natalie Moorhead, Edward Brophy, Caesar Romero.
Director .....W. S. Van Dyke
Original .....Dashiell Hammett
Screen Play: Albert Hackett and Frances Goodrich.
Photography .....James Wong Howe
Producer .....Hunt Stromberg

"THE GREEN HAT"

Cast: Constance Bennett, Herbert Marshall, Henry Stephenson, Mrs. Pat Campbell, Leo Carroll.
Director .....Robert Z. Leonard
Novel .....Michael Arlen
Photography .....Charles Rosher
Producer .....Irving Thalberg

Paramount

"CLEOPATRA"

Cast: Claudette Colbert, Henry Wilcoxson, Warren William, Ian Keith, Leonard Mudie, Irving Pichel, Gertrude Michael, Eleanor Phelps, C. Aubrey Smith, John Rutherford, Edwin Maxwell, Robert Warwick, Joseph Schildkraut, Claudia Dell, Grace Durkin, Ian MacLaren, Arthur Hohl, Charles Morris, Harry Beresford.
Director.....Cecil B. DeMille
Adaptation .....Bartlett Cormack
Screen Play.....Waldemar Young and Vincent Lawrence
Photography .....Victor Milnor
Producer .....Cecil B DeMille

"IT AIN'T NO SIN"

Cast: Mae West, Roger Pryor, John Miljan, Katharine DeMille, James Donlan, Frederick Burton, Augusta Anderson, Duke Ellington and orchestra, Johnny Mack Brown, Stuart Holmes, Harry Woods, Edward Gargan, Warren Hymer, Libby Taylor.
Director .....Leo McCarey
Original Screen Play.....Mae West
Music and Lyrics: Arthur Johnston and Sam Coslow.
Photography .....Karl Struss
Producer .....William LeBaron

"SHE LOVES ME NOT"

Cast: Bing Crosby, Miriam Hopkins, Kitty Carlisle, Edward Nugent, Lynne Overman, Warren Hymer, Henry Stephenson, Maude Turner Gordon, Margaret Armstrong, Judith Allen, Vince Barnett, Matt McHugh, Ralf Harolde.
Director .....Elliott Nugent
Original Story.....Howard Lindsay
Based on Novel by.....Edward Hope
Music.....Harry Revel, Ralph Rainger
Lyrics.....Mack Gordon, Leo Robin
Photography .....Charles Lang
Producer .....Benjamin Glazer

"THANK YOUR STARS"

Cast: Jack Oakie, Dorothy Dell, Roscoe Karns, Arline Judge, Ben Bernie, Alison Skipworth, William Frawley, Lew Cody, Paul Cavanagh.
Director .....Wesley Ruggles
Original .....Ben Hecht and Gene Fowler
Screen Play.....Howard J. Green and Claude Binyon
Music.....Ralph Rainger, Harry Revel
Lyrics.....Leo Robin, Mack Gordon
Photography .....Leo Tover
Producer .....Albert Lewis

"KISS AND MAKE UP"

Cast: Cary Grant, Genevieve Tobin, Helen Mack, Edward Everett Horton, Lucien Littlefield, Mona Maris, Rafael Storm, Madame Bonita, Doris Lloyd, Milton Wallace, Toby Wing, Rita Gould, Katherine Williams, Lucille Lud, Judith Arlen, Joan Gale, Hazel Hayes, Lu Ann Meredith, Dorothy Drake, Helene Cohan, Jean Carmen, Gi Gi Parrish, Ann Hovey, Betty Bryson, Jacqueline Wells, Dorothy Christy.
Directors.....Harlan Thompson and Jean Negulesco
Original .....Stephen Bekeffi
Adaptation .....Jane Hinton
Screen Play: Harlan Thompson and George Marion, Jr.
Music: Ralph Rainger and Harry Revel
Lyrics: Leo Robin and Mack Gordon
Producer.....B. P. Schulberg
Photography .....Leon Shamroy

"THE OLD-FASHIONED WAY"

Cast: W. C. Fields, Baby LeRoy, Judith Allen, Joe Morrison, Samuel Etheridge, Ruth Marion, William Bletchford, Jan Duggan.
Director .....William Beaudine
Original .....W. C. Fields
Adaptation .....Walter De Leon
Screen Play: J. P. McEvoy and Garnett Weston.
Music .....Harry Revel
Lyrics .....Mack Gordon
Photography .....Ben Reynolds
Producer .....William LeBaron

"I MARRIED AN ACTRESS"

Charles R. Rogers

Cast: Elissa Landi, Adolphe Menjou, David Manners, Alan Mowbray, Paul Porcasi, George Baxter, Judith Vos-

PICTURES Now SHOOTING

WORK AS COMPARED WITH 36 LAST WEEK

selli, Lynne Overman, Adrian Rosley, Olin Howland.

Director .....Ralph Murphy
Original .....Gregory Ratoff
Screen Play.....Humphrey Pearson
Photography .....Milton Krasner

"HERE COMES THE GROOM"

Charles R. Rogers

Cast: Jack Haley, Patricia Ellis, Mary Boland, Neil Hamilton, Isabel Jewell, E. H. Calvert, Larry Gray.

Director .....Edward Sedgwick
Original .....Richard Flourney
Screen Play.....Leonard Praskins
Photography .....Henry Sharp

RKO-Radio

"COCK-EYED CAVALIERS"

Cast: Bert Wheeler, Robert Woolsey, Thelma Todd, Dorothy Lee, Robert Greig, Noah Beery, Henry Sedley, Jack Norton, Snub Pollard, Billy Gilbert, Cupid Morgan, Alfred P. James, Franklyn Pangborn, Frank Baker.

Director .....Mark Sandrich
Story and Screen Play: Edward Kaufman, Ben Holmes, Ralph Spence.
Photography .....David Abel
Associate Producer.....Lou Brock

"SOUR GRAPES"

Cast: Diana Wynyard, Clive Brook, Bruce Cabot, Ada Cavell, Theodore Newton, Irene Hervey, Arthur Hoyt, William Straus, Frank Darien, Helen Vinson, Henry Kolker.

Director .....Worthington Miner
Play by.....Vincent Lawrence
Screen Play.....Ernest Pascal
Photography .....Roy Hunt
Associate Producer.....Myles Connoly

"MURDER ON THE BLACKBOARD"

Cast: Edna May Oliver, James Gleason, Bruce Cabot, Gertrude Michael, Regis Toomey, Edgar Kennedy, Tully Marshall, Jackie Searl, Frederick Vogeding, Barbara Fritchie, Gustav Von Seyffertitz.

Director.....George Archainbaud
Novel .....Stuart Palmer
Screen Play.....Willis Goldbeck
Photography .....Nick Musuraca

"VIRGIE WINTERS"

Cast: Ann Harding, John Boles, Helen Vinson, Betty Furness, Molly O'Day, Creighton Chaney, Sara Haden, Maidel Turner, Wesley Barry, Wallis Clark, Edward Van Sloan, Ben Alexander, Edwin Stanley, Donald Crisp, Dorothy Sebastian, Edith Fellows.

Director .....Alfred Santell
Story .....Louis Bromfield
Screen Play.....Jane Murfin
Photography .....Lucien Andriot
Producer.....Pandro S. Berman

"FAMILY MAN"

Cast: Richard Dix, Bruce Cabot, Barbara Kent, Erin O'Brien-Moore, Edith Fellows, Leonard Carey, Dorothy Wilson, Shirley Grey.

Director .....John Robertson
Story .....Salisbury Field
Screen Play.....Sidney Buchman and Harry Hervey
Photography .....Teddy Tetzlaff
Producer .....Myles Connolly

"DOWN TO THEIR LAST YACHT"

Cast: Sidney Fox, Mary Boland, Sidney Blackmer, Polly Moran, Sterling Holloway, Ned Sparks, Irene Franklin, Marjorie Gateson, Tom Kennedy, Charles Coleman, Ramsay Hill, Dot Farley, Phil Dunham, Betty Farrington, Hazel Forbes, Martin Cichi, Harry Semels, Maurice Black, Gi Gi Parrish, Alice Moore, Peggy Combel, Cynthia Hobart, Virginia Reid, Maxine Topper, Peter Hancock.

Director .....Paul Sloane
Story.....Herbert Fields, Lou Brock
Screen Play.....Marion Dix and Lynn Starling
Photography .....Eddie Cronjager
Producer .....Lou Brock

"LET WHO WILL BE CLEVER"

Cast: Marian Nixon, Billie Burke, Edna May Oliver, Grant Mitchell, Buster Crabbe, Joan Marsh.

Director .....William Seiter
Original .....Alden Nash
Screen Play.....Ray Harris
Producer .....Glendon Allvine

United Artists

Viking Productions

"OUR DAILY BREAD"

Cast: Karen Morley, Tom Keene, Barbara Pepper, John T. Qualen, Addison Richards, Madame Bonita, Harry Holman, Harold Berquist, Marion Ballow, Alma Ferns, Three Millsfield Children, Lionel Baccus, Harris Gordon, Bill Engel, Frank Minor, Henry Hall, Harrison Greene, Si Clegg, Roy Spiker, Eddie Baker, Harry Bernard, Doris Kenter, Florence Enright, Harry Samuels, Sidney Miller, Nellie Nichols, Frank Hammond, Lynton Brant, Henry Burroughs, Harry Brown, Harry Bradley, Captain Anderson, Alex Schunberg, Bud Roy, Bob Reeves, Ed Biel, Jack Baldwin.

Director .....King Vidor
Author .....King Vidor
Screen Play.....Betty Hill
Photography .....Robert Planck
Producer .....King Vidor

Universal

"LITTLE MAN, WHAT NOW?"

Cast: Margaret Sullavan, Douglass Montgomery, Alan Hale, Mae Marsh, Fred Kohler, Tom Ricketts, Catherine Doucet, DeWitt Jennings, Torben Meyer, Frank Reicher, Bodil Rosing, George Meker, G. P. Huntley, Jr., Muriel Kirkland, Donald Haynes, Paul Fix, Carlos De Valdez, Hedda Hopper, Sarah Padden, Ferdinand Gottschalk, Monroe Owsley, Christian Rub, Earle Foxe, Max Asher.

Director .....Frank Borzage
Play .....Hans Fallada
Screen Play....Wm. Anthony McGuire
Photography .....Norbert Brodine
Producer .....Frank Borzage

"I GIVE MY LOVE"

Cast: Wynne Gibson, Paul Lukas, John Darrow, Sam Hardy, Tad Alexander, Eric Linden, Dorothy Appleby.

Director .....Karl Freund
Original Story.....Vicki Baum
Adaptation .....Milton Krims
Screen Play and Dialogue—Doris Anderson
Producer.....B. F. Zeidman

"FUNNY THING CALLED LOVE"

Cast: Chester Morris, Mae Clarke, Frank Craven, Irene Ware, Andy Devine, Lois January, Goodee Montgomery, Russ Brown, Tom Dugan, Anderson Lawler, John Warburton, Wanda Perry, Dorothy Dawes, Herbert Corthell, Douglas Fowley, Earle Eby.

Director .....Kurt Neumann
Original.....Dore Schary, Lewis Foster
Screen Play and Dialogue—John Meehan Jr.
Photography .....Charles Stumar
Producer.....B. F. Zeidman

Warners-First National

"DAMES"

Cast: Dick Powell, Ruby Keeler, Joan Blondell, Guy Kibbee, Hugh Herbert, Virginia Pine, Ronny Cosby, Zasu Pitts, Bess Flowers, Pat O'Malley, Mary McLaren, Johnny Arthur, Arthur Vinton, Hobart Cavanaugh, Arthur Aylesworth, Leila Bennett, Phil Regan.

Directors.....Ray Enright and Busby Berkeley
Original .....Robert Lord
Screen Play.....Delmer Daves
Music and Lyrics: Harry Warren, Al Dubin, Sammy Fain, Irving Kahal, Mort Dixon, Allie Rubel.
Photography .....George Barnes
Supervisor .....Robert Lord

"MADAME DU BARRY"

Cast: Dolores Del Rio, Reginald Owen, Veree Teasdale, Osgood Perkins, Helen Lowell, Victor Jory, Henry O'Neill, Ferdinand Gottschalk, Virginia Sale, Dorothy Tree, Hobart Cavanaugh, Arthur Treacher, Anita Louise, Camille Rovelle, Maynard Holmes, Halliwell Hobbes, Jesse Scott, Nella Walker.

Director .....Wilhelm Dieterle
Original Screen Play..Edward Chodorov
Photography .....Sol Polito
Supervisor .....Henry Blanke

"HEY SAILOR"

Cast: James Cagney, Pat O'Brien, Gloria Stuart, Dorothy Tree, Frank McHugh, Niles Welch, Willard Robertson.

Director .....Lloyd Bacon
Screen Play.....Al Cohn, Ben Markson
Photography .....Arthur Edeson
Supervisor .....Lou Edelman

"HOUSEWIFE"

Cast: Bette Davis, George Brent, Ann Dvorak, Robert Barrat, John Halliday, Ruth Donnelly, Hobart Cavanaugh, Ronnie Cosby, Arthur Aylesworth, Leila Bennett, Phil Regan.

Director .....Al Green
Original Story: Robert Lord and Lillie Hayward.
Screen Play: Manuel Seff and Lillie Hayward.
Photography .....William Rees
Supervisor .....Robert Lord

Independent Productions

Mayfair Pictures

(Larry Darmour Studio)

"FIGHTING ROOKIE"

Cast: Jack LaRue, Ada Ince, DeWitt Jennings, Mathew Betz, Arthur Belasco.

Director .....Spencer Bennet
Original Screen Play....George Morgan
Photography.....James Brown Jr.
Producer .....Lester Scott

Romance Productions

(Mack Sennett Studio)

"YOUNG EAGLES"

(Serial)

Cast: Carter Dixon, Bobby Ford, Jim Adams.

Director .....Vin Moore
Original Story.....Harry O. Hoyt
Photography.....Bill Hyer, Eddie Kull
Producer .....George W. Stout

Invincible Pictures

(Universal Studio)

"FIFTEEN WIVES"

Cast: Conway Tearle, Natalie Moorhead, Raymond Hatton, Noel Francis, John Wray, Ralf Harolde, Oscar Apfel, Robert Frazier.

Director .....Frank Strayer
Original and Screen Play—Charles S. Belden
Photography .....Andy Andersen
Producer .....Maury Cohen

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THE Hollywood REPORTER

Vol. XX, No. 39. Price 5c. TODAY'S FILM NEWS TODAY Wednesday, April 25, 1934

REVOLT AGAINST CASEY

TRADEVIEWS by FRANK POPE

•REFERRING once more to the topic of "What's the matter with Motion Pictures?" we would like, even at the risk of being thought captious, to say a few words about newsreels. It seems to be the concensus of opinion that newsreels should not be censored. Several states have held that view. The newsreel depicts events that really happen, so why not show them?

But is there any special reason why the newsreel editors should select scenes that are brutal and revolting and place them on the screen? There is being shown in this vicinity now a short which may well be classified as newsreel since it is made up of scenes showing the long chances these newsreel photographers take. One of these scenes depicts a battle between a lion and a bull, which is both brutal and revolting, so much so that we heard many women comment upon it at the theatre a few nights ago.

•

The animals are in a big cage. The lion gets first hold, ripping the bull's flank. Then the bull turns the tables and gores the lion. The big cat runs up and down the barrier, trying to escape, and every time he turns the bull gores and tosses him.

Americans consider bull-fighting in Mexico more or less uncivilized, but this is infinitely worse than any well-conducted bull fight. Presumably the lion was killed by the bull, although the newsreel people did have decency enough to leave out that part. And, by the way, what is the S.P.C.A. doing about this picture, if anything?

•

Some time ago a newsreel showed a scene of a big flatfoot questioning a boy—a mere child—about the death of his mother, whose murder had just been discovered. The youngster was crying so that he could hardly talk, his sobs being caught by the microphone, but the flattie kept him in front of the camera and kept questioning him so that the American public could enjoy the edifying spectacle of a heartbroken child.

Another reel recently had shots of the exhumation of a body in France. The man had been buried some time. It wasn't pretty—nor did it seem entirely necessary.

These are only a few instances, picked at random. Anyone who has

(Continued on Page 2)

'Rip Tide' Held For Third London Week

London.—"Rip Tide," the MGM picture starring Norma Shearer, has been and still is doing a terrific business at the big Empire Theatre and announcement has been made that it will be held for a third week.

Para. Schedules 9 At Astoria Studio

New York—Paramount has definitely scheduled nine features to be made at the studio at Astoria, Long Island, for the coming year's program, in addition to the shorts production there. Three of these, as already announced, will be made by Ben Hecht and Charles MacArthur.

Slavko Vorkapich has been engaged to come East from Hollywood to assist Hecht and MacArthur, in place of Del Andrews, who had been considered.

Edwin Marin Out of 'U' And Signs Up with MGM

MGM yesterday took Edwin L. Marin away from Universal, signing the director to a long-term ticket through William Stephens. Universal lost out after protracted negotiations over a new salary arrangement with Marin, MGM outbidding the company.

Director's first assignment will be "Four Walls," which Bernard Schubert is writing under the supervision of Lucien Hubbard.

St. Clair to Warners

Mal St. Clair was signed by Warners yesterday, through Harry Wurtzel, to direct the Joan Blondell-Glenda Farrell picture, "Princess of Kansas City."

Union Labor Will Not File Complaints With Committee Which Has Him As A Member

Union labor yesterday definitely revolted against Pat Casey, chairman of the NRA Studio Labor Committee and chairman of the Producers' Labor Committee, when Local 37, IATSE, and the Federated Motion Picture Crafts, representing a total of approximately 6200 studio workers flatly served notice that no complaints will be filed with the Studio Labor Committee because of Casey's merbership thereon.

In Local 37 are electricians, property men, grips, property makers, special effect and miniature workers and set

(Continued on Page 6)

Marx to Supervise Lupe Velez Picture

Sam Marx is preparing to take his first try at the task of supervising for MGM and is understood set to handle "Indecent Lady," a starring vehicle for Lupe Velez, as his first assignment.

Appointment of Jerry Sackheim as his assistant makes it possible for the story chief to venture into associate producer fields.

Grainger Home Sunday

James R. Grainger, general sales manager for Universal, who has been here for two weeks, leaves Sunday to return to his duties in the New York office.

Feist Jr. Set As Writer

Felix Feist Jr. moves into a spot on the MGM writing staff, the studio scheduling him for assignment today.

RKO Plans to Split Theatres-Pictures

New York.—J. R. McDonough, president of RKO Theatres, appears to be planning to separate the theatre interests from those of RKO-Radio Pictures, and there is also a movement on foot to divorce the interests of Keith-Albee-Orpheum from the RKO interests.

Bob Sisk has been instructed to devote all his time hereafter to handling advertising and publicity for the Radio pictures and will do nothing more for the theatres.

'100% Pure' Shelved Indefinitely by MGM

Because he did not agree with the changes in the story as ordered by the Hays office, Sam Wood yesterday asked to be relieved from the direction of "100% Pure" at MGM.

The studio has postponed the picture indefinitely. Wood immediately was assigned to handle "Stamboul Quest."

Spence To Do Screen Play of Skolsky Yarn

MGM yesterday assigned Ralph Spence to write the screen play for "Movie Queen," the Sidney Skolsky original. Writer just completed his work on "Student Tour," an original by Arthur Bloch and George Seaton, which Monta Bell will produce.

Lynn Farnol Sailing

NewYork—Lynn Farnol, publicity director for Samuel Goldwyn, will sail from Ireland for New York Friday, arriving May 3 and leaving for Hollywood three days later.

Radio-Pabst Close

Radio yesterday closed its deal with G. W. Pabst, through M. C. Levee, for the director to handle the next Francis Lederer picture, "Murietta."

PATHE MOVES TO GET BACK ON THE PRODUCTION MAP

New York — The first move by Pathe Exchange to get back into production, either in its own name or through financing others, came at the stockholders' meeting yesterday when President Stuart Webb was given an option to purchase blocks of both the class A and the common stock at a price agreed upon. All the officers were re-elected.

According to the story published in the Reporter on April 6, Webb wanted

(Continued on Page 7)

W. C. Fields Signs New Ticket at Paramount

After exercising its option on W. C. Fields, Paramount yesterday discarded the old contract and wrote out a new ticket for the player, giving him a salary tilt and a four-picture per year arrangement.

"Old Fashioned Way" cleans up the old slate, "Mrs. Wiggs of the Cabbage Patch" starting the new one. Beyer-MacArthur office handled the ticket.

SAM ARTHUR
COSLOW — JOHNSTON Musical Numbers "MANY HAPPY RETURNS"

THE Hollywood REPORTER

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FRANK T. POPE.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

THE LOW DOWN

In spite of the "all is peace" bulletins broadcast from Fox last week, we hear tell that the telephone conversation which really climaxed the bust-up between Winnie Sheehan and Lew Brown was full of "sound effects." When Lew got through telling Winnie that he was responsible for the success of "Stand Up and Cheer," but that he wasn't getting enough credit, etc., he got very mad and said he was going to tear up his contract, which had been signed with Sheehan but not yet okayed by the N. Y. office.

"Go ahead!" said Winnie. So Brown grabbed the contract sheets and TORE them over the telephone, right in Winnie's ears. Of course, there's no law against drawing up still another contract!

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There is an angle to William Gargan's return to the MGM lot which all the chatterers seemed to miss—or maybe they just forgot. Bill is supposed to play opposite Loretta Young in "Professional Corespondent"—but about a year ago you couldn't get a nickel for his chances of working on that lot again. Because, at the time, one of their big stars was in an uproar over an interview which Gargan was supposed to have given out and in which he referred to this lady as a "very bad actress." The supposed remark cost him a job as her leading man at the time—and nobody ever thought he'd be putting in an appearance at MGM so long as this actress was there.

•

The assistant to a big film man is suffering from shock and chagrin at the moment, and here's why. On three different occasions during the past two weeks this fellow has caught the girl he thought was his very own, leaving (at very late hours) the apartment of his boss, who has taken an apartment in the same building for a hideaway. The fellow can't make a crack to either of the guilty parties for fear of losing "his" gal, or his [illegible]

New York REVIEWS

"TARZAN AND HIS MATE"

MGM prod.; director, Cedric Gibbons; writers, Edgar Rice Burroughs, James Kevin McGuinness, Howard Emmett Rogers, Leon Gordon.

Capitol Theatre

Sun: "Tarzan and His Mate," fantastic, half burlesque, quite incredible as it is, is still a lot of fun. It has all the thrills of a dozen dime novels, and with that former art director, Cedric Gibbons, in charge of direction, some highly effective movie jungle backgrounds, too.

Post: The second picture of the series, this "Tarzan" is, to borrow the circus phrase, bigger, better and more exciting than ever. For sheer entertainment, you could hardly ask anything better. A happy combination of showmanship, directorial skill and technical resourcefulness.

Journal: Here's one of the most exciting—and at the same time hilarious—jungle films ever made, even though the jungles are those of the California studios. It's packed with thrills that are piled one on top of the other. Fantasy and realism are merged in swift tempo.

News: There are thrills and thrills galore in the new Tarzan picture which opened before an almost hysterical audience at the Capitol Theatre yesterday. Cedric Gibbons, art director of MGM, handled his first megaphone job with great skill.

Herald-Tribune: The latest adventure of Hollywood's favorite ape man is not only a grand cinema show, but is, I believe, a genuinely brilliant motion picture. It has spectacular prowess, melodrama, imagination and humor, both intentional and unconscious, and it combines the virtues of fantasy and occasional realism.

American: There hasn't been anything like this one since the days of the Circus Maximus. "Tarzan and His Mate" is truly an amazing movie. It's one you mustn't miss.

World-Telegram: A movie natural. That's the only way to describe "Tarzan and His Mate." For it is one of the swellest entertainments of the year.

Times: "Tarzan and His Mate" is, if anything, even more fantastic than its predecessor. Aside from the wild tale, this film is a marvel from a photographic standpoint. Provides first rate fun for the fans of adventure thrillers.

"I'LL TELL THE WORLD"

Universal prod.; director, Edward Sedgwick; writers, Lincoln Quarberg, Frank Wead, Dale Van Every and Ralph Spence.

Roxy Theatre

American: We shudder a little to think how poor this one might have been without Lee Tracy. With him, even, it never rises above hackneyed mediocrity.

Sun: The Roxy's new film is a good deal better than most of its kind. In spite of its revolutionary setting, there is nothing phoney about the atmosphere.

Journal: Pleasantly diverting. The supporting cast is satisfactory.

News: It isn't Tracy's fault that "I'll Tell The World" isn't a smash hit as picture entertainment. It's the fault of the authors for letting a good newspaper yarn that started off with a bang get too fantastic in its plot.

Herald-Tribune: That Mr. Tracy can play a reporter with consummate skill is not to be denied. This accounts largely for the entertainment of "I'll Tell the World," whose tale has been repeated in pictures rather too often for comfort.

World-Telegram: A fast-moving, thoroughly entertaining little picture. In addition to a sprightly and eventful story, "I'll Tell the World" has the advantage of really authentic scenes.

Times: Mr. Tracy performs these assorted feats of reportorial derring-do in his own nervous, perfervid style, admirably combining a comic effervescence with an advanced state of apoplexy. His performance is an heroic effort to convince his audience that the lines he speaks and the things he does are fresh and funny, which they really are not.

Noffka Manager in U.S. For DeBrie Camera Firm

New York.—George Noffka has been appointed general manager in the United States for the Andre DeBrie cameras. H. R. Kossman remains as general sales manager.

Noffka leaves for the coast shortly to establish an office there and to show the new super-Parvo silent camera in the studios.

Emile Chautard Dies

Emile Chautard, formerly a director in the silent days and more recently known as an actor, died last evening at his home in Westwood. He was the stepfather of George Archainbaud. Funeral services will be held tomorrow.

Billie Burke Hostess

Billie Burke entertained at a luncheon yesterday in the commissary on the Radio lot in honor of Mrs. Frank Hutton. Among those present were Mrs. Will Hays, Dorothy Arzner, Glen Allvine, Patricia Zeigfeld, John Robertson, Diana Wynyard and Richard Dix.

Farjeon Set on 'Sailors'

Fox yesterday signed Herbert Farjeon to handle the dialogue direction on "She Learned About Sailors," which George Marshall directs. Farjeon just completed a similar job on "Merry Andrew" for the same studio. Deal was negotiated by the Sackin agency.

Rosenblatt to Talk M.P. Code Over Air

Washington.—Sol A. Rosenblatt will be the first person officially to discuss the motion picture code over the air when his address before the Society of Motion Picture Engineers, now convening at Atlantic City, will be broadcast tonight over a nation-wide NBC hook-up.

Rosenblatt will discuss the film code and will also speak on other NRA policies. It is the first time he has been on the air since his installation in office last summer.

Doris Kenyon to Tour In Concert in 5 Cities

Completing her work in "Whom the Gods Destroy" early next week, Doris Kenyon leaves for a concert tour in five mid-western cities before returning here for her next assignment at Columbia.

Player goes into "Broadway Bill," the Mark Hellinger story, which Frank Capra directs.

Louis Hyman on Trip

Louis Hyman, sales manager and vice-president of Principal Distributing Corporation, left yesterday on a five weeks business trip to exchanges in the East. Hyman returns in time for the start of "Peck's Bad Boy" at Mack Sennett studio.

Songsters For Goldwyn

Sam Goldwyn yesterday signed Walter Donaldson and Gus Kahn to write the music and lyrics for the Eddie Cantor picture. Leo Morrison set the ticket.

Mrs. Foy in Hospital

Mrs. Bryan Foy, wife of the producer, underwent a major operation yesterday at the California Lutheran Hospital.

June Knight Returns

June Knight returns today on the Chief, after a three months' vacation in Florida.

Tradeviews

(Continued from Page 1)

seen newsreels can recall many more, just as bad. Aren't there enough interesting things happening in the world to make up newsreels without showing stuff that turns the stomach? Or do the newsreel editors feel that a good slogan is "nausea with every reel."

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Small Monthly Repayments
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CHESTERFIELD'S 'QUITTER' EXCELLENT PROGRAMMER

Direction, Acting, Writing All Good

"THE QUITTER"
(Chesterfield)

Direction .....Richard Thorpe
Original and Screen Play..Robert Ellis
Photography .....M. A. Anderson
Cast: Emma Dunn, Charles Grapewin, William Bakewell, Barbara Weeks, Mary Kornman, Hale Hamilton, Jane Keckley, Edmund Burns (casting credits incomplete).

This is as nice a little program picture as you have seen in many a day. It is a homey, down-to-earth story, best described as comedy-drama, all about homey, familiar people. It is guaranteed to please any type of audience.

A mother has raised two sons, after their father, a man suffering from incurable wanderlust, has deserted her. The boys believe their father a hero killed in the war and revere his memory. Their mother has supported and educated them from the proceeds of a small community newspaper.

One boy returns from college with modern ideas about the newspaper business. Seeking to impress the wealthy girl he hopes to marry, he takes over the editorship and promptly throws the business into bankruptcy.

Meanwhile, the father has come back and is living unknown to his sons with the old printer who has stayed on the job all the years he has been gone. The father does not reveal himself until the time comes to set aright his priggish son. Then he again departs.

A simple tale but extremely well told, albeit almost entirely by dialogue. Yet Robert Ellis' dialogue is so good, few will notice the talkiness of the picture. Richard Thorpe has directed with a sympathetic understanding of the characters and takes full advantage of the frequent naturally humorous interludes. Photography of M. A. Anderson and production throughout is top-notch.

The performances of Emma Dunn and Charles Grapewin as the mother and father are flawless, two beautifully human portrayals. William Bakewell plays the selfish son, a deftly sustained piece of work. The other boy could not be identified by this reviewer from the limited screen credits at hands. He contributes one of the most believable adolescents we have ever seen. You will be hearing more of him.

Two other characters deserving notice are the maid Hannah, and the old printer, Zack. Unfortunately at this writing, we cannot say who played these roles either. Barbara Weeks, as the rich girl, Mary Kornman and others were uniformly excellent.

"The Quitter" is not the best sales title for as entertaining a picture as this.

New Fan Magazine

A new fan magazine, Hollywood Mirror, will make its appearance today. Jack Grant is the editor.

Flash! He Never Heard of Mae West

A professor in a girls' college in the South, explaining a point to a student, said: "If that isn't clear, come up and see me some time." The class giggled and the girl explained that Mae West had made that remark famous. Whereupon, said the professor, puzzled: "Mae West? Mae West? She isn't in my class, is she?"

Swanson Will Not Do 'Barbary Coast'

Gloria Swanson will not play the lead in Sam Goldwyn's "Barbary Coast," as had been planned.

Yesterday she arranged for the extension of her personal appearance tour to six weeks and, immediately upon her return to Hollywood, she will go into Irving Thalberg's "Three Weeks." Thalberg insists on starting his picture on schedule, and she will have to pass up the Goldwyn film.

Billy Gaxton to Radio For 'Afterwards' Cast

Radio yesterday signed William Gaxton to a long term deal and will give the player a spot in "Afterwards," which James Cruze directs.

Gaxton recently arrived here from New York, where he had the lead in the stage production, "Let 'Em Eat Cake."

Henry Hathaway Set For 'Honor Bright'

Following his successful work with "The Witching Hour," Henry Hathaway has been signed by Paramount to direct "Honor Bright." Gary Cooper, Carole Lombard and Guy Standing will be in it. The screen play is by Sylvia Thalberg and Austin Parker.

Venable-Taylor Team

Since "Double Door," Paramount has taken a liking to Evelyn Venable and Kent Taylor as a team and yesterday listed them for top spots alongside Pauline Lord, W. C. Fields and Zasu Pitts in "Mrs. Wiggs of Cabbage Patch."

Archainbaud Finishes

George Archainbaud yesterday brought in "Murder on the Blackboard" at Radio on schedule. Edna May Oliver and James Gleason headed the cast, which included Bruce Cabot, Gertrude Mitchell, Regis Toomey and Edgar Kennedy.

Butterworth Renewed

MGM exercised its option on Charles Butterworth, extending the player's ticket into his second year and putting him in the top spot in "Rear Car."

Flood Back to Para.

James Flood returned to Paramount yesterday and was assigned to direct "A Son Comes Home" as his next trick.

New Pictures on B'way This Week

New York.—"Tarzan and His Mate" and "Stand Up and Cheer" are the holdovers for the week at the New York picture palaces. The newcomers are:

"Beggars in Ermine," which opened at the Mayfair last night; "She Made Her Bed," at the Rialto, "We're Not Dressing," at the Rivoli, and "Twenty Million Sweethearts," at the Strand, today; "The Witching Hour" at the Paramount Friday, with George Jessel, Ethel Merman and Harriet Hoctor on the stage and, on the same day, "Journal of a Crime" at the Roxy and "Finishing School" at the Casino; "Upper World" at the Hollywood Saturday.

LaCava's First at MGM 'Duchess of Delmonico'

Gregory LaCava's first assignment for MGM will be "The Duchess of Delmonico," MGM yesterday announced, at the same time setting Clark Gable for the bracket spot with Jeanette MacDonald.

Nacio Herb Brown and Arthur Freed have been assigned to contribute the songs.

Chas. Christie to Make World Tour for Camera

Charles Christie, former comedy producer, has been made a vice-president of the Mitchell Camera Company and leaves shortly on a tour of the world in connection with the company's product.

He will sail next month for Japan and, after touring the Orient, will return through Europe, visiting all centers of motion picture production.

Buchman Bros. Teamed

Columbia yesterday signed Harold Buchman to collaborate with his brother, Sidney Buchman, on the original screen play of "Hello, Big Boy." Buchman recently completed his work on "Our Daily Bread" for Viking.

Ferber-MGM Part

Nat Ferber yesterday turned in his original, "Roundhouse Annie," winding up a two-picture deal with MGM. Ferber will complete a new novel he is writing about the New York City Italian colony.

Boasberg on 'Rear Car'

Al Boasberg checks in at MGM again as a writer, this time to handle the comedy in "Rear Car," which Harry Beaumont directs and Harvey Thew is writing under Lucien Hubbard's supervision.

'U' Signs Earl Eby

Earl Eby, leading man for some time time at Lela Rogers' Hollytown Theatre, was signed by Universal yesterday on a long term contract.

Connolly Due Today

Bobby Connolly arrives in town today, reporting to Warners on a term dance directing ticket.

Yesterday in NEW YORK with HELEN GWYNN

If business was poor in the picture houses this past week, there's a good alibi for it. Helen Kane was putting on a free show in court that had the public flocking to it in droves to hear all the variations of "Boop-oop-a-doop" that Helen and her alleged imitators could give. As a matter of fact, the courtroom was so crowded that it was impossible for reporters to get in unless they spent the night in the courthouse. But one trade paper representative had a sudden rush of inspiration and got one side of the case to issue a subpoena for him, demanding his presence in the courtroom. Not only did that enable the reporter to get in, but it entitled him to a seat 'way up front. Damned clever, these newshounds.

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George Ross' book, "Tips on Tables," is the newest book on restaurants and night clubs to go into the best-seller class. Not only does Ross discuss wining and dining, but he takes time out to mention the celebrities and habitues of all the more famous places. However, that is not the point of the story. Some months before publication, he announced the title of his book and, a few days later, was surprised to get an offer from a theatrical producer, asking for the dramatization rights. The producer thought it was a story about spiritualism, and imagine her chagrin when she learned it was just a Cook's Tour of night spots.

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You hear an awful lot about the silly statements that are made in moving picture advertising and there's a whole lot to be said on the subject, but picture advertising has yet to attain the high-water mark for nonsense that has been reached by advertising on standard products. Spring or something must have seriously affected the boys recently, because all in two days we found the following: "Imprisoned Carbon" as a catch line for a Club Soda. Surely that can't be exclusive with the manufacturers of that particular soda—some of our best friends suffer from the same thing. Then did you ever know you could buy a pre-shrunk bacon? Evidently the advertisers believe your stomach should get the same consideration that your back does and, if there are pre-shrunk shirts, why not bacon? Gimbels came out with the announcement of a sale of "Hurt Soap"! We didn't even know you could rub it the wrong way. Also there's an "Evaporated Horseradish" we'd like to try on some disappearing oysters some time. And for all the Hollywood golf enthusiasts there is now on the market a "Honey Center Golf Ball," which should enable any game to turn itself into a picnic on the links. It looks to us as though picture advertising offers the more sensible bargain for your money, even if you do hope that every picture will be better than colossal.

Charles Vídor

Directed

"Double Door"

"Double Door" is superbly directed."
—Hollywood Reporter,
April 18, 1934.

"Direction by Charles Vidor is flawless."
—Variety, April 18, 1934.

Management
BREN, ORSATTI & MARX

"Double Door"

-o-

Screen Play

by

GLADYS LEHMAN

and

JACK CUNNINGHAM



ALLIED STATES MEETING TALKS PRODUCTION PLAN

New York.—The question of the Allied States Exhibitors taking a plunge into the production field, which was discussed some weeks ago, came up for serious confabs at the Allied meeting at the Park Central Hotel yesterday.

The Eastern units of Allied were informed that, if $100,000 in cash could be placed on the line, Pathe was willing to back the series with raw stock and laboratory work to the extent of $900,000. The Allied leaders feel that, under this arrangement, they would be safe in going ahead.

The discussion yesterday even got as far as talk about players who are available, and among the names mentioned and agreed upon as good drawing cards were Conrad Nagel, Conway Tearle and Clive Brook.

The general sentiment of the meeting seemed to be that the entrance into the production field would be a wise step.

Technicians Sailing To Join Korda Firm

Lawrence Butler and George Teague, experts in process work, leave here Friday for London to join Alexander Korda's London Films Company. They sail from New York on he Aquitania on May 9.

They have been engaged particularly for work on the Fairbanks picture, "The Private Life of Don Juan," and the picture to be made from H. G. Wells original, "100 Years to Come."

Two Units For 'Yacht'

In order to speed up the production, Lou Brock has split the "Down to Their Last Yacht" company at Radio into two units and is handling one himself. Paul Sloane directs the picture.

Para. Trustees Turn Down DeMille Claim

New York.—The Paramount trustees met yesterday to take action on a number of claims against the company. They decided to oppose the payment of about $180,000 to Cecil B. DeMille, which he claims as percentage on a series of pictures he produced for Paramount before he rejoined the company the last time. Referee Davis will consider the case next week.

The trustees made three settlements. They gave $500 to the estate of Will MacMahon which had asked $7500 on the grounds that the Paramount picture, "Gun Smoke," was plagiarized from MacMahon's story, "Guns Aflame." The rights to John Colton's story, "China," written for the company, were given back to him to settle his claim, and the payment of $7500 to H. and M. Cort in the claim over "Once a Lady" was approved.

Rochelle Hudson East

Rochelle Hudson left yesterday with her mother on a motor trip to her home in Claremore, Oklahoma. She will return in three weeks to start another picture at Fox.

Players to Aid Shrine

Margaret Lindsay and Lyle Talbot will leave Saturday for San Francisco to participate in the Shrine convention at Tanforan racetrack.

Legit Player For MGM

New York.—Metro-Goldwyn-Mayer has signed Gladys George, an actress from the legitimate stage, and she is expected to leave for Hollywood soon.

Chicago Mayor Lets Hitler Film Be Shown

Chicago.—The Mayor has reversed his decision and "Hitler's Reign of Terror," which was closed at the Majestic Theatre, will be reopened tomorrow morning.

Thalberg Talks on Pix to Chamber of Commerce

Irving Thalberg was the principal speaker yesterday at a special luncheon of the Exploitation Committee and Advertising Club of the Los Angeles Chamber of Commerce.

He spoke briefly on what the picture industry means to California, and urged that everyone put his shoulder to the wheel and help climb back to complete business recovery.

Hopkins Holds Up Pic

Paramount yesterday decided to call off production on "She Loves Me Not" for at least two weeks when it was found that the company could not shoot around Miriam Hopkins during the mending of the player's fractured ankle.

Keaton Short Starts

Charles Lamont puts the second Buster Keaton short for Educational, "Allez-Oop," into work today. Dorothy Sebastian and George Lewis have been signed for the cast.

Vacation For Muni

Paul Muni, who recently returned from Mexico, left last night for San Francisco on a week's vacation.

Hurd Officially Out Of Camera Local

Howard Hurd, for the past five years business representative of Local 659, IATSE, the cameramen's union, yesterday officially severed that connection.

For months Hurd has been the center of a controversy in the union ranks. Many of the men blamed him for the failure of the strike of last summer, while others rallied to his support. When a showdown came at a general meeting some weeks ago the union voted to retain him. However, he offered his resignation. The board finally accepted it, and negotiations toward the settlement of the contract, which still had more than a year to run and called for $23,000, were begun.

Yesterday the contract was wiped out. Hurd accepted a 50 per cent settlement, 10 per cent of which was in cash. Hurd would issue no statement yesterday.

McGreal to Warners

Mike McGreal, formerly assistant to John Arnold, head of the camera department at MGM, has been made head of the camera department at Warners, replacing Charles Clawner.

'Agent' Tests Done

Warners completed their sound tests yesterday of Leslie Howard and Kay Francis in preparation for "British Agent," which will begin production in a few days.

Labor Revolts Against Casey

(Continued from Page 1)

dressers. In the Federated Crafts are assistant directors, script clerks, costumers, scenic artists, plumbers, sheet metal workers, plasterers, bill posters, laborers, machinists , molders, pattern makers, motion picture airplane pilots and upholsterers.

Laying the matter directly in the lap of Casey, Dick L'Estrange, secretary-treasurer of the Federated group in a letter to E. F. Smith, of the Studio Labor Committee, stated:

"This Federation must refuse to furnish complaints signed by individuals to your committee while the setup continues as at present. Mr. Pat Casey, member of the Labor Committee, is also chairman of the Producers' Committee, and we feel that he must be unfair to all complainants, or else dishonest in his dealings with the producers who pay him his salary."

Further, the letter stated that the members feel that if any of them filed a complaint with this committee, "he would be deliberately crucifying himself," and would be placing his livelihood in jeopardy.

The letter was sent to him in reply to a letter that was mailed by him a few days ago to both Local 37 and the Federated group, informing them that all complaints would have to bear the name of the complainant.

The reply sent by Lew Blix, business manager of Local 37, challenged the jurisdictional rights of the Studio Labor Committee, and declared that any and all complaints filed by the members of Local 37 would be sent directly to the NRA in Washington, and that none would be filed with the Studio Labor Committee.

The letter declared that this action is based on the belief that the workers cannot get fair treatment because Pat Casey, chairman of the labor committee, "being under the employ of the producers, is both directly and indirectly interested in having all complaints which might be submitted by employees, subdued or decided in favor of his employers."

Blix also charges that Casey in the past has been reported to have said that he thinks complainants are subjects "fit for psychopathic review" and that the present committee is definitely prejudicial.'

"Double Door"

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SETTINGS BY

HANS DREIER

AND

ROBERT ODELL

John Flinn Arrives For Code Meetings

John C. Flinn, executive secretary of the Motion Picture Code Authority, arrived by plane yesterday from New York for conferences with secretaries of Pacific Coast Grievance and Zoning boards and also to look into the workings of the code in the production end of the indusrty. He will meet Friday with the secretaries from Seattle, Portland, San Francisco, Salt Lake and Los Angeles. On his return trip, in about a week, he will hold similar meetings in Kansas City and Chicago.

He refused to make any statement about code conditions here, saying that he was not conversant with the situation as yet and therefore could not discuss it.

Pathe Getting Active

(Continued from Page 1)

12,500 shares of common at $2 per share and 3000 shares of the class A preferred at $12 a share.

The whole proceeding is an attempt to straighten out Pathe's complicated financial set-up so that it may get back into the financing of picture production, even if it does not itself resume as a producing company.

The fifteen directors elected are Charles Fleming, Daniel Frankel, Thomas P. Loach, J. C. Walsh, B. W. Atkins, Paul Fuller Jr., Henry Guild, E. W. Mann, G. S. Montgomery Jr., A. B. Poole, Arthur Sewall, C. A. Stone, T. C. Streibert, Stuart Webb and Charles B. Wiggin.

UP-TO-THE-MINUTE CASTING NEWS

Arthur Rankin, Guy Usher and **Wallace MacDonald** to "Death in the Office," a Columbia short.

Olive Tell by Freddie Fralick to "Baby Takes a Bow," Fox.

Virginia True Boardman to Columbia's "Whom the Gods Destroy."

Alden Chase to "Stolen Pearls," Columbia short.

Lew Kelly for "Old Fashioned Way," Paramount.

Chic Collins and **Johnny Sinclair** to "Kiss and Make Up," Paramount.

Ward Bond, Sidney Toler, James Burtis, James Farley, Ernest S. Adams and **Edwin Sturgis** to "Here Comes the Groom," Paramount.

Hale Hamilton for "Edie Was a Lady," MGM, by Beyer-MacArthur.

Oscar Apfel to "Old Fashioned Way," Paramount, by Beyer-MacArthur.

Alan Mowbray for "One More River," Universal.

Ruth Channing and **Gertrude Short** for "Thin Man," MGM.

Alec B. Francis to "Green Hat," MGM.

Frank Albertson to Radio for "Life of Virgie Winters."

Alan Mowbray, Hallam Cooley, Robert Agnew, Roger Cluett, Edward Phillips, Jack Mower and **Etienne Girardot** for "Little Man, What Now?" at Universal.

John Wayne's Illness Delays Start of 'Randy'

John Wayne's sudden illness yesterday prevented the starting of "Randy Rides Again" at Monogram.

Cecilia Parker is lost to the cast due to the late starting, as she had previously signed for another picture immediately upon the finish of the western. Alberta Vaughn replaces her.

Harry Fraser will direct the original story and screen play by Lindsley Parsons.

Grey Lead with McCoy

Columbia yesterday signed Shirley Grey for the lead opposite Tim McCoy in "Railroad Detective," which D. Ross Lederman directs when it goes before the cameras today. Stanley Mack and Addison Richards also in the cast. Richards deal negotiated by Kingston-Harris.

New Home For Santell

Al Santell, who will complete his present assignment for Radio, "The Life of Virgie Winters," starring Ann Harding, in eight days, will take his hammer and nails and leave for Idyl-wild, to help the carpenters on his new home, now nearing completion.

Warners-Goldwyn Case Off Till May 1

Sam Goldwyn yesterday dropped his intention to obtain a restraining order against Warners for continuing to use Busby Berkeley on "Dames" and paved the way, through this decision, to go to trial on his case in an effort to get a permanent injunction against the company.

An agreement was reached between Freston and Files, representing Warners, and Loeb, Walker and Loeb, for Goldwyn, whereby each will present the case May 1 to Superior Court Judge Emmett Wilson.

New Agency Starts to Handle Writers Only

Alex Paule, quitting acting, opened offices as an agent yesterday under the name of Paule and Wilma, celebrating the event by selling a story to Monogram.

The story, "If You Call the Dance," is by Helen Doherty, who joins the studio to write the screen play. The agency is located at 6538 Sunset boulevard. It will handle writers only.

Dick Powell As M.C.

Dick Powell will be master of ceremonies Saturday night at a dinner dance at the Ship Cafe in Venice, the proceeds to go to Los Angeles Sanitarium at Duarte.

Armstrong with Conlon

Sam Armstrong, formerly of MGM, is now associated with the Tom Conlon agency.

"AN INSTITUTION AS GREAT AS THE INDUSTRY IT SERVES"

THE PRINTS THAT BUILT

LEADERSHIP

Flawless materials and scientific production on modern equipment, designed and built by Consolidated, make "Certified Prints" the finest possible expression of the sound and action in your master negative.

CONSOLIDATED FILM INDUSTRIES, INC.

NEW YORK HOLLYWOOD

BRITISH and DOMINIONS

London Production of

"The Queen's Affair"

Produced and Directed by

Herbert Wilcox

LONDON DAILY MAIL:

". . . All the merit here is in the dialogue of Monckton Hoffe . . ."

LONDON DAILY EXPRESS:

". . . A medal to Monckton Hoffe for the wit and wisdom of his dialogue. 'The Queen's Affair' is a delightful entertainment certain to appeal to all film goers with a sense of humor and a sense of beauty . . ."

LONDON SUNDAY TIMES:

". . . I have also warmly to congratulate Herbert Wilcox on the dialogue provided for his story by that brilliant writer Monckton Hoffe . . ."

T. HAYES-HUNTER
Film Rights, Limited
24 Whitcomb Street,
London W. C. 2

THE Hollywood REPORTER

Vol. XX, No. 40. Price 5c. TODAY'S FILM NEWS TODAY Thursday, April 26, 1934

PARA. DIRECTORS IN SUIT

TRADEVIEWS by FRANK POPE

•ONCE upon a time, my children, there was a Big Shot named Belshazzar. He was a king of Babylon, and he made a lot of money and he didn't care a rap what people said about him. He did exactly as he pleased, and if the people didn't like it, why, that was just too bad.

One night he was throwing a big party when, all of a sudden, some flaming writing appeared on the wall. Everyone was scared, but no one knew what it meant. Belshazzar offered a reward to anyone who could translate the words—"Mene, Mene, Tekel, Upharsin"—and along came Daniel, who knew. He told the king that he had been weighed in the balance and found wanting, that his kingdom would be taken away and he would die. And that night Belshazzar died and his kingdom was lost.

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And the difference, my children, between Belshazzar and the moguls of the picture business is that Belshazzar was frightened by the writing on the wall and wanted to know about it, while the moguls either can't see the writing, or don't care how much writing there is about indecent pictures.

The warning is plain enough. The letters flame brighter every week. They have been written by organizations representing millions of people. The MPTOA wrote them a few days ago. The Roman Catholic Church has written them all over the country. The recent convention of the Daughters of the American Revolution has sounded the same warning, as have the Parent-Teachers Association and almost every big women's organization in the country. Mrs. August Belmont's Motion Picture Research Council is broadcasting the message all over the East. The Los Angeles Bar Association spread it here last week. No Daniel is needed to tell what it means.

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"Dirt is anything out of place," a Kansas exhibitor wrote this paper last week. There are certain pictures, he admitted, in which smut and suggestiveness belong and, because they belong, there are few if any kicks. But it is the injection of smut "out of place" about which the loudest howls are being heard. It is the putting into pictures, without reason or excuse, of

(Continued on Page 2)

Theatre Headaches In D.C. Boxing Bill

Washington.—President Roosevelt gave local theatre owners a lot of headaches yesterday when he signed the bill, which Congress passed last week, permitting both amateur and professional boxing in the District of Columbia.

Steve Roberts Goes To Radio For Four

Stephen Roberts yesterday signed a contract which will take him to Radio Pictures for four productions as soon as he completes his present Paramount contract. His first picture there probably will be the next Katharine Hepburn starring vehicle. Schulberg, Feldman and Gurney set the deal.

Roberts has been at Paramount for some time, one of his latest pictures having been "One Sunday Afternoon." He was set a couple of times to direct "Lives of a Bengal Lancer," but the story was shelved.

Sheldon to Europe For 6-Weeks Vacation

E. Lloyd Sheldon leaves May 15 on a trip to Europe, returning in six weeks to Paramount to place "R.U.R." into work. Waldemar Young will have the script ready for him, Mitchell Leisen to direct with Herbert Marshall up for the top spot.

Eckmann on Way Here

London.—Sam Eckmann Jr., British representative for MGM, sailed for New York today and probably will also visit the studios.

Trustees Trying To Recover $12,237,071 Expended in The Repurchase of Company Stock

New York.—Suit is to be filed today in the New York Supreme Court against the directors of Paramount-Publix who, between September 9, 1931, and March 7, 1932, authorized and approved the repurchase by Paramount of its own stock from various stockholders, the amount involved being $12,237,071.25. The trustees were instructed by Referee Davis to take this action after they had petitioned for permission to do so.

Root, Clark, Buckner and Ballantine, counsel for the trustees, advised them that, based on that firm's investigation of the facts and the law,

(Continued on Page 4)

Columbia Making Tests For Talent in New York

New York.—Columbia is doing some extensive testing at the Lynn Shores studio in search of new talent. Bill Perlman came on from the coast with a cameraman and make-up man to do the work, and Harry Cohn is supervising it.

Doug MacLean Returns

Douglas MacLean returned to his office at Paramount yesterday after a three weeks vacation in Honolulu. His next for the studio will be "Mrs. Wiggs of the Cabbage Patch."

Three Doubles a Week

New York.—The Cameo Theatre, on Forty-second street, has now switched to double features and will change three times weekly.

'U' Starting Hunt For New Talent

Prompted by casting difficulties on several productions, notably "The Human Side," during the past few months, Carl Laemmle Jr. is launching a campaign to find a list of players with star potentialities. The Universal production head has had to resort to numerous loan-out requests in the last three weeks.

Rian James has been assigned to operate the hunt locally, testing possibilities. Dave Werner, casting head, leaves for a swing around the country next week and a trip to Europe with the same instructions. He will be gone for three months, the longest period given a scout by the company.

Dan Kelly is slated to move into Werner's spot during his absence.

Para. Holds Nugent For 'Ladies Should Listen'

Paramount has extended Elliott Nugent's loan from Radio and has penciled the director in to handle "Ladies Should Listen" when he completes his work on "She Loves Me Not." Claude Binyon and Frank Butler have written the script and Douglas MacLean will produce. No cast assigned as yet.

Markey-Scola Will Do 'Adeline' Screen Play

Gene Markey and Kathryn Scola have been assigned to write the screen play of "Sweet Adeline," the Hammerstein-Curran musical, for Warners. Hugh Herbert has been assigned to the top spot.

Col. Buys Two Stories

New York.—Columbia has bought a story, called "100 Million Dollars," by Mel Baker and Jack Kirkland, and is closing negotiations for a story by Katherine Brush, titled "Maid of Honor."

ERPI NAMED IN ANTI-TRUST SUIT ASKING $15,000,000

New York.—A suit for $15,000,000, brought under the Sherman and Clayton anti-trust laws, was filed yesterday in the Federal Court for the Southern District of New York against American Telephone and Telegraph Co., Western Electric and Erpi. The plaintiff is the Biophone Sound Reproducing Corporation, of which Alfred Weiss is president, and the claim is for $5,000,000 actual damages, with triple damages under the anti-trust law.

The complaint alleges that the three corporations named caused a monop-

(Continued on Page 11)

'Ziegfeld' Off Shelf With Big Plans at 'U'

Universal has taken "The Great Ziegfeld" off the shelf and is mulling over it with the idea of making it one of the big guns on its forthcoming program. There is talk of either William Powell or Fredric March for the character of Broadway's master showman.

Heather Wants Release

Fox is having difficulty with Heather Angel's contract, the player asking for her release.

DIRECTORS' NUMBER—Just a Reminder—OUT SOON

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher
FRANK T. POPE.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957
New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

RAMBLING REPORTER

Billy La Hiff, well known Broadwayites, is seriously ill at the Medical Arts Hospital, 57 W. 57th St., New York. . . . Nancy Carroll, his niece, left for New York by plane last night. . . . A lot of the gals are "doubling up" . . . f'rinstance, Dorothy Tree sheds the royal robes of "DuBarry" to be a tough gal in "Hey Sailor" . . . and over at Radio Helen Vinson is leaping between the stages of "Virgie Winters" and "Sour Grapes," playing a forty year old woman and an ingenue at the same time. . . . Al Jolson is going to London in July for a personal appearance for plenty money. . . . Laff note: Sidney Skolsky has written a book for kiddies titled, "The Rover Boys on Fanny Hill" (!).

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Howard Strickling, back from a visit to Marie Dressler, reports her very much on the mend and almost her old self again! . . . Hazel Forbes and Dave Lewis are romancing, believe it or not! . . . Billie Burke will spend the weekend on the huge Ed Hutton yacht, now harbored here. . . . Lyle Talbot off to San Francisco to take a bow at the Tanforan Race Track. . . . It will be "Shrine Day" when he gets there or something. . . . The first stage job that Hobart Cavanaugh ever had (as a cheeild) was playing the part of an angel! . . Harriet Parsons has had such a success directing and dialoguing those Screen Snapshots for Columbia that her salary's been tilted to the skies! . . . Monty Brice is expected to make his picture here after all, starting any minute now.

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The French Line wants Dolores Del Rio to sail on one of their boats, free for nothing, for the opening of "Du Barry" in Paris. . . The Sam Goldwyns party the departing Darryl Zanucks Saturday night—and the Bill Goetzes ditto—only Sunday. . . O. O. McIntyre, with his famous bulldog and two other pals, the Don Stewarts, Kay Francis, Edgar Rice Burroughs, Wm. LeBaron, the Al Newmans, Wm. Wyler, the Leslie Howards, Bill Dover among the Vendome diners Toosday night. . . . Herbert Marshall and Sheila Hennessy glimpsed there at lunch.

TRAPPIST MONK TO PLAY CHRIST IN KORDA FILM

London.—What is expected to be the most ambitious film yet attempted by London Films is slated to go into production within the next few months, according to report. It will be a picture of the life of Christ.

Present plans call for the portrayal of the role of Jesus by an unknown Trappist monk, who will leave his monastic cell to play the part and, when it is finished, will return with the full knowledge that the world will never know who played the Christ.

The entire picture will be made under the most reverent conditions and in an atmosphere of religion such as has never been seen in the making of any film. No one connected with the making of the picture will be given any screen or newspaper credit, not even Alexander Korda, who will direct it. It is expected that in the making of the film one of the most capable casts yet assembled will be gathered by Mr. Korda, who feels that the making of such a film is but a partial fulfilment of his sacred duty.

Expense will not be considered in the making of the picture, which will be done on an unparallelled scale of grandeur and magnificence. Many sequences will be photographed in the Holy Land.

C. Roy Hunter East

C. Roy Hunter, superintendent of the laboratory and photography department at Universal, left last night for the East to inspect some new equipment now in the experimental stage.

Goldsmith Buys Yarn

Ken Goldsmith has optioned "I Take This Man," an original story by Frances Hyland, which will probably be the next on his program. Lewis Rachmil closed the deal for Goldsmith, who is in New York.

Casters to Play Golf

The casting directors and their assistants of all studios will gather Sunday afternoon for their golf tournament at the Hollywood Country Club. Trophies will be presented to the top-notchers.

Joe Traub on Short

Joe Traub, who recently wrote the additional dialogue on "Hey Sailor" at Warners, has been assigned to collaborate with Ralph Staub on the second Technicolor short, "Skirt City."

Orchid For Glen Boles

The young actor who played the adolescent boy in Chesterfield's "The Quitter" so admirably and whose name the Reporter reviewer did not get at the preview, is Glen Boles.

Wahl Back to Warners

Jerry Wahl registers at Warners again, working with Carl Erickson on the script for "Say It With Music." Picture is scheduled to star Dick Powell. Sam Bischoff will produce it.

Boles Married First Time—On the Screen

John Boles, who has been in pictures for seven years, yesterday appeared in the first wedding scene of his career at Radio in "The Life of Virgie Winters," on which he is working with Ann Harding. Al Santell is directing.

Para. Backs Spanish Producing Company

New York.—Paramount is backing the formation of a new company which will make six Spanish features at the Eastern Service Studio at Astoria for Paramount distribution.

The star is Carlos Gardell, reported to be the greatest singer of the Argentine, who made three features for Paramount at the French studio at Joinville last year. The first of the three gets under way May 7.

Rushing 'Cat's Paw'

Harold Lloyd has decided to lay aside his desire to take his time in editing "Cat's Paw" and will rush it through during the next four weeks in order to have it ready for the Fox sales convention at Atlantic City May 30.

Term Deal for Fowley

Douglas Fowley was placed under a term deal by Universal yesterday through O'Reilly and Mann. Player takes it up when he finishes a contract with MGM.

Kibbee As 'Babbitt'

Warners will make "Babbitt" again, this time with Guy Kibbee in the most important role. Tom Reed and Niven Busch are working together on the screen play.

Tradeviews

(Continued from Page 1)

smut, of suggestive lines and situations, in much the same manner that small boys write dirty words on fences or on sidewalks.

We know that the great majority of the motion picture patrons of this or any other country do not want dirty pictures. Not only are they basically clean-minded themselves, but they certainly do not want their children to see and hear filth.

One would think that the sight of clergymen standing in their pulpits and warning their congregations not to go to certain pictures would open the eyes of the men who make those pictures, but it seems to have no effect. They promise clean pictures, they announce clean pictures, and then, in the middle of one, without reason, they write dirty words on the fences and the sidewalks.

Belshazzar was frightened and learned what the writing meant, but too late to save his kingdom. Sometimes history repeats itself.

N.V.A. Short To Be Seen By Millions

New York.—Major L. E. Thompson, chairman of the N.V.A. Drive, has announced the completion of the short subject which is to be the basis of this year's campaign. Stars who contributed their services include Walter Huston, Robert Montgomery, Lanny Ross, Jimmy Durante and Block and Sully.

The picture will be shown for seven days, beginning May 4 (N.V.A. Week) in all the theatres in the Paramount Publix, RKO, Loew, Warner Bros., Fox West Coast and United Artists circuits. About 2,500 non-circuit theatres from coast to coast have also agreed to run this short that week.

Lone Star Starting Seventh Wayne Western

Signing Cecilia Parker for the lead yesterday, Lone Star production at Monogram today puts the seventh John Wayne western, "Randy Rides Alone" into work with Harry Fraser directing from Lindsley Parson's original screen play.

Balance of the cast includes George Hayes, Yakima Canutt, Earl Dwire, Arthur Orteogo and Tex Phelps.

Mrs. Agnes Murphy Dies

Mrs. Agnes Murphy, 65, mother of Frank Murphy, chief electrical engineer at Warners, died yesterday at her son's home in Hollywood of a heart attack. Funeral services will be held tomorrow morning at nine from the Church of the Blessed Sacrament. Mrs. Murphy is survived by two other sons, Martin and Jay.

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'THIRTY DAY PRINCESS' AN EXCITING, AMUSING COMEDY

Sidney, Grant and Gering High Spots

"THIRTY DAY PRINCESS"
(Paramount)

Direction .....Marion Gering
Author.....Clarence Budington Kelland
Screen Play.....Preston Sturges and Frank Partos
Adaptation.....Sam Hellman and Edwin Justus Mayer
Art Direction.....Hans Dreier and Bill Ihnen
Photography .....Leon Shamroy
Cast: Sylvia Sidney, Cary Grant, Edward Arnold, Henry Stephenson, Vince Barnett, Edgar Norton, Ray Walker, Lucien Littlefield, Robert McWade, George Baxter, Marguerite Namara.

Even with the impressive list of good mythical kingdom pictures for competition, Paramount's "Thirty Day Princess" makes a swell showing.

It is a lovely bit of hokum—unbelievable, exciting, romantic and gay. Its fantastic plot is embellished with dialogue that is witty, impudent and meaty, and with acting that is hyper and with direction that is super.

Occasionally the film verges on the satirical, but throughout it never loses its sense of humor or its spirit of good, honest fun.

Sylvia Sidney is blessed with a dual role that fits her both ways. She is seen as the Crown Princess of Taronia, and comes to make a tour of America under the auspices of an influential banker, Edward Arnold, who hopes to float a loan for Taronia. On the eve of her arrival in America, the Princess is hit with the mumps. One of the funniest scenes in the entire picture is where the banker in desperation addresses a gathering of detectives, all looking exactly alike in black derbies and with cigars, and instructs them to find a girl in New York who looks exactly like the Princess. And so they find Nancy Lane, a starving but still struggling actress, and Nancy becomes the Princess for thirty days.

One of her biggest jobs is to vamp the publisher of a paper, Cary Grant, into printing boosts for her country's bonds. And, of course, they fall in love with each other, Grant being miserable because of the gulf between him and the Princess, and Nancy being miserable because of the gulf between her and the great publisher.

Miss Sidney is very, very charming as the Princess, and very, very funny as the little actress. Cary Grant has never put more genuine spirit and vitality into a part than he does here. Arnold is good as the banker, Henry Stephenson is the King of Taronia, Vince Barnett is extremely amusing as the Princess' dumb fiance, Edgar Norton is well cast as the prime minister, Lucien Littlefield is amusing, as is Robert McWade, and Ray Walker, George Baxter and Marguerite Namara contribute a lot to the picture in smaller roles.

Marion Gering directed cleverly and with a keen sense of comedy; Preston Sturges and Frank Partos wrote the screen play, based on a Clarence Budington Kelland story, and Sam Hellman and Edwin Justus Mayer made the totally amusing adaptation. Art direction by Hans Dreier and Bill Ihnen is notable, and Leon Shamroy's photography is artistically outstanding.

No exhibitor in any town in the country will have difficulty selling this picture to his patrons. It is squawk-proof, and will make any audience happy.

Maybe Mussolini Is Interested In It

New York.—"The Life of Mussolini," written, directed, supervised and produced in Italy by Il Duce, has been sold for American distribution to Fairhaven Productions, the company formed by H. H. Rogers Jr., Lou Snitzer and Bill Alexander.

Monogram Signs Welsh As Producer

As the first step in his expansion program for Monogram Pictures, Trem Carr yesterday announced the signing of Robert Welsh, formerly with Universal and Paramount, as executive producer.

Welsh will take up his new duties immediately, and, on June 1, will take over the position now held by Lou Ostrow, present production executive, who goes to Universal June 1.

Laughton Due Here For 'Barretts' Next Month

Charles Laughton leaves London May 5 on the Berengaria, accompanied by his wife, Elsa Lanchester, and returns to Hollywood to do his role in "The Barretts of Wimpole Street" for MGM.

Studio will shoot as much of the picture as possible before suspending it to await Laughton's arrival.

Walburn with Rogers

Charles R. Rogers has signed Raymond Walburn to replace Alan Mowbray in "I Married An Actress," now in production at Paramount. Mowbray was committed to Universal previously and was unavailable.

Myers Out of Para.

Completing his one-picture deal with the script of "Mississippi," Henry Myers yesterday checked off the Paramount payroll. Picture will be the next for Lanny Ross and will be produced by Arthur Hornblow.

James on Hull Pic

Rian James will supervise the first of the Henry Hull starring pictures and is also collaborating with Gene Solow on the story for the Universal production.

Arlen Due Back May 15

New York.—According to cable advices at the Paramount office Richard Arlen will be back in Hollywood on May 15. He expects to sail from Europe on May 2.

'Me and the King' Set for Mae West

Mae West will star in "Me and the King," an original story by Marcel Ventura and Alexis Thurn-Taxis, Paramount buying the yarn yesterday at her request.

It will serve as the second on her two-picture a year contract with the company. "Queen of Sheba" is her next. She will write the screen play and William LeBaron will produce.

Cecilia Parker Signs For 'High School Girl'

Bryan Foy yesterday signed Cecilia Parker for the lead in "High School Girl," which Crane Wilbur gets before the cameras today. Others in the cast include Helen MacKellar, Noel Warwick, Carlyle Moore Jr., and Mahlon Hamilton. Script has been written by Wilbur and Wallace Thurmond.

George Marion Held at Radio For One More

Radio yesterday made another agreement with Paramount on George Marion Jr.'s services, getting the latter studio to push up its preparation on "Here's Your Quarter Back" until the writer can do one more job.

He will work under Pandro Berman on an original idea to co-star Fred Astaire and Ginger Rogers.

MGM Troupe at Para.

MGM's "Jungle Red Man" exploration party has arrived at Para, Brazil, where it will outfit for the 1700 mile hop to Yarawate, which will serve as the expedition's base. It leaves for there the early part of next week.

Skipworth to Goldwyn

Alison Skipworth has been loaned to Samuel Goldwyn by Paramount for a top spot in "Barbary Coast," starring Anna Sten and Gary Cooper. William Wellman directs.

John Beal Assigned

John Beal's first assignment at Radio when he finishes the run of "She Loves Me Not" in New York will be in "A Hat, a Coat, a Glove." The William Morris office set the ticket.

Robson Not For 'U'

Universal lost out yesterday on its deal to borrow May Robson from MGM for "One More River" in view of the new contract which she is getting calling for starring and co-starring billing.

New Term for Meredyth

Bess Meredyth, who recently completed "Firebrand" and "Barnum," has been given a new contract for one year at Twentieth Century. Schulberg, Feldman and Gurney made the deal.

Ruben Back at Radio

Eddie Rubin has returned to the Radio lot to assist J. B. L. Lawrence, producer of "Hollywood on the Air."

Yesterday in NEW YORK with HELEN GWYNN

We can now give you a rough idea of the kind of reaction a strictly anti-Nazi picture would get if released throughout the country and you can draw your own conclusions as to the advisability of such a step and how much good it would do. The other day, someone went into the projection room to find out what was holding up the showing of "Unknown Blonde" at its preview, and found that a picture purporting to be the truth about Hitler was being run for an especially hand-picked audience. This film was made by the scion of a well known family while he was traveling in Germany some months ago. So those who had come to see "Unknown Blonde" waited and waited and waited, and finally someone again went into the projection room and a member of audience had started to make a speech, but he hadn't gone very far when the speech turned into an argument as to whether the scenes in the picture other than the newsreel shots were genuine. Which quickly led to a verbal battle as to the truth of the whole thing, its political and racial bias, etc., and just as quickly threatened to turn into a riot.

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Fortunately, the hand-picked audience was summarily ejected from the projection room because their time was up. BUT the argument continued out into the hall and the first two reels of "Unknown Blonde" were practically completely lost because of the rumpus going on in the hallway. And this reaction, mind you, came from a group of people who had been asked because it was thought the picture would get sympathetic support from them. It seems to us that any picture of this kind is pretty dangerous material. It is impossible to get the truth, the whole truth of that particular situation, just as it has been impossible to get the truth about Russia, and certainly the newspapers have given it and are still giving it all the "exposure" it could possibly have. A far more subtle and far better propaganda can be spread by a picture like "House of Rothschild" and in a way that cannot possibly incite people to riot.

The newsreel end of the picture business has evidently come to a pretty sorry state. And practically the last straw in the matter was the separation of Fox Movietone and Hearst. At any rate, newsreels are hard to sell these days and there's certainly no room for another newsreel, so one company at least is resorting to blackjack methods in order to make exhibitors buy them. The head of a large chain of independent theatres in Greater New York was offered the choice of taking a major company's newsreel along with its feature product or not getting the feature product, and the exhibitor refused under those conditions, since he already had a newsreel for his houses. The salesman was apologetic and explained he was only acting under orders and the exhib could take it or leave it. This one left it and we hope there's enough product to go around for everyone else to refuse a bargain like that.

PARA. DIRECTORS TO BE SUED TODAY FOR MILLIONS

(Continued from Page 1)

the suit should be brought on the grounds that the capital of the company was impaired by reasons of the stock repurchases.

The directors against whom the suit is aimed are Adolph Zukor, Sidney R. Kent, Sam Katz, John Hertz, Frank Bailey, Jules Brulatour, William H. English, Daniel Frohman, Felix Kahn, Gilbert Kahn, Austin Keough, Ralph Kohn, Jesse L. Lasky, Elek John Ludwigh, Sir William Wiseman, Eugene Zukor, Donald Stralem as executor of the estate of Casimir Stralem, and Eugene Zukor, Mel Shauer and Julia Shauer for the estate of Emil Shauer.

In addition to the amount already stated, the petition indicates that the recovery of interest is also possible.

The trustees are also investigating the possible liability of those stockholders who were the recipients of money or property in connection with these transactions. This is understood to mean the many theatre circuits who sold their chains to Paramount for stock and later took advantage of their contracts to force Paramount to repurchase that stock.

Adolph Zukor said yesterday that no officer or director of Paramount had had any interest in any of the theatre stock repurchase contracts and, in addition, the Paramount directors in these transactions had relied upon audits made by Price, Waterhouse and Company and Haskins and Sells. These audits showed, according to Mr. Zukor, that in December, 1931, the consolidated earned surplus of Paramount was over $29,000,000 before deducting $8,711,917 of the stock repurchases. He added that other accounting firms sustained the directors in performing the company's obligations to repurchase the stock.

Saul Rogers, counsel for the bondholders, said that, in his opinion, the suit of the trustees is being brought in good faith, and that, if they had not sued, he would have done so.

This is the second big suit filed by the trustees in their efforts to recover monies or preferences alleged to have been illegally given, the first having been the suit for $13,000,000 against the 12 banks which got preference as creditors through the Film Productions deal.

New Novel by Fallada

New York.—Hans Fallada, author of "Little Man, What Now?" has written a new novel now appearing in German, "He Who Has Eaten from the Tin Plate." The first edition of 20,000 copies was exhausted and a new edition will be published by Simon and Schuster early in the Fall.

First Woollcott Short

New York—"Mr. W's Little Game," Alexander Woolcott's first short, went into the Rivoli theatre yesterday. Lynn Shores directed and George Goman supervised.

UP-TO-THE-MINUTE CASTING NEWS

E. E. Clive by Universal for "One More River," through Kingston-Harris office.

Forrester Harvey to "Green Hat," MGM, by MacQuarrie.

Garry Owen for "Thin Man," MGM, by MacQuarrie.

Louise Beavers for "I Give My Love," Universal, by MacQuarrie.

Armand Kaliz and **Matilde Comont** to "Caravan," Fox, by MacQuarrie.

Gerald Rogers to Fox for "Grand Canary."

Eddie Kane to "Dames," Warners.

Tony Merlo and **Katharine Sutton** to "Thank Your Stars," Paramount.

Ferdinand Munier to MGM's "Barretts of Wimpole Street."

Henry Kolker for "She Loves Me Not," Paramount.

Robert Lorraine to "The Green Hat," MGM.

Maxine Elliott Hicks for "The Old-Fashioned Way," Paramount.

Constance Kent by Bryan Foy for his stock company.

Embassy Bill Bigger

New York.—The Embassy Theatre, which has been playing only Pathe News, has taken on Hearst-Metrotone News, Paramount News and the Universal-Graham McNamee reel and, in addition to this, a weekly scenic or a travelog short.

Flinn Digs Into Code Conditions

John C. Flinn, executive secretary of the Film Code Authority, met with the Los Angeles Grievance and Zoning Boards yesterday and discussed their problems and methods of procedure. Mrs. Kopple remains as secretary. He also met Pat Casey for a lengthy conference, but would give no statement regarding the discussion.

In the afternoon Flinn conferred with Lew Blix, business representative of Local 37, IATSE, and Dick L'Estrange, secretary-treasurer of the Federated Motion Picture Crafts and member of the Regional Labor Board, who laid the problems of their members before him.

Today he meets the secretaries of the Zoning and Grievance Boards of the west coast, and on Monday with the newly appointed Agency Committee, comprised of five producers, one agent, an actor, director, writer and technician. Flinn stated yesterday that the information he secures will be submitted to the Code Authority.

Pioneer Color Features Postponed Until Fall

Due to the absence of Merian C. Cooper, Pioneer Pictures has decided to postpone the making of its first feature by the new Technicolor three-component process until Fall.

Several stories are under consideration and a definite announcement is expected as soon as Cooper returns. Meanwhile plans are going ahead.

'MANY HAPPY RETURNS' A RIOT

Audience Howls at Burns and Allen Pic

"MANY HAPPY RETURNS"
(Paramount)

Direction ..... Norman McLeod
Original ..... Lady Mary Cameron
Screen Play ..... J. P. McEvoy and Claude Binyon
Adaptation ..... Keene Thompson and Ray Harris
Music and Lyrics ..... Arthur Johnston and Sam Coslow
Photography ..... Henry Sharp
Cast: George Burns, Gracie Allen, Joan Marsh, George Barbier, Ray Milland, Egon Brecher, William Demarest, Franklin Pangborn, Morgan Wallace, Larry Adler, Stanley Fields, John Kelly, Johnny Arthur, Kenneth Thomson, Velos and Yolando, Guy Lombardo's Royal Canadians.

Never have Gracie Allen and George Burns been given such an opportunity as in "Many Happy Returns." The piece is neatly tailored to fit their brand of comedy. And how it fits! It's a near riot from beginning to end. "Many Happy Returns" should spell just that at the box-office . . . Burns and Allen are, of course, the picture. They score in every appearance and Gracie is photographed to excellent advantage . . . Don't under-rate the drawing power of Burns and Allen in your advance campaign. At the Pomona preview last evening, the audience burst into applause at the sight of their names, a rare demonstration there.

◆

Many Happy Returns

GEORGE and GRACIE

Have a good time
on your trip abroad

THE
WILLIAM MORRIS OFFICE

MEN IN WHITE



MONTA BELL

Producer



MEN IN WHITE

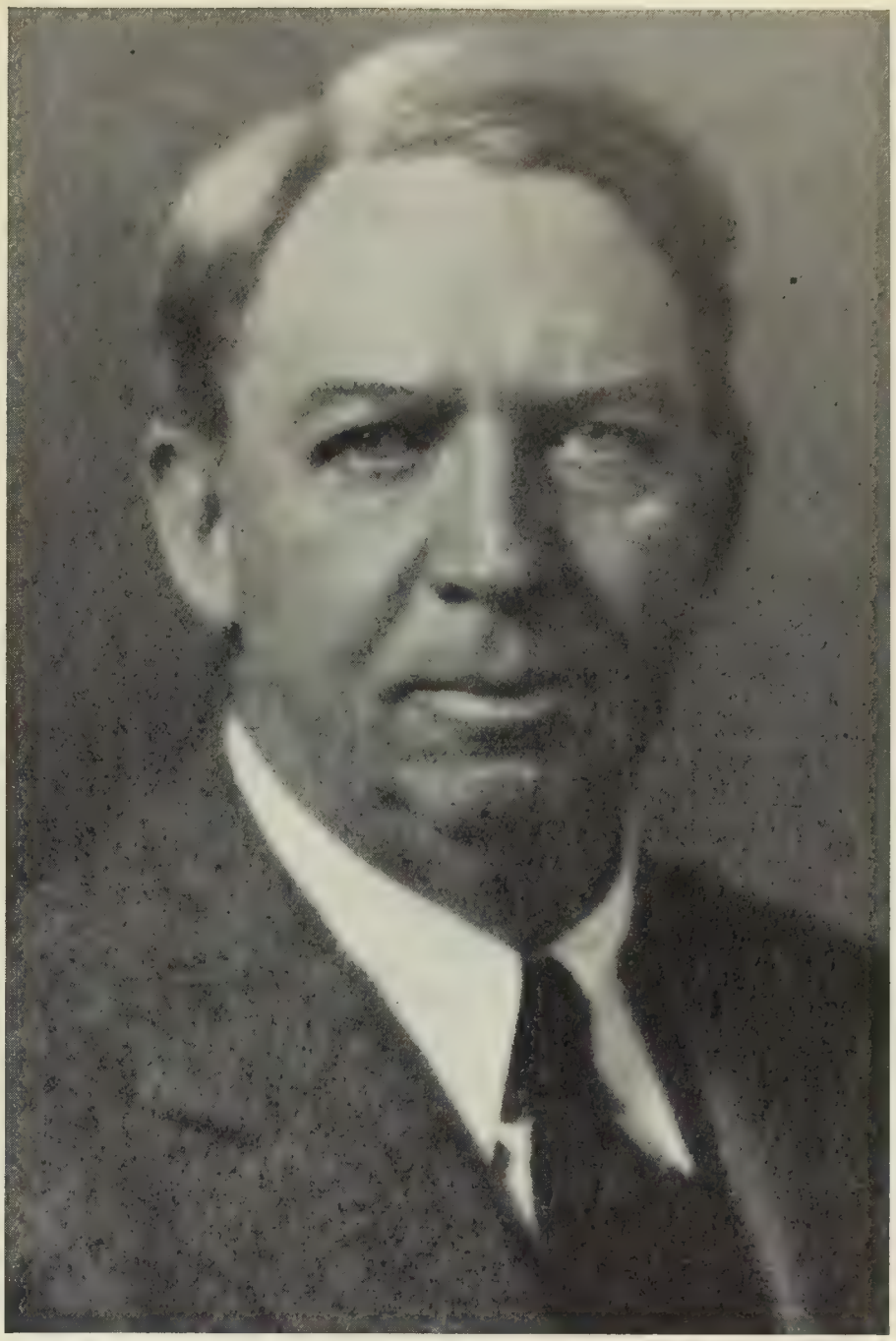


Richard Boleslavsky

Director



MEN IN WHITE



Waldemar Young

Screen Play





Clark Gable

plays

DR. FERGUSON



Jean Hersholt

plays

DR. HOCHBERG

MEN IN WHITE



MEN IN WHITE

Donald Douglas

plays

"MAC"

Just finished lead in
Bryan Foy's
"Children of Tomorrow"

Management
RALPH FARNUM





George Folsey

PHOTOGRAPHY



The Reporter Believes What It Prints

There is not a news item in this edition or any edition that is published, but what the originators of that news item, and the editorial staff, believe it to be a fact. The opinions on previews ARE THE OPINIONS of the reviewers covering the pictures

•

WE DO NOT PRINT NEWS OR REVIEWS TO PLEASE THE ADVERTISER, nor do we place any penalty on firms or individuals for NOT ADVERTISING.

•

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through hushed loyalties or hidden alliances.

•

Read The Reporter And Get The Facts

Reviewing the FAN MAGS

PHOTOPLAY

131 pages and cover

COVER DISPLAY....Claudette Colbert (Paramount)

Publicity Space (Approximate)

Paramount	**1058 sq. inches**
MGM	**581 sq. inches**
Warners	**556 sq. inches**
Radio	**290 sq. inches**
Fox	**290 sq. inches**
Universal	**198 sq. inches**
Twentieth Century	**80 sq. inches**

With the May issue, Photoplay starts something new in the fan magazine field. It is running, in short installments, a fiction story, called "I Want a Baby," by Marilyn Herd.

Paramount grabs off the most space with "Beauty Pursues Earl Carroll," by Sara Hamilton; "I'd Never Let My Daughter Be a Star" (Sylvia Sidney), by Virginia Maxwell; a contest, "No More Crooners," conducted by the magazine and the studio, for a new tag for Bing Crosby; "Gentleman George," a rave on Raft by Kenneth Baker; and an amusing story in which Baby LeRoy tells about the Arlen baby in "ME Jealous of That Kid? Phooey!"

Leonard Clairmont writes "Greta Garbo Wanted to Be a Tight Rope Walker"; Mildred Mastin has an interesting yarn on D. W. Griffith, "The Star-Maker Whose Dreams Turned to Dust"; Ruth Rankin tells of Gloria Stuart's troubles in "And Was Gloria Burned Up!" James T. Tynan remembers when the Belgian royal family visited the old Thomas H. Ince studio, in "Just Leopold"; Kirtley Baskette has "Cruising Cowboy," in which he tells of Hoot Gibson's plans to make a picture in the Warners London studio, and Ruth Rankin offers two contrasting stories on Barrymore, "Jack the Bachelor" and "John the Husband."

George Kent has by far the most interesting story in the mag—"The Mammy and Daddy of Us All," in which he offers a brand new reason for the popularity of Mae West and Will Rogers.

Gropper Seeking Pix Stars for Plays

New York.—Picture stars for two plays that he wrote and will produce are being sought by Milton Herbert Gropper. He is now completing one, which he will produce this Fall and in which he hopes to set a well known name, and the other star is wanted for the road tour of "Sing and Whistle," which will open in Boston.

Gropper will also produce "Galloping Grandma," by Everett Dale, and Gropper's own "Every Minute Counts" is to be done by Edward Clark, of the Stage and Screen Academy, after Willard Mack's "Scarlet Fox."

'Ah Wilderness' Crowd Leaves on Try-out Trip

The "Ah, Wilderness" company left last night for Fresno to try out the Henry Duffy production Friday night before opening in San Francisco Monday.

The cast is headed by Will Rogers, and in supporting roles are William Janney and Mary Blackford. Russell Fillmore directed. The play will open at El Capitan in two or three weeks.

'Treasure Hunt' Title Of Eddie Cantor's Next

New York.—The title of Eddie Cantor's next picture for Samuel Goldwyn will be "The Treasure Hunt." Eddie will have the role of an African explorer.

Harold Smith Quits Sound Men's Union

Harold V. Smith, business representative of Local 695, IATSE, the sound men's union, handed in his resignation yesterday. It will become effective today. Smith has been with the organization since its inception, and had a contract which still has four years to run.

Neither Smith nor officials of the union would comment upon the settlement of the contract, other than to state that a satisfactory arrangement has been reached. Smith plans to take a vacation, he said, and would not discuss future plans.

The resignation follows close on the heels of the revelation a few days ago of the forming of a new sound men's association by sound recording technicians who have been dissatisfied with the way things have worked out in the union.

Herbert Van Dyke Dies

Herbert Van Dyke, for many years a second cameraman at MGM, died suddenly Tuesday night. Funeral services will be held Saturday at 2 o'clock from the Hollywood Funeral Chapel. Van Dyke was a member of the American Society of Cinematographers.

Para. Grip Killed

Bill Keeler, a grip at Paramount, was killed yesterday morning when his automobile figured in a crash on his way to work.

U. S. Films in 23 of 33 Paris Theatres

Paris.—The popularity of American films is increasing here, in spite of the antagonism of the French picture industry. Out of 33 major houses in Paris, 23 this week are playing pictures from the United States. Universal's "Invisible Man" is at three houses.

Strict Censorship on All Broadcast Scripts

The National Broadcasting Company has ordered a strict censorship on scripts prior to program broadcasting as a result of several suits instigated against the company because of material that got out over the air, allegedly damaging film players. The most recent of these is the Ginger Rogers suit.

Carlos Borcosque Big Shot in Buenos Aires

Buenos Aires.—Carlos Borcosque, Hollywood picture director, got a great reception when he arrived here with Ramon Novarro.

A squadron of planes bearing his name flew out over the bay to welcome him, Borcosque having been a pioneer in aviation in the Argentine.

Jean Jagger to Para.

Paramount yesterday signed Jean Jagger to a term contract and will bring the New York stage actor out here May 25. Jagger has appeared in "They Shall Not Die" and more recently in "Tobacco Road."

Erpi Named in Anti-Trust Suit

(Continued from Page 1)

oly by pooling patents used in motion picture sound production and reproduction and that this forced Biophone out of business. Biophone, the complaint states, was in the business of manufacturing sound reproduction equipment and selling or leasing it to exhibitors, and four years ago Erpi filed suit against Biophone to restrain further sale of its product. This suit, Biophone says, has not since been prosecuted. Among the further allegations are:

That Erpi threatened exhibitors that, if they continued to use Biophone apparatus, they would be sued for infringement of Erpi patents;

That in the first four months Biophone was in business it sold $500,000 worth of equipment outright to exhibitors and subsequently got an offer of $750,000 from a banking house for a 49 per cent interest. This Weiss accepted but, before negotiations were completed, he was served with a notice of Erpi's patent infringement suit which caused the offer to be withdrawn;

That under the Erpi agreement with Vitaphone in 1926, Erpi forced Vitaphone to agree not to deal in any competing equipment, which had the effect of lessening competition and increasing the alleged monopoly;

That in 1928 Erpi granted other licenses to major producers and distributors, forcing them also to agree to use only Erpi equipment in their theatres;

That Vitaphone was also prevented by Erpi from leasing its pictures to any theatre not equipped with Erpi apparatus and that Erpi's licenses with exhibitors generally prevented them from using pictures made with sound equipment other than Erpi's.

It is believed here that this suit is the first of several that are to be filed against the same defendants, all with similar allegations. It is thought the total damages claimed will run from $50,000,000 to $100,000,000.

Walter Connolly

as

OLIVER

in

"Twentieth Century"

•

A

COLUMBIA

PICTURE

HOWARD HAWKS

Directed

"Twentieth Century"

✦

"Howard Hawks' direction is a miracle and a thing of beauty."

—Hollywood Reporter, April 13, 1934.

✦

A Client of

HAWKS-VOLCK CORPORATION

METRO-GOLDWYN-MAYER STUDIOS,
% MR. SAMUEL [illegible]
CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XX, No. 41. Price 5c. TODAY'S FILM NEWS TODAY Friday, April 27, 1934

CHASE DUMPS FOX STOCK

TRADEVIEWS by FRANK POPE

•IF one may believe Mr. Hays, who represents the producers who make the bulk of the motion pictures of the country, we are in for an era of better pictures. In his capacity of attention-caller, he calls attention to the coming productions of "David Copperfield," "Vanity Fair," "Monte Cristo," "Rip Van Winkle," "Pickwick" and other great classics. In addition to these he promises "simple human pictures, dealing with everyday life, pictures that will reflect the great social trends of the day."

But—can one believe Mr. Hays implicitly? There have been times when his predictions have not been verified The promise is the voice of Hays, but the performance is in the hands of the producers.

•

Now, the question is, just what will those hands do. They may make classics, they may make "simple, human pictures," but will they make BETTER PICTURES? After all, that is the answer, and the only answer, to the problems that beset the industry. Better pictures mean more money at the box-office, more money all down the line and, what is most vital, the end of the double feature evil.

It is impossible to see how anyone can consider the grosses done by GOOD PICTURES and then believe that it pays to make mediocre ones. When the Music Hall in New York does $100,000 one week and $60,000 the next, that should tell something. And here are a few more facts:

In another column will be found some amazing figures on "The House of Rothschild," and add to these the fact that it is selling out week after week in New York, doing $22,800 in its sixth week at the Astor. "Rip Tide" has been held for three weeks in London at one of the biggests houses there and undoubtedly will go into a fourth at least. "Nana," called "Lady of the Boulevards," goes into a fourth London week. "Roman Scandals" goes into a second there and has a guarantee of twelve weeks. "Only Yesterday" and "Wonder Bar" are other London sensations.

There is only one answer—GOOD PICTURES. If they are good they do business. If they are not, they do not. It is as simple as ABC. Yet,

(Continued on Page 4)

Korda 'Catherine' Barred in Rumania

Paris.—Fearing that the situation between the King and Queen in "Catherine the Great" might suggest to the citizens the delicate situation between King Carol and Helene, the government has banned the English picture in Rumania.

New N.Y.City Tax To Soak Industry

New York.—The proposed New York City tax of one-twentieth of one per cent on all gross business will be a blow both to theatres and to all film companies incorporated in New York State.

If the tax goes through, neighborhood houses of the 600-seat type will pay approximately $18 a year, 1500-seat houses about $90, 3000-seat houses around $780, and the big theatres, with 5000 to 6000 seats, about $2000.

The plan is to have the tax run one year. The New York film corporations will get heavy blows, although it cannot yet be estimated just how much.

Hecht-MacArthur Will Start Production May 20

New York.—Ben Hecht and Charles MacArthur, who are to make three pictures at the Astoria studio for Paramount release, will start the first one on May 20.

This will be one of their own stories, as yet untitled. Casting will start next week.

One-third Of Holdings Sold To N.Y. And British Interests And Option Given On Balance

New York.—The Chase National Bank is divesting itself of all its holdings of Fox Film Corporation stock. It has already closed a deal by which one-third of its holdings, or 583,135 shares, go to a New York financial group which has some British interests associated with it. The selling price is said to be $15 a share, which makes Chase take a heavy loss.

With this sale goes an option to the buying group for the remaining two-thirds. The news of the deal affected the stock market, the Fox stock jumping to a close of 17 3/8.

It is expected that the new interests will have representation on the

(Continued on Page 4)

Cohen Leaving for Coast; Zukor Follows Shortly

New York.—Emanuel Cohen, production head of Paramount who has been here for some time for conferences with home office executives, leaves for the studios Sunday. Adolph Zukor will follow him early next month.

Warners to Produce Lewis' 'Main Street'

With "Babbitt" already scheduled, Warners has decided to make two pictures from Sinclair Lewis' books and has also placed "Main Street" on the production sheet. Erwin Gelsey will write the screen play.

'Rothschild' Rolls Up Record Receipts

"The House of Rothschild" is doing some amazing stunts at box-offices in various sections of the country. Its first three openings, outside of the road show engagements, were at Portland, Oregon, Stamford, Conn., and Chicago.

Figures received at the offices of Twentieth Century here show that, in Portland, it did more business in its first four days than "The Bowery" did in a week and "The Bowery" was held over. In Stamford its first week topped "The Bowery" by $1500, and in Chicago, where it opened Wednesday, the opening day receipts were $600 more than "The Bowery." And in each of these places "The Bowery" business was called capacity.

Pathe Plan Due Soon

New York.—Stuart Webb, president of Pathe, said yesterday that the plan for the recapitalization of the company will be settled within the next thirty days.

Borzage to Warners

Frank Borzage, director, who completed "Little Man What Now?" Wednesday at Universal, moves to Warners. No assignment has yet been given him.

$90,000 for 'Stand Up'

New York.—The first week of the Fox picture, "Stand Up and Cheer," at the Music Hall gave the house a gross of approximately $90,000.

Birthday for Junior

William Anthony McGuire will be host Saturday night at a birthday party at the Colony Club for Carl Laemmle, Jr., who is 26 tomorrow.

Archie Mayo Returning

New York.—Archie Mayo, Warner director, who has been here on vacation, leaves for the coast today.

RESOLUTION IN SENATE DEMANDS A.T.&T. PROBE

Washington.—Government investigation of the American Telephone and Telegraph Company came closer yesterday when Senator Dill introduced a resolution in the Senate authorizing the Senate Interstate Commerce Committee to investigate the A. T. & T. and all its subsidiary companies.

Among things to be looked into, if the resolution carries, will be the extent of the inter-service contract between the parent company and Western Electric, which will reach into Erpi. It will also investigate the holding company structure, which enables the communication concern to evade state and federal regulation and taxation.

'Mme. Du Barry' Finished, Del Rio Goes to 'Orchid'

Wilhelm Dieterle brought in "Madame Du Barry" at Warners yesterday on schedule. Dolores Del Rio, who had the lead, now goes into "Shanghai Orchid," which has been scripted by Gene Markey and Kathryn Scola.

MGM Borrows Brent

MGM yesterday borrowed George Brent from Warners for the lead opposite Myrna Loy in "Stamboul Quest," which Sam Wood will direct. Richard Schayer is now polishing the script and Walter Wanger will produce.

NORMAN McLEOD directed 'MANY HAPPY RETURNS'

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher
FRANK T. POPE.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957
New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

THE LOW DOWN

Some of the wise ones around town are betting that a once-big star recently signed up for her "fourth comeback" by a big studio, will never make a picture there. Y'see, when a certain producer on that lot first wanted to sign her, his family was very much against it. They argued that the star was not only passe, but would probably get herself front-paged again for some more unpleasant publicity and that she was a bad risk. The producer argued that he thought she was still a good bet—but promised that if the star got herself into any scandal, he would never make a picture with her. Well, the star is once again on the verge of a front-page mess, which all the insiders are already aware of. So the bets are that the actress now on a personal appearance tour, will either stay on the tour indefinitely or be stalled, far as pictures go.

•

Jean Muir is all burned up at the Warner publicity department for letting those stories be planted about her supposed big crush on George Brent. Maybe she has one and maybe she hasn't—but when Brent read in the papers that he and Jean Muir were exchanging glances—he cancelled all dates to take Jean flying around in his flying-machine. Brent is the cagey type about romances, it seems—and he was a little annoyed on his own account.

•

MGM hasn't made up its mind yet whether it will be an all-Chinese cast in "Good Earth" or not. But we hear that the stuff which has already arrived from China, where George Hill has been shooting, is super-extra. Incidentally, Frances Marion leaves Hollywood Saturday and will meet Hill and the returning company in Honolulu and come back here with them immediately, getting in a lot of hectic writing on the trip.

Fox Buys 'Serenade'

Fox has purchased "Serenade," an original by Rex Beach and Richard Carroll, and has assigned Sally Sandlin to do a treatment. Paul Martin will direct and Sol Wurtzel will produce.

'SADIE McKEE' SWELL PICTURE; U's 'AFFAIRS' GOOD THRILLER

Crawford, Arnold, Brown Highlights

"SADIE McKEE"
MGM)

Direction .....Clarence Brown
Story by.....Vina Delmar
Screen Play.....John Meehan
Photography .....Oliver Marsh
Starring .....Joan Crawford
Cast: Gene Raymond, Franchot Tone, Esther Ralston, Edward Arnold, Jean Dixon, Akim Tamiroff, Gene Austin, Earl Oxford.

A picture well-tailored for the talents of Joan Crawford, and a surefire audience bumper is 'Sadie McKee." It is still another and very modern version of the Cinderella theme, gorgeously mounted, with melodramatic and comedy overtones. The picture in preview dragged in several spots, but it is obvious that a little trimming (mostly in the latter half) will put "Sadie" right into the swell entertainment class.

You'd have to go a long way to find a finer cast than that which fills the bill on "Sadie McKee," and the direction of Clarence Brown is something to rave about. Particularly his attention to detail and his handling of the picture's lighter moments. Personally, we regret that these lighter moments were not retained for the film's length, though we are fully aware that heavier sequences are made of the stuff that fans cry for.

It is a credit to the lovely Joan Crawford that her fine, straightforward performance was not completely overshadowed by the seasoned and rousing work of Edward Arnold, who all but "wraps the picture up and walks away with it." He is the drunken, party-loving millionaire who marries Joan in a moment of sentimental bibbing, only later to love her deeply and lose her. Arnold's drunken screen moments are classics, and the scenes in which they occur are the comedy highlights of the picture, but he matches his own comedy talents with equally swell dramatic ability in later scenes.

Gene Raymond, (he can sing!) is very good as the real love interest; while Franchot Tone, burdened with a thankless, sanctimonious role, is O. K. Jean Dixon registers heavily as the hard-boiled companion of Joan . . she got the laughs. And that goes for Zelda Sears in her brief appearances as a boarding-house keeper. Esther Ralston, Earl Oxford, Gene Austin, "Candy and Coco" too, must be mentioned for effective contributions.

The screen play of John Meehan's with its expert writing and amusing dialogue, raises the picture to a level it might otherwise not have attained, making it a definite attraction for any theatre. "Sadie McKee" is a humdinger for the femme patrons—what more can you ask?

Pagano Out of Educ.

Ernest Pagano is out of Educational and leaves on a trip to South America, bringing to a close nearly three years with the short subject producing company where he has been story editor and scenario writer.

Jessica Dragonette Signed by Paramount

New York. — Paramount has added to its list of radio luminaries by signing Jessica Dragonette to a term contract. She will not go to the coast until late in the Summer.

Hornblow Halts Start of 'Pursuit of Happiness'

The start of "Pursuit of Happiness," Arthur Hornblow's first production for Paramount, has been set back to the end of May. The script has been completed and approved for immediate shooting, but the subject loomed up as important enough to be held until a suitable male star is secured for the lead.

It is reported that Paramount is interested in Francis Lederer for the role, with RKO watching development of its own next Lederer story before consenting to the deal.

Goldwyn Productions Going Big in London

London.—Sam Goldwyn's two pictures have settled down for healthy runs here, with Anna Sten in "Lady of the Boulevards" ("Nana") starting on its fourth week at the Tivoli and Eddie Cantor's "Roman Scandals" beginning its second week at the Leicester Square. Box office receipts for the first week of the latter have caused the theatre to give Goldwyn a twelve-week minimum guarantee.

Fox Term for Pascal

Fox yesterday signed Ernest Pascal to a long-term contract, the writer finishing a one-picture deal on the screen play of "Grand Canary" for Jesse Lasky. The Schulberg, Feldman and Gurney office negotiated the deal.

Para. Buys Woollcotts

New York.—The first of the Alexander Woollcott shorts, called "Mr. W.'s Little Game," has been purchased outright by Paramount, and it is understood the company will buy the series.

Classic for Monogram

New York.—Monogram has gone for classics, W. Ray Johnston announcing yesterday that the company has bought Edward Eggleston's "The Hoosier Schoolmaster," a best-seller fifty years ago.

'Hey Sailor' on Location

The Warner "Hey Sailor" company leaves for San Diego Monday for more location work under Lloyd Bacon's direction. Ben Markson and Earl Baldwin did the screen play from Markson's original.

'Green Hat' Starts

MGM started production yesterday on "The Green Hat," starring Constance Bennett and Herbert Marshall. Robert Z. Leonard directs.

Novel Treatment of Fine Mystery Yarn

"AFFAIRS OF A GENTLEMAN"
(Universal)

Direction.....Edwin L. Marin
Authors.....Edith and Edward Ellis
Adaptation.....Cyril Hume and Peter Ruric
Photography .....John Mescal
Cast: Paul Lukas, Leila Hyams, Patricia Ellis, Onslow Stevens, Phillip Reed, Dorothy Burgess, Lilian Bond, Joyce Compton, Murray Kinnell, Dorothy LeBaire, Richard Carle, Wilfred Hari, Sara Haden, Charles Wilson, Gregory Gaye.

Based on the play, "Women in His Life," the Universal picture, "Affairs of a Gentleman," offers a novel way of presenting a murder mystery.

Furthermore, it offers a highly interesting group of characters, each one of whom is believable, human and excellently drawn, and each unwittingly adds to the mystery.

The film opens with a shot, and Gresham, a famous novelist (Paul Lukas) is found dead at his desk. The bewildered butler and Chinese chef finally pull themselves together sufficiently to phone the police and Gresham's publisher, Richard Carle. In the meantime, and quite naturally, the group of friends has gathered. The inspector gets nowhere rapidly, until a chance slip on the publisher's part leads to his decision: "Well, I'm going to keep you all here until each one of you tells all you know."

Then the picture goes back and picks up the series of events beginning with the publisher's inadvertent remark.

So many complications pile up that the perfectly simple solution for the murder (which looks like a suicide) is doubly effective, and the solution reaches the audience just before the inspector arrives, ending the picture exactly where it began. Whether or not the inspector ever solves the mystery is left to the audience's imagination.

The picture is intriguing now because of its mechanics. It will be dramatically interesting when a lot of much-needed cutting is done and the thing speeded up considerably. The direction, by Edwin L. Marin, is spotty, achieving at moments good suspense and going suddenly listless at other times.

Paul Lukas is polished, as usual; Dorothy Burgess turns in a good job as the girl with the jag; Sara Haden is uncannily fine as the secretary. Patricia Ellis, Lilian Bond, Leila Hyams, Joyce Compton and Dorothy Le Baire are good types for their parts. Richard Carle brings a callous, emotional shrug to his part that is stunning characterization. Onslow Stevens is the enraged husband, and Phillip Reed is Miss Ellis' fiance.

Cyril Hume and Peter Ruric adapted the play by Edith and Edward Ellis.

When the picture is cut, exhibitors may bank on a pretty fair entertainment feature, distinguished principally by Sara Haden's performance and the dramatic novelty of the story.

'LAST GENTLEMAN' SURE FIRE; 'MISS MARKER' CERTAIN HIT

New Arliss Comedy Worthy of the Star

"THE LAST GENTLEMAN"
(Twentieth Century)

Direction .....Sidney Lanfield
Author .....Katherine Klugston
Screen Play.....Leonard Praskins
Art Direction.....Richard Day
Photography .....Barney McGill
Cast: George Arliss, Edna May Oliver, Janet Beecher, Charlotte Henry, Ralph Morgan, Edward Ellis, Frank Albertson, Rafaela Ottiano, Donald Meek, Joseph Cawthorn, Harry C. Bradley.

A brand new comedy about a crochety old gent who has a fortune to give away, that has a novelty finish that will wow the paying customers, and there is no doubt of the fact that there will be plenty of paying customers for this latest George Arliss opus. Arliss goes back to being his old gruff, but kindly self, gives it everything he's got and, with the aid of a story that does his pet characterization proud, gives Twentieth Century another winner that is good news for the whole family.

Old Cabot Barr calls his family together to "celebrate" memorial services for a niece who died in China. Not that he cared so much for the niece, but he was anxious to see the family and have them see him. He has only one living son, a worthless bounder who is out to insure the fact that he will be Barr's sole heir. Barr's other son had died and had left as issue only a daughter, and daughters were strictly against old Barr's wishes. A sister of Barr's has adopted a boy.

To make the story come to a quick end, Barr succeeds in marrying off the grand-daughter to the adopted son and making them keep the name of Barr so that the family will not die. BUT, the way in which he accomplishes his ends is the surprise kick of the picture and it's so good we can see no reason for spoiling the pleasure of it by giving it away. See it for yourself.

As usual, Mr. Arliss takes first honors for the success of the picture, but make no mistake about the fact that Leonard Praskins' writing keeps that success at a high level, and the original idea of Katherine Klugston's is a honey. Besides which, the memorial services held for the dead niece, with Joseph Cawthorn in the role of a minister whose voice keeps fading away, are high spots that will rock your house with laughter. Edna May Oliver, Janet Beecher and Edward Ellis are simply elegant, with Ellis giving a standout performance as the butler. Frank Albertson is a pleasant juvenile, whom it is a pleasure to see again, but the kindest thing to say about Miss Charlotte Henry is nothing.

Barney McGill's camera work isn't quite up to his usual standard. In fact there are a few scenes in which the principals talk almost completely in the dark. Lanfield's direction is brisk and accounts greatly for the fact that the picture seems a whole lot shorter than it is. All in all it is a worthy follow-up to Arliss' "House of Rothschild" and keeps his career well-balanced between drama and comedy.

Ray Enright Gets 7-Year Warner Term

Warners yesterday gave Ray Enright a new seven year ticket. Director, who started with the company as an assistant film cutter 12 years ago, is now directing the dramatic sequences in "Dames."

Fox and Paramount Bidding for Del Ruth

Fox and Paramount have offered Roy Del Ruth deals to direct pictures during the Twentieth Century production lull.

Scripts have been submitted but he has so far declined to accept on the ground that he does not wish to take the studio's money unless he is convinced he can deliver a satisfactory picture. If he cannot get one that he wants to do, he will take a trip to Europe.

'Edwin Drood' Second Dickens Yarn for 'U'

Universal will make two Charles Dickens stories on its new slate, handing Edmund Grainger the task of supervising "Edwin Drood," while Stanley Bergerman, as previously announced here, looks after "Great Expectations."

Lynn Riggs was signed yesterday through the Edington and Vincent office to write the screen play for "Edwin Drood."

Rose Franken to Fox

Rose Franken takes her first try at picture writing, joining the Fox Western Avenue unit under Sol Wurtzel yesterday to collaborate with Phillip Klein on "The State vs. Eleanor Norton." The Edington and Vincent office set the ticket.

Mary McCall to Warners

Warners has purchased "A Lady Surrenders," an original by Mary McCall, and has signed the author to do the script. Studio has no definite production plan on the picture as yet.

Bruckman-Long at MGM

Clyde Bruckman and Hal Long have been given writing contracts at MGM and assigned to the Lucien Hubbard unit. No writing assignments have yet been given them.

Bertholon Back to Mono.

George Bertholon returned to Monogram yesterday to handle the production of "King Kelly of the U. S. A.," which he authored in collaboration with Howard Higgin.

Hazard Signed by Fox

Warners has signed Lawrence Hazard to write the screen play of "Saturday's Children," Maxwell Anderson's play. No cast or director set as yet.

Hall on Sidney Pic

Alexander Hall has replaced Stephen Roberts as director on "One Way Ticket" at Paramount, starring Sylvia Sidney.

Cast, Direction, Story All Score

"LITTLE MISS MARKER"
(Paramount)

Direction .....Alexander Hall
Original .....Damon Runyon
Screen Play: William R. Lipman, Sam Hellman, Gladys Lehman.
Music and Lyrics.....Ralph Rainger and Leo Robin
Photography .....Alfred Gilks
Cast: Adolphe Menjou, Dorothy Dell, Charles Bickford, Shirley Temple, Lynne Overman, Frank McGlynn Sr., Jack Sheehan, Cary Owen, Puggy White, Sleep 'n Eat, Tammany Young, Sam Hardy, Edward Earle, John Kelly, Warren Hymer.

Here is a large helping of sentimentality, served with a lavish hand. Based upon the same formula, in fact, by the same original author, Damon Runyon, it should appeal to the same audiences that laughed and cried at "Lady for a Day." And you know what that means to the box-office. This is the second B. P. Schulberg production on successive evenings and the second hit.

It is a baby girl instead of an old lady whom the tough gamblers take to heart in "Little Miss Marker." She gets her name because she was left as security by her father for a "marker," more easily identified as an I.O.U. for a racing bet. As the father does not return to redeem the human security, bookmaker is compelled to keep the child. She immediately starts winning over the rowdy denizens of the racing racket. They do not realize their interest in the kid until she begins to pick up their rough language and equally rough ways.

The baby's mother had taught her the tales of Knighthood in King Arthur's court. Hoping to re-establish the legends in her mind, her underworld friends agree to a masquerade in knightly armor. Mounted on the race horse, her "charger," she leads the muggs in parade, while they sing "East Side, West Side." A fall from the horse sends the little one to the hospital and a last-minute blood transfusion serves for a real tear-jerking finale.

Interwoven with this basic plot is a crooked scheme to frame a race and the love interest of the shabby bookmaker for the big-shot gangster's moll.

That amazing four-year-old, Shirley Temple, delivers a truly astounding performance. If we may advance a suggestion, however, her singing of a torch song could be cut to advantage. All right, suppose it did get a hand at the preview (mostly from the studio section), the subsequent reaction was unfavorable. Having a baby sing something about a "son of a gun" only unduly stresses her precociousness, which should not be stressed. A natural child is far more appealing.

It is to the distinct credit of the adult members of the cast that they were not all merely feeders for Shirley. Adolphe Menjou, stripped of every familiar mannerism, contributes probably his finest characterization as the bookie. Dorothy Dell looks better and better with each picture. Her screen success is assured. Charles Bickford plays a gangster with his usual assurance, and Lynne Overman scores heavily with every line. The others all have their moments, and all good, with Warren Hymer and John Kelly particularly outstanding as nursemaids, nee prizefighters.

The screen play by William Lipman, Sam Hellman and Gladys Lehman, contains some fine dialogue, and Alexander Hall's direction does not miss a trick. Several times obvious situations threaten, only to be avoided by a deft twist. Camera work by Alfred Gilks excellent.

Your campaign will have to explain the title, which should not be difficult. Once explained, it will intrigue and the rest is clear sailing. "Little Miss Marker" is sure-fire sentiment.

Radio Sound Men Resent Orphaning

A storm of protest broke yesterday among the 350 radio sound men who comprise the radio section of Local 695, IATSE, when they learned of the resignation of Harold V. Smith as business representative.

Their squawk was that, after they had been sold on the IATSE and had been organized in all the big cities of the Pacific Coast, they are now to be left hanging on a limb as the sound men pull out of Local 695 and go into the new sound recording engineers' association.

A committee of two, Ernest Roberts and James Brown, saw Smith yesterday. Today a larger group will meet him in an effort to work out some deal whereby they will not be left as orphans.

Paul Kelly Signed Up For 'Barbary Coast'

Although "Barbary Coast" cannot go into production until Anna Sten finishes "Resurrection," casting on the Sten-Cooper feature is being continued by Sam Goldwyn. Paul Kelly was signed yesterday.

Rouben Mamoulian expects to start camera work on "Resurrection" by June 1, with William Wellman being ready to start "Barbary Coast" immediately afterward.

Para. Sells Original To Liberty Magazine

Liberty magazine has purchased the publication rights from Paramount to "Twenty Hours By Air."

Paramount purchased the original from the authors, Bogart Rogers and Frank Dazey and will use it for Claudette Colbert and Gary Cooper.

Warners Plan to Make 26 at Teddington Plant

London.—The program of pictures to be made by Warner Brothers at their newly-purchased Teddington studio will include 26 features. It is understood that they will cost around $1,250,000.

Pertwee-Boylan Team

Roland Pertwee and Malcolm Stuart Boylan have been signed by Warners to handle the dialogue for "British Agent" under the supervision of Robert Presnell.

BRITISH PRODUCTION BOOMS, WITH MANY BIG ONES IN WORK

Korda London Films Leads The Parade

London.—With the spectacular rise of the London Film Productions, Ltd., producers of "Henry VIII" and "Catherine the Great," British film production has taken an unprecedented spurt, and present indications are that from now on British pictures will cut a big figure in the amusement field throughout the world.

For years there has been a belief that no great world film could be turned out in the British Isles. But, with the coming of London Film Productions and the production mind of Alexander Korda this bugbear was destroyed, and Britishers have discovered that they can crash the theatre gates of the world.

When "Henry VIII" appeared, Britishers sat back aghast and wondered if it was a flash in the pan or just the start. In practically every great city in the world the picture was packing thousands into the theatres. In America alone it was booked into 5800 theatres.

Then came "Catherine the Great." Again the theatres of the world welcomed a British picture. More than 6000 theatres in the United States booked it.

Now, every film producing company in England is plunging ahead into a fever of production such as this country has never known, with every company endeavoring to produce pictures with stuff in them that will make them a world product.

London Film Productions, Ltd., has the most ambitious program of all. "The Private Life of Don Juan," with the Senior Fairbanks in the starring role, is the next picture on the list, and now in production.

On the schedule is "The Hundred Years to Come;" an original by H. G. Wells. "Commissioner Sanders of the River," by Edgar Wallace, is another. Already a company has spent five months in the jungles of Africa filming scenes in which twenty thousand natives take part.

The company will star Charles Laughton in two specials, one written by Frederick Lonsdale, the other by Lajos Biro and Arthur Wimperis, who created for him his "Henry VIII." Baroness Orczy's "The Scarlet Pimpernel" is another on the list. Robert Sherwood will write a story for Maurice Chevalier. "The Field of the Cloth of Gold," picturing another chapter of English history, will be another Laughton picture, and in the cast will be Chevalier, Fairbanks, Jr., Merle Oberon and Flora Robson. Alexander Korda will supervise them all.

In other studios, Sound City Films is producing "Radio Pirate," with Tamara Desni and Anthony Kimmins heading the cast and Ivar Campbell directing. Irving Asher is producing "Something Always Happens" for Warner British at Teddington.

At the Stoli studios "Danny Boy," a Butcher production, is at work, with Dorothy Dickson, Frank Forbes-Robertson and Archie Pitt in the cast, and Manning Haynes directing. J. Walter Ruben is directing "Java Head" for Associated Talking Pictures.

At the Gaumont British and Gainsborough Studios, "Chu Chin Chow" is in production, under the direction of Walter Forde, and Tim Whelan is directing "The Camels Are Coming." "Forbidden Territory," a Wainwright production, is also in production at the same studio, with Phil Rosen directing. "Little Friend" is another at this studio.

At British International "Blossom Time" is being produced under the direction of Paul Stein. "The Great Defender" is another in production. Others for this company are "The Lost Lord," directed by Marcel Varnel; "Death on the Footplate," directed by Walter Summers; "Give Me a Ring," directed by Arthur Woods; and "Lost in the Legion," which Fred Newmeyer is directing.

British Lion is making "Night Mail," with Herbert Smith directing. At St. Margaret's Julius Hagen is producing "Bella Donna," with Conrad Veidt heading the cast and Robert Milton directing.

"Nell Gwynn" is in production at British and Dominions under the direction of Herbert Wilcox. The same company is also making "The Girl in the Flat," with Redd Davis directing a cast headed by Belle Chrystall, Vera Bogetti, Stewart Rome, John Turbull and Ada Peel.

Paramount to Build Big Glasgow Theatre

London.—Paramount is planning to build a theatre in Glasgow that will be in the "super" class. In view of the extensive plans, the city government has agreed to relax certain of its building regulations to permit novel features to be installed.

N.S.W. Film Probe Angers Taxpayers

Sydney.—Local taxpayers are beginning to wonder whether or not the New South Wales Government Film Inquiry will be worth the cost. Already the expense has reached an estimated $65,000, and the inquiry drags on.

Close to 100 witnesses have been examined, and the testimony now fills 2265 pages of foolscap. Much dirty linen has been aired in public, and a lot of it has been hung out to dry in secret, but John Public is yelling that there have been no results.

Chase Dumps Fox Stock

(Continued from Page 1)

Fox directorate. The present Chase directors are H. Donald Campbell and H. G. Place. Harley Clarke is also still a director. Until such time as the option is taken up, Chase will still retain financial control of Fox.

Hollywood.—Sidney R. Kent, president of Fox Film, when asked last night about this deal, said that he knew it had been on and he understood it had been completed so far as the sale of one-third of the bank's holdings was concerned. He did not know, he said, who the New York interests are, nor did he know the identity of the British group, although he was sure that the New York rumor that it was British Gaumont was incorrect.

Spain to Protect Its Own Pictures

Madrid.—A plan is now before the Spanish Cabinet which, if it is approved, will result in the forcing of Spanish theatres to show five per cent Spanish pictures, will bar foreign talking films carrying Spanish subtitles, and will decree that all "dubbing" of films in the Spanish language will have to be done in this country.

The proposed plan was conceived by Ricardo Samper, the Spanish Minister of Industry and Commerce for the purpose of protecting the Spanish picture industr and furthering its production plans.

Tradeviews

(Continued from Page 1)

for some inexplicable reason, picture producers can't see it. One would think that figures would open their eyes, would spur them on to make other pictures that would be as profitable as the good ones that are playing now. But they keep along in the same old rut. If they want to put the business back on its feet, if they want to see black figures instead of red, there is just one way:

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THE Hollywood REPORTER

Vol. XX No. 42. Price 5c — TODAY'S FILM NEWS TODAY — Saturday, April 28, 1934

FOX-GAUMONT MAY JOIN

TRADEVIEWS by FRANK POPE

•IN an interview given in New York recently, Adolph Zukor said:

"We (Paramount) pioneered in many fields, but always with the showman's angle in mind. We got into trouble only when we lost sight of the all-important fact that we were showmen, first, last and always."

Mr. Zukor has a habit of hitting the nail on the head. This time he hit it squarely. The great, the crying need of the picture business today is SHOWMANSHIP.

For a long time past everyone in the picture business seems to have forgotten that it is SHOW BUSINESS. They have forgotten that, if the business is to succeed, every person in it must be a SHOWMAN.

Everything came too easily until the crash arrived. Money was plentiful. If a picture company needed money for financing production, all it had to do was to ask one of many banks. Sometimes it did not even have to ask; finances were offered.

•

It was all plain sailing. Executives did not have to use their brains. The public had money and bought anything offered. The producing companies could coast—and did.

Then—as we used to say in pictures—came the crash. The golden days have passed. The banks have drawn their purse strings. They don't want to get into the picture business any more; they want to get out of it. There is just one source now from which the business can get the money it needs to produce pictures—THE BOX OFFICE.

To get money from the box office, tickets must be sold. To sell tickets the theatres must have good pictures, pictures that will attract the public, pictures of a quality that will make that public come back for more. And that means SHOWMANSHIP.

•

Mr. Zukor, in his interview, says that he is convinced that we are rapidly getting back to "practical show business," which he defines as "the business of selling the best possible entertainment to the greatest possible number of theatre patrons."

It is sincerely to be hoped that he is right, that SHOWMANSHIP will soon be the dominant characteristic

(Continued on Page 2)

Dr. Giannini Finds Himself in a Spot

It was announced yesterday that Dr. A. H. Giannini has been made the third trustee in Columbia Pictures, the other two being Harry and Jack Cohn. The doctor says he has no stock interest, his job being to keep peace between Harry and Jack. Some job!

Broadway Grosses Arouse No Cheers

New York.—There is no wild enthusiasm manifested over the grosses of the Broadway picture palaces, although some of them are doing all right.

"Tarzan and His Mate" at the Capitol got a little under $49,000, which is not so hot for that picture, and "Wharf Angel" at the Paramount got only $22,000, which is very bad. "We're Not Dressing" will get around $37,000 for the week at the

(Continued on Page 7)

Zirn to Supreme Court

New York.—Samuel Zirn will file an appeal in the U. S. Supreme Court today against the decision of the New York Appellate Division on his suit to contest the Paramount bankruptcy.

Small Signing Bergner

Edward Small in a long-distance telephone call to Rufus LeMaire in London yesterday set a deal to bring Elizabeth Bergner to Hollywood.

New International Set-up Seen Following Sale Of Fox Stock To British Interests

New York.—A new and gigantic international film enterprise, embracing both Fox Film and Gaumont-British, is seen as a result of the deal, announced exclusively in the Reporter yesterday, whereby the Chase Bank is divesting itself of a heavy percentage of its holdings of Fox stock.

Dixon Boardman, of the British investment firm of Balfour, Boardman & Company, sails for Europe today with the deal, signed and sealed, in his pocket. The interests he represents have acquired 200,000 shares of Fox stock outright and have two options for 200,000 shares each, making 600,000 shares in all. This represents

(Continued on Page 4)

Tuttle Back to Para. for 'Should Ladies Listen'

Paramount signed Frank Tuttle yesterday to direct "Should Ladies Listen," for which Cary Grant is slated.

Claude Binyon and Frank Butler were teamed to write the screen play of the Alfred Savoir-Guy Bolton play. Douglas MacLean supervises.

Home Folks to See Mary

New York.—Mary Pickford leaves May 6 for Toronto to appear at the Toronto Centennial on May 7 and 8, having been invited by the Mayor. Toronto is her home town.

RKO Names New Set-up of Officers

New York.—J. K. McDonough, president of RKO Theatres and RKO-Radio Pictures, announced yesterday that M. H. Aylesworth will continue as chairman of the board of Keith-Albee-Orpheum.

Malcolm Kingsberg has been made first vice president, and Major L. E. Thompson second vice president, in charge of theatre operations. Leon Goldberg, formerly with Goldman, Sachs & Company, becomes a vice-president and treasurer, and I. E. Lambert was elected a vice-president, secretary and general attorney. Lambert was formerly with RCA-Victor.

Herman Zohbel continues as treasurer and William Lambert as secretary of all other RKO companies.

Capra Goes North For Racetrack Shots

Frank Capra, Columbia director, and his cameraman, Joe Walker, left yesterday for Tanforan race track where they will photograph the races today and tomorrow. Material will be used for backgrounds in "Broadway Bill," which goes into work in about three weeks.

Zeidman Will Produce Russ Columbo Picture

B. F. Zeidman will produce the first Russ Columbo picture at Universal, titled "Castles in the Air," an original by John Meehan Jr. Production will begin about June 1.

Roxy Theatre Will Close for Two Months

New York.—The Roxy Theatre will close June 1 for renovation, alterations and new equipment, and will reopen early in August under the management of S. L. Rothafel.

STUDIOS CO-OPERATING WITH EXTRAS' COMMITTEE

Most of the major studios, notably MGM and Fox, are now co-operating with the Code Committee for Extras 100 per cent, according to a statement last night by Mrs. Mabel Kinney, chairman of the committee, who returned yesterday after a week in Sacramento.

"It is decidedly heartening the way the studios are now trying to work with us," she declared. "Every decision the committee has made on complaints by the extras, in which we decided the studio in question was at fault, has been accepted and money we decided due the extras has been paid promptly.

"Most of the studios, especially MGM and Fox, are calling us daily to

(Continued on Page 7)

First Hecht-MacArthur 'Crime Without Passion'

New York.—The first of the three pictures to be made at the Astoria studio for Paramount release by Ben Hecht and Charles MacArthur, will be "Crime Without Passion."

This is being adapted from a Saturday Evening Post story by Hecht.

LeRoys Home Today

Mervyn LeRoy and his wife arrive today on the Empress of Britain from their world tour. They will entertain Governor Poindexter of Hawaii and forty passengers of the ship at the Warner studio.

ALFRED WERKER Directed "The House of Rothschild"

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher
FRANK T. POPE..... Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957
New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

RAMBLING REPORTER

W. G. Van Schmus is a supervisor at Radio City—WHAT a name for a supervisor! . . . "Buff Cobb" (dotter of Irvin S.) just out of the Cedars of Lebanon after a siege. . . . And Frank Joyce reported doing very well in New York. . . . Alice Faye and Jack Durante are doing all right around places. . . . Slickum, MGM's pet-bootblack, has reached his zenith in ambition! He's been loaned to Universal for a part in "Fifteen Wives"! . . . Irene Castle and Tony Moreno dancing around at the Biltmore Bowl. . . . Ernst Lubitsch regaling his pals with pictures of himself as an actor, taken twenty years ago! Why, he must have been a child!

•

The latest day-dream of Bill Powell, Dick Barthelmess and Ronald Colman is to rent a sixty-foot boat and cruise to Mexican waters before they do anything else. . . . Patsy Ruth Miller and Margaret Sullavan off to New York via plane—incidentally, the Sullavan's send-off party consisted of her sepia maid! . . . Tullio Carminati expecting to leave for the East tonight unless he's forcibly halted! . . . Two of the fish that Clark Gable snared on his recent trip are on display (with banners) in the window of a downtown market! . . . Virginia Valli, Walter Byron, Dorothy Phillips (remember her as a movie star?) and David Scott open in "Caprice" at the Little Theatre in Beverly Monday night. Hope Loring staged the piece.

•

While in the hospital, Charlie Feldman received this wire: "Think you should only suffer ten percent." . . . Lowell Sherman, sans Geneva Mitchell, Mary Brian, Russ Gleason, Henry Wadsworth, Mary Carlisle, Mal St. Clair, enjoying the super-swell entertainment by Sargent and Ross at the Kings Club Thursday eve. . . . These boys (Sargent is the husband of Greta Keller) are THE last word! . . . Irene Bentley and Austin Parker tete-a-teting at the Vendome. . . . Jean Harlow, Hal Rosson, Reese Taylor, Douglass Montgomery, Barbara Barondess, Herbert Marshall, Dolores Barrymore, the Alan Croslands, Walter Donaldson, the George Fitzmaurices, Hugh Williams, Lord Berkley, the Bill Goetzes, also dining. . . . Marcia Remy, sec. for Dave Werner, over at Universal, playing a sec. in "Affairs of a Gentleman" and doing right well. . . . Rex Cole off to Palm Springs for the week-end.

New York REVIEWS

"UNKNOWN BLONDE"

Majestic prod.; director, Hobart Henley; writers, Theodore D. Irwin, Leonard Fields and David Silverstein.

Globe Theatre

American: The story is fairly complicated, not always believable, and upon occasion fails to maintain its mood through the introduction of not too brilliant comedy episodes, but on the whole it is better than average entertainment.

Sun: The Globe has a rather dreary film, all about cads and their feminine equivalents. It is a rather incredible film about people who never seem very real.

Journal: There's one point of similarity in practically all movie plots about members of the legal profession. Invariably the hero is an upright character who, for one reason or another, is propelled into circumstances that change him into a cynic. So he decides to get even by turning his talents to shady dealings. And he becomes unscrupulously successful until he's either caught or reformed. And that, with variations, is how it is here.

Post: Notwithstanding a certain ingeniousness in the plot, it is too pat for either credibility or comfort. Everything is tied up into a neat little package which, on opening, is found to be empty.

World-Telegram: An intensely artificial affair, full of amazing coincidences, limping movement and pedestrian dialogue. All of it is pretty routine and giddy stuff.

Times: It is a story illustration of puppet-dangling, and therefore a tedious attempt to attract attention. Its unsavory details are seldom convincing, and most of the incidents are depicted with amateurish abruptness and the employment of all too convenient coincidences.

News: The picture could be timely and pertinent, but there is too wide a gap between the production's claim and the sordid facts of the matter.

Herald-Tribune: "Unknown Blonde" seems so old-fashioned that you wonder why it isn't staged in crinolines. It is the unfortunate sort of work which it is difficult to believe even when it is telling the truth. The cast is not at all bad.

Mirror: Neatly directed, nicely produced, acted with restraint, "Unknown Blonde" never violates good taste or plausibility. It is sensational only because it deals with sensational conditions.

"THE WHARF ANGEL"

Paramount prod.; directors, William Cameron Menzies and Georges Somnes; writers, Frederick Schlick, Samuel Hoffenstein, Frank Partos and Stephen Morehouse Avery.

Paramount Theatre

Mirror: It is a faintly unreal story, but Miss Dell is such a convincing little actress she arouses your sympathy and makes you believe her troubles.

Times: Although there is no fault to find with the performances of the players the story is like a short story drawn out to novel length. The picture however, has been ably directed by William Cameron Menzies and George Somnes, but one rather wonders why they put so much efforts into such a thankless yarn.

World-Telegram: The new film is not a very good one. The lines and the situ- Somnes, but one rather wonders why they put so much effort into such entirely wasted.

News: It is a story that the movies have used before, and, despite the very capable Victor McLaglen and the shooting-star, Dorothy Dell, there is very little about the piece which is likely to stir your pulse.

Herald-Tribune: The settings and the atmospheric effects are successful enough, and the performance of Miss Dell is entirely helpful, but that is almost all that a friendly observer can say on the work's behalf. Among the defects the dialogue must be placed pretty high. I fear that the work must be set down among Paramount's lesser efforts.

Journal: Miss Dell's movie debut presents her as a sort of wistful Mae West, and to Paramount's newest acquisition goes much of the credit for sustaining interest in a pretty routine script. You won't have much trouble anticipating the end of it.

Sun: "The Wharf Angel" isn't a major picture; but it doesn't rely entirely upon formula characters. There is, on the part of writers, directors and cast, an attempt at a realistic idyll of the water front. It doesn't, unfortunately, entirely succeed. The fault may lie somewhat in the plot manipulations, a little too obvious for good showmanhsip. It moves rather slowly and jerkily in spite of its melodrama.

American: The idea is developed too sketchily to be as effective as intended, and Preston Foster's portrayal of his role lacks strength and the power essential to making the part appear impressive. Miss Dell is surprisingly good in her characterization. It seems that all she lacks is opportunity.

Schildkraut with Zanft

Joseph Schildkraut telephoned yesterday that he had just signed an exclusive managerial contract with John Zanft agency.

M.P. Golf Tourney At Caliente May 12

Golf stars of the silver screen will gather at Agua Caliente May 12 and 13 for the playing of the annual motion picture golf championship. It seems certain that the four man teams will be from Warner Bros., Radio, MGM, Twentieth Century, Paramount and Universal studios who will compete for the handsome shield won last year by Warner Brothers, captained by Bobby Jones.

The added feature of the tournament will be the annual championship of the Divot Diggers, Inc. Among those who will play at Caliente, and who are diehards, are Jesse Lasky, Eddie Mannix, Nat Deverich, Jack Warner, Albert Kaufman, Dave Butler, W. C. Fields, Jim Oviatt, Herman Politz, Leon Errol, Adolphe Menjou and a host of others.

Flinn Straightens Out Coast Code Secretaries

Secretaries of the Zoning and Grievance Boards of the Pacific Coast conferred all day yesterday with John C. Flinn, secretary of the Film Code Authority. Flinn stated that the entire conference was devoted to routine matters and the straightening out of details of procedure with which the secretaries will be faced when they start operating.

Monday he meets Mrs. Mabel Kinney, chairman of the Code Committee for Extras, and also the newly appointed Agency Committee.

Dixon and Revere East

Two Broadway players who came out here for single assignments boarded planes on the return trip eastward yesterday. They are Jean Dixon, who appeared in "Sadie McKee" for MGM, and Anne Revere, who finished in "Double Door" for Paramount.

Ethel Griffies Set

Sam Goldwyn yesterday signed Ethel Griffies for a spot in "Resurrection," which Rouben Mamoulian puts into production early in June. Miss Griffies is the first woman set for the picture besides Anna Sten, who has the leading role.

Count de Miollis Dies

Count Francois de Miollis, former member of MGM's foreign department, died of a sudden heart attack yesterday. He was sixty. Services will be held this morning at the Blessed Sacrament Church.

Tradeviews

(Continued from Page 1)

of the industry and of the men and women in it. But it means work—hard work by everyone. We've got to have better pictures, better exploitation, better everything that goes to create ENTERTAINMENT for the public.

People are once more able and willing to buy. Entertainment is as much of a necessity as anything else that is sold. But it must ATTRACT and there is just one quality that will make it attractive—SHOWMANSHIP.

'HAPPY ANDREW' ROGERS' HIT; 'CHEATERS' FAIR PROGRAMME

Best Pic Comedian Has Had in Years

"HAPPY ANDREW"
Fox

Direction .....David Butler
Author .....Lewis Beach
Screen Play: William Conselman and Henry Johnson.
Adaptation .....Kubec Glasmon
Photography .....Arthur Miller
Cast: Will Rogers, Mary Carlisle, Roger Imhof, Peggy Wood, Paul Harvey, Robert Taylor, Frank Melton, Edward J. Nugent, Conchita Montenegro, Grace Goodall and Jessie Pringle.

All you exhibitors who greet Will Rogers' films with grins and busy cash registers . . . here comes a picture that will make you hop and throw your hats up into the air.

It's "Happy Andrew," and the best Rogers comedy in years and years. It goes places and does things, and your audiences will shriek every step of the way.

The story isn't startlingly new—it's a typical Rogersism—but writing, direction and acting, plus swell gags and unusually good comedy, lift it up above the average class.

Rogers is again inflicted with a wife, Peggy Wood, who is embarrassed by his business—an old corner drug store—and his uncouthness. She gets him to sell the store and retire like a gentleman. He retires all right, but becomes bored to the point of indulging in hobbies, like pigeons, geese and his own miniature drug store in the basement, where he fills orders from the town doctor for poor people.

His wife has a terrible time with him, which is climaxed when she drags him off to New Orleans to the Mardi Gras and he finally shows her, after her eternal nagging about relaxing and playing and having a good time, just how much of a playboy he can be. His dance, one-third tango, a third Apache, and a third bewilderment, with Conchita Montenegro at the very elegant ball which tops the Mardi Gras festivities, is a knock-out, with Rogers dressed in tiger skins and tights and carrying a huge club.

Rogers has never been funnier, and Miss Wood is charming, although her part is difficult. Mary Carlisle, their daughter, gets better with each picture. Robert Taylor is appealing as her sweetheart, and Frank Melton carries off an unpleasant part with distinction. Roger Imhof, Paul Harvey, Edward J. Nugent, Grace Goodell and Jessie Pringle add a lot to the picture, their individual performances being outstandingly fine. Miss Montenegro is beautiful and excellently cast.

David Butler's direction is speedy and pointed for comedy; Lewis Beach wrote the original play; William Conselman and Henry Johnson wrote the screen play, and Kubec Glasmon adapted. Arthur Miller photographed.

This picture is more darn fun ,and your audiences will have more darn fun watching it.

Wonder If Double Bills Fill This One

Washington.—A report to the Department of Commerce gives Burma a record for big theatres. The King Cinema, in Yonanguaung, which is in the oil district of Upper Burma, has 13,000 seats. The Music Hall in New York has 6200.

'Late Wisdom' Bust For Stage or Screen

"LATE WISDOM"

Presented by Mark Newman at the Mansfield Theatre; written and directed by Nathan Sherman; settings by Walter Street and S. L. Tabor. Cast: Walter O. Hill, Carleton Young, Miss Franc Hale, Jay Fassett, Horace Casselberry, Eric Kalkhurst.

New York.—The season's worst brainstorm. There should be a special heaven for the unwarned first nighters who choose to sit through alleged plays as boring as "Late Wisdom."

The producer and author display no early or late wisdom at any stage of the proceedings of this terribly bad duologue. What plot there is concerns itself with the middle-aged president of a rubber corporation, a married man, who falls in love with his secretary.

Despite family troubles and almost the loss of his business, love goes marching on—that is, until the third act, when all too late the late wisdom of this comic situation forces the two apart. The stage is occupied during almost the entire three acts by Jay Fassett, who plays the rubber magnate, and Miss Franc Hale, the secretary.

The audience, very much insulted by the amateurish story and the worse acting of the cast, continuously coughed and laughed during the performance, making it practically impossible to know what it was all about.

Impossible as a play, it is hopeless for pictures.

Film Row Hears All First Runs Go Dual

Los Angeles' film row buzzed yesterday with the rumor that all first-run theatres in this sector would go double-bill after the run of their present bookings.

Report included the Warner, FWC and Marco houses, but was spiked by them as "entirely unthought of."

Wanda Tuchock East

Wanda Tuchock leaves tonight for a four weeks trip to New York. Meanwhile, a deal is on with MGM to write and direct.

Col. Pic in Music Hall

New York.—"Twentieth Century," produced by Columbia Pictures, goes into the Music Hall next Friday.

Boyd, Collyer and Mackaill Capital

"CHEATERS"
(Liberty)

Direction .....Phil Rosen
Original.....Fannie Heaslip Lea
Screen Play.....Adele Buffington
Photography .....Harry Neuman and Tom Galligan
Cast: Bill Boyd, June Collyer, Dorothy Mackaill, William Collier Sr., Alan Mowbray, Guinn Williams, Louise Beavers.

There is no better answer to the alleged shortage of talent in Hollywood than this picture. Here are presented a trio of top names that haven't been so prominent recently. After seeing their work in "Cheaters," we feel compelled to ask why.

Bill Boyd comes through with a corking performance as the dapper leader of a band of society crooks, working a marriage racket upon a millionaire recluse. June Collyer is lovely and appealing as the drab ex-convict transformed into a dazzling beauty that she may win enough alimony after the wedding to make the whole gang wealthy. Dorothy Mackaill, another member of the gang, does one of her hard, brittle women as magnificently as ever, scoring with every line. Yet all three work against direction that can only be described as spotty and photography that certainly could have been kinder.

It took courage on the part of the producers of "Cheaters" to stand behind the casting of their leads. Running in a lot of contemporary "names" in walk-through assignments would have been protection insurance for their investment. Yet such a move would have cluttered up the action and interrupted the flow of the story. It must be gratifying, in view of the producers' gamble, to have had their stars justify their faith so splendidly.

Strictly upon its entertainment values, "Cheaters" is quite satsifactory as a program attraction. If you will get behind the return of Bill Boyd, June Collyer and Dorothy Mackaill to give the event the ballyhoo it deserves, the picture may do even more for you. And don't overlook William Collier Sr., who registers a decisive individual hit. His name will always mean plenty.

Stephen Foster's Life To Be Mascot Feature

Mascot is planning to make a feature picture with a musical theme, based on the life and songs of Stephen Foster.

Milton Krims was engaged to write the screen play yesterday on a William Stephens ticket.

Another for Brandt

New York.—The Brandts are opening the Times Square Theatre on 42nd Street as a continuous picture house. The opening bill will consist of two features, "Streets of Chance" and "Virtue."

Yesterday in NEW YORK with HELEN GWYNN

There's always been something peculiar about thinking up a title and writing a story around it. Like building a house to go around an old fireplace, or something. However, there's a picture company, practically in the major class, that seems to build up a whole program of pictures in just that way. At least, it looks that way because, once a year, all the home office employees are told to submit as many titles as they can think of for the coming year's product. All the employees know about that product is the number of pictures they plan to make and a rough idea of who's going to be in them. So, with that as a basis, they start busily putting down on paper titles they think can be used, gauging their creative efforts by the kind of stuff Soandso usually appears in. Thus, for a western star, they try to think up a few apt titles for horse operas, etc. Incidentally, if any of these titles is used, there is no monetary reward for same. Guess the copyright cost offsets the effort.

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People often stop to wonder just what sources a colyumist goes to for his news. Being no small wonderer, ourself, we were amazed to find out that there is a garage in town run by the Messrs. Colligan and Raphael (we think that's the other name), that not only houses Everyone's car, but is a general gathering place for Broadwayites, stooges, chauffeurs, etc. And there isn't an employee in the place who can't tell you more about anyone than the most popular bartender in town. Their favorite subject is blessed events, which they look out for with an avid interest equalled only by their sentiment over the business. Colligan is an ardent air enthusiast and flies about quite a bit. Once he took up a colored mechanic and tried to make him change color by stunting about a bit over Long Island Sound. Later, when somebody asked the mechanic how the trip had been, he answered: "Well, there I was looking up down into the ocean!" Well, that's New York for you, my lads, as the New York colyumists see it.

Poor Claudia Morgan—four plays in one season and not a run in the carload. . . . One thing, though, the gal has no trouble getting a job and she's so attractive it's a pity she can't pick a success. . . . A long distance call from here to the coast put Lew Brown's name back on the advertising for "Stand Up and Cheer," but he's only credited with being an associate producer, in very small type. . . . Carl Brisson, who's writing his impressions of Hollywood for an English paper while acting out there, gave the Vendome a big blurb. . . . Thinks the place is "ducky." . . . Morrie Ryskind is about to be a father again. . . . Migod, Norma Talmadge has been getting letters from Nazi cranks on her marriage to Georgie Jessel.

Contract for United

United Costumers yesterday signed a contract with Edward Small Productions to furnish the costumes for "Count of Monte Cristo," which is slated to start next week.

Reviewing the FAN MAGS

SCREEN PLAY

82 pages and cover

COVER DISPLAY..Katharine Hepburn (Radio)

Publicity Space (Approximate)

Paramount	**499 sq. inches**
MGM	**488 sq. inches**
Fox	**399 sq. inches**
Warners	**278 sq. inches**
Universal	**202 sq. inches**
Radio	**159 sq. inches**
Charles Chaplin	**96 sq. inches**
Twentieth Century	**55 sq. inches**
Columbia	**28 sq. inches**

One of the best of the perennial yarns, "What Chance Have YOU in the Movies?", is contributed by Jerry Lane in the May issue of Screen Play. Another story that makes good reading is Nina Wilcox Putnam's "If I Could Find a Man Like This", in which she quotes a number of feminine stars.

Edgar Rice Burroughs writes "Tarzan's Seven Lives", a resume of the various incarnations of his favorite character; Jim Tully fails to be inspired in "Arkansas Traveler—Dick Powell"; Marcella Burke is dignified in "Chaplin Lives Again", all about the little Paulette; and Jack Grant tells for the thousandth time, but interestingly, "Who Is Francis Lederer?"

Roy D'Arcy is very frank and vivid in "I Was a Fool," written by Helen Burns; Alice Faye tells Maude Cheatham to "Live for Today"; Sidney Skolsky writes this month of Jean Harlow, giving a full description from left ankle to right ear; Dean Van Duyn has "A Flier in Neckties—Cary Grant", and Hal Hall tells about June Knight and Jimmy Dunn in "The Romance Shattered by a Penny."

SCREENLAND

98 pages and cover

COVER DISPLAY..Katharine Hepburn (Radio)

Publicity Space (Approximate)

Warners	**464 sq. inches**
Fox	**447 sq. inches**
Paramount	**425 sq. inches**
Universal	**413 sq. inches**
MGM	**382 sq. inches**
Radio	**243 sq. inches**
United Artists	**56 sq. inches**
Twentieth Century	**51 sq. inches**

Screenland offers the usual number of stories for May, and, in addition, a new contest with various prizes dangling, and a new department, "Taking the Air," which is radio news.

Isabel Jewell comes right out in meeting and says "I'm Proud to Be Lee Tracy's Girl Friend" to Ben Maddox, who also writes "Baby-Face Grows Up" (Lew Ayres).

Dena Reed lets "Ricardo and Christine Cortez Tell Their Love Story"; Betty Shannon tells how "Society Invades the Films"; Bing Crosby continues his life story; and Ruth Tildesley interviews Russell Patterson on the "Home of the Future".

James Marion rakes up an old question, "Have They a Right to a Private Life?"; Sydney Valentine has a yarn on Ralph Bellamy, "The Picture-a-Month Man"; Joan Blondell tells how to go camping in "Screen Star Roughs It"; Leonard Hall has a swell interview with Sam Jaffe on Marlene Dietrich, "No More Pants", and James M. Fidler tells "Why Stars Are Stars".

ASC Agency Takes Larger Quarters

In order to provide for the expansion of the ASC-Agency, the American Society of Cinematographers yesterday took over an additional four-room suite on the twelfth floor of the Guaranty Building. This makes a total of ten offices.

Allen Watt, executive manager, stated that the new offices will house the personal division of the agency which will look after the professional and business affairs of members under contract. Services covered by this division, he said, include insurance, legal, publicity, secretarial and tax accounting.

Watt announced that a total of 57 cameramen have been placed under contract by the agency.

Dr. Giannini Quits Extras' Committee

Announcement was made yesterday of the resignation of Dr. A. H. Giannini, from the Code Committee for Extras. The Code Authority has named J. P. Normanly of the Bank of America to replace him.

Doty-Sayre Teamed

Douglas Doty and George Sayre have been assigned by Nat Levine to write the screen play of "Barbecue," an original by Adele Buffington, recently purchased by the studio. Sig Neufeld is supervising for Mascot.

Horman with Waggner

Arthur Horman, who was signed Thursday by Columbia, has been assigned to collaborate with George Waggner on "The Criminal Within," which Sid Rogell will produce. Horman deal was negotiated by Hoffman-Schlager.

Smith on Clyde Short

Educational has signed Vernon Smith to write the script on the next Andy Clyde short, which gets into work in three weeks. Story is an original by Harry McCoy and John Waldron.

Services for Van Dyke

Funeral services for Herbert Van Dyke, MGM cameraman who died last Tuesday, will be held at 2 o'clock today from the Hollywood Cemetery Chapel. Joint Episcopal and Masonic services will be used. He will be buried with military honors.

'Operator 13' Done

Final shots on MGM's "Operator 13" were made yesterday. Richard Boleslavsky directed and Lucien Hubbard produced.

Indie Owners Kick At Assessments

New York.—P. J. Wood, business manager of the Independent Theatre Owners of Ohio, has protested against the schedule of assessments made by the Code Authority on the independent theatres.

He says that, in Columbus, the first run houses are assessed $36 a year and the second runs $24 a year, meaning that every small theatre must pay that amount. He claims that the small independent will pay most of the code enforcement.

Tarzan, Dog Actor, May Have to Change Name

New York.—Stephen Slesinger is taking action to prevent the production of short series using "Tarzan", the police dog. He states that the name of "Tarzan" is registered in the patent office and license for its use can only be had from Edgar Rice Burroughs Inc. or Stephen Slesinger Inc.

Lon Young to Handle Publicity for Mascot

New York.—Mascot has appointed Lon Young to handle advertising and publicity for the company on the west coast. Al Sherman has a similar job in New York.

'Villa' Book in Spanish

With the acceptance for publication of a Latin-American edition by a Buenos Aires concern, Edgcomb Pinchon's novel, "Viva Villa," will be distributed in 20 countries. Raul Currachaga, Hollywood representative of "El Razon," is now finishing the Spanish translation.

Writer for Levine

Nat Levine has signed Bernard Hershey in New York to write an original screen play, "Confidential," a secret service story. Possibility the producer will bring Hershey here to join his local writing staff.

Frances Marion Sailing

Frances Marion sails today on the Malola to meet the "Good Earth" company in Honolulu. Writer will return with the unit, polishing off the script for the Irving Thalberg picture on the way.

Bradbury on Air Pic

Trem Carr has assigned R. N. Bradbury to direct "Happy Landings," Monogram production, from Stuart Anthony's air story. Paul Malvern will supervise.

Cawthorn to Warners

Joseph Cawthorn has been signed by Warners for a comedy role in "Housewife," with Bette Davis and George Brent. Al Green directs.

Apologies to Harris

Through a stenographic error, the name of Elmer Harris was omitted from the list of writers given with the excerpts from the New York reviews of "Looking for Trouble." We apologize.

Harry Cohn Put in Place by Taxi Man

New York.—Harry Cohn, head of Columbia, has a pet taxi that he uses most of the time and, having no studio staff to yell at while here, he yells at the driver. That is, he did, until the other day when the man stopped the taxi, turned around and said: "You stick to making pictures. I'll drive this cab."

Mascot to Start 2 In May at Sennett's

Getting started on the most ambitious program it has ever undertaken, Mascot puts the second serial on this year's schedule, "Burn 'Em Up Barnes," into work May 10 and, ten days later, the first of ten action melodramas, "Crimson Romance," gets under way.

Frankie Darro has been signed through Kingston-Harris for a top spot in "Burn 'Em Up Barnes," which will be directed by Bert Clark and Armand Schaeffer. David Howard will handle "Crimson Romance" with no cast signed as yet.

Both pictures will be shot at the Sennett lot.

Carminati East

Completing his work in "One Night of Love" at Columbia, Tullio Carminati leaves tonight for New York. While there he will appear in a play, "Marion's House," opposite Laurette Taylor.

Lupino in Stage Lead

Ida Lupino will have the lead in the stage play, "Pursuit of Happiness," which will be staged at the Paramount Studio Theatre. Her next picture assignment will be opposite Richard Arlen in "Ready for Love."

Gaye as Kerensky

The Kerensky role in "British Agent" went to Gregory Gaye, Warners signing the player yesterday for the spot. Beyer-MacArthur set the ticket.

Fox-Gaumont May Join

(Continued from Page 1)

approximately one-third of the Chase holdings.

It is understood here that the clients represented by Balfour, Boardman & Company are heavily interested in Gaumont-British and are dissatisfied with the present control and management. They have acquired the Fox stock, it is believed, in furtherance of a plan to effect a merger whereby, with British capital in control of both British-Gaumont and Fox, an extensive program of British pictures for America and American pictures for the British market will be worked out. The plan is more or less along the lines of the activity now going on between United Artists and British and Dominions, and undoubtedly will include an interchange of stars, directors and writers.

SPITFIRE

"SPITFIRE"

WITH

KATHARINE HEPBURN

DIRECTED BY

JOHN CROMWELL

RKO-Hillstreet Theatre

NOW

10,000 Dependent Children

are being cared for by the Community Chest

It takes twenty-three cents of every dollar given to the Chest to provide this care.

For this work this year about $1,000,000 is needed.

Besides this, lunches, clothing and other help are given daily to more than 14,000 needy school children.

Help the Community Chest

OPEN FORUM

Hollywood Reporter: Your Kansas exhibitor, writing of dirt in pictures, is right. He's right from a psychological as well as a practical viewpoint. To me, one of the most amazing things about pictures is the appalling waste of money due to the producers' disinclination—even flat refusal—to profit by well established psychological laws of group reactions to given situations. Don't they know that for years scientists have been analyzing mental reactions in laboratories just as precise as chemical laboratories, and that, through these far-flung and minutely recorded observations, definite laws have been established, as constant as the laws of physics?

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Surely they are ignorant of these facts or they could not continue to resort to the hit and miss tactics that account for over half the flops and almost all the censure heaped upon pictures. Any intelligent psychologist will tell them that there is a natural tendency towards vulgarity and commonness in every man and woman. Most people as they become more civilized, subject these tendencies to rigid discipline prescribed by the rules of social ethics. The more these tendencies are held in check the greater the enjoyment of seeing and hearing vulgarity and commonness.

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A man loves to see the curves of another man's wife, but he wants his own wife on the square. Therein lies the success of the Mae West pictures. I am not, in any way, casting any criticisms on Mae personally, but she is the luscious personification of the common and vulgar. Therefore, any censure that may fall on her personality or her pictures is unfair to her. The censure should fall upon the minds of the audience, because Mae is presenting in a perfectly natural way what the people in the audience would like to do and say but dare not.

The producers see Mae get away with it and immediately jump to the conclusion that it is what Mae is saying that counts, but in this they are childishly wrong. Mae saying and doing something is all right; Loretta Young or Janet Gaynor saying and doing the same thing is immoral and dirty. Why? Because Mae is established as a definite norm of action and thought. Loretta and Janet are definitely established as other norms of entirely different characters.

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Therefore, when the producer forces a sweet young girl to do things that are all right and proper for Mae to do, there is but one reaction in the minds of the audience—some foul-minded employer is prostituting a sweet young thing.

There is a natural place for dirt. In its place it is enjoyed by all. Out of its place it is censured justly. If the producers would subject their pictures to an intelligent, scientific, psychological analysis, all dirt would be allocated to its proper environment and to proper characters and not only would such dirt be entertaining, but censure would be absent.

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Your Kansas exhibitor spoke wisely when he defined dirt as anything out of place. The problem is a simple one: don't show anything or say anything out of place and there is no dirt. There are probably more couples on this earth living out of wedlock than in, but we happen to be living in a country and our pictures shown in countries where law demands that couples living together should be wed.

The millions who are not married have perfectly good and just reasons for so living and we think nothing of it—take their tribal customs, their social ethics as a matter of course. But when we show a couple living out of wedlock, unless we show a good and valid reason for their living thusly, we affront the morals of a huge audience.

The means to eradicate censure are at the producers' hands—will they accept them? They are glad to get the developments from the Bell Laboratories, from the reesarch departments of the companies manufacturing mechanical equipment, yet they stubbornly close their eyes and minds to mental and moral developments which are as precise as the mechanical and even more important in the ultimate profits of his pictures.

JOHN F. GOODRICH.

Nichols-Trotti to Do Dunn-Trevor Yarn

Handing in their screen play on "Old Judge Priest," for Will Rogers, Dudley Nichols and Lamar Trotti have been assigned by Fox to write an original story to team Jimmy Dunn and Claire Trevor.

'Harem' Starts Monday

George Stevens puts "The Great American Harem" before the cameras at Radio Monday, with Stuart Erwin, Pert Kelton and Chick Chandler in the leads. Original story by Victor and Edward Halperin has been scripted by Glenn Tryon. Lou Brock produces.

Hanline-Sarecky Team

Mascot has signed A. Hanline to collaborate with Lou Sarecky on the original screen play, "Waterfront Lady." Sarecky is supervising.

Grosses Get No Cheers

(Continued from Page 1)

Rivoli, and "Twenty Million Sweethearts" will take about $30,000 at the Strand. The Roxy got $23,500 with "I'll Tell the World," "Lost Patrol" in its final week gave the Rialto $9000, and the Mayfair got $8500 with "Beggars in Ermine." "Viva Villa" took $12,390 for its second week at the Criterion.

The best figures were the $90,000 for "Stand Up and Cheer" at the Music Hall, and $22,800 for the sixth week of "House of Rothschild" at the Astor.

Stars Barred from 'Melodies' Hour

A blanket order against the appearance of film notables on the California Melodies Hour, piloted by Eleanor Barnes, was issued yesterday by the Columbia Broadcasting System, emanating locally from KHJ.

Paramount, which had arranged for Carl Brisson's appearance tomorrow night, was informed of the order when told that the program would not go through as scheduled. Miss Barnes stated that the program has been suspended for three weeks, after which it will be resumed.

It is believed that this action will cause a showdown on the question of paying stars for picture appearances. Studios have been giving talent free of charge while, at the same time, stars, negotiating their own deals, have succeeded in obtaining fancy fancy prices.

Sam Krellberg Coming On Production Deal

Sam Krellberg, of the Amusement Finance Corporation, is due in Hollywood today with plans for producing an independent feature, "The Lost City."

Zelma Carroll did the story and treatment, and Harry Revier will direct.

'Wolf' for Music Hall

New York.—Walt Disney's sequel to the "Three Little Pigs," titled "The Big Bad Wolf," will be shown at the Radio City Music Hall for the week beginning May 3.

UP-TO-THE-MINUTE CASTING NEWS

John Hale, through Bernard, Meiklejohn and McCall, for "Housewife," Warners.

John Wray for "Green Eyes," Chesterfield, by Kingston-Harris.

Lona Andre to "A School for Girls," Liberty, by Bernard, Meiklejohn and McCall.

Harold Huber for "Railroad Detective," Columbia.

J. Carrol Naish, Tenen Holtz, Alec B. Francis and **Gregory Gaye** to Warners for "British Agent."

Mary Forbes to "British Agent," Warners, by Freddie Fralick.

Robert Greig to "One More River," Universal, by Freddie Fralick.

Doris Lloyd and **Thomas Braidon** for "British Agent," Warners, by Max Shagrin.

Harry C. Bradley for "Caravan," Fox, by Max Shagrin.

Neil Hamilton by Liberty for "Two Heads on a Pillow."

Charles Williams, through Bernard, Meiklejohn and McCall, for MGM's "100% Pure."

John Larkin for "Thank Your Stars," Paramount, and "Thin Man," MGM, by Bernard, Meiklejohn and McCall.

Mary Kornman by Bernard, Meiklejohn and McCall, to a Warren Doane comedy, Universal.

Ferdinand Munier for "The Merry Widow"by Bernard, Meiklejohn and McCall.

Leonard St. Leo by Bernard, Meiklejohn and McCall, to "Down to Their Last Yacht," Radio.

NRA EXPLAINS POWER OF CODE AUTHORITIES

Washington.—The National Recovery Administration yesterday issued an explanation of the power given to certain code authorities to handle trade practice complaints, particularly referring to the motion picture code, and also ordered a public hearing on modification proposals submitted by the motion picture laboratory industry.

It was explained that, in handling trade practice complaints, there are two types of authorization: those where complaints have to be filed with State Compliance Directors and then referred to the code authorities, and those which go to the code authority direct. It was explained that the motion picture Code Authority is empowered to handle complaints direct.

The official release also stated that Charles O'Reilly and Robert Rubin vote, and Sol Rosenblatt without vote, but with veto power subject to review by the NRA, have been named a trade practice complaints committee and authorized to set up as local industrial adjustment agencies the present local grievance boards to handle all complaints except production, vaudeville and labor.

The public hearing for the laboratory industry will start May 9 before Deputy Administrator W. P. Farnsworth. The purpose is to discuss the trade practice amendment, involving standard cost accounting methods and lowest reasonable cost of product.

Laemmle Will Shoot Added Scenes Sunday

Added scenes for "Embarrassing Moments" at Universal, starring Chester Morris, Director Edward Laemmle will be shot today and tomorrow so as not to conflict with production schedule of "Funny Thing Called Love," in which Morris is now working.

Col. Buying Wylie Yarn

New York.—Columbia is closing negotiations for a story by I. A. R. Wylie, entitled "A Feather in Her Hat."

Ruggles Coming Back

New York.—Charles Ruggles, Paramount comedian, who has been in the East for some time, leaves for Hollywood today.

Studios Co-operating

(Continued from Page 1)

see what the rate of pay should be for various extra groups they contemplate hiring. They seem really to want to do the right thing and many of them explain that they would rather get the scales and other points straightened out beforehand than have complaints filed later for their mistakes. That is real co-operation and, if it keeps up, I feel that the extras will have a smooth road to travel."

Used in 7 out of 8 *American Pictures in*

"1933's TEN BEST"

OF THE Ten Best Pictures of 1933 chosen in the *Film Daily's* poll, eight were American productions. Of those eight, seven were photographed on Eastman "Gray-Back." This is outstanding evidence of the acceptance enjoyed by Eastman Super-Sensitive Panchromatic Negative among cameramen and producers . . . and a signal tribute to the versatility and unfailingly high quality of the film itself. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN *Super-Sensitive Panchromatic Negative* (Gray-Backed)

THE Hollywood REPORTER

Vol. XX, No. 43. Price 5c. TODAY'S FILM NEWS TODAY Monday, April 30, 1934

A.T.&T. PROBE CERTAIN

TRADEVIEWS by FRANK POPE

•A CAMERAMAN, under contract to a major studio, dropped into this office the other day and said he was enjoying a brief vacation. He is an ace, one of those who is always working, and we asked him why the layoff. "Well, I'll tell you," he said. "It's taking the company so long to clean up some stories and make them fit to shoot, that there isn't anything for me to do just now."

Which, once again, brings up the subject of dirt in pictures. We would like to ask why companies buy stories that have to be "cleaned up" before they can be produced. And, as a corollary, why all the companies do not "clean 'em up" before making them. Anyway, it is a healthy sign that the cleaning process is at work even in one major studio. Most producers recently have seemed to be trying to find places where they could inject unnecessary and unreasonable dirt instead of taking it out. Maybe some of the top executives are hearing things about smut.

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One of the wisest moves that has been made in the picture industry recently is the naming of Dr. Giannini as the third Columbia Pictures trustee. His long friendship with Harry and Jack Cohn, the other trustees, his familiarity with their affairs and his intimate knowledge of the picture business and its financial problems should make him one of the most valuable assets of the corporation. Furthermore, both the Cohns have implicit faith in him and will trust his judgment on all matters pertaining to the finances of the company.

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It really looks as if there is to be an investigation of the alleged monopoly of the A. T. & T. by the United States Senate. Washington dispatches are very emphatic in saying that both the Interstate Commerce Committee of that body and the Senate itself favor such a probe. It will, of course, extend to Erpi and other subsidiaries, which will interest the picture business. Whatever the outcome, it's a good idea. The only thing is that the corporation has a long arm which reaches into many places. Maybe it can arrange to have the probe "die a-borning."

Maryland MPTO Kicks At Exhibs Producing

Baltimore.—The Motion Picture Theatre Owners of Maryland have adopted a resolution opposing the plan of Allied and other indie exhibitors to enter the producing field. Also they object to producers being exhibitors.

Ann Harding to Star In 'Sun Also Rises'

A syndicate, composed of Ann Harding, E. H. Griffith, Horace Jackson and others, has purchased the screen rights to Ernest Hemingway's "The Sun Also Rises" from Radio, and will produce for Fox release. It is understood, but not confirmed, that Sidney Kent has an interest.

Miss Harding will star in the picture, Griffith will direct, and Jackson will do the screen play. The picture will be shot in Spain, the locale of the original story.

Lou Brock to Europe After Three More Pix

Upon the completion of the three pictures he now has in production, Lou Brock leaves for a vacation and a rest in Europe.

Producer is handling "Down to Their Last Yacht," "Cockeyed Cavaliers" and "Bachelor Bait," all of which are shooting.

Wood Sailing June 9

Sam Wood sails for Europe June 9, after completing his contract with MGM. Director will handle "Stamboul Quest" as his last for the studio, with the picture starting next week.

Favorable Report On Dill Resolution Predicted And Senate Will Pass Measure

Washington.—It is conceded at the Capitol that the resolution introduced by Senator Dill for a Senatorial investigation of the American Telephone and Telegraph Company will be favorably reported by the Senate Committee on Interstate Commerce and also that it will pass the Senate by an overwhelming majority.

The proponents of the bill state that they have private information that the White House approves of the resolution.

Another charge has been added to the many already made against A.T. & T. Robert Robins, of the Society for the Protection of Motion Picture Theatres, now accuses the corporation and its subsidiaries of attempting to control the publicity channels of the motion picture trade press. In just what way this has been done, Robins has not stated publicly. He has asked Senator Dill to have this phase of the alleged monopoly included in the Senatorial investigation.

Van Dyke Completes 'Thin Man' in 16 Days

W. S. Van Dyke brought in "The Thin Man" at MGM late Friday—16 days after the cameras had started to grind on the Dashiell Hammett story. William Powell and Myrna Loy filled the top brackets. Hunt Stromberg produced.

H. B. Franklin in N.Y.

New York.—H. B. Franklin and his son, Elbert, arrive in New York today on the Ile de France from a three weeks trip to London and Paris.

Shearer and Cantor Still Grip London

London.—Three American pictures are holding over here, two of them, "Rip Tide," with Norman Shearer, and Eddie Cantor's "Roman Scandals" going very big. The third is "Wonder Bar," which is trailing them very closely.

The newcomers this week are "Bottoms Up" at the Capitol; "Son of Kong" and "You're Telling Me" at the Plaza; "It Happened One Night" at the Tivoli; "Bulldog Drummond," a British International, at the Regal, and Bob Flaherty's Gaumont epic, "Man of Aran," a lovely piece of cinematography, at the New Gallery.

'Napoleon' First For Borzage at Warners

Frank Borzage reported to Warners over the week-end to take up his straight two-year ticket, on which he will pilot "Napoleon," starring Edward G. Robinson, as his first production.

The director has just completed 'Little Man, What Now?" for Universal.

Robert Harris East

Robert Harris leaves tonight by plane for his post as Eastern production manager for Universal in New York. He brought to a close a two-week stay.

Cohen Start Delayed

New York.—Emanuel Cohen, production head of Paramount, who was to have left for Hollywood yesterday, will leave today or tomorrow.

'Viva Villa' Release

New York.—"Viva Villa" will end its run at the Criterion Theatre on May 6 and the picture goes on general release the same day.

CONTROL OF GAUMONT FOR BRITISH BACK OF FOX BUY

New York.—The main reason for the purchase of part of the Fox holdings from Chase bank by British interests is the desire to have the control of Gaumont-British held by British capital and not, as at present, with approximately a 65 per cent interest in the hands of Fox.

Two of the actual purchasers, as named Saturday, are the Atlas Corporation, of New York, and Robert Fleming & Company, of London, both being backed by British money. Atlas has held interests in picture companies

(Continued on Page 2)

MGM May Put Tone In 'Four Walls' Lead

MGM is trying to make up its mind to having Franchot Tone take a radical step in his career by going into the role in "Four Walls" which Paul Muni created on the stage. Tone has had conservative assignments and this one will be the first virile one handed him, if he gets it.

Karen Morley, Mae Clark and Nat Pendleton have been slated for roles.

GET YOUR SPACE EARLY FOR THE DIRECTORS' NUMBER OUT SOON

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher
FRANK T. POPE.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957
New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

THE LOW DOWN

Have you a little "rug-salesman" in your home? The following was put over on Wynne Gibson a few weeks ago—and she's not over it yet: A man in sailor's uniform thrust himself onto the set where Wynne was working and introduced himself as the wireless operator of one of our best boats. Then he gave out a talk on how badly he needed some cash to get a big liquor supply out of hock. He asked Miss G. to lend him the money and left with her two rugs for security, which he said were worth several hundred dollars. So, of course, Wynne gave him the money and the fellow never came back—and, of course, Wynne discovered the rugs to be worth around five dollars!

•

We are reminded of the devotion that Wally Beery has shown for his wife during these past weeks that she has been confined in a hospital. While the "Treasure Island" company has been living over around Catalina, Wally has been commuting. And daily he's been arising at five a.m., rushing to the hospital, getting his plane and flying himself to the island, leaping into a speedboat and joining the troupe. At the end of each day he's been reversing the process—boat, plane, hospital, home! When we told him we thought it was pretty sweet, he just said, "If it were me, she'd swim!"

•

The Sam Goldwyns gave a gay party to help get the Zanucks off into the wilds Saturday night. Madeleine Carroll, who is taking her beautiful face back to England for four pictures, was among the guests, and full of anticipation about a Paris honeymoon with her own husband, of all people! Ernst Lubitsch, the Walter Wangers, the Don Stewarts (in rare form), the Ray Griffiths, Al Kaufman, Bill Powell, Zoe Akins, Jeanette MacDonald, Edgar Selwyn among the guests.

Caesar Stays at Radio

Radio extended Arthur Caesar's deal Saturday, the writer staying on to write "Romance of Manhattan" for Francis Lederer. The Edington and Vincent office set the ticket.

CHANGES IN EXTRA LIST WILL TAKE TWO MONTHS

Despite the many rumors current in extra circles and elsewhere, it will probably be close to two more months before any eliminations are made in the list of registered extras by the Code Committee for Extras.

Mrs. Mabel Kinney, chairman of the committee, stated Saturday that not a name will be removed from the list until the completion of what she describes as one of the most exhaustive investigations humanly possible to make.

"We want to be absolutely fair in the re-registration," said Mrs. Kinney. "And to be sure of fairness we are delving into the records of every name on the list. We realize it is a serious job, and that there will be a lot of kicks when it is done, so we will not rush blindly into it.

Morris Considering Offer for Personals

Chester Morris is seriously considering a contract for six weeks of personal appearance when he finishes work in his current Universal picture, "Funny Thing Called Love."

The schedule calls for time in New York, Boston, Chicago and St. Paul. It is understood that Morris has had a special dramatic sketch prepared in case he decides to accept the offer.

'British Agent' Starts Today; Presnell Super

Warners put "British Agent" into work today with Robert Presnell supervising. He also did the adaptation, and Laird Doyle wrote the screen play, assisted on some of the British dialog by Roland Pertwee.

Leslie Howard and Kay Francis have the leads, and Michael Curtiz directs.

Schwab Preparing Play

New York.—Lawrence Schwab leaves Miami tomorrow for New York to start preparations for his new protion, "Snatch as Snatch Can," a melodramatic farce with a gangster background. He expects to open in August.

Cohen Pic for Casino

"In Love with Life," a Maury Cohen production for Invincible Pictures, opens May 11 at the Casino Theatre in New York. Picture, which stars Lila Lee and Onslow Stevens, will be the only feature on the bill.

Sargent-Ross to MGM

Sargent and Ross, songsters whom the Kings Club has top-billed, have been signed by MGM for "Stamboul Quest," which Walter Wanger produces.

Brice Starts This Week

Monte Brice will locate at General Service Studio to produce "Benefit Performance," casting on which starts this week.

Retakes for Howard

Leslie Howard returns to the Radio lot today for retakes on his recent picture, "Human Bondage."

Gable and Loy Give Fine Air Program

Clark Gable and Myrna Loy gave an effective broadcast last night, doing several scenes from their recent picture, "Manhattan Melodrama," with Director "Woody" Van Dyke giving the explanations. It made a grand boost for the picture.

Small-Foy Deal Off; Gordon To Do Original

The deal for Reliance to purchase from Foy Productions the latter's "Murder in the Theatre," a screen play by William Jacobs, has flopped.

Contracts had been signed for $15,000, when Edward Small changed his mind with the claim that the yarn would not fit his "Showboat of 1934" title. Small has engaged Leon Gordon to write an original instead.

Shirley Temple Goes To Para. For Another

Paramount Saturday borrowed Shirley Temple from Fox for a spot in "You Belong to Me," the new title for "Honor Bright." Henry Hathaway will direct, with Gary Cooper and Carole Lombard in the top spots.

Shirley recently completed her work in "Little Miss Marker" for B. P. Schulberg at the same studio.

Eric Wilkinson Dies

Eric Wilkinson, assistant to the head of the Universal prop department, died Saturday in the Good Samaritan Hospital after a seven month illness. More than forty blood transfusions had been given him by prop men in an effort to save him.

I. A. R. Wylie to Russia

I. A. R. Wylie, famous novelist, is sailing for Russia in June to gather material for a novel she is writing. Columbia is reported having bought one of her latest stories, "A Feather in Her Hat."

B'klyn Para. Closing

New York.—The Brooklyn Paramount Theatre will close May 11, "We're Not Dressing" being the final attraction. It will reopen in the Fall.

Gaumont Control

(Continued from Page 1)

before this, having had a large block of Loew's, secured through the Film Securities Corporation, and a block of $3,000,000 worth of the Warner convertible debentures. The present deal with Chase, when the 600,000 shares have all been picked up, will run to about $10,000,000.

London financial writers are of the opinion that the plan is to dispose of this Fox stock to the British investing public, but the idea of a new international company seems to be the favored one. It is known that the British Government is looking into the transaction, there being some suspicion that it may violate the ban on exports of capital.

Agency Committee Meets Flinn Today

One of the most important conferences, from the point of view of production, since his arrival in Hollywood will be held today by John C. Flinn, secretary of the Film Code Authority, and the members of the newly appointed agency committee.

This committee, composed of five producers and one agent, an actor, a writer, a technician and a director, has been appointed to work out a system of fair practice between agent, producer and artist, and to see that some conditions that have existed in the past do not crop up again, such as the barring of an artist's agent from a studio lot on which the artist is working, etc.

Flinn will also confer today with Mrs. Mabel Kinney, chairman of the Code Committee for Extras.

'Dragon Murder Case' in Production Wednesday

Warnrs will start "The Dragon Murder Case," new Philo Vance detective story by S. S. Van Dine, on Wednesday.

Phillip Reed and Arthur Aylesworth have been given principal roles. Warren William will create a new Philo Vance, with Margaret Lindsay as his leading woman. Lucky Humberstone will direct.

Allen to Free Lance

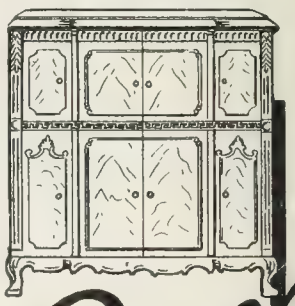
Judith Allen plans to free lance when her contract expires with Paramount at the finish of "The Old Fashioned Way," in which she is playing.

Tests for 'China Seas'

Director Tay Garnett starts testing today for two of the important roles in "China Seas" at MGM. Clark Gable and Jean Harlow have the leads.

Jimmy Dunn to Broadcast

Jimmy Dunn has been set for a series of broadcasts over NBC, emanating from Hollywood.



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NOTE NEW ADDRESS

'STINGAREE' FULL OF ACTION; 'BEYOND BENGAL' THRILLER

Picture Has Charm But Poor Handling

"STINGAREE"
(Radio)

Direction .....William A. Wellman
Author .....E. W. Hornung
Screen Play.....Becky Gardiner
Music by.....Franke Harling
Lyrics by.....Gus Kahn
Photography .....James Van Trees
Cast: Irene Dunne, Richard Dix, Mary Boland, Conway Tearle, Andy Devine, Henry Stephenson, Una O'Connor and George Barraud.

"Stingaree' 'isn't what it might have been. It might have been a charming, romantic light opera, or it might have been a burlesque on one. As it is, it hovers between the two, but it is only fair to add hastily that it only occasionally and very faintly touches burlesque.

The story is too swashbuckling and fantastic for anything but a light opera treatment, with operatic scenery, choruses and posing. It has the posing, but the excuses for it are lacking. It is unfortunate that Radio took it so seriously.

But there is another side to the question. It is undoubtedly effective, from the standpoints of costuming, locale and the romantic spirit of the thing. Audiences which are easily impressed will overlook the faulty direction, the dull moments and the ineffectual swagger of the picture, and will remember the gorgeous scenery, the adventurous bravado of Richard Dix and the lovely voice and gowns of Irene Dunne. Nothing much can be said for their acting, for the impossibility of the story as a whol,e and the mis-direction of William A. Wellman, gave them too slim a chance.

Richard Dix plays Stingaree, a dashing, romantic outlaw in Australia in the year 1875. Irene Dunne is a poor girl who has been given a home by some wealthy ranchers, Henry Stephenson and Mary Boland. By a series of daring escapades, Dix, at the point of a gun, forces the famous impressario, Conway Tearle, to hear Miss Dunne's voice, even going to the lengths of getting shot for his pains.

By losing his liberty, the outlaw has given Miss Dunne hers, and, because she loves him, she obeys his wishes and goes to London to study with Tearle. She becomes a great and famous singer. But she can never forget Stingaree and his gallantry. So she gives a concert in Melbourne, hoping that he will come back to her, wherever he is. Which is what he does, in spite of the police, and he carries her off, romantically wrapped in his dark cloak, and together they gallop away on Rudolph Valentino's old white horse to an outlaw peace. Conway Tearle is left with a broken heart.

Miss Dunne and Dix are both charming in their roles but their combined efforts cannot make the picture the completely lovely thing it should have been. Mary Boland is funny; so are Andy Devine and Una O'Connor. Henry Stephenson has the only credible role. George Barraud is the police captain.

There is one song in the film that is utterly captivating—"Tonight Is Mine." Miss Dunne sings it well and has opportunity also to sing two or three arias. Franke Harling wrote the music and Gus Kahn the lyrics.

E. W. Tornung wrote the story; Becky Gardiner did the screen play, and James Van Trees' photography is one of the film's greatest assets.

Discriminating audiences will be disappointed in "Stingaree," while others, less exacting, will be impressed.

Flash! No Hollywood On Winchell Program

For what is probably the first time since he went on the air, Walter Winchell did not have a single Hollywood item in his broadcast last night. Maybe he's sore; maybe his Hollywood stooge fell down.

McGuire Signs at 'U' For Four More

After jockeying around for four months, Universal and William Anthony McGuire finally got together on a new writing-producing contract for four pictures, contracts to be signed when Charlie Feldman, who agented, returns this week to the Schulberg, Feldman and Gurney offices from the hospital.

The new deal was clinched after the studio got the first look at a rough-cut on the Frank Borzage picture, "Little Man, What Now?" for which McGuire contributed the screen play. McGuire's next is slated to be "Sutter's Gold" and, later, "The Great Ziegfeld."

Balderston on New 'Frankenstein' Yarn

John Balderston has been signed by Universal to prepare the script of "Return of Frankenstein," the next Boris Karloff thriller.

Balderston will report to Universal about May 1 at the completion of his present assignment at Radio. Schulberg, Feldman and Gurney made the deal.

Jessica Dragonette in Para. 'Big Broadcast'

Paramount Saturday concluded negotiations with Jessica Dragonette, NBC soprano, for a spot in "The Big Broadcast of 1934," being the first player signed for the picture.

David Boehm is writing the screen play and Benjamin Glazer will produce.

New Term for Durante

MGM Saturday took up the option on Jimmy Durante for another term. Player returns here this week after personal appearances in the East. Durante will continue his Chase and Sanborn radio programs from here while doing his assignment in "Student Tour."

New Jungle Pic is Over-Full of Killing

"BEYOND BENGAL"
(Showman's Pictures, Inc.)
Written, produced and directed by Harry Schenck.
(Reviewed in New York)

New York.—Produced by Harry Schenck, starting some seven years ago, this jungle animal hunt which was photographed in the Malay States and Siam is as exciting as the majority of similar films which have been seen in this country in recent years. While Mr. Schenck gives as the intention of this film expedition the primary purpose of hunting the stars of the jungle solely for photographic purposes, squeamish critics will take him to task for the almost continual slaying of these beasts.

As the film progresses and we see the long lines of elephants, hunters, beaters, etc., wind their tortuous way through the jungles, fording dangerous, crocodile-infested streams, an almost constant shooting and spearing of tigers, elephants, panthers and crocodiles unwinds and one gets the feeling that the excuse of killings is self-defense wears pretty thin.

The photography, however, with frequent close-ups and telescopic shots, is striking enough, and there are plenty of thrills and action. The two outstanding sequences of this "hunt" revolve around a wild elephant stampede through marshy grasses, and the problem of getting across a crocodile-infested river. Quite a good deal of this last sequence, particularly in close-ups of jaws snapping feverishly at the natives seeking to escape them, appears to have had the benefit of Mr. Schenck fine Italian hand. However, it detracts none from the intensity of the action and resultant thrills.

In territories where jungle films have not been over-played, exhibitors will do as well with "Beyond Bengal" as can be done by the best pictures of this type. Plenty of lurid animal and jungle paper out front where the box-office begins will do the trick, and there will be no dearth of young males flocking to see it.

MGM-Atwill Dicker For 'Stamboul Quest'

MGM is negotiating with Lionel Atwill for a spot in "Stamboul Quest" in which George Brent and Myrna Loy have the leads.

Sam Wood directs, from a screen play by Richard Schayer and additional dialogue by Allen Rivkin and P. J. Wolfson. Picture starts May 7.

Col. Buys Murder Yarn

New York.—Columbia has bought "Murder Island," a story by Leland Jamieson, which ran in Blue Book, through Paul Reynolds, New York agent.

Geo. Hill Due May 10

George Hill and his camera crew on "The Good Earth" return May 10, after photographing backgrounds in China for the past three months.

YESTERDAY IN New York

By BURNEY

Believe it or not, there is a New Deal in progress at Radio City and its High Priest is W. G. Van Schmus, managing director of the Radio City Theatres. In an informal get-together with the press recently this gentleman proved to be not only a delightful host, but also to be on the right track in his intent to make Radio City theatres the unique institution they deserve to be. Van Schmus' infectious enthusiasm and good will have been communicated likewise to his own executive staff and creative artists—even down to that excellent group of troupers, now known as the Rockettes. Where, formerly, one suspected that all was not well with that great, big, happy family which served its first impressario, there are assurances on every hand that, for the first time, proper organization and incentive go hand in hand and all are pulling together for ultimate success of the enterprise.

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Rehearsals of "Caviar," a musical production with Nanette Guilford, George Houston and Hugh Cameron, are scheduled to begin shortly. The producer has chosen this title because he claims the tide has turned and people are tired of corned-beef-and-hash-depression-era shows. Therefore, the password from now on, is "Rolls-Royces and Humming-bird's Wings."

•

An amusing note is that given out by the Shuberts, who are planning the production of a revue called "Life Begins at 8:40." One of the features in the revue will be two Cuban dancers who call themselves Ofelia and Pimienta. We'll take American cheese on rye. . . . Crosby Gaige's apparent rout in the legitimate field appears complete, with news of an auction to be held of his library of first editions, autographs and fine bindings, among which are 100 documents and letters signed by the Stuarts, James the First, Charles the First, Napoleon, Robert Louis Stevenson and others.

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One often hears about the agonies some legit authors undergo at the premiere of their brain-children. To hear them tell it, they suffer a thousand deaths. Yet one seldom hears of any writer jumping off a building or such. In Vienna, however, one day last week, Fritz Vrede took poison and cut his wrists after witnessing the premiere of his production, "Little Cafe" at the Folk Theatre. There is a happy ending. He will recover and live to commit suicide over some other play.

Binnie Barnes to Small

Binnie Barnes, who played one of the wives with Charles Laughton in "Henry VIII," has been signed by Edward Small, of Reliance, after a trans-Atlantic phone talk with Rufus LeMaire.

Santell with Schnitzer

Joseph I. Schnitzer has concluded a deal with Al Santell to direct his first picture, "The Jealous House," which the producer will make at General Service.

GOSSIP AROUND PARIS

Victor Trivas off to Amsterdam for opening of "Dans les Rues," sez he; to study exteriors, sez I. . . . Jed Harris, you know, N. Y. theatrical manager, as cold with his French as Slim Summerville with his grin. . . Brigitte Helm cocktailing comedians and fillum critics at Georges V . . . for the sake of good health. . . . Devotees of the uncrowned King Mickey celebrating at Cine l'Auto, where complete program of cartoons is being given first time on Continent. . . . Aha! "the furriners" is the slogan at the Club du Faubourg. . . . Grock, world famous clown and hero of good French talkie, sad and melancholic. . . . Seldom is he in "France la Douce"; more often in Berlin where he's very popular. . . so what? . . . Lily Damita looking for "flying" companions. . . . Who could resist; ain't she really charming?

•

Julien Duvivier IS a film director; at the pier he is DIRECTING magically the newshawks . . . to somebody else. . . . f. i. to Max Gordon . . who doesn't dislike it, in spite of being a theatrical producer. . . . Clayton Sheehan conquering entire manager staff of Fox with . . . real Sandeman Porto. . . . But Ken Maynard getting the very real publicity stuff; or is it his horse. . . . Now imagine Maynard meeting his voice double dubbing his pictures into French. . . . It's a delight, says that very Mr. Argus to Kenny, if I make a pitcher, you MUST dub me too; but don't brag about it. . . . Juan Berrone busy, busy. . . Marcel Coppens dashing down from Brussels to shake hands with Karstner. . . R.K.O. Leasin smiling from ear to ear after closed deal in Holland. . . . . Catherine, Catherine, when are you coming back?!?

•

Marcelle Chantal looks a million dollars in Pathe-Natan's "Amok." . . With Marcelle speaking Engleesh they should have given her a choice in an English version. . . . But the obvious is too hard to think, says our pal, Cyril Gardner, between four and 5 A. M. of course. . . . It looks like genuine invasion of Americans (particularly artists) this year to French capital. . . . Why, the king of Siam is already here shopping a carload of . . jazz records. . . . Is there more proof of His Majesty's sympathy for Uncle Sam? . . . Hollywood's loud speaker, Richard Arlen, has great time with entire world. . . . Sez he: "There's no excuse for Snooty Stars . . . even in Hollywood; stories, production and directors are ever important to a player's presentation, and no one person need to take a solo bow for his or her success in pictures." . . . Richard, how would you like to write a few Tradeviews in the Reporter, just like in Duluth Tribune times.

•

Martha Eggerth a steady triumph with the "Unfinished Symphony." . . Anna Sten's hundred faces and expressions getting as popular as Stavisky's checks. . . Must you know that Fritz Kreisler was around here for a king's lunch with library of a dozen rare bottles? . . . S.O.S. Iceberg a bit freezing. . . . Get it, Bebe Daniels is now English star; so what are you going to do about it? . . . Hays man and United Artists crowd conferring on . . possible . . trouble . . with Zama listening in. . . . Public protesting too many details—and are they gruesome —shown at exhumation of Stavisky's body. . . . So let's better run along.

Hitler Film Backer Sues German Consul

Chicago.—The stopping of the Vanderbilt film, "Hitler's Reign of Terror," and the subsequent permission for it to resume showings, have kicked up quite a mess.

Samuel Cummins, sponsor of the picture, accuses Dr. Rolfe Jaeger, German consul-general, of Chicago, of having influenced Mayor Kelly to cancel the showings and he is suing Jaeger for $250,000 for slander and libel. He also charges that Representative Dickstein used his influence with the mayor to stop the picture.

New York.—The picture, "Hitler's Reign of Terror," is scheduled to open at the Mayfair Theatre here today and it is not believed that there will be any official interference.

Robert Donat Arrives To Play 'Monte Cristo'

Robert Donat, who was borrowed from Alexander Korda by Edward Small for the lead in "Count of Monte Cristo," arrived by train from New York yesterday.

Small puts the picture into work next week at Pathe, with Rowland V. Lee directing and Elissa Landi in the top spot.

Allied Hires Counsel

New York.—The Allied Theatre Owners of New Jersey have engaged David P. Wilentz, attorney-general of New Jersey, to represent the exhibitors in code matters and in adjustments of disputes before the Clearance and Zoning boards.

Collison at Warners

Wilson Collison was signed Saturday by Warners to write the screen play for "Traveling Saleslady," the next Barbara Stanwyck picture, which Henry Blanke will produce. Small-Landau set it.

Two for Rochelle

Rochelle Hudson was signed to two major studio contracts Saturday, Radio tagging her for "Bachelor Bait," while Fox signed her for the next Rogers production, "Old Judge Priest." Small-Landau set the deals.

Eddy Arriving at MGM

Completing a concert tour, Nelson Eddy reaches Hollywood tomorrow, reporting to MGM to take up his contract.

3 For Small-Landau

Jackie Coogan, Mrs. Leslie Carter and Anne Revere have signed managerial contracts with the Small-Landau office.

2 B'way Plays Off; 3 Open This Week

New York.—Two of the current Broadway plays closed Saturday night. They are "Her Master's Voice," which Paramount is to produce as a picture, and "Broadway Interlude."

Three openings are set for this week. The Theatre Guild will present "Jig Saw" tonight; "Love Kills" comes to the Forrest tomorrow night, and "Picnic" to the National Wednesday night.

Consol. To Be Receiver For 'Broadway Virgin'

Creditors of Major Productions' "Broadway Virgin" have signed a trust agreement allowing Consolidated to act as receiver for the picture with the latter planning to dispose of it to Principal Distributing Corp.

By this deal, Consolidated will receive $10,000 to distribute to the creditors, mainly players in the picture.

Jack Robbins Better

Jack Robbins returns to the MGM lot today after being in the hospital for the past week with an abscessed ear. Robbins went to bed immediately upon his arrival here by train from New York.

Frank Scully to Fox

New York.—Fox has signed Frank Scully to its writing staff and he is on his way to Hollywood by way of the Canal.

Eternal Fitness

Bill Lackey, Monogram supervisor, is back at work after two weeks of convalescence following an operation, and the first picture handed him to supervise is entitled "Shock."

New Buildings and New Equipment for Foy

Bryan Foy will tear down one of the old office buildings on his lot and replace it with a modern office building to house writers, cutting department and a large projection room.

Contracts for the $25,000 job will be let in the next month. As a start in an expansion program, Foy purchased $17,000 worth of new lighting equipment last week.

Holman in Demand

Harry Holman got two deals Saturday when King Vidor engaged him for "Our Daily Bread" and MGM signed him for "Merry Widow." Leo Morrison set the contracts.

New Gag Man for Fox

Dave Chasen, Joe Cook's stooge and gag man, arrived in Hollywood Saturday. He joins the Fox writing staff today to handle the comedy material in the Cook production.

Chic Sale to 'Island'

Chic Sale arrived from personals in Denver yesterday and reports today to MGM to take up his contract for a featured role in "Treasure Island."

Paramount Pictures

JOAN MARSH

as

FLORENCE ALLEN

in

"MANY HAPPY RETURNS"

Paramount Pictures



"S...Long!"

GEORGE BURNS *and* GRACIE ALLEN

Management

WILLIAM MORRIS AGENCY

PICTURES NOW SHOOTING

PRODUCTION DOWN SLIGHTLY WITH 37 IN

BAROMETER

This Week	37 Features
Last Week	39 Features
Year Ago	23 Features
Two Years Ago	34 Features
Three Years Ago	33 Features

Columbia

"BLACK MOON"

Cast: Jack Holt, Fay Wray, Dorothy Burgess, Lumsden Hare, Cora Sue Collins, Clarence Muse, Eleanor Wessehoeft, Madam Sul-Te-Wan, Arnold Korff, Lawrence Criner.
Director.....Roy William Neill
Original .....Clements Ripley
Screen Play.....Wells Root
Photography .....Joseph August
Associate Producer.....Everett Riskin

"WHOM THE GODS DESTROY"

Cast: Walter Connolly, George Cassidy, Doris Kenyon, Robert Young, Scotty Beckett, Rollo Lloyd, Lillian West, Henry Kolker, Arnold Korff,
Director .....Walter Lang
Original Screen Play....Sidney Buchman
Photography .....Benjamin Kline
Associate Producer.....Felix Young

"RAILROAD DETECTIVE"

Cast: Tim McCoy, Shirley Grey, Addison Richards, Harry C. Bradley, Charles Hickman, Ray Brown, Charles Wilson, Harold Hubert, Steve Clark, Claude Geldert.
Director.....D. Ross Lederman
Original Screen Play....Harold Shumate
Photography .....Al Siegler
Associate Producer.....Irving Briskin

Fox

"GRAND CANARY"

Cast: Warner Baxter, Marjorie Rambeau, Zita Johann, Madge Evans, Roger Imhof, Barry Norton, John Rogers, Juliette Compton, H. B. Warner, Gilbert Emery, Gerald Rogers, Desmond Roberts.
Director .....Irving Cummings
Novel .....A. J. Cronin
Screen Play.....Ernest Pascal
Photography .....Bert Glennon
Producer.....Jesse L. Lasky

"BABY TAKE A BOW"

Cast: James Dunn, Claire Trevor, Shirley Temple, Alan Dinehart, Dorothy Libaire, Ray Walker, Ralf Harolde, James Flavin.
Director .....Harry Lachman
Story .....Edward Paramore
Screen Play.....Philip Klein
Photography.....L. W. O'Connell
Producer .....Sol Wurtzel

"CARAVAN"

Cast: Charles Boyer, Loretta Young, Jean Parker, Phillips Holmes, Louise Fazenda, Eugene Pallette, C. Aubrey Smith, Dudley Digges, Richard Carle, Charles Grapewin, Billy Bevan, Armand Kaliz, Harry Bradley.
Director .....Erik Charell
Original Story.....Melchoir Lengyel
Screen Play and Dialogue—
Samson Raphaelson
Continuity.....Robert Liebmann
Lyrics.....Werner Richard Heymann
and Gus Kahn
Photography.....Ernest G. Palmer
and Theodor Sparkuhl
Producer .....Robert Kane

"SHE LEARNED ABOUT SAILORS"

Cast: Lew Ayres, Alice Faye, Frank Mitchell, Jack Durant, Nick Foran, Harry Green.
Director .....George Marshall
Original Screen Play: William Conselman and Henry Johnson.
Photography .....Harry Jackson
Producer .....John Stone

"CHARLIE CHAN'S COURAGE"

Cast: Warner Oland, Drue Leyton, Donald Woods, Paul Harvey, Murray Kinnell, Reginald Mason, Si Jenks, Virginia Hammond, Harvey Clark, Jerry Jerome, Jack Carter, James Wang, Wade Boteler, Paul Hurst, Frank Rice, Paul McVey.
Directors .....George Hadden
and Eugene Forde
Novel .....Earl Derr Biggers
Screen Play.....Seton I. Miller
Photography .....Arthur Miller
Producer .....John Stone

MGM

"BARRETTS OF WIMPOLE STREET"

Cast: Norma Shearer, Fredric March, Charles Laughton, Maureen O'Sullivan, Ferdinand Munier, Katharine Alexander, Marion Clayton, Ian Woolf, Una O'Connor, Vernon Downing, Neville Clark, Matthew Smith, Robert Carlton, Allan Conrad, Peter Hobbes.
Director .....Sidney Franklin
From play by.....Rudolf Besier
Screen Play.....Claudine West
and Ernest Vajda
Add. Dialogue..Donald Ogden Stewart
Photography .....William Daniels
Producer .....Irving Thalberg

"TREASURE ISLAND"

Cast: Wallace Beery, Jackie Cooper, Lionel Barrymore, Otto Kruger, Lewis Stone, Cora Sue Collins, Dorothy Peterson, William V. Mong, Douglas Dumbrille, Nigel Bruce, Chic Sale.
Director .....Victor Fleming
Novel.....Robert Louis Stevenson
Screen Play.....John Lee Mahin
Photography .....Ray June
Producer .....Hunt Stromberg

"100% PURE"

Cast: Jean Harlow, Lionel Barrymore, Patsy Kelly, Lewis Stone, Franchot Tone, Hale Hamilton, Shirley Ross, Bert Roach, Desmond Roberts, John David Horsley.
Director .....Jack Conway
Original Screen Play.....Anita Loos
and John Emerson
Photography .....Hal Rosson
Producer .....Bernard Hyman

"THE MERRY WIDOW"

Cast: Maurice Chevalier, Jeanette MacDonald, Arthur Jarrett, Edward Everett Horton, Una Merkel, Barbara Leonard, Sterling Holloway, George Barbier, Joan Gale, Sheila Manora, Caryl Lincoln, Leona Walters, Edna Waldes, Minna Gombell.
Director .....Ernst Lubitsch
Original Operetta.....Franz Lehar
Screen Play.....Ernest Vajda
and Samson Raphaelson
Photography .....Oliver Marsh
Producer .....Irving Thalberg

"THE GREEN HAT"

Cast: Constance Bennett, Herbert Marshall, Henry Stephenson, Mrs. Pat Campbell, Leo Carroll, Hugh Williams, Alec B. Francis, Elizabeth Allen, Robert Lorraine.
Director .....Robert Z. Leonard
Novel .....Michael Arlen
Photography .....Charles Rosher
Producer .....Irving Thalberg

Paramount

"CLEOPATRA"

Cast: Claudette Colbert, Henry Wilcoxson, Warren William, Ian Keith, Leonard Mudie, Irving Pichel, Gertrude Michael, Eleanor Phelps, C. Aubrey Smith, John Rutherford, Edwin Maxwell, Robert Warwick, Joseph Schildkraut, Claudia Dell, Grace Durkin, Ian MacLaren, Arthur Hohl, Charles Morris, Harry Beresford.
Director.....Cecil B. DeMille
Adaptation .....Bartlett Cormack
Screen Play.....Waldemar Young
and Vincent Lawrence
Photography .....Victor Milnor
Producer .....Cecil B DeMille

"IT AIN'T NO SIN"

Cast: Mae West, Roger Pryor, John Miljan, Katharine DeMille, James Donlan, Frederick Burton, Augusta Anderson, Duke Ellington and orchestra, Johnny Mack Brown, Stuart Holmes, Harry Woods, Edward Gargan, Warren Hymer, Libby Taylor.
Director .....Leo McCarey
Original Screen Play.....Mae West
Music and Lyrics: Arthur Johnston and Sam Coslow.
Photography .....Karl Struss
Producer .....William LeBaron

"SHE LOVES ME NOT"

Cast: Bing Crosby, Miriam Hopkins, Kitty Carlisle, Edward Nugent, Lynne Overman, Warren Hymer, Henry Stephenson, Maude Turner Gordon, Margaret Armstrong, Judith Allen, Vince Barnett, Matt McHugh, Ralf Harolde.
Director .....Elliott Nugent
Original Story.....Howard Lindsay
Based on Novel by.....Edward Hope
Music.....Harry Revel, Ralph Rainger
Lyrics.....Mack Gordon, Leo Robin
Photography .....Charles Lang
Producer .....Benjamin Glazer

"THANK YOUR STARS"

Cast: Jack Oakie, Dorothy Dell, Roscoe Karns, Arline Judge, Ben Bernie, Alison Skipworth, William Frawley, Lew Cody, Paul Cavanagh.
Director .....Wesley Ruggles
Original .....Ben Hecht
and Gene Fowler
Screen Play.....Howard J. Green
and Claude Binyon
Music.....Ralph Rainger, Harry Revel
Lyrics.....Leo Robin, Mack Gordon
Photography .....Leo Tover
Producer .....Albert Lewis

"KISS AND MAKE UP"

Cast: Cary Grant, Genevieve Tobin, Helen Mack, Edward Everett Horton, Lucien Littlefield, Mona Maris, Rafael Storm, Madame Bonita, Doris Lloyd, Milton Wallace, Toby Wing, Rita Gould, Katherine Williams, Lucille Lud, Judith Arlen, Joan Gale, Hazel Hayes, Lu Ann Meredith, Dorothy Drake, Helene Cohan, Jean Carmen, Gi Gi Parrish, Ann Hovey, Betty Bryson, Jacqueline Wells, Dorothy Christy.
Directors.....Harlan Thompson
and Jean Negulesco
Original .....Stephen Bekeffi
Adaptation .....Jane Hinton
Screen Play: Harlan Thompson and George Marion, Jr.
Music: Ralph Rainger and Harry Revel
Lyrics: Leo Robin and Mack Gordon
Producer.....B. P. Schulberg
Photography .....Leon Shamroy

"THE OLD-FASHIONED WAY"

Cast: W. C. Fields, Baby LeRoy, Judith Allen, Joe Morrison, Samuel Etheridge, Ruth Marion, William Bletchford, Jan Duggan.
Director .....William Beaudine
Original .....W. C. Fields
Adaptation .....Walter De Leon
Screen Play: J. P. McEvoy and Garnett Weston.
Music .....Harry Revel
Lyrics .....Mack Gordon
Photography .....Ben Reynolds
Producer .....William LeBaron

"THE GREAT FLIRTATION"

Charles R. Rogers

Cast: Elissa Landi, Adolphe Menjou, David Manners, Alan Mowbray, Paul Porcasi, George Baxter, Judith Vos-

PICTURES Now SHOOTING

WORK AS COMPARED TO 39 LAST WEEK

selli, Lynne Overman, Adrian Rosley, Olin Howland.
Director .....Ralph Murphy
Original .....Gregory Ratoff
Screen Play.....Humphrey Pearson
Photography .....Milton Krasner

"HERE COMES THE GROOM"

Charles R. Rogers

Cast: Jack Haley, Patricia Ellis, Mary Boland, Neil Hamilton, Isabel Jewell, E. H. Calvert, Larry Gray.
Director .....Edward Sedgwick
Original .....Richard Flourney
Screen Play.....Leonard Praskins
Photography .....Henry Sharp

RKO-Radio

"COCK-EYED CAVALIERS"

Cast: Bert Wheeler, Robert Woolsey, Thelma Todd, Dorothy Lee, Robert Greig, Noah Beery, Henry Sedley, Jack Norton, Snub Pollard, Billy Gilbert, Cupid Morgan, Alfred P. James, Franklyn Pangborn, Frank Baker.
Director .....Mark Sandrich
Story and Screen Play: Edward Kaufman, Ben Holmes, Ralph Spence.
Photography .....David Abel
Associate Producer.....Lou Brock

"VIRGIE WINTERS"

Cast: Ann Harding, John Boles, Helen Vinson, Betty Furness, Molly O'Day, Creighton Chaney, Sara Haden, Maidel Turner, Wesley Barry, Wallis Clark, Edward Van Sloan, Ben Alexander, Edwin Stanley, Donald Crisp, Dorothy Sebastian, Edith Fellows.
Director .....Alfred Santell
Story .....Louis Bromfield
Screen Play.....Jane Murfin
Photography .....Lucien Andriot
Producer.....Pandro S. Berman

"BACHELOR BAIT"

Cast: Pert Kelton, Chick Chandler, Stuart Erwin.
Director .....George Stevens
Original....Victor and Edward Halperin
Screen Play.....Glenn Tryon
Photography .....Dave Abel
Producer .....Lou Brock

"FAMILY MAN"

Cast: Richard Dix, Bruce Cabot, Barbara Kent, Erin O'Brien-Moore, Edith Fellows, Leonard Carey, Dorothy Wilson, Shirley Grey.
Director .....John Robertson
Story .....Salisbury Field
Screen Play.....Sidney Buchman and Harry Hervey
Photography .....Teddy Tetzlaff
Producer .....Myles Connolly

"DOWN TO THEIR LAST YACHT"

Cast: Sidney Fox, Mary Boland, Sidney Blackmer, Polly Moran, Sterling Holloway, Ned Sparks, Irene Franklin, Marjorie Gateson, Tom Kennedy, Charles Coleman, Ramsay Hill, Dot Farley, Phil Dunham, Betty Farrington, Hazel Forbes, Martin Cichi, Harry Semels, Maurice Black, Gi Gi Parrish, Alice Moore, Peggy Combel, Cynthia Hobart, Virginia Reid, Maxine Topper, Peter Hancock.
Director .....Paul Sloane
Story.....Herbert Fields, Lou Brock
Screen Play.....Marion Dix and Lynn Starling
Photography .....Eddie Cronjager
Producer .....Lou Brock

'LET THOSE WHO WILL BE CLEVER'

Cast: Marian Nixon, Billie Burke, Edna May Oliver, Grant Mitchell, Buster Crabbe, Joan Marsh.
Director .....William Seiter
Original .....Alden Nash
Screen Play.....Ray Harris
Photography .....Nick Musuraca
Producer .....Glendon Allvine

United Artists

Viking Productions

"OUR DAILY BREAD"

Cast: Karen Morley, Tom Keene, Barbara Pepper, John T. Qualen, Addison Richards, Madame Bonita, Harry Holman, Harold Berquist, Marion Ballow, Alma Ferns, Three Millsfield Children, Lionel Baccus, Harris Gordon, Bill Engel, Frank Minor, Henry Hall, Harrison Greene, Si Clegg, Roy Spiker, Eddie Baker, Harry Bernard, Doris Kenter, Florence Enright, Harry Samuels, Sidney Miller, Nellie Nichols, Frank Hammond, Lynton Brant, Henry Burroughs, Harry Brown, Harry Bradley, Captain Anderson, Alex Schunberg, Buddy Rae, Bob Reeves, Ed Biel, Jack Baldwin.
Director .....King Vidor
Author .....King Vidor
Screen Play.....Betty Hill
Photography .....Robert Planck
Producer .....King Vidor

Universal

"I GIVE MY LOVE"

Cast: Wynne Gibson, Paul Lukas, John Darrow, Sam Hardy, Tad Alexander, Eric Linden, Dorothy Appleby.
Director .....Karl Freund
Original Story.....Vicki Baum
Adaptation .....Milton Krims
Screen Play and Dialogue—Doris Anderson
Producer.....B. F. Zeidman

"FUNNY THING CALLED LOVE"

Cast: Chester Morris, Mae Clarke, Frank Craven, Irene Ware, Andy Devine, Lois January, Goodee Montgomery, Russ Brown, Tom Dugan, Anderson Lawler, John Warburton, Wanda Perry, Dorothy Dawes, Herbert Corthell, Douglas Fowley, Earle Eby.
Director .....Kurt Neumann
Original.....Dore Schary, Lewis Foster
Screen Play and Dialogue—John Meehan Jr.
Photography .....Charles Stumar
Producer.....B. F. Zeidman

Warners-First National

"DAMES"

Cast: Dick Powell, Ruby Keeler, Joan Blondell, Guy Kibbee, Hugh Herbert, Virginia Pine, Ronny Cosby, Zasu Pitts, Bess Flowers, Pat O'Malley, Mary McLaren, Johnny Arthur, Arthur Vinton, Hobart Cavanaugh, Arthur Aylesworth, Leila Bennett, Phil Regan.
Directors.....Ray Enright and Busby Berkeley
Original .....Robert Lord
Screen Play.....Delmer Daves
Music and Lyrics: Harry Warren, Al Dubin, Sammy Fain, Irving Kahal, Mort Dixon, Allie Rubel.
Photography .....George Barnes
Supervisor .....Robert Lord

"MADAME DU BARRY"

Cast: Dolores Del Rio, Reginald Owen, Veree Teasdale, Osgood Perkins, Helen Lowell, Victor Jory, Henry O'Neill, Ferdinand Gottschalk, Virginia Sale, Dorothy Tree, Hobart Cavanaugh, Arthur Treacher, Anita Louise, Camille Rovelle, Maynard Holmes, Halliwell Hobbes, Jesse Scott, Nella Walker.
Director .....Wilhelm Dieterle
Original Screen Play..Edward Chodorov
Photography .....Sol Polito
Supervisor .....Henry Blanke

"HEY SAILOR"

Cast: James Cagney, Pat O'Brien, Gloria Stuart, Dorothy Tree, Frank McHugh, Niles Welch, Willard Robertson.
Director .....Lloyd Bacon
Original .....Ben Markson
Screen Play: Al Cohn, Ben Markson, Earl Baldwin.
Photography .....Arthur Edeson
Supervisor .....Lou Edelman

"HOUSEWIFE"

Cast: Bette Davis, George Brent, Ann Dvorak, Robert Barrat, John Halliday, Ruth Donnelly, Hobart Cavanaugh, Ronnie Cosby, Arthur Aylesworth, Leila Bennett, Phil Regan.
Director .....Al Green
Original Story: Robert Lord and Lillie Hayward.
Screen Play: Manuel Seff and Lillie Hayward.
Photography .....William Rees
Supervisor .....Robert Lord

"BRITISH AGENT"

Cast: Leslie Howard, Kay Francis, Phillip Reed, John Eldredge, Tenen Holtz, J. Carrol Naish, Alec B. Francis, Gregory Gaye, Halliwell Hobbes, Doris Lloyd, Alphonse Ethier.
Director .....Michael Curtiz
Novel.....H. Bruce Lockhart
Screen Play.....Laird Doyle
Photography.....Tony Gaudio and Ernest Haller
Supervisor .....Robert Presnell

Independent Productions

Monogram

Lone Star Productions

(General Service Studio)

"RANDY RIDES ALONE"

Cast: John Wayne, Alberta Vaughn, George Hayes, Yakima Canutt, Earl Duire, Arthur Ortega, Tex Phelps.
Director .....Harry Fraser
Story and Screen Play—Lindsley Parsons
Photography .....Archie Stout
Producer .....Paul Malvern

Romance Productions

(Mack Sennett Studio)

"YOUNG EAGLES"

(Serial)

Cast: Carter Dixon, Bobby Ford, Jim Adams.
Director .....Vin Moore
Original Story.....Harry O. Hoyt
Photography.....Bill Hyer, Eddie Kull
Producer .....George W. Stout

Foy Productions

"HIGH SCHOOL GIRL"

Cast: Cecelia Parker, Carlyle Moore Jr., Noel Warwick, Helen MacKellar, Mahlon Hamilton, Mildred Gover, Crane Wilbur, Arthur Wanzer, Eula Guy, Treli Scott.
Director .....Crane Wilbur
Story .....Crane Wilbur and Wallace Thurman
Photography .....William Thompson
Producer .....Bryan Foy

WHAT'S WHAT

BRULATOUR BULLETIN

WHO'S WHO

Published Every Monday — J. E. BRULATOUR, Inc., Distributors — Eastman Motion Picture Films

the REFLECTOR

Dozens of cameramen will regret seeing Charles Glouner leave the picture business for a new line of endeavor. . . . Charlie's one of the real old-timers who claims the good and true friendship of almost every man in the business . . . and it takes a certain amount of courage (I like to say GUTS) to quit any job when you're ON TOP and while you're HITTING THE BALL—and step out into a new and untried field after you've spent the best part of a score of years in this picture business . . . but that's what this game guy is doing and we'll string with the rest of his pals in wishing him all the luck in the world . . . and listen, young Michael McCreal . . . you can take a good lesson from Glouner just as you evidently learned plenty from Johnny Arnold.

•

Charlie Lang is rehearsing at Bel Air with brassie and putter while Miriam Hopkins' foot injury clears up. . . The rushes on "I Married An Actress" confirm again the good judgment of Charles Rogers who assigned Milt Krasner to this one. . . . Coyly scratching his nose Len (Big Moose) Smith refused to quote any figures or numbers at the birthday party Marion Davies gave for him on the set . . . our guess is ninety-two (for his golf score) . . . Hal Rosson is taking full advantage of the pre-summer days while they rewrite the script on "One Hundred Per Cent Pure." . . . and from China comes the roar that Charlie Clark has only a few more days work there before starting home. . . . Jackson Rose thinking up new and terribly interesting charts and graphs for his new camera hand-book. . . Ollie Marsh well along with Lubitsch photographing (for the third time) "The Merry Widow" . . but this the first time with sound.

•

Artie Miller took what the doctor ordered . . . popped out of bed and back to Movietone City where he relieved Hal Mohr who'd relieved him. . . . Bert Glennon and Solly Halperin doing a swell scene with Madge Evans and Warner Baxter in front of a projected background at Fox. . . . Norbert Brodine scheduled to start "There's Always Tomorrow" at Universal. . . . Charlie Stumar turning merrily along with "Loves of a Sailor" and George Robinson with Karl Freund on "I Give My Love." . . . Universal Lab worrying along without Roy Hunter who took off for Nooyawk by plane Choosday night leaving the plant in hands of Claude Baldridge and Wilson Leahy . . . and speaking of Lab boss-men . . Jawnemnickolaus of meegeem is reviving his mastery of naughty words on the golluf course. . . . Nice weather we're havin'. . . .

Starting

WARNER BROS.

Ernie Haller — Tony Gaudio

RKO

Dave Abel — Roy Hunt

Harold Wenstrom

PARAMOUNT — FOX

Al Gilks — Harry Jackson

What's On YOUR Mind?

Brulatour Bulletin: — *Culver City, Calif., Apr. 26, 1934*

I suppose you get lots of letters from cameramen and others that read your Bulletin every week. Well I have been reading it ever since you first published it and now I want to say I think it is better than it was at first because you give the boys a showing on their problems. I like what you said about some of the boys being classified and this is sure right up my alley and fits my case almost exactly. I think a lot of the boys have ideas and things that they would like to see printed to all the studio officials as well as other cameramen so they could say what is on their mind. I think it would be a swell idea of you would tell the boys to write letters to you on any special ideas or problems they have and that you print these letters in your Brulatour Bulletin provided these letters are not personal and that the real idea back of them is to keep on making better improvements for the cameraman and his working conditions.—"A Second who used to be a first."

Thanks, old boy—It's an idea that we're glad to go for. However, we want to get on record on a couple of things. We will NOT publish personal letters of complaint and we will NOT in the future publish any letter unless it is signed with the full and true name of the writer. We want to be helpful to every cameraman and to all cameramen but we hope we're smart enough to avoid unnecessary controversial arguments. So get it off your chest—you write it and we'll print and publish it.

—BRULATOUR BULLETIN.

McCreal Vice Glouner

Charles Glouner, many years head of camera department at Universal and a year ago moved over to Warner Bros.-First National in same position, resigned this week to devote his entire time to private business in which he has been interested for several years. From studio manager Bill Koenig down to the gateman, Glouner leaves a host of friends at the Warner plant.

As Glouner's successor Mr. Koenig has appointed Mike McCreal, who was for three years assistant to John Arnold, head of camera department Metro-Goldwyn-Mayer. McCreal is peculiarly fitted for the position and has entered upon the duties of his new job ably assisted by Cecil Meyers, who has been in same spot as assistant to Glouner.

Fox Signs Glennon

Just last week we reported enthusiastic reception by all who have seen the photography of "The Scarlet Empress," photographed by Bert Glennon. In the same story we reported that Glennon had been assigned to the Irving Cummings picture at Fox.

Now we're delighted to chronicle the good news that Glennon was this week signed to a long term contract by the Fox company. This is most encouraging to some of the cameramen, who felt there was little chance of making new and important connections because of the great number of photographers contracted by all the major studios. Glennon's business is handled by the A.S.C. agency.

No Relation to Charlie

"The Notorious Sophie Lang" swings into production, under the direction of Bill Menzies, at Paramount next week, with photography in the very capable hands of Al Gilks, who was persuaded to come out from under that new house he's building.

Bus Man's Holiday

Vic Milner, one of Paramount's ace cameramen, is granted a four months leave of absence by Paramount Studio, and within a few days takes off on an extended trip through Southern Pacific waters with George Mitchell, (Mitchell Camera Company), on the latter's schooner. Principal item of cargo seems to be cameras and several cases of super-sensitive panchromatic negative for exposure at interesting points among the famous South Sea Islands. Present schedule contemplates absence of four months.

Milner is one of the executive operating committee of three representing the Board of Governors of the A.S.C., and another of this trio, Fred Jackman, is also at present on a world voyage, and was last heard from late in the week when a cable from him, bearing Shanghai, China, date line, reached production boss Bill Koenig at Warners.

Marshall Up

Charlie Marshall, famous flying cameraman, has signed with MGM to take care of the air photography of "Cadets of the Air" for the Culver City Studios. With Director Dick Rosson the flying photographer takes off for San Antonio, Texas, where he will have the cooperation of the American air forces at Randolph Field, and is quietly promising something entirely new in the way of thrilling air stuff on the screen. Happy landings!

Rosher Goes Over

When Constance Bennett completed her most recent 20th Century production, "Affairs of Cellini," she moved to Culver City, where she was accompanied by her chief photographer, Charles Rosher, who is presently photographing the star under direction of Bob Leonard. Roy Clark and Tom Dowling associated with Rosher on this one.

HERBERT VAN DYKE
BORN: September 22, 1896
DIED: April 24, 1934

CARL MEISTER
BORN: February 3, 1898
DIED: April 18, 1934

the BUZZER

(NOTE: Each week, sales and service representatives of J. E. Brulatour, Inc. will ask a number of cameramen the same question. The question will be given and then the answers verbatim.)

QUESTION: WHAT'S THE MOST IMPORTANT DUTY OF THE ASSISTANT CAMERAMAN?

CHARLES E. BURKE, assistant to Henry Gerrard, (RKO): To be observant and acquaint yourself with the individual methods of the first cameraman with whom you are working.

GEORGE F. KELLY, assistant to Joe Walker, (Columbia): Being alert, gaining the confidence of the first cameraman, so that he will not worry about mechanical details, and will know that unexpected moves of the actors will be carried in focus.

PAUL G. HILL, assistant to Jack Stevens, (Universal): Because of the heavy diffusion used by most cameramen, I believe an adequate knowledge of the focus change to be the most essential duty of the assistant. There are, however, other duties which are almost as important, though not evident on the screen.

IRVING GLASSBURG, assistant to Milton Krasner, (Paramount): The assistant cameraman's most important duty is to see that the scene is in as sharp focus at all times as possible. Mistakes in this direction are very harmful to the final screen result

CLIFF SHIRPSER, assistant to Charles Lang, (Paramount): I feel that the assistant's paramount duty is to continually inspect the cameras and the magazines, so that there is no possibility of scratches, abrasions or other defects resulting from mechanical imperfections.

BERN LARSON, assistant to Sid Hickox, (Warners): Keep first cameramen happy and the shots in focus.

FREDDIE TERZO, assistant to Sol Polito, (Warners): Be on the jump ahead of the first cameraman, and "yes" the second.

RKO Roars

RKO-Radio is humming, with starts almost over-lapping finishes. Roy Hunt is assigned to start "A Hat, a Coat, a Glove" and Dave Abel is starting "Bachelor Bait"—(What a title!) Winny Wenstrom is slated to start "Afterwards." Lucien Andriot and Teddy Tetzlaff continue their respective pictures, while Nick Musuraca has a good start on "Arabella."

finishing

WARNER BROS.

Sid Hickox — Sol Polito

COLUMBIA

Al Siegler — Henry Freulich

RKO

Teddy Tetzlaff — Lucien Andriot

GENERAL SERVICE

Jack Mackenzie, Harold Lloyd Co.

UNIVERSAL — PARAMOUNT

Jack Stevens — Vic Milner

9 READING LEFT.
CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XX, No. 44. Price 5c. TODAY'S FILM NEWS TODAY Tuesday, May 1, 1934

PAR. DIRECTORS AT ODDS

TRADEVIEWS by FRANK POPE

•PRESIDENT KUYKENDALL, of the MPTOA, in an address in San Francisco recently on the evils of the double feature practise, said that the remedy lay in the film industry code, which "is flexible so that this menace can be attacked easily." Basically, Mr. Kuykendall is right, but to attack the double feature under the code makes it purely a local matter, one to be dealt with by grievance boards in different localities.

That would mean that the question of double bills would be dealt with as it came up in hundreds of spots, all of which would take time and, moreover, would give no general ruling as grievance boards might not decide the same way in all spots.

•

It seems to us that there is a much simpler way of solving the problem. Suppose the major producers said to the exhibitors of the country: "We will not sell you our pictures unless you agree not to double-bill them." Of course, the majors lay the blame for double billing at the doors of the independents, but all the indie producers do not make enough pictures to supply doubles for the houses of the country. And it is not the indie pictures which go to make up the double bills.

Take the local situation for example. Practically every theatre in the Los Angeles district, with the exception of a few first runs, is playing double bills and every bill has two major features—no indies. Presumably the situation is the same in other sections of the country, so why are the majors yelling about double features from indies?

•

Moreover, these pictures are not of the ordinary program variety. On many double bills there can be found "Tarzan and His Mate," "Rip Tide," "Little Women," "Wonder Bar" and other new pictures which have been big hits. These go into double bills almost before they complete their first runs.

Seemingly, the remedy is in the hands of the majors themselves. Just what would be the result if they stood by their promises made to the exhibitors at the recent MPTOA convention here and made a sincere and con-

(Continued on Page 2)

'Men in White' Wins The Pulitzer Prize

New York.—Sidney Kingsley's play, "Men in White," which was presented here last Fall and has since been screened by Metro-Goldwyn-Mayer, has been awarded the Pulitzer prize for the play for the year.

New Grievance Bd. Shows Its Teeth

Two-for-ones and the practice of giving cash prizes to theatre patrons were ruled out yesterday by the new Los Angeles Grievance and Zoning Board when it held its first official session and heard three complaints of alleged violations of the code.

The two-for-one complaint was against the National Theatre by the Pacific Theatres. National officers

(Continued on Page 5)

Radio Head Coming

New York.—J. L. McDonough, president of Radio Pictures, has left for the coast to confer with studio officials as to production plans for the coming year. McDonough will arrive there Wednesday.

Wm. H. English Dies

New York.—William H. English, chairman of the Paramount board of directors, died at his home in Brooklyn yesterday.

Bebe and Ben at Para.

New York.—Bebe Daniels and Ben Lyon will open at the New York Paramount Friday. The feature on the bill is "Murder at the Vanities."

Cannot Agree On Counsel To Conduct Defense Against The Trustees' $12,000,000 Suit

New York.—Those present and former members of the Paramount board of directors against whom the trustees for the corporation have filed suit for $12,237,071 are bitterly at odds over the question of their defense. Some of them want the defense to be a joint affair, while others declare that they will be represented by lawyers of their own choosing.

A meeting was held a few days ago for the purpose of deciding whether or not the firm of Cravath, De Gersdorf, Swaine and Wood should conduct a joint defense. Many differences of opinion arose and the argument grew a bit heated at times, both about the

(Continued on Page 5)

Labor Asks Roosevelt To Aid the 30-Hour Bill

Washington. — William Green, president of the American Federation of Labor, and Representative William Connery appealed to President Roosevelt yesterday for his support of the Connery bill, providing for a 30-hour week for labor.

Neither would indicate in any way what reception the President gave their appeal.

'U' After Sloane

Universal is negotiating with Paul Sloane, through Bren and Orsatti, to direct "After You Dear," a musical comedy in which Gloria Stuart and John Boles will be starred.

Hitler Film Packs New York Mayfair

New York.—The Vanderbilt picture, "Hitler's Reign of Terror," which has had a stormy career in Chicago, opened at the Mayfair here yesterday and gave the house the biggest opening day in its history, surpassing even that of "Bring 'Em Back Alive." The gross for the day ran between $5000 and $5500.

Because of its success, the evening prices have been advanced to 75 cents and $1, with the expectation that the week will be approximately $40,000. Police guarded the theatre yesterday, but there were no disturbances.

Cohen-Keough on Way With Season's Line-up

New York.—Emanuel Cohen, production head of Paramount, and Austin Keough, chief counsel for the company, left here yesterday for the coast.

Cohen has the complete Paramount line-up for next season and Keough is going in connection with reorganization matters in connection with theatre holdings and real estate.

Ginsberg Back Friday

Henry Ginsberg returns to his desk at Hal Roach studio Friday after a trip to New York, where he has been conferring with MGM officials about the distribution of Roach productions.

Clarke Due from China

Charles Clarke, MGM cameraman, returns next week from China where he has photographed approximately 50,000 feet of film for the "Good Earth" picture.

Academy Picking Up

Nine new members joined the Academy during the month of April. Most of them joined the Technicians Branch.

BILL CANAVAN WILL RUN FOR IATSE HEAD AGAIN

William F. Canavan, president of the IATSE from 1919 to 1931, is going to throw his hat back in the IATSE political ring and will run for the presidency again this June against the present incumbent, William C. Elliott.

This was revealed yesterday by close friends of Canavan in Hollywood who have received definite assurance that he is going to run. Those close to IATSE circles predict that his official announcement of his candidacy, when it is made, will start one of the hottest battles for the presidential

(Continued on Page 4)

Jack Conway No Like '100% Pure' Assignment

It was rumored around the MGM lot yesterday that Jack Conway, who had been assigned to succeed Sam Wood as the director of "100% Pure," had refused the assignment. No verification could be had from the studio, which said the picture still stands indefinitely postponed.

Leland Hayward Coming

New York.—Leland Hayward is leaving for Hollywood today by plane and will remain there a week or two.

BROWN and FREED LYRICS . . . and MUSIC "SADIE McKEE"

THE Hollywood REPORTER

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FRANK T. POPE.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957
New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

RAMBLING REPORTER

Virginia Peine, who left Hollywood incognito to meet George Raft in New York, will be back with him the end of this week—as mentioned here, they will be wed any minute. . . . . Hmm-mm, there were big doings at the cross-roads the other night, so now Willie Wellman has a busted hand—and Lee Tracy has remorse! . . . Daily chuckle—or mebbe we should say "chukker"—Cy Bartlett's pony (on the Warner team) made a goal for the opposing team in the Polo Game Sunday! Nothing like lending a helping hand—we always say! . . . Steve Avery and Gertrude Michaels are still aflame—but for two other people! . . . It's getting so that all you have to do to get your name in print these days is to crack out and state that soandso is Hollywood's best dressed woman! It wouldn't be so bad if some of the picker-outers had a sense of humor! . . . Paul Muni, back from Frisco, and Jimmy Cagney being interviewed by Alva Johnston for the Woman's Home Companion! . . . Arthur Lake and Betty Furness taking up where they left off before the big spat. . . . That almost inseparable dining combination, Will Hays and O. O. McIntyre, at the Vendome last night.

•

Woody Van Dyke gave a swimming party for fifty kids up at his pool Sunday, with Johnny Weissmuller and John Warburton furnishing some fancy aquatics. . . . Leo White just poppa'ed a seven and three quarter pound baby girl—his first child in twenty years! He has a son in collitch! . . . Joseph Cawthorn back from the Jack Barrymore fishing trip with a self-caught 185-pound swordfish. . . . . Watty Rothacker home from his stay at the Good Samaritan, and poor Vic McLaglen still at the Hollywood Hospital with Hollywood's latest annoyance! . . . Ruth Donnelly is about to publish her first novel, "Tripping Through Life"—up to now only her versifying has been in print.

•

Helen Vinson and Pat de Cicco are in the throes. . . . Eddie Sutherland and Jack Peine are practically in Panama—they just went for the ride. . . . Irvin Cobb, with dotter Buff, Douglass Montgomery with Barbara Barondess, Walter Connolly, and Krishnamurti, among the late Sunday breakfasters at the Vendome. . . . Driving with May Sunday is flirting with death! . . . The Mike Curtizes, Connie Bennett, Gilbert Roland, the John Monk Saunders (Fay Wray), the C. Gardner Sullivans, Joan Bennett and Gene Markey, the Abe Lehrs, the Ray Griffiths, the Sam Goldwyns, Lou Schreiber, Joan Gale at the Bill Goetzes Sunday night for another Darryl Zanuck good-bye!

New York REVIEWS

"WE'RE NOT DRESSING"

Paramount prod.; director, Norman Taurog; writers, Benjamin Glazer, George Marion Jr., Horace Jackson, Francis Martin; music and lyrics, Gordon and Revel.

Rivoli Theatre

Herald-Tribune: The musical picture called "We're Not Dressing" is a gay, amiable and modestly entertaining screen comedy that gives evidence of being a pleasantly madcap edition of the apologetic sort of pseudo-social satire which was called "The Admirable Crichton."

Times: It has all the plausibility and romantic flavor of the average musical comedy. It is nicely photographed and cleverly directed, the sort of thing that is invariably diverting.

Sun: There is nothing satiric, nothing whimsical, nor anything particularly witty about this newest desert island comedy. The story is a fairly successful combination of two familiar patterns.

World-Telegram: It is first rate entertainment for the ear and funny bone; a gay, melodious, entertaining bit of musical comedy fluff which frequently "kids" itself.

Journal: Just about all one needs to say about "We're Not Dressing" is that Bing Crosby sings. He sings gaily. He sings romantically. He sings often enough to suit his most ardent enthusiasts and, of course, he sings delightfully. It's lightly diverting entertainment.

American: The film is a melange of something old, something new, something borrowed, something blue, but because of Bing and Ethel, George and Gracie, Leon and Carole, Revel and Gordon, Droopy and the Stofani boys, its good popular entertainment, bound to please a large public.

Mirror: A gay and rowdy musical comedy. Bing Crosby fans will delight in "We're Not Dressing," which is funny as well as tuneful.

News: Its thin plot is bolstered up with a lot of slapstick work and Crosby's charming voice. The whole picture is a lot of nonsense, but it is entertaining nonsense.

Post: The picture is labored, banal and dull-witted, relieved only by Bing Crosby's singing, which would be all right if there weren't too much of it.

"TWENTY MILLION SWEETHEARTS"

Warner prod.; director, Ray Enright; writers, Paul Finder Moss, Warren Duff, Harry Sauber; music and lyrics, Harry Warren and Al Dubin.

Strand Theatre

World-Telegram: "Twenty Million Sweethearts" seems to me to be the sprightliest, briefest and least consciously precious of the many musical films that Warners-First National has produced. An amiable, tuneful, jolly, well-acted offering.

Sun: It is a straight comedy, with Mr. Powell's songs worked neatly into the story, and it's the most amusing film the Strand has enjoyed for some time.

Herald-Tribune: The new picture is a straight romantic tale, rather than any brilliant effort at satire. Anyway, the whole affair is quite bearable.

Mirror: With smart dialogue, an ingenious plot, neat direction and a great company of comedians, it is a sparkling picture, one of the cleverest musical movies which have yet come out of Hollywood.

News: Opportunities galore for high jinx, comedy, and to be sure, a list of new songs. The producers of "42nd Street" have done it again.

Times: It is a rollicking porpourri of fun, song and romance. It is a film with a wide appeal, for the story always holds one's interest, the humor is keen and the melodies, which are rendered as natural incidents to the narrative, are very agreeable.

Post: There is nothing spectacularly original about the story, but it is developed with sprightliness and interspersed with enough good songs to keep the interest at a fairly high key.

American: Lots of laughs, plenty of melody, satisfying romance, pleasing players, "Twenty Million Sweethearts" is a honey for anybody's money.

Journal: With some satirical, though good-natured jabs at the ether industry, several distinctly tuneful songs and an excellent cast to put over a smartly written and directed comedy, the film is grand entertainment.

Creditors To Be Paid From 'Virgin' Advances

Cliff Elfelt, of Major Productions, stated yesterday that, while Consolidated will handle his recently completed picture, "Broadway Virgin," the distribution arrangements will not be made with Principal Distributing, as he has his own distributing contract with Imperial.

Consolidated does not stand in the position of receiver for the picture, but will collect the advances from Imperial and satisfy the claims of the creditors.

Casters Not So Hot On the Golf Course

James Ryan, of Fox Western Avenue studios, led all entries in the Casting Directors' Golf Tournament Sunday, with a low gross score of 84. Virgil Hart, of the same office, was low net with 76. Bill Mayberry was second low net with 77.

In Division 2, Phil Friedman, of Fox, won low gross with 104. Frank Stemple, of Central Casting, took low net with an 80, and Holley Morse was second low net with an 86. In Division 3, Bob Palmer, of RKO, won low gross with 112. Paul Wilkins, of MGM,was low net with an 86 and Gus Demling, of Central Casting, was second with an 87. Billy Gordon, of Paramount, took the high score prize with a total of 185 strokes, while Dan Kelly, of Columbia, was given a consolation prize for his 133.

Cedric Gibbons Now a 'Cocktail' Architect

Cedric Gibbons, MGM director, has originated a new type of architecture to be used in the sets of "The Merry Widow."

This step was taken to avoid further criticism from foreign countries as to the incorrect style of architecture used in past productions. Gibbons has titled this particular creation "Cocktail Architecture."

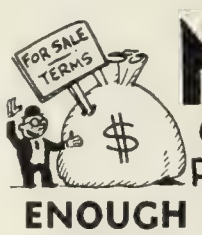
Col. Signs Chas. Sabin

New York.—Charles Sabin, former dancing partner of Mary Hay, has been signed by Columbia and will leave for the coast soon.

Tradeviews
(Continued from Page 1)

certed effort to stop this evil is perhaps problematical. But it would be an interesting experiment.

Also, it would be interesting to note how such a ruling would be received by the exhibitors who have so strongly inveighed against double features.



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MONOGRAM'S 'LOUDSPEAKER' JUST FAIR ENTERTAINMENT

Cast and Director Hampered by Story

"THE LOUDSPEAKER"
(Monogram)

Direction .....Joseph Santley
Author .....Ralph Spence
Screen Play.....Albert E. DeMond
Dialogue: Ralph Spence and Albert E. DeMond.
Photography .....Gilbert Warrenton
Cast: Ray Walker, Jacqueline Wells, Charles Grapewin, Noel Francis, Wilbur Mack, Lorin Raker, Spencer Charters, Sherwood Bailey, Billy Irwin, Ruth Romaine, Lawrence Wheat and Mary Carr.

With only a fair story, a fair cast and fair dialogue, it is only natural that "The Loudspeaker" is rather less than fair entertainment.

The direction by Joseph Santley is only fair, too, but it is enlivened by clever spots which indicate that, given better material to work with, Santley would be consistently above that rating.

It's all about a young fellow named Joe Miller (Ray Walker) who, by sheer conceit and loud talking, works his way from dragging a baggage truck around a depot to the position of New York's most popular radio announcer. His success goes to his already swelled head, making him a pretty hard person to get along with, until his girl friend, Jacqueline Wells, makes a hit on his radio program, tells him a few things about his conceit and refuses to marry him. Whereupon he wrecks his career and drinks all his savings up. But he finally comes to his senses and, upon his reappearance on the radio, is given a tremendous ovation.

Walker tries hard, but fails to be a very good radio favorite, even on the screen. Jacqueline Wells has a sweet singing voice. Charles Grapewin is, of course, excellent in a small role. Spencer Charters plays the sponsor of the radio program, and Wilbur Mack and Lorin Raker are well cast.

Ralph Spence wrote the story and dialogue and Albert E. DeMond did the screen play and collaborated on dialogue. Gilbert Warrenton photographed. Cutting and a general speeding up will help this film wonderfully.

Radio Builds Picture Around Astaire-Rogers

Radio is planning to build its big broadcasting special, now tentatively called "Radio City Revels," around Fred Astaire and Ginger Rogers. The studio will top-bill the team, constructing the story with them as the central characters.

Several story ideas are up for consideration, but the original which George Marion is writing leads the field. Dorothy Yost has joined him to handle the continuity.

Rains for Hecht Film

New York.—Claude Rains has been engaged by Hecht and MacArthur for the leading role in "Crime Without Passion," their first production for Paramount release. They are after Jimmy Savo for the comedy lead.

$7000 a Week for Winchell in Vaude

New York.—Walter Winchell is opening at the Palace Theatre in Chicago next week with an act and goes to Detroit the following week. It is understood that the act is getting Walter $7000 a week.

Indie Owners Meet To Discuss Duals

Members of the Independent Theatre Owners of Southern California will meet today noon at the Hotel Mayfair to thresh out the matter of whether or not they go on record favoring dual bills.

A hot session is expected, for there are a number of exhibitors who are bitterly opposed to dual bills as well as a faction which feels that double bills must continue or the independent theatre men must pass out of the picture. A vote on the matter is expected at the meeting

Warners Borrow Jory For 'British Agent'

Warners yesterday concluded negotiations with Fox for the loan of Victor Jory for a spot in "British Agent," which starts tomorrow, having been postponed from Monday.

Studio also signed Ivan Simpson, Walter Byron, Paul Porcasi and Donald Crisp for roles. Michael Curtiz directs and Robert Presnell produces.

Terms for Boland-Wing

Paramount presented new contracts yesterday to Mary Boland and Toby Wing. Boland's next assignment will be "Her Master's Voice," starring Charles Ruggles and Lanny Ross. Toby has not been given any new assignment as yet.

Stooges Starting

The three former Healy stooges, Howard, Fine and Howard, start "Punch Drunks" at Columbia tomorrow, Lou Breslow directing the two-reeler for which Jack Cluett and Breslow contribute the screen play.

Ellis To Do Original

Robert Ellis was engaged by George Batcheller, of Chesterfield, to write an original story as the company's next picture to follow "Green Eyes." Harry Spingler of the Small-Landau office set the deal.

Novel Yarn for MGM

MGM purchased yesterday an original play, titled "Sasha Gerhard," by Harry Thomashefsky. The story deals with a race of mechanical men who are brought to life by mad inventors.

Thelma Todd for Radio

Thelma Todd was slated by Radio yesterday for a leading role in the next Fred Astaire-Ginger Rogers picture, "Gay Divorce." This will be followed by the Radio City picture.

Extra Board Delayed By Code Authority

Mrs. Mabel Kinney, chairman of the Code Committee for Extras, yesterday told John C. Flinn, executive secretary of the Code Authority, that the Extras' Committee is being held up and retarded in its work because of the delay on the part of the Code Authority in passing on the committee's recommendations and requests for rulings.

Also present at the meeting were Sidney Kent, member of the Code Authority, and Pat Casey, a member of the Extras' Committee and chairman of the Studio Labor Committee.

As a result of the conference, Flinn assured Mrs. Kinney that, immediately upon his return to New York, the Code Authority will take quick action on the Extras' Committee matters and will rush the decisions here.

Mrs. Kinney gave a complete report of the activities of the committee, together with data on the number of complaints flied with it and those disposed of.

Hearst's Birthday Guests Returning

All the notables from the picture colony who went to the Hearst ranch at San Simeon to celebrate the publisher's 71st birthday, are on their way home. Some left last night by train or car and others leave today by plane.

Charles Rogers May Do 'Canal Boy' As Final

Although "The Woman God Forgave" has been announced as the last Charles R. Rogers production on his Paramount contract, there is a possibility now that "Canal Boy" will be used to complete the schedule.

Inability to cast "The Woman God Forgave" will be ironed out when Emanuel Cohen returns, with "Canal Boy" as the alternate. Both scripts are completed.

Cast for 'Green Eyes'

Charles Starrett and Shirley Grey have been signed by George R. Batcheller for the leads in the last picture on the current Chesterfield program, "Green Eyes," which Richard Thorpe puts before the cameras Friday.

Others signed include William Bakewell, John Wray, Dorothy Revere, Ben Hendricks Jr. and Alden Chase.

'Cleopatra' to Desert

Cecil B. DeMille and company of 200 left yesterday on a location trip to Muroc dry lake in Mojave desert to shoot scenes of the trek of the chariots of "Cleopatra." The company will remain in the desert area for several days.

European Arrivals

New York.—Arriving on the Ile de France today are Louis Gasnier, who will direct Spanish productions at the Paramount Long Island studio; Samuel Eckmann, British representative of MGM; Lee Shubert, Mitzi Mayfair and Robert Newman.

NOT THAT IT MATTERS

By HELEN GWYNN

You all know the horrors of being the face on the cutting room floor, but Mady Christians' stage career in this country has been every bit as horrible and discouraging, despite the fact that the gal is a marvelous actress and succeeded in getting remarkably good notices. Her first effort over here was in "The Divine Drudge," produced by John Golden. Miss Christians triumphed, but the show flopped and in two weeks it closed. Mr. Golden immediately announced plans for a new starring vehicle for Miss Christians, which duly went into rehearsal. It rehearsed for weeks, had eight invitation performances and never opened! The Theatre Guild had by this time bought a play called "Races," which it was anxious to put into production while the Nazi indignation was at its height. They approached Miss Christians and offered her the leading role and Miss Christians accepted. The play went into rehearsal immediately and the Guild took it over to Philadelphia. Miss Christians received great critical acclaim, but somehow the play didn't jell and the Guild abandoned the idea of bringing it into New York this season. Now Miss Christians is a foreign actress and the Equity rulings on foreign invasions of the American theatre are very strict, so, after the closing of the Guild play, Miss Christians was informed that she could not accept another stage engagement for at least six months, regardless of the fact that she has yet to have anything that might really be called a stage "engagement"—such announcements being premature to say the least. So now Miss Christians is in Hollywood and for the sake of Miss Christians and the movie industry, we hope she makes pictures, because that gal is an actress and should be working at it.

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Which also brings us down to the fact that this department henceforth will operate from Hollywood instead of New York, the inspiration for mental burpings in that town having settled down to a summer drone, with the bars being filled with tourists and predatory women; Harlem being taken over by the Cubans; the theatre having gone into the doldrums and because a sign on a Sunset Boulevard excavation says we can get "Free Dirt" out here while in New York you just pay and pay.

One echo from New York disturbs us, though. The latest report on the awarding of the Pulitzer prize has "Men in White" as the winner and it must have taken a difficult mental operation to put that in the running. Sidney Howard surely contributed two American pictures that more richly deserve it, to say nothing of "Tobacco Road," by Jack Kirkland, but the latter play happens to deal with a portion of Americana that no one is anxious to recognize. In fact, one of our better known critical professors of the drayma refused to go to see it because he claimed that, even if it were good, he wouldn't like it or recommend it.

AGENTS SPLIT OVER LABOR BOARD'S RULES CHANGE

The minority group of agents had their inning before the State Labor Commission yesterday on their grievances against the Commission's set of rules controlling the managers. Sam Zagon, of Zagon and Aaron, and David Tannebaum met with Charles F. Lowy, attorney for the Commission.

Lowy listened to the claim that the rules, establishing a code of ethics for agents, were unconstitutional and then pointed a way to smoothing the situation. Zagon and Tannenbaum declared that the clause in the agency rules compelling the managers to present their disputes to the Commission took away the rights of agents to go to court. The same clause, it was pointed out, is part of the State Agency Act, but has been outlawed by numerous court decisions.

The outstanding objection from the attorneys was that the clause forced the agents to sign contracts agreeing to arbitration of disputes before the commission, thus placing a powerful weapon in the Commission's hands by appointing it a judicial office instead of an executive one. Lowy rejected a proposal to eliminate the clause, but agreed to amending it.

The revision will have the agents agreeing to take their disputes to Court on condition that, at the same time, they ask the Court to appoint the Labor Commission as arbitrator. The latter's findings in disputes would then be acted on by the court.

This arrangement preserves the Commission's power to control agents and gives the latter a means to put through attachment proceedings against clients which would otherwise be denied them.

The arrangement last night also split the minority group. Harry Sokolov broke away from the Zagon and Tannenbaum group, expressing dissatisfaction with the Lowy agreement. "The agent must continue to recognize the Labor Commission as a judicial officer or have his license refused. Since there is no higher court than the Labor Commission, there would be no way to appeal decisions. I intend to carry our fight to the courts."

Retort Courteous

Radio asked Hazel Forbes, of the cast of "Down to Their Last Yacht," if she would go on the "Hollywood on the Air" program. She declined, politely, remarking: "If I really wanted to go on the air, there are two hours for which I am paying." She controls a widely known tooth paste and a hair lotion, and is in pictures because she likes the work.

Durante Coming Back

New York.—Jimmy Durante, who has been making personal appearances in the East, leaves for the coast by plane tomorrow. Milton Raison accompanies him and also Arthur Tracy.

Monogram Product All Set for Italy

New York.—N. V. Ritchey, of the Ritchey International Corporation, has completed a deal for the distribution of twenty Monogram features of this season's program for Italy.

According to Ritchey, this is the first time the entire program of an independent producer has been sold in that country.

Jack Warner on Air

Jack Warner will be the headliner on the KFWB radio program Wednesday night, exploiting "Twenty Million Sweethearts," which opens at the local theatres Thursday. Studio has promises from every member of the cast to appear on the air.

Canavan Will Run

(Continued from Page 1)

chair in the history of the organization.

He is said ot have been persuaded to run because of tremendous pressure that has been brought to bear by IATSE locals throughout the country, which feel that the organization has been slipping since Canavan stepped out.

In the picture production industry a landslide to Canavan is expected because of the failure of Elliott to settle jurisdictional problems that have arisen and which members feel helped lose the strike last year. Canavan has been connected officially with IATSE for more than twenty years.

UP-TO-THE-MINUTE CASTING NEWS

Gwendolen Logan through Sackin for "The Green Hat," MGM.

Alden Chase by Kingston-Harris to Chesterfield's "Green Eyes."

Barlowe Borland in Warners' "British Agent," by Sackin.

Jean Perry by Sackin to French version of "The Merry Widow," MGM.

Henry Stephenson to "One More River," Universal.

Andre Ferier by Sackin for "Caravan," Fox, and French version "The Merry Widow," MGM.

Douglas Cosgrove, Thomas McGuire, Mischa Auer and **Charles Brinley** for "Railroad Detective," Columbia.

Ethel Sykes, Philip Maxwell, Billy Scott and **Babe Lawrence** for "Whom the Gods Destroy," Columbia.

George and **Pedro Regas** to Fox for "Grand Canary."

Easton Tennis Champ

Ted Easton defeated Karl Struss Sunday at the Los Angeles Tennis Club for the Mae West trophy in the Paramount tennis tournament. In the doubles matches for the C. B. De Mille trophy, Ted Easton and F. J. Lucid Jr. won over H. B. Wood and Leo Gregg, 6-1 and 6-2.

Don't Blame Us

Through an oversight on the part of the studio publicity department, the names of Lynn Riggs and Leonard Spigelgass, who did the adaptations of Radio's "Stingaree," were not on the official credit sheet.

APPRECIATION
AND THANKS

TO

ALBERT A. KAUFMAN

AND

WILLIAM LE BARON

W. C. FIELDS

OPEN FORUM

Hollywood Reporter:

Enclosed please find a clipping from the New York World-Telegram of April 4, 1934.

Kindly note that the staff writer, Miss Irene Kuhn, has brought to the attention of us stockholders who are interested in the Fox Film Companies something of great importance.

A section of this article notes that Mr. Winfield Sheehan, in the year 1929, received a salary of $128,727, plus a bonus for the year to the amount of $20. This particular year was the greatest and most successful year in the history of the Fox Film Corporation, and, as we read further we find that Mr. Winfield Sheehan, in the year 1933, received a salary of $250,000. In that same year many of us stockholders asked for a receivership, due to the fact that the company had lost millions of dollars. The same applied in the year 1932.

I cannot understand why a company in the terrible condition that the Fox Film Corporation has been in during those years when Mr. Sheehan was receiving $250,000 a year did not abide with the other companies who reduced the salaries of their executives instead of almost doubling them.

I also know that Mr. Sidney Kent, who at present is the President of the Fox Film Corporation, only receives a salary in the neighborhood of $75,000 a year. I cannot understand why Mr. Sheehan, who is only the Vice-President, receives $250,000 a year. If, in the event that Mr. Sheehan has a contract calling for this amount, I know of other existing contracts in the same company that have been reduced.

If there is a political machine in the Fox Film Corporation such as is existing in our politics, then I am sorry to state that my life savings of $9,000, which I have invested in the stock of this company, have been a one hundred percent loss.

Thanking you very kindly for your courtesy in reading my long letter, I remain,

Very truly yours,
A STOCKHOLDER.

Snap for Cameramen

Bert Shipman and Edward Garvin, cameramen, got a choice assignment from Sam Goldwyn when they were ordered to sail on the Empress of Britain to get sea-going shots for the Eddie Cantor picture. The cameramen get off at Balboa, Canal Zone, and board a plane for the return trip.

Board Shows Teeth

(Continued from Page 1)

admitted the charge and were ordered to cease within 48 hours or their film will be taken away and they will have no shows.

Two other cases were heard: one a leasing argument, the other a charge by the Garfield Theatre, of Alhambra, against Fox West Coast of holding out on product. The lease case will probably go to New York for settlement. The other will be decided this morning.

Code Agency Board Has First Meeting

First steps in the work of the Film Code Agency Committee were taken last night when the members met with John C. Flinn, secretary of the Code Authority.

Flinn explained the purpose of the committee, which, in brief, is simply to set up a system of fair practice between producer-agent-artist and see that it is carried out. Thursday of this week the committee will meet at the Beverly-Wilshire at noon to organize.

Trem Carr, B. B. Kahane, W. R. Sheehan, Jack Gain and Jack Warner were present for the producers. Berton Churchill, Frank Lloyd, Wells Root, Ernest Pascal and J. M. Nickolaus represented the employees, and George Frank the agents.

'Dames' Drama Done

Ray Enright completed the dramatic sequences of "Dames" at Warners late Sunday. Busby Berkeley still has at least several weeks of work rounding out the musical sequences.

Freulich Promoted

Henry Freulich, second cameraman, has just been boosted to the rank of first cameraman and is photographing the Minute Mysteries series at Columbia.

Allen Scott Assigned

Allen Scott has been signed by Radio to do the screen play of "By Your Leave."

Para. Directors at Odds

(Continued from Page 1)

questions of a joint defense and about the law firm mentioned.

It is understood that Sidney Kent and Sam Katz refused flatly to be parties to the joint defense plan by that firm and that Kent has already arranged with Nathan Burkan to represent him. Katz has not made any announcement as to his counsel yet, but is expected to do so without a few days.

This suit is the result of the authorization given by the Paramount directors, between September 9, 1931, and March 7, 1932, for the repurchase by Paramount of its own stock from various stockholders. The suit was filed by the trustees after they had asked permission of Referee Davis and he had granted it. In bringing the suit the trustees acted on the advice of their own counsel, Root, Clark, Buckner and Ballantine.

The directors named as defendants are Adolph Zukor, Sidney R. Kent, Sam Katz, John Hertz, Frank Bailey, Jules Brulatour, William H. English, Daniel Frohman, Felix Kahn, Gilbert Kahn, Austin Keough, Ralph Kohn, Jesse L. Lasky, Elek John Ludvigh, Sir William Wiseman, Eugene Zukor, Donald Stralem as executor of the estate of Casimir Stralem, and Eugene Zukor, Mel Shauer and Julia Shauer for the estate of Emil Shauer.

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THE Hollywood REPORTER

Vol. XX, No. 46. Price 5c. TODAY'S FILM NEWS TODAY Thursday, May 3, 1934

WARNERS' THEATRE GRAB

TRADEVIEWS by FRANK POPE

•WHILE Louis B. Mayer was denouncing the exhibitors of Southern California on the double bill question Tuesday afternoon, another meeting was being held a short distance away at which there was discussed a picture topic of equally vital importance to the industry. That was the gathering of the Regional Conference of the Council of Catholic Women and the subject was indecent pictures.

Mr. Mayer, in his speech, diverged from the double bill topic long enough to admit that producers will not be allowed to go on forever turning out dirty pictures. He did not explain what is going to stop them, but Mr. Mayer is a canny soul and usually has his ear pretty close to the ground. Maybe the rumblings of the opposition to such films by the women and the churches of the country have reached that ear. They certainly have been loud enough to reach most ears in the picture industry.

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These Catholic Women enthusiastically approved of a resolution which urged that all Catholics remain away from pictures "which flaunt indecency, glorify crime and criminals, condone sex sins and scoff at the sanctity of marriage and the home."

This voice has been added to the voices of practically every important organization of women in the country, and all the voices are saying the same thing. It is admitted that the patronage of the picture theatres rests largely on the tastes of women and children. If the women stay away from theatres and keep their children away, what happens to grosses?

Leaving the moral side of indecent pictures entirely out of the question, there is a business side. These Catholic women call on the mothers to keep their children away from improper pictures. Statistics show that, of the average weekly attendance of 77,000,000 in this country, nearly one-third are under 21 years of age. What percentage of those and of their parents can the theatres afford to lose?

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The Catholic Church backs the views of these Catholic women 100 per cent. It has formed a "Legion of Decency" and is circulating pledges

(Continued on Page 2)

Loew's Net Profit Makes Big Advance

New York.—Loew's Inc. yesterday reported net profit of $3,973,472 for the 28 weeks ended March 15 after subsidiaries dividends, this equaling $2.38 a share on the common. This compares with $2,013,281, or $1.04 a common share, for the corresponding period in 1933.

Music Hall to Give Opera Next Week

New York.—The presentation of opera at the Radio City Music Hall, which has been discussed for some time, will become a reality next week when "Madame Butterfly" will be staged there, beginning Thursday. The picture on the bill will be "Change of Heart."

Leonidoff will stage the opera, which will be run continuously for an hour and twenty minutes. There will be no curtains, the revolving stages being used for the changes. Some of the dialogue and minor details will be cut out, but all the principal arias and melodies are left in. If this experiment is successful, other operas will be given.

Laemmle Jr. Still Ill

Carl Laemmle Jr. was out for the third day yesterday with a sinus attack, operating a considerable portion of his Universal job from his home in Beverly Hills.

Perc Westmore Honored

Percy Westmore has been elected president of the Motion Picture Make-up Artists Association. It is his third session.

Company Trying To Corral Several Hundred New York Houses, But Bid Is Too Low

New York.—In an effort to increase their theatre holdings, Warner Brothers are trying to snare several hundred independent theatres in and around New York. They are negotiating for the Fox Metropolitan Playhouses, the Skouras houses and the Randforce chain.

It is understood that Warners are ready to lay down $6,000,000 for what they want, but this offer is considered childish as the control of the Metropolitan Playhouses alone would set them back around $13,000,000. It is not believed the company is either willing or prepared to go that high.

Whether or not the Warners propose to pay all or even part cash for the theatres has not been stated. It

(Continued on Page 2)

Paramount Not to Make Its Shorts at Astoria

New York.—Paramount has changed its mind about transferring its shorts production to the Long Island studio and will continue to make them at the 43rd street plant. The space at Astoria is needed for feature production.

Warners Sign Newman For More Traveltalks

E. M. Newman, producing the Traveltalk shorts for Warners, got a new contract for thirteen more one-reelers yesterday and leaves May 12 for New York to start production on the group. He will operate at the Vitaphone Studio in Brooklyn.

Fox Net Profit for Quarter $805,376

New York.—The Fox Film Corporation reports for the thirteen weeks ended March 31 a consolidated net profit of $805,376, after deducting reserve for taxes, interest, depreciation and other charges .

This compares with a loss of $557,122 for the corresponding period of 1933, and makes the consolidated net earned surplus $2,509,625 on March 31, all of which has been accumulated since the reorganization of April 1, 1933.

Para. Talking Picture Work to Bernt Balchen

Paramount was reported yesterday discussing a deal with Bernt Balchen to make his first appearance in pictures other than newsreels. Studio is said to have an aviation picture in mind for him.

The noted Arctic flier slipped quietly into town during the past week on a mission for the Byrd expedition and is due to leave for the South Pole June 1.

Radio President Here

J. L. McDonough, president of Radio Pictures, who left New York Sunday, arrived here on The Chief yesterday to confer with studio officials concerning productions for the coming year.

Lou Brock East May 15

Lou Brock, Radio associate producer, leaves for New York May 15 to discuss details of the formation of an independent producing company. His contract with Radio expires June 1.

Hy Daab Turns Writer

New York.—Hy Daab has resigned from the advertising department of Warner Brothers, effective May 12, and plans to go to Hollywood on a writing assignment.

EASTERN EXHIBS PLANNING BIG WAR ON PERCENTAGES

New York.—The leaders of the theatre owners in New York, Philadelphia and along the entire Atlantic seaboard will hold an important meeting at the Motion Picture Club next Tuesday to lay out plans for a determined fight against high percentages and preferred playing time. Exhibitors from as far west as Ohio have signified their intention of attending.

The present plan is to arrange for a great mass meeting to be held in Madison Square Garden, which will be

(Continued on Page 4)

Goldwyn-Warner Bros. Case Comes Up Today

The trial of Sam Goldwyn's suit against Warners for an injunction restraining the latter from continuing the use of Busby Berkeley's services starts today before Judge Emmett Wilson.

A two-day hold-over was due to a petition from Milton Cohen, attorney for Berkeley, who was projected into the case as co-defendant with Warners.

JAY GORNEY COMPOSED THE MUSIC "STAND UP AND CHEER"

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher
FRANK T. POPE.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957
New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

RAMBLING REPORTER

Gregory Ratoff will be back in Hollywood any minute—and with an English accent! . . . He says so himself! . . . Vivian Gaye and Sari Maritza, who went to Mexico to wait for their new quota number, are having plenty of re-entry trouble—Sari, it seems can come on back here when she wants to—but Miss Gaye is having one heck of a delay! . . . So both of 'em are doing the waiting act at Caliente. . . . The C. Gardner Sullivans—up to their necks in house-building. . . . Laff note: Alice Terry and Barry Norton (!) are out together "night after night." . . . Nat Ferber has dedicated his latest book, just out, to Ad Schulberg and the Sam Jaffes.

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Bill Powells idea of "roughing it" is a place where you have to drink your champagne out of tin cups! . . . Wini Shaw, who didn't get a tumble from Fox while under contract to them, is such a hit in the current "Shim Sham Revue" that three stujos are on her trail at the moment. . . . It took Olive, the Bill Goetzes' cookess, to make the world Potroast-conscious! . . . Miriam Hopkins threw a big party last night and most of the guests were planning to autograph the plaster cast which still encases her broken foot. . . . Doug Fairbanks, Sr., has cabled the Darryl Zanucks that he will join them in Naples and go on to Africa for the big game hunt with them. . . Bert Wheeler, Mr. and Mrs. Jack Chertok, Mr. and Mrs. Seymour Felix, Frank Morgan and Sammy Lee at Tom Gallery's Olympic fights.

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It took a truck to get Mae West from one set to another yesterday, wot with the amount of costume she was wearing—which is news! . . . Michael Pearman, fresh from English pictures, just arrived in town. . . . Sport item: The grizzly bear season is now open—which gives Clark Gable another terrible urge to go places. . . . Add to that title list: Peggy Joyce—"The Old Lady Shows Her Medals." . . . . Al Kaufman was standing in front of a friend's house the other night, and a huge Collie jumped out and bit him in the rear! He'll be very glad to prove it!"

New York REVIEWS

"THE WITCHING HOUR"

Paramount prod.; director, Henry Hathaway; writers, Augustus Thomas, Anthony Veiller, Salisbury Field.

Paramount Theatre

Mirror: Thought transference and the release of the subconscious by hypnotism make "The Witching Hour" a little artless, a theatrical melodrama which is deficient in suspense and glutted with whimsey.

Herald-Tribune: "The Witching Hour" remains one of the finest of the early American exercises in dramaturgy. The production is chiefly interesting for the way in which it suggests that a fine production can provide vast help these days for a skilful archaic melodrama. At the same time it is so attractively staged that the production achieves pictorial and dramatic excellence.

Times: Although "The Witching Hour" is somewhat stiff in the joints, it has a certain quaint appeal. This film is no shining example of plausibility and it has an utter disregard for accuracy in criminal court procedure.

World-Telegram: A civilized little anecdote from Augustus Thomas' play of the same name, affably told by a company of pleasant and competent Hollywood players under Henry Hathaway's expert guidance. One of the merits of the film is that it shows none of the usual signs of having been merely flung together. It is handsomely mounted, carefully directed and expertly played, especially by John Halliday and Sir Guy Standing. Reasonably entertaining melodrama.

Journal: A tensely absorbing melodrama that concerns itself with hypnotism. Superbly played by John Halliday in the principal role, the film has an unusual theme and develops it arrestingly. Suspense is vividly sustained by Director Henry Hathaway.

News: Although the story is kept in the period in which it was written, the idea on which the plot revolves is so lacking in novelty that the whole proceedings are a little out of tune with its modern screen presentation.

"BEGGARS IN ERMINE"

Monogram prod.; director, Phil Rosen; writers, Esther Lynd Day, Tristram Tupper

Mayfair Theatre

World-Telegram: The film is so well managed by its director and leading players that, in spite of its implausibilities, it never becomes too fantastic or melodramatic. This makes for interesting entertainment.

Times: After witnessing the strange incidents in "Beggars in Ermine," one is inclined to be thankful that few pictures quite as implausible as this offering have ever reached the screen. It is, as might be surmised, a film which succeeds in being both boring and irritating. The dialogue is crude and nothing need be said in favor of the acting.

Mirror: However fantastic the story, there is entertainment in "Beggars in Ermine." It is one of those films in which the wicked are punished and the good are rewarded, always a gratifying story solution.

American: Although author and scenarist are at some pains to explain most meticulously each of the film's contentions, the story never rings true, and, despite the efforts of those hard-working thespians, Messrs. Atwill, Walthall and Thomas, the picture, at best, provides only mediocre entertainment.

Journal: Recalling "The Beggars' Opera," the picture has a sufficiently novel theme to hold one's interest. Well dramatized and directed, it emerges as one of the better offerings from the independent studios. Mr. Atwill gives an effective and creditable performance.

News: Displeasure arises at the thought that any scenario could be written along lines that are so far-fetched and implausible. For all the manifold shortcomings of the picture, there are two qualities which lift it from utter hopelessness. These are to be found in the performances of Lionel Atwill and Henry B. Walthall.

Herald-Tribune: Perhaps plausibility is not the chief feature of the story called "Beggars in Ermine," but that is far from its most serious fault. The film, it appears, is a rather vague attempt to combine some of the melodramatic eeriness of the German picture called "M" and one of the efforts of the immortal Mr. Chaney.

Carlos Schipa at Col.

Carlos Schipa, brother of Tito Schipa, has been signed by Columbia for role in "Whom the Gods Destroy," featuring Walter Connolly, Doris Kenyon and Robert Young. Walter Lang directs.

Liz Allan Returning

Elizabeth Allan left on the steamer Champlain yesterday on her return here from England. She will first go into MGM's "The Green Hat" and then to "David Copperfield."

Tradeviews

(Continued from Page 1)

which bind the signers to stay away from indecent pictures. The pledge declares the salacious picture is the "greatest menace of this country".

The movement has gone beyond the moral stage, Mr. Producer. It has become a question of dollars and cents, and you are interested in that phase if not in the morals.

Committee Cleans Up All Extra Kicks

The Complaints and Grievance subcommittee of the Code Committee for Extras yesterday cleaned up all complaints of alleged code violations by the studios when it met and decided thirty cases.

This, according to Mrs. Mabel Kinney, chairman of the committee, makes a total of 87 complaints that have been handled since the committee started functioning. She stated that, in cases decided against the studios, checks are sent to the committee which turns them over to the complainants. Thus far, she says, not a studio has refused to abide by the decision of the committee.

"We hope to keep these complaints cleaned up," said Mrs. Kinney, "and guarantee immediate action on all filed with us. If the extras will send them in, we'll give quick action."

Rose Queen Signed for 'High School Girl'

Bryan Foy has signed Treva Scott, queen of the 1934 Tournament of Roses, to a term contract and gives the girl her first picture break as the second lead in "High School Girl."

She is a student at the Pasadena high school and has had some stage experience.

Santell Finishes One

Al Santell completes "Life of Virgie Winters," starring Ann Harding and John Boles, at Radio today. Boles reports to Fox Western Avenue studio for another assignment Friday.

Lee Tracy Laid Up

Lee Tracy is confined to his bed with a severe case of influenza. His condition has been so bad that he has had two nurses in attendance for several days.

Jacksons to Bermuda

Horace Jackson and his wife leave Saturday for a four weeks vacation. They go first to New York, then to Bermuda and Mexico.

Doyle on 'China' Yarn

Robert Presnell has assigned Laird Doyle to do the screen play for "Oil For the Lamps of China' at Warner Brothers.

Warners' Theatre Grab

(Continued from Page 1)

may be that they expect to make the same kind of a deal which they offered theatre owners in New Jersey a few weeks ago. That was that the theatre man should turn over his house, taking Warner bonds in payment. The argument advanced by Warners was that the expected increase in the value of the bonds would guarantee the payment for the house. The proposed deal was similar to the ones made by Paramount some years ago which got that company into a lot of grief and has resulted in the granting by Referee Davis of the application of the trustees to bring suit for over $12,000,000 against Paramount directors.

'BULLDOG DRUMMOND' A WOW; 'CHANGE OF HEART' PLEASING

New Colman Film Gay and Delightful

"BULLDOG DRUMMOND STRIKES BACK"

(Twentieth Century)

Direction .....Roy Del Ruth
Author .....H. C. McNeile
Screen Play.....Nunnally Johnson
Photography .....Peverell Marley
Cast: Ronald Colman, Charles Butterworth, Loretta Young, Warner Oland, Una Merkel, C. Aubrey Smith, Arthur Hohl, George Regas, Ethel Griffies, Mischa Auer, Douglas Gerrard, Halliwell Hobbes, E. E. Clive.

With tongue in cheek and a hot-cha-cha, here is the gayest, most engaging mystery-murder story that has reached the films in years. Bodies disappear and a laugh comes tumbling after. An important radiogram means life or death to the hero and heroine and Charlie Butterworth has a field day.

It's thrilling and it's fun. It's Ronald Colman at his debonair best. It's Nunnally Johnson having a swell time writing a lot of things he always wanted to see in a murder mystery. It's Roy Del Ruth directing at a pace and with a sly sense of humor that mystery stories have been crying aloud for ever since the first "Bulldog Drummond" story hit the screen. It is our opinion that this Drummond story will play an even merrier tune at the box office than the first. And that is to say that it's the best news you can hear for your new season program.

If you know your legends, or read your Woollcott regularly, you'll recognize the basis of this story. An oriental prince has slipped in a cargo of valuable furs that he wishes to sell in England. The man who brought them in is mysteriously murdered. His wife is kidnapped. His niece thinks she is going mad because no one in London is willing to acknowledge her identity. Even the hotel at which they all register will not admit that anyone of them was ever seen in the place.

Drummond manages to stumble into the heart of the story while walking through the fog, but every time he thinks he has someone safely in his rooms to be questioned by Inspector Nielson, that person just as promptly disappears, so that finally Nielson posts a guard to arrest Drummond if he bothers anyone. The guard actually saves Drummond's life so that he can unravel the mystery and also why it was necessary to kill anyone who knew the contents of a radiogram to the oriental prince. It's because a member of the crew had died of cholera, and so Drummond finally manages to burn the cargo that might have spread the black death in England.

Where to begin ladling out the praise is a mystery in itself, because every department has been so capably handled that they all make the best possible example of the resultant perfect whole. Johnson's writing is grand, and Del Ruth's direction makes all the highlights the more elegant, particularly in the "bell" sequence. The only possible objection to the script is the over-emphasis of the Butterworth-Merkel wedding night situation to the point of obvious cheapness. But a few snips of the scissors will fix that.

Butterworth practically walks off with the picture. His lines are the best and his delivery of them as brilliant as only a Butterworth can make it. Colman is delightful as Drummond and seems to be having the time of his life. Loretta Young is sooo lovely and, right now, we might just as well give loud applause for the photography of Peverell Marley, because Young never looks so beautiful as when he is behind the camera. C. Aubrey Smith is just grand, and George Regas, Warner Oland, Halliwell Hobbes and the others are all excellent. It's elegant entertainment you can't afford to miss.

Mae West Too Hot for Aussies and Letts

According to the Hays office, both Australia and Latvia have banned the Mae West picture, "She Done Him Wrong." The former government also turned thumbs down on "Eskimo" and on "Twin Screws," an MGM short.

N.Y. Will Insist on Licensing Agents

New York.—All theatrical agents operating in New York City will have to be licensed in the near future, according to announcement yesterday by License Commissioner Paul Moss. He declared it is to be done to protect actors against "chiselers."

"My interest has been aroused for performers who are constantly complaining because of their inability to collect their money after they have worked," Moss said. "The actors are threatened with a black list if they appeal to the authorities. Licensing all agents is the only way we can protect them."

Bill Gargan Replaces Eldridge in 'Agent'

Warners took John Eldridge out of "British Agent" yesterday when it succeeded in putting through a loan-out deal for William Gargan from Radio to take his place.

Eldridge moves into a featured spot in "Big Hearted Herbert," which has Guy Kibbee and Aline MacMahon bracketed.

'Black Moon' Finished

Roy William Neill will complete "Black Moon," starring Jack Holt, at Columbia today. He is slated to start "Blind Date" Monday. No cast has been selected at yet.

Cavanagh to Para.

Paul Cavanagh has been given a top spot in "The Notorious Sophie Lang" at Paramount.

Gaynor and Farrell Are Together Again

"CHANGE OF HEART"

(Fox)

Direction .....John G. Blystone
Author .....Kathleen Norris
Screen Play.....Sonya Levien and James Gleason
Add. Dialogue.....Samuel Hoffenstein
Photography .....Hal Mohr
Cast: Janet Gaynor, Charles Farrell, James Dunn, Beryl Mercer, Ginger Rogers, Gustav von Seyffertitz, Irene Franklin, Fiske O'Hara, Jane Darwell, Nella Walker, Drue Leyton, Kenneth Thomson, Mary Carr, Barbara Barondess.

"Change of Heart," the Fox picture which offers Janet Gaynor and Charles Farrell together again, will be proof of the popularity of this team.

As a vehicle, it is just adequate—not excitingly satisfactory. But superb direction by John G. Blystone, who injected more subtlety, humor and humanness into the story than it deserved, and the acting of the four principals, Gaynor, Farrell, Ginger Rogers and James Dunn, work miracles in making the very ordinary story good entertainment.

To New York goes the quartet after graduation from college, each intent upon making a big success in the bewildering city. Dunn is in love with Gaynor, who, of course, casts longing eyes at Farrell, who sees nobody but Ginger. Each of the youngsters, after the usual number of disappointments, obtains a job—except Ginger, who breaks Farrell's heart by marrying a rich bounder. Farrell is taken seriously ill and Janet nurses him back to health and, of course, he realizes that he loves her and they marry.

Ginger comes back, her purse bulging with alimony, and attempts to recapture Farrell. But he finally sees her for what she is, and is promoted to junior partner of his firm and everything is happy forever afterwards

No one can get very excited over the story. But any audience will be interested in watching the two stars work together again—AND with such direction. James Dunn turns in a performance that hits a new high for him, and Miss Rogers is extremely effective.

Gustav von Seyffertitz and Beryl Mercer both make swell roles stand out beautifully; Irene Franklin is seen briefly, and Kenneth Thomson is a nice heavy.

Kathleen Norris wrote the original which was adapted by Sonya Levien and James Gleason, the latter, by the way, turning in a swell, strong job at dialogue direction. Hal Mohr photographed well.

The picture needs some cutting. But exhibitors need not worry about the film. The Gaynor-Farrell fans will flock to see it, and they will be rewarded by very excellent performances. The last scene especially is a grand example of good direction and good acting working harmoniously together.

NOT THAT IT MATTERS

By HELEN GWYNN

It is also Darryl Zanuck's favorite hobby to count the house every night at Grauman's Chinese in between dashing off a hit picture a week. But the other night that habit of his got him into a funny situation. He was up in the offices when a couple of fellows came in who were scheduled to have an audition with Sid Grauman. One of them was a singer and the other his manager. Unfortunately, they had forgotten to bring along an accompanist for the singer, thinking they'd find one hanging around the place. And the manager thought they had when he spotted Zanuck. Without so much as a by your leave, he sat Zanuck down at the piano and started explaining to him just how the music should be played to best offset the singer's voice. Zanuck took it for as long as he could stand it and then finally broke down and admitted he couldn't play the piano. "Oh," said the manager, "you're just up here for an audition yourself, eh?" And walked away disgustedly.

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It happened at a sneak preview a few nights ago. One of the executives cornered a critic who had sneaked in and excitedly asked him what he thought of the picture and what they ought to do with it. The critic took one look at the exec and said: "If I were you, I'd arrange for a good sneak release of the whole thing."

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Good heavens, Warren Hymer, one of our pet dumb bunnies on the screen, has gone high hat or something and has hired himself a secretary who speaks English as a language. The other day a newspaper man called him up and a feminine voice informed him that it was Mr. Hymer's secretary on the wire and what did he want. He said he wanted to ask Mr. Hymer about a publicity story he wanted to print. The secretary asked him to hold the line a moment and a moment later she came back and out with: "Mr. Hymer does not wish to converse, just now!"

•

And just to finish up our column of human interest stories about the great in the picture business. Over on the "Merry Widow" set t'other afternoon, a feller was perched high up in the rafters trying to adjust a camera for a trick shot. This feller was trying awfully hard to hear what the number of the scene was. Not only that, but he was trying awfully hard to make himself heard so's he could hear what the number was. The only difficulty was that someone was doggedly, if not beautifully, playing the piano on the set, and nothing could be heard above that. Finally the lad up in the rafters yelled down a particularly impolite series of invitations to the piano-player to stop. And with that, Ernst Lubitsch rose from the piano bench and, with a mild "Okay, I'll stop," walked away. But the boy in the rafters almost fell out and broke his neck, he was that embarrassed.

AGENTS PLAN TO BATTLE LABOR BOARD IN COURTS

Fireworks are due to break out this week when the State Labor Commission starts an investigation of the agency field in its plan to determine whether or not the agents have signed the contracts by which they agree to obey the new rules and regulations. A number of agents have failed to send in their signatures and at least three are determined to battle with the Commission through the courts.

Swung over the heads of the recalcitrants is the threat of license cancellation, the minority group taking the position that they will stand pat until the Commission shows its teeth.

Three stand-patters have placed their cases in the hands of Harry Sokolov, who declared that he has the encouragement of most of the agency attorneys in his determination to get the Labor Commission to discard its whip.

Sokolov yesterday let go a blast against the Commission for its efforts to compel the agents to arbitrate their disputes solely before the board.

"Once the agent signs a contract agreeing to arbitrate before the Commission, that contract must be complied with," he said. "The dangers of this are manifold. In the first place, the right of attachment is lost and, by the time the matter is arbitrated, the artist may be judgment-proof. Secondly, the agents would like to have their legal matters determined by a competent judge, trained in experience in judging and determining controversies. They are willing to take their chances with any judge that is assigned to them by the presiding judge of either the municipal or superior court rather than have Mr. Lowy or the Labor Commissioner, who are not so experienced and so trained in determining legal issues, be the judge and arbitrator for all.

"While the agent has no feeling against Mr. Lowy or the Labor Commissioner and respects their ability and integrity, the opportunity presented for favoritism and discrimination, either in favor of the agent or the artists, is quite apparent."

'20,000,000 Sweethearts' Plugged Over the Air

Warners spread itself last night in a special broadcast over the California network, emanating from KFWB, plugging "20,000,000 Sweethearts."

J. L. Warner appeared with Dick Powell, Allen Jenkins, Pat O'Brien, Joe Cawthorn, Al Dubin and Ted Fiorita and his orchestra.

Starbuck Funeral

Charles Starbuck, part time camera assistant at Paramount, who was killed in an automobile accident Tuesday, was buried yesterday from a private chapel. W. C. Fields, on whose picture he was working, has started plans for a benefit to raise money for Starbuck's widow.

Eddy Back from Tour

Nelson Eddy returned to MGM yesterday from a concert tour, which included 50 recitals in 26 cities. He goes into "Naughty Marietta," with Jeanette MacDonald, as his next picture.

Chase-Gen. Theatre Compromise Fought

Wilmington.—At a court hearing on the General Theatre Equipment receivership yesterday, attorneys for the William Fox bondholders, and Ivan Culbertson, representing the All-Continent Corporation, opposed a suggested compromise with the Chase bank. The proposed agreement would compromise the claims of the two organizations by Chase reducing the General Theatre indebtedness by $5,000,000.

The opposing attorneys argued that there is no reason to compromise and contended that General Theatre Equipment has claims of $14,000,000 against Chase, which should be pressed.

Chevalier Going to England for Korda Pic

As soon as he completes "The Merry Widow" in July, Maurice Chevalier leaves for London, where he will have the lead in a picture for Alexander Korda, of London Films.

Marcel Achard and Henri Jeanson have written the story, set in Napoleon's time, especially for Chevalier. Picture gets under way the last of September or early in October.

Rochelle Hudson Called Back from Her Vacation

Rochelle Hudson was forced to cut short her visit to her Oklahoma home due to a call from Radio to report immediately for the lead in "Bachelor Bait," opposite Stuart Erwin.

She had been in Claremore only a day when the call came, and hopped the first plane for Hollywood, arriving here Tuesday night.

Three Stars in Person With 'The Black Cat'

Boris Karloff, Bela Lugosi and Jacqueline Wells, the three leads of Universal's "The Black Cat," make personal appearances with the local opening of the picture at the Pantages theatre tonight.

Herman Wohl Quits MGM

Herman Wohl, associated with David Miller in producing a group of MGM shorts, has resigned, Miller continuing his work under Jack Cummings Wohl is negotiating a production deal with another major studio.

Menjou for 'Dolly'

MGM yesterday signed Adolphe Menjou for a spot in "Dolly," which Gregory LaCava will direct. Bernard Hyman produces, with picture scheduled to get under way in three weeks.

Beauty Winners Held

Paramount yesterday lifted the options on Alfred Delcambre and Eldred Tidbury, both "Search for Beauty" contest winners. Delcambre is from Texas and Tidbury from British South Africa.

Split Reported in Darrow Committees

Washington.—It was rumored here tonight that a definite rift has developed in the ranks of the Darrow Recovery Review Board, probably over the details of the report which is expected to go to the President tomorrow.

IATSE Locals Get Behind Bill Canavan

A committee of 100 has been organized among the ranks of the IATSE in the East to back the move to put William F. Canavan back into the IATSE presidential chair. The committee is sending letters to all locals throughout the United States, asking them to get behind the Canavan move.

The letter states that it is reliably reported that William C. Elliott will not be a candidate for re-election.

Russian Characters in 'Agent' Get New Names

To avoid possible legal action, Warners yesterday changed the names of every character, except Lenin's, in "British Agent."

The script had all the Russian revolutionary characters identified by their real names, but the studio's legal counsel advised the change.

Paramount May Make Betty Boop an Orphan

New York.—Paramount is understood to be considering dropping the production of Fleischer's "Betty Boop" series because of the trouble it is having with the Helen Kane suit, and substituting a new series of color cartoons.

Beal Reports to Radio

John Beal arrived yesterday from New York and reported to Radio for a role in "A Hat, a Coat, a Glove."

Beal just finished the lead in the New York production of "She Loves Me Not." He has a two-picture contract with Radio.

Betty Furness on Leave

Betty Furness and her mother leave today for a week's vacation in Santa Barbara Miss Furness was recently signed by MGM.

New One for Shumate

Harold Shumate has been assigned to adapt the screen play for Columbia's "By Persons Unknown." Irving Briskin will supervise.

Exhibs Hit Percentages

(Continued from Page 1)

addressed by exhibitor leaders and which will try to weld all the theatre men into a solid body for their own defence.

Loud squawks have been coming from all sections. The exhibitors point out that, in the Philadelphia territory, Fox is insisting on booking thirty of next season's pictures on percentages ranging from 25 to 35 per cent. Other companies are believed to be trying to sell their product on similar terms and the exhibs say they cannot stand it.

Wampas Baby Stars In Mascot Picture

Nat Levine yesterday concluded a deal with the Wampas for the 1934 Baby Stars and will use them in "Young and Beautiful," an original by Joseph Santley, who will direct. Contract, which was negotiated by George Landy and approved by the Wampas board of directors, allows the girls to make their own deals with Mascot, either through their agents or personally, but in any event they are to receive a minimum of $125 a week and a guarantee of two weeks work.

Story has been fashioned so as to give each Baby Star an individual role. Bits in the picture will be played by Wampas members who are out of work. Agreement also provides that Mascot will not release the picture until August 1, giving B. P. Schulberg a month leeway on his subject, "Kiss and Make Up," in which the Baby Stars worked.

Corinne Griffith and Morosco Divorced

Corinne Griffith yesterday divorced Walter M. Morosco in Juarez, Mexico. The divorce was secured by mutual consent, no grounds being necessary under Chihuahua laws. Morosco arrived in El Paso early yesterday morning. The papers were filed at 10 oclock and the divorce was granted at 12:30.

The Moroscos were married in Tia Juana in 1924. Only a few days ago both Miss Griffith and Morosco vigorously denied a rumored rift, and insisted they were very happy in their married life.

Brendel-Regan Team

Warners signed El Brendel yesterday and bracketed him with Phil Regan in two Technicolor shorts which Ralph Staub will direct. Paul Gerard Smith and Joe Traub are handling the screen plays. The first will be "What, No Man!"

Jones Starting at 'U'

Buck Jones starts "The Redhead," his first picture on his Universal contract, next week. Henry McRae will supervise it and unless there is a new development in the situation, it will mark McRae's windup at Universal. Louis Friedlander will direct.

'Buff' Cobb Yarn Set

Al Rockett will start "She Was a Lady" May 14 at Fox. Helen Twelvetrees and Robert Young are in the top spots, under Hamilton MacFadden's direction. The story is by Elizabeth Cobb.

Para. Holds Carlisle

Paramount has exercised its option on Kitty Carlisle and she goes into a three-picture deal, the first of which is "She Loves Me Not." Ticket was negotiated by Walter Kane, of the Weber office.

Bill Conklin Robbed

Sneak thieves entered the office of William Conklin, in charge of Actor-Producer relations at the Academy, this week and stole an expensive desk pen set while Conklin was out for lunch.

Gentlemen:-

——— Studios,
California.

In reference to the advertisement claiming priority of an idea about, and entitled "BENEFIT PERFORMANCE," that appeared in yesterday's Hollywood Reporter and Variety, we wish to thank you for your confidence in feeling you are duly protected on your registered story

"FOR THE LADIES' BENEFIT"

which embodies a

Benefit Performance angle

Written by our clients

GENE TOWNE & GRAHAM BAKER

Sincerely,

BREN, ORSATTI & MARX

Reviewing the FAN MAGS

HOLLYWOOD MIRROR

30 pages and cover

COVER DISPLAY.....Joan Crawford (MGM)

Publicity Space (Approximate)

MGM	**480 sq. inches**
Paramount	**240 sq. inches**
Radio	**240 sq. inches**
Warners	**80 sq. inches**
Universal	**80 sq. inches**
Fox	**80 sq. inches**
Twentieth Century	**80 sq. inches**
Samuel Goldwyn	**80 sq. inches**
Columbia	**40 sq. inches**

The most interesting news in the fan magazine realm is the appearance of a new magazine, Hollywood Mirror, written, edited and published right here in Hollywood.

It is not, however, a typical fan magazine. It avoids the gossip angle, the fictional attitude, the verbal and basic exaggerations, the occasional guesswork, and the spectacular struggle for the sensational that feature some of the other magazines that seek to interpret Hollywood.

Hollywood Mirror has a note of dignity, of honesty and of authenticity that fills a definite need in the film magazine field. The stories are done with quiet sincerity and good taste, and, from all appearances, are written by Jack Grant, the editor. The stories are unsigned and his is the only name appearing as possible author.

The typography of the book is excellently handled, the type clear and bold, and the make-up of the whole thing is very effective. The art is exceptionally fine.

The Hollywood Mirror that is distributed in California has a special Los Angeles section of ads and news. The issues distributed elsewhere have special sections devoted to the cities in which they are sold, franchises having been sold in the larger cities. The mag will not be on sale at any book or magazine stand. Address: 1622 North Highland avenue, Hollywood.

The stories are "Half-Truths of Hollywood," tracing the origins of various legends; "Young Enough—That's Loretta"; "Explaining Irene Dunne"; "Ask Mr. Pomeroy"; "Hollywood Telephony"; "Always 'Little Caesar' "; "Taking a Little Liberty"; "Portrait of a Lady" (Karen Morley); "The Heart Is Gone", all about the gateman at Paramount; "Discovering Madeleine Carroll"; "Actors in the News", and "What Hollywood Has in Store".

Tony Veiller East

Anthony Veiller leaves the end of the week for New York, where he will work on plays, one of which already is set for early Fall production. He just completed his work on the screen play of "The Notorious Sophie Lang," at Paramount.

Warners Clear Title For 'Sweet Adeline'

Warners succeeded in cutting away the last bit of red-tape on "Sweet Adeline" yesterday and secured the ownership of the property which has been jockeyed between William Rowland and the company for several months.

The studio is talking to Helen Morgan for a top spot and has scheduled Phil Regan for another. Gene Markey and Katherine Scola are teamed on the script.

Voight Asks Divorce On Grounds of Cruelty

Hubert Voight, publicity chief at Columbia studios, filed suit yesterday for divorce from Olive Hatch, famous swimmer. He charged cruelty.

Voight declared his wife would not spend her evenings at home and often left the house early in the morning, disturbing his rest. He also charged that she would typewrite late at night in the room where he was trying to sleep.

Deal on for Wesco

New York.—William T. Powers, attorney representing Fox Wesco, is now at the Paramount home office, trying to complete the details of the reorganization of the principal Wesco houses.

European Arrivals

New York.—Arriving on the S.S. Washington today are H. G. Wells, the noted writer, Lynn Farnol, and Leighton Brill, playwright.

Cameramen Burn Over Note Demands

Indignation waxed hotter yesterday among the members of Local 659, IATSE, over the demand that they pay up their promissory notes which were turned over to Howard Hurd when the union settled his contract.

An unorganized attempt was being made by some members to halt any effort at collection, but no definite plan had been decided upon. It was reported that the notes have been disposed of by Hurd and that he has nothing to do with the attempt to force collection.

There were reports that many of the men would resign from the union as a protest against the handing over of their notes to Hurd, but Herbert Aller, business representative, stated last night that no resignations had been received.

Chas. Lamont Starting Fifth Sidney-Murray

Charles Lamont, director, begins his fifth George Sidney-Charlie Murray comedy tomorrow for Columbia, titled "Plumbing For Gold."

Geneva Mitchell, Billie Seward, Patricia Caron, Allyn Drake, Herbert Evan, Bobbie Burns, Al Thompson and Jack Shutta complete the cast.

William F. Kay East

William F. Kay is leaving for New York in connection with the publication of his books, "Bed and Bored," written in collaboration with Morris Fink, and "Grub Street, Hollywood."

JAMES GLEASON

SCREEN PLAY

In Collaboration

with Sonya Levien

DIALOGUE DIRECTION

"CHANGE OF HEART"

FOX

LUCILE GLEASON

RECENT PICTURES

"SOLITAIRE MAN" MGM

"MUSICAL ROMANCE" Universal

"I LIKE IT THAT WAY" Universal

RUSSELL GLEASON

JUVENILE LEAD

"I CAN'T ESCAPE"

DEMMY LAMSON

Mgr.

OX. 7261-OX. 8019

Ralph Spence

wrote the

ADAPTATION,
COMEDY SCENES
and DIALOGUE

for

"STAND UP AND CHEER"

from

A Swell Idea

furnished by

Will Rogers

And

Philip Klein

In
earnest appreciation and kindest
remembrance of all
my Hollywood friends, associates of
20th Century Pictures
and members of the press.
Sincerely,

SIDNEY LANFIELD

Directed

"THE LAST GENTLEMAN"

Starring

MR. GEORGE ARLISS

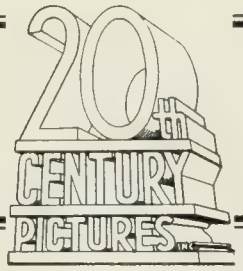
20th Century Production
United Artists Release

— —

Now Directing

"SONS O' GUNS"

BRITISH-DOMINIONS
FILM CORP., LTD.



HARRY C. BRADLEY

as

Professor Schumacker

in

"THE LAST GENTLEMAN"

George Arliss - 20th Century Picture

Management
MAX SHAGRIN
Agency

JOSEPH CAWTHORN

as

Dr. Wilson

in

"THE LAST GENTLEMAN"

SIX GREAT STEPS IN MAKE-UP

1 9 2 0

The first make-up to give natural tones to the skin created for Rudolph Valentino in "The Four Horsemen"

1 9 2 3

The first perspiration-proof liquid body make-up created for Douglas Fairbanks . . . in "The Thief of Bagdad"

1 9 2 6

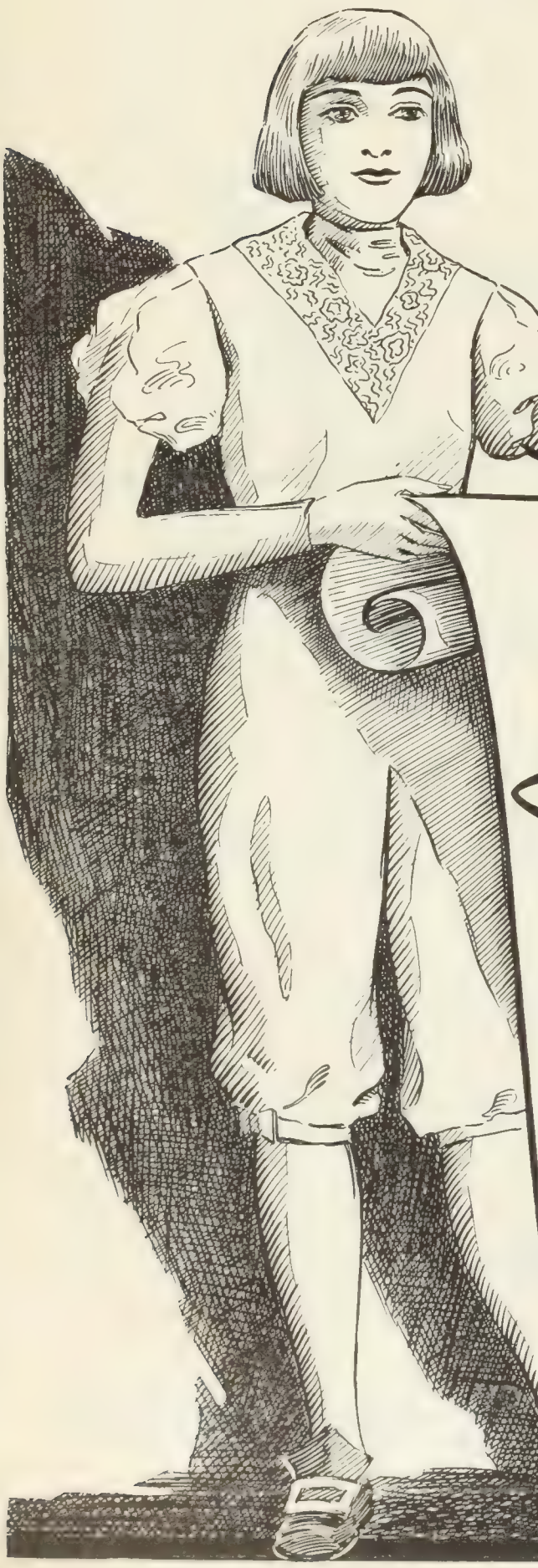
The first make-up to be used and photographed under water . . . created for Rex Ingram's "Mare Nostrum"

1 9 2 8

The Academy of Motion Picture Arts and Science award for the perfection of Panchromatic Make-Up

1 9 2 9

The first sunburn, waterproof make-up which set a pace for endurance in Warner Bros. "Noah's Ark"



AND NOW 1934 BRINGS *Satin Smooth* MAKE-UP

A new Panchromatic Make-up for the screen. Another milestone in a lifetime of make-up service and achievements for the Motion Picture Industry.

Created by skill and experience and backed by service and integrity, SATIN SMOOTH is destined to make make-up history.

TRY IT . . . AND THRILL!

MAX FACTOR'S MAKE-UP STUDIO
HOLLYWOOD

THE Hollywood REPORTER

Vol. XX, No. 45. Price 5c. TODAY'S FILM NEWS TODAY Wednesday, May 2, 1934

RALPH KOHN OUT OF PAR.

TRADEVIEWS by FRANK POPE

•ABOUT three months ago the Los Angeles Times sent out a questionnaire to different groups of people in or connected with the motion picture industry, asking for selections of the ten most consistent directors in the business. The groups covered directors, actors, executives, writers, producers, critics and others, all the names being among the most prominent available.

When the lists were tabulated there was just one name that appeared on every list. That was the name of Sam Wood. On the list turned in by the producers, his name stood at the head and, although he did not top every list, he received more votes in the total than any other director.

•

That seems to us to be something of which to be justly proud. When a man has been in the directing game for nearly nineteen years—ten years with Paramount and nine with MGM—and still can be up with the leaders in the field, there can be no question of his ability. Moreover, Sam is a hold-over from the silent days, having successfully made the transition to sound pictures which balked so many.

He has been a steady money-maker for his company. Among his latest productions have been "The Late Christopher Bean," "Prosperity," "The Barbarian" and "Hold Your Man," and he is at present on "Stamboul Quest."

•

When he completes that he is going away for a long rest. He sails for Europe next month and will stay over there three or four months. He intends to forget pictures and picture-making if he can, but the habits of nineteen years are hard to shake.

That he will be snapped up when he returns, if, indeed, that is not done before he leaves, seems certain. No man with such a record will be allowed to leave the business, no matter what his private wishes may be.

If, as some famous writer once said, "consistency is a jewel," Sam Wood must be all hung over with gems. And he has been so bedecked, not by himself, not by his press agent, but by the concensus of opinion of leaders of his own industry, by colleagues, by the people who have worked for him, by the men for whom his pictures have made money and by the people whose business it is to pass on the quality of those pictures.

Jack Conway Starts '100% Pure' Today

Someone induced Jack Conway to change his mind about directing "100% Pure" for Metro-Goldwyn-Mayer, and he will put the picture into production at one o'clock today. Ray June will be on the camera.

Western Electric Dumps Loew Stock

New York.—The Western Electric Company, a subsidiary of the A.T.&T., has disposed of 164,000 shares of its holdings of 264,000 shares of Loew's Inc. The shares were sold on the open market.

No reason was given by the company for its action in divesting itself of the holdings, but it is believed that there may be some idea of forestalling any charges of monopoly in the motion picture business that might be made by the Government. The Loew's stock was originally acquired as a result of Western Electric's holdings of Film Securities notes.

Zanucks Leave Today To Shoot Lions and Such

The Darryl Zanucks and William Goetz leave by train today for New York, where the Zanucks board the Conte de Savoia for a two months tour of Europe and Africa. They will visit United Artists exchanges abroad and then hunt big game in Africa.

Billy La Hiff Better

Billy La Hiff, who has been seriously ill in New York, is well on the road to recovery, it was learned last night. Nancy Carroll, his niece, who flew east last week, will return within the week.

Resignation Said To Have Been Demanded By Trustees; New Deal For Para. Building

New York.—The resignation of Ralph Kohn, vice-president and a director of Paramount-Publix and its subsidiaries, was announced yesterday. It is effective immediately. Kohn has been in charge of operations of the company's theatres for some time, and it is understood that S. A. Lynch will take over this department.

It is believed that Kohn's resignation was not voluntary. The story is that the three Paramount trustees, Messrs. Richardson, Leake and Hilles, asked for it, although their reasons for such action are not known. One report is that the creditors were opposed to his remaining as head of the theatres, and another, which is more generally credited, is that he was eased out because of friction between

(Continued on Page 3)

Crawford and Gable Bracketed in 'Chains'

Joan Crawford and Clark Gable will be bracketed in their fifth picture together, "Chains," which Hunt Stromberg produces for MGM.

Story is an original by Edgar Selwyn, and John Lee Mahin contributes the screen play.

Fox Convention May 30

New York.—The annual convention of the Fox Film Corporation will be held at the St. Moritz Hotel here, starting May 30.

Joan Blondell Ill

Joan Blondell, who has just completed "Dames" for Warners, has been confined to her bed for the past three days with a severe cold.

RKO's Quarterly Earnings $403,616

New York.—At the annual meeting of the stockholders of the Radio-Keith-Orpheum Corporation, David Sarnoff, president of RCA, announced that RKO had earned a net profit of $403,616 for the first quarter of this year, as compared with a loss of $1,297,947 for the corresponding period of 1933.

Since the first of the year, Mr. Sarnoff said, RCA has improved its cash position. On March 31, 1934, cash and marketable securities amounted to $22,800,000 against $20,545,000 at the end of 1933, an increase of $2,255,000.

Conference Due This Week on 30-Hour Bill

Washington.—Fate of the Thirty-Hour bill, which the Administration is now holding as a "club" over employers, rests on a conference later this week between Representative Connery, its sponsor, and Donald Richberg and Secretary of Labor Perkins.

Lab Code Hearings Off

Washington. — Hearings on the Motion Picture Laboratory amendments to the film code, set for May 9, have been indefinitely postponed, with no indication of when they might come up again.

'Dolly' for LaCava

Gregory La Cava will direct "Dolly," the Wilson Collison story, as his first on his new MGM contract. Allen Rivkin and P. J. Wolfson are writing the screen play and Bernard Hyman will produce. No cast signed as yet.

Chas. Farrell Sailing

New York.—Charles Farrell arrived here last night, enroute to England, where he will make a picture under the direction of Monty Banks. He sails Friday on the Majestic.

INDIE EXHIBS UNANIMOUS AGAINST DOUBLE BILLS

By practically a unanimous vote, the members of the Independent Theatre Owners of Southern California yesterday went on record, at a meeting at the Mayfair Hotel, as opposed to double billing.

The four-hour meeting was featured by a heated debate between Louis B. Mayer and I. E. Chadwick, during which Mr. Mayer told the exhibitors that, if they do not go back to single feature bills, distributors will find a

(Continued on Page 7)

Werner Starts Friday on Universal Talent Hunt

David C. Werner, casting director at Universal, leaves Friday for a three months trip in search of new talent.

During his absence Dan Kelly will do the interviewing.

Al Christie Here

Al Christie arrived from New York for a short visit to be with his mother on her birthday.

ROBERT Z. LEONARD now directing "The Green Hat" at MGM

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher
FRANK T. POPE.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957
New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

THE LOWDOWN

Consider the plight of the wife of a well known and popular director. Or perhaps we should say "one of his wives." The girl separated from the megaphone wielder several months ago and was doing right well for herself in the sincere affections of a famous producer. In fact, everyone expected that she would get a quick divorce and marry the man. But the gal has thrown her chances for a "good match" away along with a lot of other things, and at the moment is giving all her time to her one true love—the bottle! She is flat broke and jobless—but, worst of all—doesn't seem to give a dern!

•

So Joan Crawford opened her private theatre in her own back yard Saturday night. Francis Lederer was there—but he didn't appear in a play. In fact, there wasn't any play! The audience consisted of Joan, Franchot Tone, Jerry Ascher and a couple of others. So what did they do? They ran "Men in White"—and, anyway, they had a swell time!

•

Warners, we hear tell, are threatened with another walk-out. It's not a "general strike"—and it's not Jimmy Cagney—not THIS time. It's one of their pet crooners, who threatens to leave the premises permanently unless he is given a substantial raise within forty-eight hours!

•

The secret of Janet Beecher's "sapphire hair" is out. She was prematurely white anyway and decided she wanted all snow-white hair. So acting on the advice of some kind friends, she put bluing in the washing water. Now that might be all right to most people, but something in Miss Beecher's hair made the blue shade stick, so, desiring white, she got blue, kindly referred to as "sapphire."

New York REVIEWS

"JOURNAL OF CRIME"

Warners prod.; director, William Keighley; writers, Jacques Deval, F. Hugh Herbert and Charles Kenyon

Roxy Theatre

Mirror: The film is smoothly directed, handsomely produced, and very well acted. Miss Chatterton makes her agonies very moving and she is assisted by a great cast. The story is wholly fantastic, of course, but it is handled with sufficient skill to make it moderately entertaining.

World-Telegram: At least, "Journal of Crime," is a little bit different, even if some of its incidents are fashioned pretty much after a pat formula. The film is a heavy, sombre, psychological study that has its interesting moments, but affords little in the way of entertainment.

Times: "Journal of Crime" is neither a plain murder story nor a fancy psychological study, but a pale and vaguely idiotic hybrid, of the sort generally labeled passable.

News: It is an absorbing and somewhat morbid study of the degeneration of a woman. Miss Chatterton's performance isn't downright bad, but, in spite of the excellent supporting cast headed by Adolphe Menjou, it isn't good enough to make "Journal of Crime" an outstanding production.

Herald-Tribune: In a picture whose title is more intriguing than its story, Ruth Chatterton gives another of her highly prima donna performances which leave much to be desired. William Keighley, the director, has brought to his picture tasteful settings, careful photography and a nice atmospheric quality.

Post: In "Journal of Crime" Miss Chatterton's elocutionary diction and calculated expressions turn what might have been an absorbing psychological drama into an interesting but uninspired case history of a crime.

American: A sombre psychological study of a woman's emotional instability adds little to the gaiety of nations or the pleasure of picture-goers. For the most part it's pretty morbid material.

Journal: It's sombre drama, but handled with a sure and deft understanding. Director William Keighley strikes and maintains a sensitively meditative mood. Miss Chatterton gives an excellent performance and is ably assisted by Mr. Menjou.

Sun: In its own way "Journal of Crime" is interesting and out of the ordinary run of films. It is, in themes, characters, and methods of narration, very Continental. It is also a little dreary.

"SHE MADE HER BED"

Paramount prod.; director, Ralph Murphy; writers, James M. Cain, Casey Robinson, Frank R. Adams.

Rialto Theatre

News: Young Richard Arlen Jr., aged 8 months, is the best performer in "She Made Her Bed." It is based on a melodramatic story by James M. Cain.

Journal: It's a pleasant program picture, nicely acted by an agreeable cast that has been given the benefit of good dialogue and direction. The characters are well drawn.

Mirror: The dialogue is so realistic, the types so genuine, the tragic climax so inevitable that the film grips your interest. It is admirably acted.

Herald-Tribune: A melodrama of the first water, whose harried characters seldom have a light moment. If lots of action, speed and novel situations make a good picture, this one should do well at the box-office.

Times: It is the fascination of horror—of horror that any person, or group of persons, should ever have conceived its preposterous characters and situations, or, conceiving, should have ventured to commit them to even so ephemeral a medium as the films.

World-Telegram: It is a singularly inept, slow-moving, far-fetched screen melodrama. The cast is a good one, and gives a fine set of performances.

American: The present drama is an interesting, sometimes thrilling story. Both dialogue and story are well done, and the players act in a natural, sincere fashion.

Sun: "She Made Her Bed" is a highly moral melodrama, a little slow in working up to its exciting moment perhaps, but firm indeed, about the righteous behavior of its characters. When the melodrama does get going, somewhere near the last reel, it makes up for lost time.

Carmelita Geraghty to Marry Wilson Sunday

Carmelita Geraghty and Carey Wilson will be married Sunday at the home of Phil Berg. Jean Harlow took them down to the license bureau yesterday and fixed things up for them.

Wallis Sails May 12

New York.—Hal Wallis is booked to sail for Europe on May 12 on the same steamer with Darryl Zanuck.

Another Bread-Winner

Eleanore Griffin, the wife of Neville Reay, Paramount unit publicity man, has sold articles about pictures to Delineator and MacLean's Canadian weekly.

Writers Appoint Advisory Council

The Screen Writers' Guild last night announced the formation of an Advisory Council, composed of 25 members. Its object is to study the problems of writers and bring them to the attention of the Executive Board.

The Council meets once a month with the Board, and holds meetings of its own when it sees fit. Resolutions of the Council will receive definite action by the Board. If such resolutions are not approved, a majority vote of the Council brings them back to the Board for reconsideration.

The following are on the Council: Jo Swerling, William Conselman, Sonya Levien, John Emerson, Donald Ogden Stewart, John Lee Mahin, Waldemar Young, William Slavens McNutt, Gladys Lehman, Sarah Y. Mason, Ray Harris, R. N. Lee, Doris Malloy, Sidney Sutherland, Gladys Unger, Nunnally Johnson, Arthur Richman, Don Gordon, Jack Natteford, Mary McCarthy, Adele Buffington, John Grey, Sherman Lowe, Al Martin and George Sayre.

Warners Go On Buying Spree For Stories

New York.—Warners are buying stories right and left, having acquired three new pieces of material in the past day or two.

They have bought "A Present from Margate," a play by A. E. W. Mason and Ian Hay which was produced in England last month, and have also acquired "A Lady Surrenders," by Mary McCall, and "Concealment," by Leonard Ide.

Johnny Goes with Lupe

Johnny Weissmuller accompanies Lupe Velez when she goes by plane tomorrow on her personal appearance tour. Pair make Columbus, Ohio, their first stop.

Woolf on 'Rear Car'

Edgar Allan Woolf joins Al Boasberg in handling the comedy sequences for "Rear Car" at MGM.

Hellman Out of Para.

Sam Hellman closed out of Paramount yesterday, turning in his script on "Is Zat So."

Gordon Warren
for Economical Transportation
CHEVROLET
NEW AND USED CAR SALES
5950 Hollywood Blvd. GR 2181
AUTHORIZED CHEVROLET SERVICE
"Friendly Service Since 1923"

John Decker
J. Belmar Hall
Introduce
The New
TONY PASTOR'S
Theatre Club
PREMIER
Thurs. Night
5746 SUNSET
Near Van Ness
Presenting a policy of
Variety Programs
featuring
"THE TICKET OF LEAVE MAN"
Table Reservations $2.50 (plus tax) Person — For Opening Only Ph. Res. GI-8811
Refreshments Served Free

FIRST REAL STEP IN PARA. REORGANIZATION IS TAKEN

New Deal Arranged For Para.-Broadway

(Continued from Page 1)

the trustees and other important interests in the company over matters of policy. Kohn has always been a Zukor man, but even the president was unable to save him.

Kohn was a vice-president and director of Paramount-Publix, Paramount Pictures Corp., Paramount Productions Inc., Paramount Pictures Distributing Corp., Paramount International Corp., Paramount News Inc.

Another important development yesterday in the affairs of Paramount-Publix and one which is seen as the first actual step towards reorganization was an agreement between the Bondholders' Protective Committee and the Paramount Broadway Corporation, which controls the New York Paramount Theatre building. This agreement is effective at once. Under the plan all arrears of taxes were paid yesterday, new bonds will be issued and a sinking fund provided for the retirement of half of the present outstanding bonds.

After the reorganization of the Paramount-Publix Corporation, that company will take a ten-year lease of whatever space it needs in the building and will also take a new lease on the Paramount theatre at a minimum fixed rental, to be increased if the grosses warrant it. Furthermore, Paramount-Publix will release all claims against the Paramount Broadway Corporation and its bondholders in connection with any charges that might be made that the interest payments made to the latter corporation by the former last January constituted preferential payments.

The news of this agreement sent the price of Paramount Broadway bonds up five points yesterday to equal the year's high.

Developments in the Paramount Publix situation are expected to come rapidly now. Two weeks ago it was reported from Washington that a bill to permit corporations to reorganize by reducing their debts, cancelling their stocks and bonds and issuing new obligations had been passed by the House of Representatives and that, as it was understood to have White House approval, it would pass the Senate Paramount officials at that time felt that this bill would be of great benefit to the company and predicted that the entire Paramount Publix reorganization would be in shape for announcement by May 15.

Van Dyke Plans to Make 'Hideout' in Record Time

MGM yesterday assigned W. S. Van Dyke to direct "Hideout," an original by Mauri Grashin, for which Loretta Young is tentatively set in the lead.

Van Dyke, who has completed two pictures for the studio in the past 60 days, will start "Hideout" in the next two weeks. He hopes to get it out of the way in time to see Baer and Carnera tangle in a real fight, having directed their picture fight in "The Prizefighter and the Lady."

Buddy DeSylva and MGM Close a Deal

New York.—The deal that has been pending for some time between Buddy DeSylva and MGM was closed up yesterday when a contract calling for DeSylva's services on three pictures was signed.

New Pictures on B'way This Week

New York.—Six new pictures will make their bows at the big Broadway houses this week. The list comprises:

"Success at Any Price" at the Rialto today; Columbia's "Twentieth Century" at the Music Hall tomorrow; "Manhattan Melodrama" at the Capitol, "No Greater Glory" at the Roxy, "Whirlpool" at the Casino, and "Double Door" at the Paramount, all on Friday.

Monogram in Trouble Over 'Jane Eyre' Lead

Monogram is experiencing much difficulty in the casting of the lead for "Jane Eyre," soon to go in production.

The two most suitable that have been considered for the role could not obtain release from their present studio. The casting of other characters will be delayed until the lead is definitely set.

Film Stars' Frolic To Open New Stadium

More than 500 screen celebrities will take part in the first annual Film Stars' Frolic, to be staged by the Screen Actors' Guild on May 18, 19 and 20 at the Gilmore Stadium.

The Frolic will open the new stadium, and will be open to the public. Practically every star is Hollywood is expected to be on hand for the event.

Party at 20th Century

Twentieth Century will be host today at a cocktail party at the United Artists studio for the press, players, actors and writers. Affair celebrates the washing up of the current production schedule.

'Daily Bread' Finishes

King Vidor will complete his shooting schedule today on "Our Daily Bread" for United Artists release. The studio will begin editing immediately in an effort to rush the production East.

'River' Ready to Start

James Whale will begin production Monday at Universal on "One More River." New additions to the cast are Kathleen Howard, Gilbert Emory, Robert Grieg and Henry Stephenson.

Bren Minus Tonsils

Milton Bren had his tonsils removed yesterday at the Cedars of Lebanon Hospital. His partner, Frank Orsatti, underwent the same type of operation about a month ago.

RKO - Indie Chains in Booking Combine

New York.—RKO Theatres, the A. H. Schwartz Century circuit and Jack Springer, of the Springer-Cocalis chain, have entered into a booking combine for product in all their New York houses.

There are 105 theatres involved, and of these there are no more than five which are in opposition to one another. The new combine is likely to affect the Loew New York houses more than any others.

Warners Refuse to Loan Muni to MGM

Warners yesterday put the damper on a deal between MGM and Paul Muni.

Lucien Hubbard sought to sign Muni for "Four Walls," with Paul willing to accept if Warners okayed it. Latter refused in view of Muni's determination to make only two pictures a year and Warners having signed him for both. Warners would have to waive one picture to MGM, which it declined to do.

Jeanette MacDonald Cancels Concert Tour

Jeanette MacDonald has canceled her plans to make a concert tour of South America and Europe, owing to the pressure of production at MGM.

Robert Ritchie, her manager, leaves Berlin next Friday to join her here. From "Merry Widow" she goes into "Duchess of Delmonico's" and "Naughty Marietta."

Alvarado for Short

Radio yesterday signed Don Alvarado for the lead in the first Technicolor short, "La Cucaracha," to be produced by Pioneer Pictures. Lloyd Corrigan will direct when it starts May 15.

Warners Get a Tenor

Terry La Franconi, Italian tenor, who has been appearing at the Casino in Caliente for the past 17 months, reported to Warners yesterday for the beginning of his contract. He has been given no assignment as yet.

Lipton Here on Visit

Lew Lipton, who has been in London for the past four months, is here for a two weeks visit combining business and pleasure. Lew just completed an original for British-Gaumont, titled "Present Arms."

Foy Picture Booked

Foy Productions' "Tomorrow's Children" gets its first break locally at the Pantages, where it is set to open May 10 on a double bill. "Take the Stand" gets the other spot with it.

Neill on 'Blind Date'

Columbia yesterday assigned Roy William Neill to direct "Blind Date," which goes into production Monday. Ethel Hill has written the screen play.

NOT THAT IT MATTERS

By HELEN GWYNN

You may not remember the actor who plays the main role in the following story, but surely it is a tale of the most involved acting career that's been heard of in years and years.

Fritz Feld, a German actor, came over to this country about ten years ago under the sponsorship of Max Reinhardt. He played numerous engagements on the New York stage and then journeyed out to Hollywood, where he was signed by a movie company and more or less settled down to enjoy life as a Hollywood actor. Just as everything was going along smoothly and pleasantly, along came the talkies, and Fritz Feld, because of his accent, found himself pretty much out of the picture. Sooooo, he hied himself back to his native Germany and there divided his time between making movies and doing stage work. And, just as everything was going along smoothly and pleasantly, Hitler became dictator and Feld was forced to leave his native land.

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Since he was a Jew and had just found out that he had no right to call Germany his native land, he decided to go to his people's country. So he took himself off to Palestine. Feld could speak no Hebrew or Arabic, but he still had to make a living and, finally, in desperation, he picked up a second-hand soda fountain, of all things, and went about making a paying business out of it. He made up his mind to save as much money as he could to buy passage back to America and give himself another chance at acting.

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About a year or so ago, Feld looked over his bank accoun,t found it good enough to enable him to set sail for the U.S.A., and thereupon made boat reservations. About two days before he was to leave, a delegation of men called on him to inform him that he COULDN'T leave the country. Astonished, to say the least, Feld asked why and was told that they had just found out that he had been in pictures. Not only that, but he had made pictures in Hollywood and knew what production was all about, using American methods. Not only that, but they were forming a picture company in Palestine and needed men with experience to run the darned thing and, from what they had heard, Feld was a number one man and, under the circumstances, he couldn't leave Palestine.

So, after being forced to leave two countries because he couldn't be an actor in them, Feld finally found himself in a place he wanted to leave and couldn't because he was an actor. And today, dear kiddies, Fritz Feld is the Director General of the Oriental Film Company of Palestine. And it gets to be a small world after all, no matter where you leave it.

'Tish' Script Done

James K. McGuinness has completed the "Tish" script at MGM.

GRAND SHERRIES are these . . .

. . . . brought from Spain's finest and oldest Sherry cellars by the Vendome.

Again the results of great care and discrimination are shown in the selection of these fine sherries

Eleven different and distinctive types

SHERRIES OF MARQUES DEL MERITO

are of world renown. Marques del Merito, the proprietor of the celebrated vineyards, Cortadedos (San Julian) Jerez de la Frontera.

Canido
Old pale sherry with a delightful bouquet.
$4.50 bottle, $50 per case

Fino Merito
Light, pale, dry sherry; an excellent apertif.
$3.00 bottle, $34 per case

Fino Primo Pepe
Very old pale sherry, of rare quality.
$4.75 bottle, $52 per case

Choice Old Oloroso
A full flavored, deep colored, medium dry sherry.
$4.00 bottle, $45 per case

San Hilario
Golden sherry of good age.
$4.50 bottle, $50 per case

Solera Merito
Very old brown sherry.
$6.00 bottle, $66 per case

BERRY BROS.

Amontillado Sherry
An excellent light dry sherry with fine mild bouquet. It has become one of our most popular.
$3.50 bottle, $38 per case

BELLOWS & COMPANY

Importers of famed sherries of De Goni, Feuerheerd cellars.

Corona Imperial
Full flavored, light wine with a dry finish.
$4.00 bottle, $45.00 per case

Emperador
Very old, full flavored, medium dry wine; a splendid sherry.
$4.75 bottle, $52 per case

Fine Amontillado
A dry pale wine, of fine age.
$4.25 bottle, $47.50 per case

Fine Manzanilla
Very dry, pale wine. For those who like fine light dry wines.
$3.50 bottle, $40 per case

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Any description we may give cannot properly justify the rare quality, flavor and bouquet of these excellent wines, therefore we invite you to come in and make selection from our tasting bar

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"Benefit Performance"

A Monte Brice Production

(For Major Release)

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at

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Eastern Service Studios, Astoria, Long Island

✦

Original Story by MONTE BRICE and KEENE THOMPSON
Screen Play by PAUL SCHOFIELD

✦

The theme of this story is completely indicated by the title, and the producer is taking this means of notifying the industry of his prior rights to the idea, which, in the form of a complete shooting script, has been properly registered. Therefore, the producer requests that his rights be respected by the industry.

Monte Brice Productions

GENERAL SERVICE STUDIOS

HOLLYWOOD, CALIFORNIA

'LES MISERABLES' IN THREE PARTS IN FRENCH, IMPOSSIBLE

Makes Good Start But Falls to Pieces

"LES MISERABLES"
(Pathe-Natan)

Direction .....Raymond Bernard
Novel .....Victor Hugo
Adapted by.....Andre Lang
Musical Score by.....Arthur Honegger
Cast: Harry Bauer, Charles Vanel, Henry Krauss, Florelle.

(Reviewed in Paris)

Paris.—While there are some moments when this film rises to great heights, the producers have spoiled whatever chance it had of being a good picture by making it in three episodes, each of which takes a full evening to show.

Despite a valiant and very praiseworthy directorial effort on the part of Raymond Bernard, the film will never be one which can be sent abroad, and it is doubtful if it will catch on in France, due to the length and the unnecessary footage.

The first episode, which carries the story up to the point where the immortal Jean Valjean, now the mayor of a small city, is discovered by a police spy who knew him as a convict, is the best of the three. It has suspense, drama, thrills, a gripping story. And the acting of Harry Bauer is simply magnificent. But even in this episode the photographers detracted by an over-abundance of unusual angle shots that hurt the picture.

The less said about the last two episodes the better. The second is the weakest of all and takes the story up to the time of the start of the French revolution.

In the third there is too much revolution; too much barricades and shooting and flag waving. If the entire second episode had been left out and most of the third left on the cutting room floor, it is possible that a great picture might have resulted.

U.S. Film to Dominate The Czech Market

Prague.—The Czechoslovakian government has decided to issue no more film import licenses until further notice. It is believed here this means that American film men have an understanding with the government that will result in complete domination of the local film market by the Americans.

France and Sweden Will Swap Pictures

Paris.—Due to negotiations between members of the French and Swedish film industries, there will be an interchange of pictures between the two countries. One Swedish picture has already been bought and will be shown shortly in Paris.

Organization in Poland

Warsaw.—Poland is going to have a Film Chamber. Polish distributors and exhibitors held a meeting recently and decided they need protection. They plan new duties and other wrinkles aimed to help the local film men.

U.S. Films Still The Tops in Paris

Paris.—American films continue to lead the picture parade in this city, with 20 Yankee pictures showing in the thirty first run houses. The other ten included seven French, one German-French, one Austrian and one English.

$250,000 Expansion For Interworld

London.—Interworld Films is spending $250,000 in constructing a new sound stage and administration building and in remodeling two other stages in the studio at Worton Hall, Isleworth.

The new studio will include a stage 130 by 86 feet, executive offices, dressing rooms, projection rooms, cutting rooms, etc. The other stages are 100 by 56 feet and 100 by 45 feet. The studios will have their own lighting plant and will be thrown open for rental purposes.

RKO Will Do Its Own French Distribution

Paris.—Failing to come to an agreement with the French distributors, and in order to avoid further postponement of its big hits, such as "Little Women," "Flying Down to Rio," etc., RKO has decided to distribute its own product in France.

W. H. Leasin plans to open distributing offices, so it is reported here, in all those countries where the RKO pictures have not been placed or released.

Universal Won't Cut German Production

Berlin.—In local trade papers Universal states that it does not intend either to give up or cut down its production of films in Germany. At present it is producing the big Trenker film, "The Lost Son," Paul Kohner directing. "The Cousin From Dingsda" will be started shortly.

Rules for Dubbed Films

Vienna.—A change in the regulations governing import of films now gives firms producing "dubbed" films the right to sell eight pictures per year in Austria. This maximum may be surpassed if the producer brings on the market a film "dubbed" in Austria.

German Talent Short

Berlin.—The German film industry is faced with a shortage of new talent. Manager von Reiht, of the UFA casting office, has just completed a tour of Germany in search of stage players for use in pictures.

Best French Picture

Paris.—The French film, "Once Upon a Time," is heading the list in the voting for the best French picture of 1933, which is being conducted by the French paper "Pour Vous."

Russia Training Own Screen Actors

Moscow.—In a short time Soviet Russia expects to have developed a large number of screen players especially grounded in the art of acting for sound pictures, as a result of a joint decision of the Art Workers Trade Union, the Commissariat of Education and film executives to establish schools of the cinema.

This was brought about by the delays caused in securing players for the pictures. The stage people turned their noses up at pictures most of the time, and, in other instances, players would leave a film company flat and go on tour, holding up production for months. The Soviets hope to remedy the situation by training people directly for the screen.

McLaglen Productions Of London Plans Three

London.—Kenneth McLaglen, of Kenneth McLaglen Productions, has announced that his company plans to make three feature films at a cost of from $100,000 to $200,000 per picture.

McLaglen states that his company is almost ready to start shooting on the first picture. He adds that he is not interested in "quota" pictures, and all made by his company will be for the international market and will be made on a big scale.

Pole Invents New and Cheap Color Process

Warsaw.—A new natural color system of photography has been brought out here which is the product of a Polish inventor. It is said to have proven very satisfactory in all demonstrations, and costs only two percent more than black and white to make.

Czechs Want U.S. Pix

Prague.—A determined effort is being made by the Czechoslovakian film industry to get American pictures back on the Czech screen again after many years absence. Negotiations have been started to this end through diplomatic circles.

Dean Signs Hyson

London.—Dorothy Hyson, most promising of the younger stars here, has been signed to a long-term contract by Basil Dean for Associate Talking Pictures. Dean signed John Loder to a three-picture contract recently.

Dutch Actor Coming

The Hague.—Cruys Voorbergh, one of Holland's most famous stage actors, has quit the stage here and is leaving for America, where he hopes to crash the American studio gates.

Paris House for Fox

Paris.—Fox Films have leased the Edward VII Theatre, and will use it shortly as a "show window" for the presentation of the Fox films in this city. Pictures shown will be original American versions.

Reeling Around London

Sam Eckmann is having his home revamped with Moorish decor in the dining room. . . . Bob Montgomery had his "rooms" in an old corner of London in "Mystery of Mr. X" (why, oh why not "Mystery of the Dead Police"?) . . . According to the back projection shots he and Liz Allan were making their way down towards the Law Courts!! . . . Snap, crackle, pop! wedding bells shortly for Jimmie Hutchinson, of MGM. . . . Cecil Landeau, Gaumont scribbler and Bright Idea Merchant, is that good-looking, people mistake him for an actor. . . . Rather nice the way London Films gives its technical staff a "break" on press announcements. . . . The "Jew Suss" unit gave Lothar Mendes a gold fountain pen on completion of that pic for British-Gaumont. . . . The Richard Arlens well liked by the space-boys here. . . . Connie Cummings and hubbie Benn Levy took up several columns on their return here, with Mrs. Levy enngeeing the idea that she was giving up pics for domestic life. . . . Who was Cicely Courtneidge visiting at that hospital the other day and why?

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Cyril Gardner and Dave Bader sending sassy postal cards all the way from Brussels. . . . Glamorous Gloria Pierre, of the Dorchester Midnite Follies, at the flicks with Val Guest and Jimmie Barker. . . . Marion Harriss returning to the Cafe de Paris and the movie elite thrilled plenty. . . . Cliff Edwards warming up for that Palladium appearance. . . . Clive Brook may do one for Basil Dean in the summer. . . . Charlie Laughton has been eating, sleeping and living "Macbeth" here for days now. . . . Rae Daggett, sister of Junior's sec, buddy and movie actress in her own right, currently in the metropolis with a very likable American accent, was offered a part in a flick here; turned out the part was that of a London cockney barmaid!!!!

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It is on the cards that Anna Neagle will get a release from her present British and Dominion contract to do several pictures in Hollywood; on the strict understanding that she returns later for more pics, when Hollywood has given her a swell build-up; at least the idea is a good one—for England. . . . Elsa Lanchester is rated as one of the finest "Ariels" ever to have played Bill Shakespeare's "Tempest." . . . Flo Desmond turned down a big part in a British International picture because she would have to do her imitations in it; Florence made her reputation on the impersonations, so what?

Swedes to Film 'Hamlet'

Stockholm.—In view of the local success of "Hamlet" on the stage, with Greta Ekman playing the title role, Dr. Per Lindberg is going to film the play with the same artist starred.

Slump in Germany

Berlin.—Warner Brothers' business is falling off in Germany, and Robert Schless, Warner European representative, is making a tour of all the branch offices in an attempt to pep it up.

MAYER TELLS INDIE EXHIBS DUALS ARE ALL THEIR FAULT

Ruining Industry and Must Be Stopped

(Continued from Page 1)

way to force them to do so. And in the same breath he declared that Independent producers who make features for $6000 to $8000 are injuring the business and should be ousted.

"Double features," declared Mayer, "are simple an overdose of film that is wrecking the industry. They must be stopped or the industry cannot go on. The practice is the result of individuals thinking only of themselves. A theatre owner wants to kill off opposition. He puts in double features. In some cases, as in one case I was told of today right here in this city, two features and two previews are advertised on one bill. That is dastardly. It is criminal. It must stop.

"All of us must stop thinking only of the present moment. We must look to the future and to the good of the industry as a whole. You yell about block booking and how the studios give you bad pictures and make you take them. Then you say you have to run double bills in order to get customers.

"True, we all make some pictures that are not always an attraction. But we are always STRIVING to make them good. Therefore, you should cooperate with the producers. We cannot afford to burn these pictures and give you nothing but the big successes. You must take your share of the loss. You must consider the good of the whole rather than just one individual.

"Double billing has got to stop. If you do not stop it yourselves I am telling you the distributors will get their heads together back in New York and find a way to stop you.

"I am with them in that move. I am willing to face the United States Supreme Court, or the President of the United States, to defend my attitude of stopping you. I tell you I am going back there and I'm going to raise hell. This destruction of the industry has to stop. It can't go on."

He took a shot at the independent producers who "make pictures in six days." He said that they can't turn out good product, and that by using their pictures in the double bills the exhibitors are giving the theatre patrons film poison. He declared that a good picture can't be made in six days and for from $6000 to $8000, and that, while he sympathizes with those producers, if they can't do any good, they ought to be ousted.

I. E. Chadwick, independent producer, declared that no one has the right to take the opportunity away from any man who is trying to earn a living. He said:

"Mr. Mayer's remarks take me back to the time when Selig and Blackton were saying the same thing about Mr. Mayer, who was then one of the independents he now decries. It is easy to sit on the heights of Olympus and give advice, but success does not give anyone the Divine right to tell other men how to live. That's what makes dictators and an unhappy world."

He declared that exhibitors and independent producers have responsibility to no one but their public, and no one has the right to say whether a man may run one feature or two.

Mayer shouted: "You have no right to run your own business. No one has the right to do as he pleases. We have to think of the other fellow. If you think you can get along with just independent pictures, why not tell MGM to go to hell? Why, it is ridiculous.

"Independent producers can't give you what we can. We burned the first film of 'Prosperity' at a cost of half a million dollars because it was not good. We made another at the same cost. That's what we do for you. We maintain a stock company so we can have the best players. Last year MGM lost $750,000 on that stock company."

B. B. Kahane spoke briefly and said that he believed the double bills are ruining the industry. He explained that, unless the houses found a way to be successful and pay a proper price, the producers could not make good product.

It came to light in the general discussion that studio previews are the fly in the single bill ointment. Exhibitors complained that, if single bills are resumed, some theatres will have previews which will be the same as two features, which, they say, is unfair.

Finally, Mayer promised the co-operation of his studio in getting previews into theatres where there is no competition. A rising vote was taken of the 140 members and the result was 139 votes in favor of the single features and one in favor of double bills. A committee was then appointed to meet with Fox West Coast Theatres and with Warner Brothers' Theatres to work out the details and fix a starting date when single features will be the rule. Ben Berinstein stated that he has the assurance of Charles Skouras that Fox West Coast will go along with the independents.

Pulitzer Novel Prize to 'Lamb in His Bosom'

New York.—The Pulitzer prize, awarded annually for the best novel of the year, goes this year to Carolyn Miller for her novel, "The Lamb in His Bosom," which was published by Harpers.

Dr. Fleischmann Opens New Studio

Louis A. Fleischmann, D.V.Ph., who gets credit for having perfected the development of Anna Sten's English for pictures, has opened his own studio. After two years with Metro-Goldwyn-Mayer as vocal correctionist and diction coach, Dr. Fleischmann has embarked upon a unique venture.

At his studio on Outpost Drive he has test and recording stages. Dr. Fleischmann is best known for his ability to eliminate foreign and local accents, for correction of diction, articulation and idiosyncrasies of speech, and for the restoration of lost or impaired voices.

Theatres Have to Buck Soldiers' Home

Complaints against the National Soldiers' Home Theatre at Sawtelle, charging it with giving free picture shows two nights a week at which others than inmates of the Home are allowed to attend, were filed yesterday with the Los Angeles Grievance and Zoning Board. The complainants are the Newart and Tivoli theatres of West Los Angeles, and the Brentwood. The case will be heard tomorrow.

The hearing of a complaint by the Garfield theatre, of Alhambra, against Fox West Coast, charging holding out on product, will also be resumed tomorrow. A complaint by J. T. Rennie against Feldstein and Dietrich over a leasing argument was referred to the Code Authority.

Walburn Loaned for 'Monte Cristo' Cast

Raymond Walburn was loaned by Columbia to Edward Small yesterday for "Count of Monte Cristo."

This is the second assignment for the player on loan-outs. He finishes tomorrow in "I Married An Actress" at Paramount, while Columbia, which has him under a term deal, has yet to give him his first picture.

Original for Warners

Dan Templin, former Los Angeles newspaper man who has been in Las Vegas recently, yesterday sold Warner Brothers an original story with a Las Vegas locale. It is called "The Cinch" and is intended for James Cagney.

Darrow Board May Be Made Permanent

Washington.—After a conference yesterday between President Roosevelt and Chairman Darrow and John F. Sinclair of the President's Recovery Review Board, it was understood that an attempt will be made to have this board made a permanent part of the NRA.

The conference lasted a half hour, but at its conclusion neither Darrow nor Sinclair would issue a statement, referring all questioners to the President, who had no statement either. It was learned, however, that the discussion dealt with the generalities of the board's findings. No written report has been completed yet. As the report on each Code is finished, it will be handed directly to the President.

Brown Will Go to Warners on July 1

Harry Joe Brown yesterday signed his contract with Warner Brothers and will join that company as director and producer on July 1, after a trip to Honolulu with his wife, Sally Eilers.

Brown's association of eight years with Charles Rogers, now producing for Paramount, will terminate May 12, the Browns sailing a week later.

Jack Kearns Beats Police to the Punch

Jack Kearns was a mile ahead of the Hollywood police yesterday. Captain Hager went over to close Kearns' famous "Walkathon," only to find Jack had already closed it. He told them he will seek another restraining order so he can reopen.

PAYMENT DEMANDED ON UNION NOTES GIVEN HURD

A storm of protest burst forth yesterday from members of Local 659, IATSE, the cameramen's union, when they received letters demanding payment of promissory notes which were turned over to Howard Hurd, former business agent of the union, when his contract was settled recently and he left the service of the union.

The notes were given by union members who have borrowed money from the Local during the past year. Most of these notes were of the "demand" type, but the union has done nothing to push payment of them. However, yesterday some of the note signers received letters giving them until May 5 to pay up.

The letters, signed by an attorney, stated the notes are in the hands of the Hollywood State Bank, and that, if arrangements are not made by May 5, legal steps may be taken.

Some union members last night were starting a movement to try to stop the collection, declaring that the Executive Board of the union had no legal right to turn over the notes as they represent part of a fund that is to be used only for aid of members. A meeting of note signers is being called for today to see what can be done in a legal way.

Norman McLeod Sailing To Meet Wife in Paris

Norman McLeod, Paramount director, left for New York by plane last night and will sail on the Ile de France for a vacation in Europe.

In Paris, he will meet Mrs. McLeod, who has been touring with the Richard Arlens and who is awaiting her husband. McLeod will be gone a month.

Gould to Stage Dances

Radio yesterday assigned Dave Gould to stage the dance numbers for "Gay Divorce," the next Fred Astaire-Ginger Rogers picture, which Pandro Berman is producing.

New Goldstone Clients

Wini Shaw and Cully Richards have signed a managerial contract with Nat Goldstone. They are now appearing in the "Shim Sham Revue" at the Music Box.

'Dragon' Start Delayed

Start of "The Dragon Murder Case" at Warners has been postponed until next Monday. Robert Presnell will supervise.

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THE Hollywood REPORTER

Vol. XX, No. 47. Price 5c. TODAY'S FILM NEWS TODAY Friday, May 4, 1934

VITAPHONE-W. E. SETTLE

TRADEVIEWS by FRANK POPE

•WE wonder just how much the wonderful advance in picture-making that is being evidenced in British production is going to cut into the foreign grosses of American pictures. This foreign situation is bad enough anyway, what with quotas and contingents and what not.

Heretofore the Hollywood product has had things pretty much its own way. There have been, in years past, some German and one or two Russian pictures which have created mild furores, both in Europe and among the highbrows in this country, but up to a short time ago England did not come through with anything that would cause Hollywood to lose a minute's rest.

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Now, however, led by Alexander Korda and his London Films Company, British production is taking its place in the sun. Korda has already turned out two pictures—"Henry VIII" and "Catherine the Great"—which compare favorably with any that have been made here. As a matter of fact, his "Catherine" is far superior to the one Josef Von Sternberg made with Dietrich. Korda has other big ones up his sleeve. "The Private Life of Don Juan," with Fairbanks Sr., is one of them. Charles Laughton is set for two for London Films and will have Chevalier and Fairbanks Jr. in the cast of one.

British producers are feeling their oats. British financial interests have discovered that pictures, good pictures, can be made in England and are loosening the pursestrings to finance production. American players, directors and writers are being engaged to work over there.

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United Artists has a tie-up with British and Dominions to handle each other's pictures, a deal which may entail an interchange of artists. The recent deal by which British interests bought heavily into Fox Film undoubtedly will be another "hands across the sea" arrangement for loans. Warner Brothers are expanding their British production plans and have bought the Teddington studio.

If the other British producing companies, animated by the Korda example, begin to turn out real box-office pictures, they are going to give Holly-

(Continued on Page 2)

Regular Dividend On MGM Preferred

New York. — Metro-Goldwyn-Mayer yesterday declared the regular quarterly dividend of one and three-quarters percent on its preferred stock, payable June 15.

Para. Makes Agnew Gen. Sales Manager

New York.—Neil S. Agnew, who has been assistant general sales manager and Western division manager for Paramount, was yesterday promoted to general sales manager in charge of distribution.

The appointment is for the purpose of taking some of the burden off the shoulders of George Schaefer, general manager of Paramount-Publix and its subsidiaries. Schaefer made the announcement about Agnew, but gave no intimation of his successor in the division manager's berth.

Chas. Brackett Signed For Dialogue on Two

Charles Brackett signed a contract through the Edington and Vincent office yesterday on a two-picture writing ticket with Paramount.

The writer leaves New York by plane to reach here Sunday, reporting to the studio the following day to write the dialogue for "Her Master's Voice," under B. P. Schulberg, and "The Debutante," for Douglas MacLean.

Powell in Hospital

Dick Powell checked in at the Cedars of Lebanon Hospital yesterday for observation for sinus trouble.

Warners Reported Getting $3,500,000 In Suit Dating Back To The Start Of Sound

New York.—The old legal battle over royalties between Vitaphone and Western Electric, dating back to the time when Warners were pioneering sound, is understood to have been settled out of court yesterday, Warners receiving $3,500,000 cash and other considerations which were not named.

The first agreement made between Warner-Vitaphone and Western Electric at the inception of sound was violated by the latter, according to Vitaphone, and then a new one was made under the terms of which Western Electric was to pay Vitaphone

(Continued on Page 7)

Berkeley Accuses Goldwyn of Deceit

Charges of misrepresentation and deceit were made yesterday by Busby Berkeley, in the answer which the dance director's attorney, Milton Cohen, filed to the Sam Goldwyn suit against Warners.

Berkeley's move came on the eve of the court battle between the two

(Continued on Page 5)

Boost for Johnson

Nunnally Johnson, who did the screen play for "Bulldog Drummond Strikes Back," got a new contract and a big boost from Darryl Zanuck just before the latter left for Europe Wednesday. Johnson is now on the Cantor picture.

Big Allied Meeting To Talk Production

New York.—A special two-day meeting of all Allied States directors, vice-presidents and regional chairman, has been called for May 12 and 13 in Chicago. Abram F. Myers will preside. It will be held at the Congress Hotel.

Discussion will be held on various plans in tying up the organization with an independent producing company. Meetings had been held in various units on this production plan, but in getting together the national chiefs a definite plan will be taken up.

Selznick-Hayward Fly East; Former for London

Myron Selznick and Leland Hayward left for New York by plane yesterday. Selznick is bound for London, to be gone several weeks, and will sail on the same liner with David Selznick, George Cukor and Charles Farrell.

Hayward will fly back Saturday and will be in charge of the Selznick-Joyce office while Myron is away.

New Term for Taurog

Norman Taurog was presented a new one- year contract by Paramount yesterday. His first on the new ticket will be "Mrs. Wiggs of the Cabbage Patch." Schulberg, Feldman and Gurney set the deal.

'20th Century' Good

New York.—Columbia's "Twentieth Century," which opened at the Music Hall yesterday, grossed approximately $10,000 for its opening day, which is considered good.

Weingarten East

Larry Weingarten, MGM producer, left last night by plane for New York for a two weeks visit to Broadway in search of material.

DARROW BOARD'S REPORT ON FILM CODE DEEP SECRET

Washington. — Clarence Darrow's National Recovery Review Board completed its long-awaited report on the movie code, and seven other codes, last night. The contents of the report were not revealed, and indications last night were that they may never be made public.

The report, it was learned, contains recommendations for specific amendments to the movie code, as well as the others. But the recommendations do not come from all the members of the board. One member, John F. Sinclair, dissented, and would not sign or

(Continued on Page 6)

Gil Pratt to Direct Para's 'Honor Bright'

Gil Pratt returns to the ranks of the directors on a contract signed yesterday by Paramount. He steps up from a writer's berth, the Beyer-MacArthur office negotiating the ticket.

His first assignment will be "Honor Bright," under Louis Lighton.

'U' Buys an Original

Universal has just purchased an original story, called "Gift of Gab," written by Jerry Wald and Philip Epstein. Rian James will produce.

MICHAEL CURTIZ NOW DIRECTING "BRITISH AGENT" WARNERS

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher
FRANK T. POPE.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957
New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

THE LOW DOWN

True story about a true son of his Pa. The other day Sam Goldwyn with a friend of his went to the Military Academy, where Sammy Jr. is a student, to watch his son in the school parade. When Goldwyn and friend arrived, the parade hadn't started, so Sam proudly led the way to the classroom where his youngster was supposed to be. When they reached the floor, there was Sam Jr., standing outside the classroom with his face to the wall. Inquiry revealed the following: The teacher had started to read a story and young Goldwyn kept interrupting. The teacher said, "Sammy, if you don't stop interrupting, you'll have to stand outside."

Said Sammy: "I'd rather stand outside than listen to a poor story!" And that's where he was when Sam, senior, found him!

•

Listen to this one—about the major studio which is the prime offender in the matter of signing up players and such for thousands of dollars per week, having them sit around until option time (or longer) and then letting them out. This same studio which has wasted countless thousands in the past two years, has been "dickering" with a hard-up writer for several weeks now. The fellow is so broke that he offered to write a story for them (which they had read and wanted) for two hundred a week until the script was finished. He worked at home and completed the job in four weeks, the total being of course, eight hundred dollars. Now, the studio is "thinking it over" . . . they can't risk the small change unless they're SURE they like it!

•

Just heard a funny story about Mrs. Pat Campbell which is worth telling even if it isn't all true . . . but our informant swears to it. Seems that several years ago Mrs. Pat was playing a London music-hall and on the same bill was a trained seal act which got the most applause at every performance, and that made the actress mad something terrible. So mad, in fact, that at the end of the week she could stand it no longer and, before curtain time, fed the seals so much fish (she attended to the matter personally!) that when their turn came they fell fast asleep on the stage!

New York REVIEWS

"FINISHING SCHOOL"

RKO prod.; directors, Wanda Tuchock and George Nicholls Jr.; writers, David Hempstead, Wanda Tuchock, Laird Doyle.

Casino Theatre

Herald-Tribune: "Finishing School" sets a standard for those interested in intelligent screen productions. While it is not a masterpiece, it gives careful consideration to a certain type of American snobbery whose expose follows the pattern set by the German picture, "Maedchen in Uniform." The picture has an adult point of view. It has been directed too slowly, to this way of thinking, but painstakingly, and has been photographed well. Its dialogue is sensible and it is told with a logical continuity.

Sun: This, in spite of a list of competent players, all of them giving competent performances, too, comes close to being a burlesque of all the recent films about sub-debutantes and their prospective babies. Frances Dee has the misfortune again to find herself in a badly written part to which she yet manages to bring dignity and some slight degree of tenderness. A few more films like this, and Hollywood may find itself responsible for a revival of good, old-fashioned chaperonage.

News: In which some favorite youngsters do all they can to prove that the life of a rich man's daughter is fraught with disadvantages. The otherwise trite proceedings of this production are considerably enlivened by Ginger Rogers.

American: A first-rate program feature film which mingles comedy with drama in a tale of feminine adolescents and the big, bad boarding scohol. The picture provides better than average entertainment.

World-Telegram: I found it an interesting drama. This "Finishing School" has not, of course, the tragedy or muted sorrow of "Maedchen," but in its own way—a thoroughly dramatic and embittered way——it is a plea for the individual against mob psychology that is as tense and penetrating and as full of appeal and heartbreak as was the appeal for poor, misunderstood little Manuela in "Maedchen."

Times: Unfortunately, it can scarcely be classed as intelligent entertainment. In the haphazard and tedious story there is little, if anything, that rings true and the dialogue is often extraordinarily crude; in fact, at times unconsciously funny. If the narrative were not so fatuous it might be harmful.

Journal: It's a fair program offering, animated chiefly by a genuinely effective performance by Miss Dee.

Mirror: It is a diverting little program picture, cleverly written, filled with laughs, tastefully directed and well cast. Skilled and attractive players lift the feature out of the ordinary.

Liberty Prods. Ask $50,000 from Para.

New York.—The $50,000 claim of Liberty Productions Ltd. against Paramount came up for discussion before Referee Davis yesterday. Liberty alleges that Paramount released the picture "Mad Parade," after shelving a Liberty picture that was very similar.

Liberty declares that Paramount agreed to pay it the first $200,000 of intake and then 32 percent of all over this amount up to $460,000. The Paramount trustees say that receipts up to the present time have been only $205,000 and the most that Paramount can still gross is only $3000. Therefore, the claim should not be allowed, they contend. The referee deferred a ruling.

James Novel Accepted

Rian James has set his novel, "Young Ladies in White," with Alfred H. King, who will publish it July 1. Jesse Lasky has purchased the story and Jesse L. Lasky Jr. is collaborating with James on the screen play.

Boasberg on 'Rear Car'

Al Boasberg, comedy director, put aside his megaphone at MGM to collaborate with Edgar Allan Woolf on the dialogue for "Rear Car,' adapted by Harvey Thew.

Tradeviews

(Continued from Page 1)

wood real competition, because the "Buy British" slogan still cuts a lot of ice with the British people.

Competition, they say, is the life of trade. American producers have had things their own way too long. The awakening of the British industry should open their eyes and make them realize that, for consumption both here and abroad, the great need is BETTER PICTURES.

IRISH SETTERS
3 MALE PUPPIES
Eight weeks old, fine pedigree, hunting strain, for sale reasonable.
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HILLMAN-SHANE
ADVERTISING AGENCY

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— you might as well be one of the smart ones to pick them up.

WE OPENED LAST WEEK, AND ALREADY—

Jack Conway, the M-G-M director, took 24 acres.

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'VANITIES' SWELL PICTURE; 'BLACK CAT' PRETTY DULL

Gorgeous Girl Show, Fine in Every Way

"MURDER AT THE VANITIES"
(Paramount)

Direction .....Mitchell Leisen
Based on play by.....Earl Carroll and Rufus King
Screen Play.....Carey Wilson and Joseph Gollomb
Dialogue .....Sam Hellman
Music and Lyrics.....Arthur Johnson and Sam Coslow
Photography .....Leo Tover
Cast: Jack Oakie, Victor McLaglen, Carl Brisson, Kitty Carlisle, Dorothy Stickney, Gertrude Michael, Toby Wing, Jessie Ralph, Charles B. Middleton, Donald Meek, Gail Patrick.

Paramount has pulled a musical winner out of the hat and one that skilfully and successfully combines moving picture camera technique with that of the stage in its gorgeous production numbers. It's a brilliant girlie-girlie show, the kind you like to entertain out-of-town buyers with, and so far as masculine audiences are concerned, it just cant miss. The gals can make up their minds whether they want to go for Carl Brisson or not. He's very old school, musical comedy idol, with a smile that won't wear off even though murder is committed.

However, let it be repeated, that Paramount has crashed through with a pretty swell musical that is by far the loveliest thing to look at that has been produced in a whole season full of musicals.

For good measure in this backstage opus, a murder mystery is thrown in that involves the killing off of a lady detective by the soubrette who in turn is bumped off by her maid. Both murders, of course, involve the hero and leading lady, but everything is cleared up satisfactorily in the end and to the accompaniment of the best song in the picture.

The photography of Leo Tover is the very bright and shining star of the picture. How that boy and Mitchell Leisen have used the camera is something for every producer of musicals to learn about. And it's a real pleasure to see some dancing again instead of a batch of trick numbers that could never possibly have taken place upon a stage.

The writing is bright and not too forced in its comedy, except for a rather cheap running gag between Toby Wing and Jack Oakie that could very well be cut down considerably.

Dorothy Stickney, as the maid, turns in a grand performance, and her recital of the murder of the soubrette stops the show Kitty Carlisle is a most attractive wench, whose voice, figger and personality score heavily and will carry her far. Gertrude Michael has a thankless part that only allows her to leer heavily throughout most of her scenes, but the gal can sing blues.

And, speaking of blues, Duke Ellington plays them to a fare-thee-well and the recording of that orchestra is something. In fact the sound recording of Martin Paggi is plenty to be thankful for in this production. Jack Oakie gives out with his comedy and has McLaglen as foil in the role of a dumb detective. Jessie Ralph turns in a good performance, and Gail Patrick is really too attractive to have to be just a dead body for most of the picture.

Play this one up heavily, because it won't fail you, and it deserves the best break it can get.

Lew Brown To Do 3 Musicals for MGM

New York.—Lew Brown yesterday signed to make three musicals for MGM. Studio plans to make nine, the other six being split evenly between Buddy DeSylva and the group composed of Brown and Freed, Rivkin and Wolfson.

Player Tie-ups for Liquor Ads Are Out

All studios belonging to the Producers Association yesterday definitely decided to turn thumbs down on all advertising tie-ups for players with any alcoholic beverage, even beer

The action was taken at a meeting of the Studio Publicity Executive Committee of the Producers Association, and every studio publicity head voted for the ban. The studios and players have been swamped by advertising concerns seeking to have the stars photographed mixing cocktails, uncorking bottles, burying their noses in foaming glasses of beer, etc. The publicity executives feel that the stars have no place in the liquor ads.

Novarro and MGM Sign Bi-Lingual Contract

Ramon Novarro signed a new long term contract with MGM yesterday, while in South America on his concert tour. Details of the contract were telegraphed to South America in English and translated into Spanish. His acceptance was sent back in Spanish and translated into English.

Dividend by Loew's London Theatres Inc.

New York.—Loew's London Theatres Ltd. announced a dividend, payable on account of accumulations, of 35 cents a share on the $10 par value seven per cent preferred stock, payable May 15 to stock of record May 5.

'U' Borrows Angel

Universal yesterday concluded a deal with Fox for the loan of Heather Angel for the lead in "The Mystery of Edwin Drood," the Charles Dickens novel. Picture will get under way in about a month.

Brook Out of Radio

The completion of "Sour Grapes" washes up Clive rook's three-picture ticket with Radio. The player is taking a trip to London during negotiations with Fox and Universal on individual deals.

Too Much 'Mugging' In Tedious Story

"THE BLACK CAT"
(Universal)

Direction .....Edgar Ulmer
Author .....Edgar Allan Poe
Adaptation: Peter Ruric and Edgar Ulmer.
Screen Play.....Peter Ruric
Photography .....John Mescal
Cast: Boris Karloff, Bela Lugosi, Jacquelyn Wells, David Manners, Lucille Lund, Egon Brecher, Ann Duncan, Henry Armetta, Albert Conti.

Karloff and Bela Lugosi, the Wampas Baby-Frighteners of 1934, fight it out for seven reels for the mugging championship of the picture. Beyond that, there is little or no action in this so-called thriller, and the writing and directing both combine to do the almost impossible—to make an Edgar Allan Poe story dull.

That's not quite fair to Mr. Poe, either, because outside of the title and the fact that a black cat does stalk around every once in a while, this is not the story your customers may have thrilled to in their reading days. Take full advantage of the exploitation possibilities and your fans' love of the Karloff-Lugosi brand of horrors, and sell it fast. It won't hold up on a long run.

The script is so vaguely written and the picture so tediously and loosely put together, that it's up to the patrons to use their imagination to put any kind of story together. So far as we could gather, a doctor has come to call on an old war "pal" who has built his house over the remains of a fort and arsenal. A young couple, hurt in an accident, are brought to this sinister house by the doctor. The owner of the house is given to murdering women and preserving their bodies in glass cases. One of the women is the doctor's wife. The doctor's daughter has been made the wife of the killer-owner.

Then comes the night of the dark of the moon and the gay host thinks it would be fun to sacrifice the female half of the young couple to some kind of Lucifer festival. But no such luck for our host. He and the doctor and the daughter and the house are all blown to pieces, while the young couple get away.

Jacquelyn Wells, David Manners and Lucille Lund are a trio of attractive people who surely deserve a better break than they get in this picture. Henry Armetta and Albert Conti are literally dug up and dragged in to provide a light moment that even they have to work hard on to make funny. Karloff and Lugosi make improper faces at each other.

But, let it be remembered, that a funereal walk and talking through the teeth do not a thrilling horror story make.

Thorpe to Universal

Upon the completion of "Green Eyes" for Chesterfield, Richard Thorpe will join the Universal staff as a director. Deal was negotiated by Hoffman-Schlager.

Not that it MATTERS
by Helen Gwynn

We see by the papers (British) that England seems to be having film critic trouble, even as you and I. It is claimed that picture criticism is fast fading away over there, even as it passed out of the public prints in this country, "two or three years ago." Of course, that's just a dig that our British cousins couldn't resist, but the fact remains that everything possible is being done over here now to kill off any school of critical thought that may still be alive.

And this, we think, will eventually be a bad thing for both the picture industry and the public. Criticism is the one thing that can help raise the standard of pictures to the benefit of the industry and the fans. Your honest critic, giving his personal opinion of the technical and entertainment value of a film, has done a great deal toward the making of better pictures The critical mind is the first to appreciate the better efforts of the producers and to shout their praises to the public and encourage them to pay their money to see the pictures.

There is no good and sound reason for the making of poor pictures and not even the removal of critical thunderbolts will do them any good at the box office.

•

Recently a number of papers have resorted to giving only the bare outlines of current attractions, and that's even worse than giving an opinion. Too often the outline of a picture plot is enough to keep more people away than any criticism might do. Enthusiasm for performances, comment on the handling of the situations, the quality of the production, remarks on amusing incidents or highlights in a production, will tend to make fans want to see a picture for some reason or other, but given just a skeleton story to decide on, it may be one they think they don't like to see.

•

The only form of criticism that can possibly be objected to with any degree of fairness is the "Star System." And the reason for that is that the lazy public, not wanting to read an entire review, will buy or dismiss a picture on the number of stars it receives. Very often in the body of the review of a picture accorded two stars, will be a lot to recommend it, but that damning, dogmatic allotment of the meagre two stars blinds the public and they won't take the trouble to read the entire review.

Besides which, that star business makes the paper an oracle that can't go wrong, according to their way of figuring, and that's assuming much too much, because criticism was, is and always will be just one person's reaction to a film and that film's power to please, and it's only fair to the producers and public to keep it on that plane.

OUR READERS BELIEVE WHAT THE REPORTER PRINTS

ESSANESS THEATRES CORPORATION

540 North Michigan Avenue
CHICAGO, ILLINOIS
Superior 9420

April 5, 1934.

Dear Mr. Wilkerson:

I wonder if you realize how important and potent the subject, and the manner in which you describe it, contained in your trade news of March 30th, really is.

Your paper, to which I have subscribed for a long time, is informative and valuable. On an average you do, without exception, give us the best reports on pictures, but when you attack the double-feature situation you are attacking one of the twin cancers of the business, the other being ridiculously cheap admission prices which prevail in some territories.

Essaness Theatres Corporation,
EDWIN SILVERMAN, President.

We will not permit our subscribers to be cheated

We have no axes to grind

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THE REPORTER GIVES YOU THE FACTS

MGM SHORTS WILL BE HELP TO ANY PROGRAM

MGM has four short novelties ready for release, any one of which will be an interesting addition to any program.

"Little Feller," starring Charles "Chic" Sale is a tear-jerker, but a good one. It is a monologue, but so cleverly is it handled that one never notices the fact. Sale plays an old ranch owner, whose grandson, in whom he has placed all his hopes and ambitions for the future, has just died. Unable to bear the sight of the youngster's pinto pony, he gives it away to a neighboring rancher for his little boy. His lonely confidences, given to the pony and to the rancher, are heart-breaking.

E. A. Brininstool wrote it, and Jack Cummings directed. The picture is a credit to all concerned.

•

"Attention—Suckers!" is a Pete Smith novelty, directed by Jack Cummings, and revealing a number of fascinating card tricks. The tricks are not confined to sleight-of-hand, but include all those employed by professional gamblers, and, as the shots are made up through a glass table, the modus operandi of those people who make poker a business is cleverly shown.

•

"Goofy Movies," with explanatory remarks by Pete Smith, is another one of those Wotaphony Newsreels. It is amusing, well done, and Smith's remarks are grand. It's all about a high-minded sheriff, a low-minded bandit, and a LUVLY lady.

•

The other Pete Smith oddity is "Flying Hunters." This film is an exciting and dizzy trip in an airplane with those men who skim the frozen surface of Montana looking for coyotes.

Flying at a terrific rate of speed as close to the earth as they dare, they chase these furtive sheep-killers and shoot them from the air with a shotgun mounted on springs at the side of the plane.

The picture is not bloody enough to hurt anyone's sensibilities, but it is exciting enough to keep the attention of any audience engaged. Lauron A. Draper did a swell job, photographing and directing.

Writers' Guild in New Deal with Writers' Club

The Screen Writers' Guild has accepted the proposal of the Writers' Club to open the facilities of the club to all members of the Guild, without payment of initiation fee or dues.

The Guild will conduct all of its general meetings at the club, but will continue to maintain its offices at 1655 North Cherokee.

Monta Bell Seeking Oarsmen for Picture

Monta Bell, MGM producer now preparing "Student Tour," is searching for a crack rowing crew to be used in the picture. This crew must be bonafide college men in addition to having acting ability, as each will have a definite part in the production.

Grace George To Be In 'Dolly' for MGM

New York.—Grace George, wife of William A. Brady and for years one of the leading actresses of the American stage, was signed yesterday by MGM and will be given an assignment in "Dolly."

Warners Face New Suit Over 'Miracle'

New York.—Another knot appeared in the legal tangle which enshrouds the attempts of Warner Brothers to produce "The Miracle" when Philip Minor, a Cleveland capitalist, announced yesterday that he intends to start legal action to prevent the production. Minor, some years ago, sponsored the production of the play in Cleveland.

He declares that Warners will never make the picture because he controls the picture rights. He intimates that he was concerned in a suit some years ago which resulted in MGM being restrained from making the picture. This suit was brought by Al Woods, and First National joined in it. As a result, MGM, Minor says, cancelled its plans.

Warners, however, do not seem to be discouraged and are still trying to cut all the legal red tape that stands in their way. It is understood that they are trying to get Reinhardt to come over to produce the picture, but whether or not he is agreeable, no one seems to know. He was coming once before to make "Darling of the Gods" for United Artists, but nothing happened.

Berkeley-Goldwyn

(Continued from Page 1)

producers over the dance director's services. The trial starts this morning, Judge Emmett Wilson having pushed it into another court yesterday, owing to his own overcrowded schedule.

"The contract between Goldwyn and Warners," Berkeley alleges, "was secured by Goldwyn through misrepresentation and deceit. Goldwyn claimed he had certain rights over me when, in fact, he had none. At the time that Goldwyn negotiated his contract with Warners, he had no written commitment, oral understanding or any other contract with me. Nor was I receiving any royalty, salary or other compensation from him.

"Goldwyn is not entitled to equitable relief in that he does not come into court with clean hands," the director states. Berkeley's answer further alleges that, after he had made his deal with Warners, he told Goldwyn about it and the latter "became very abusive to this defendant, called him names, threatened him and finally importuned him to break the contract, stating that he would accept the responsibility."

Over the telephone last night, Mr. Goldwyn declined to discuss the Berkeley answer.

Louis A. Fleischmann

D. V. Ph.

After two years with Metro-Goldwyn-Mayer

ANNOUNCES THE OPENING OF HIS NEW STUDIO

The adaptation of voices to microphonic use.

The absolute elimination of foreign or local accents.

The correction of diction, articulation and idiosyncracies of speech.

Dramatic delineation as applied to cinematic use.

The coaching and direction of dialogue.

The restoration of lost or impaired voices. (During production this service saves many thousands of dollars otherwise lost by production delay.)

In addition, our service includes the making of electrical recordings, sound tracks, and photographic and sound tests of those under instruction to the studio.

STUDIO, TEST AND RECORDING STAGES

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NEW SOUND MEN'S GROUP SWINGING INTO ACTION

The American Society of Sound Engineers is the name selected by the new organization which has been formed by leading sound technicians after months of preliminary meetings.

At a meeting this week the leaders decided that it is now time to come out in the open as a definite factor in the industry. Within the next week an executive manager will be engaged, permanent quarters will be secured, the organization will file incorporation papers at Sacramento and a drive for members will be started. More than 200 sound men are already in the group.

The new society was formed, so it was stated by several of the organizers, for the express purpose of getting the sound men away from jurisdictional disputes and labor union difficulities. Most of the men in the new group feel that they have not had a square deal from the unions during the past year, and practically all of the members of Local 695, IATSE, the sound mens union, are expected to flock to the banner of the new society which will not be affiliated in any way with labor unions.

'U' Signs Lois Wilson

Lois Wilson was signed by Universal through Hallam Cooley yesterday for the bracket spot with Frank Morgan in "Today We Live," which Ed Sloman places in work today. Morgan was borrowed from MGM for the role.

Code Agency Board Meeting Postponed

Because of the inability of two members to be present, the meeting of the newly appointed Code Agency Committee set for yesterday, was postponed until Tuesday.

Emanuel Cohen was out of the city, and Jack Warner could not be present. As this was to have been a meeting at which a permanent chairman and a paid secretary were to be chosen, it was deemed wiser to postpone the meeting until all members could be on hand.

Darrow's Report Secret

(Continued from Page 1)

sanction the recommendations signed by the other five. Sinclair was appointed to the board by General Johnson.

What disposition of the report will be made by President Roosevelt after he reads it is the subject of much speculation. Some guess Senators Nye and Borah may get a look at it, while others figure it may be turned over to NRA officials. Still others suggest that the report details may be withheld until after Congress adjourns, if they ever become public.

Darrow denied that the report had ever been to the White House before and had been sent back for changes.

Pete Knows All About Babies, But Mothers—!

Pete Smith is sunk. He is casting for a short, "How to Take Care of Babies," and he is being besieged by hundreds of mothers, all of whom want to have their babies in the picture and also want to tell Pete just how they should be cared for.

School Kids As Extras

Bryan Foy yesterday used 150 Beverly Hills high school students for a barn dance sequence in "High School Girl," now in production.

Parry Option Lifted

Fox yesterday lifted the first option on Paul Parry's seven-year contract and gave him a spot in "Chralie Chan's Courage."

Para. and Col. on Labor 'Unfair' List

It was revealed yesterday that the Los Angeles Building Trade Council has started a move to establish a boycott among the workers of Los Angeles against films made by Columbia and Paramount studios.

A resolution was adopted by the Council on April 13, placing the product of these two studios on their "unfair and we do not patronize" list. The resolution also called for a "militant boycott."

The reason for the action is an alleged discrimination by the two studios against craftsmen in the matter of wage scales on building projects. The Council charges the studios with demanding that contractors do the building work at such a low figure that they cannot pay their workers a fair living wage.



Daily Variety Says About Sneak Preview

of

MAX MARCIN'S

"THE LOVE CAPTIVE"

formerly

"DANGEROUS TO WOMEN"

A UNIVERSAL PICTURE

PRODUCED BY EPH ASHER

"Screen version of Max Marcin's 'The Humbug' neatly accomplishes what it set out to do, presenting a suspenseful tale about a hypnotist whose uncanny works turn back upon him, and offering an hour's absorbing entertainment in dramatic novelty. It is throughout an excellent piece of craftsmanship, with Marcin as author, co-adaptor and director chiefly responsible."

Max Marcin

Management

SCHULBERG, FELDMAN, GURNEY

UP-TO-THE-MINUTE CASTING NEWS

Berton Churchill for two—"Old Judge Priest," Fox, and "Bachelor Bait," Radio, both through Kingston-Harris.

Will Stanton, from a group of Radio shorts, to a feature, "Bachelor Bait," on the same lot.

Kay Johnson to "Afterwards," Radio.

William Augustin for a Radio short, by Hallam Cooley.

Mathew Betz to a Warren Doane short, Universal, by Hallam Cooley.

Emily Fitzroy by Allied for "Two Heads on a Pillow."

George Walsh, Tyler Brook, Eddie Borden and **Fuzzy Knight** to Paramount for "It Ain't No Sin."

Ralph Bushman to MGM for "100% Pure."

Dick Winslow by Universal for "Always Tomorrow."

Robert Barrat to "Dragon Murder Case," Warners.

Mischa Auer to Columbia for a Tim McCoy picture.

Gilbert Emery to Universal for "One More River."

Ralph Morgan and **Huntley Gordon** to Radio for "Afterwards"

Tamara Geva to Radio for "Afterwards."

Sidney Blackmer by Reliance for "Count of Monte Cristo."

Andreas De Segurola to Radio for "Let Who Will Be Clever."

Henry Kolker, Tom Ricketts, Walter Bennan, George Humbert and **Hobart Bosworth** to Columbia for "Whom the Gods Destroy."

Vitaphone-W.E. Settle

(Continued from Page 1)

eight per cent of every dollar taken in by the Electric on talking pictures, made or shown with its equipment.

The amount has been variously estimated from $5,000,000 to $50,000,000. It is extremely improbable that anyone knows the exact figures, except Western Electric or its subsidiary, Erpi, which was not in existence in those early days.

Western Electric fought the case when Warners sued, and finally lost the decision. An appeal was taken and, last July, in the Federal Court at Wilmington, Judge Penniwell denied the Electric's application for modification of the decision that it must pay.

This court action followed several attempts to settle the matter by arbitration, Warners finally deciding that that could not be done and bringing legal action.

Helen Vinson Signed By Radio for 3 More

Radio signed Helen Vinson yesterday to a three-picture contract. Her first will be "Afterwards," which she begins tomorrow.

Miss Vinson just completed a two-picture assignment at the same studio, having finished "Life of Virgie Winters" and "Sour Grapes." Schulberg, Feldman and Gurney made the deal.

BORDEN FRIDAY FROLIC
Broadcast from STAGE VIA STATION K-H-J • At 8:45 TONIGHT
PARAMOUNT 6TH & HILL VA-2041
★ SCREEN ★
"DOUBLE DOOR"
with
EVELYN VENABLE
Mary MORRIS · Kent TAYLOR
SIR GUY STANDING
Stage FANCHON & MARCO present
TED LEWIS
★IN PERSON★
with his NEW HAPPINESS ROAD SHOW
• 30 PEOPLE •

McWade for 'Dragon'

Warners yesterday signed Robert McWade for the role of Markham, the district attorney, in "The Dragon Murder Case," which Lucky Humberstone directs when it starts Monday. McWade played the same character in another S. S. Van Dine story.

GRAUMAN'S UNITED ARTISTS
BROADWAY at 9th • PHONE MA 2311
IT SPEAKS THE LANGUAGE OF THE HEART
SORRELL and SON
with
H. B. WARNER
WARWICK DEEPING'S IMMORTAL MOVIE LIVES ANEW
Plus: KRAZY KAT COMEDY and 'THE TUNE DETECTIVE'

WARREN DUFF
SCREEN PLAY*
"TWENTY MILLION SWEETHEARTS"

"A rollicking potpourri of fun."
—N. Y. Times

"Of the many musical films . . . the best of the lot."
—N. Y. World-Telegram

"The most amusing film the Strand has enjoyed for some time."
—N. Y. Sun

"A honey for anybody's money."
—N. Y. American

"A smartly written and directed comedy . . . Grand for entertainment."
—N. Y. Journal

"* * * ½*"
—N. Y. Daily News

*In Collaboration

May 3d, 1934.

MR. JACK ROBBINS,
Robbins Music Corporation.

Thanks for your enthusiasm about our song in

JOAN CRAWFORD'S
picture
"SADIE McKEE"
called
"ALL I DO IS DREAM OF YOU"

I hope that this number will live up to all your expectations and compensate you for making it your firm's Number One song. of the picture

We know you will get a big thrill out

"SADIE McKEE"
which
CLARENCE BROWN
directed

NACIO HERB BROWN
ARTHUR FREED

% MR. SAMUEL MARX,
CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XX, No. 48. Price 5c. TODAY'S FILM NEWS TODAY Saturday, May 5, 1934

'FILM TRADE MONOPOLY'

TRADEVIEWS by FRANK POPE

•TALKING the other day with one of the sanest exhibitors in Southern California, we got rather a new slant on the double feature question. This man, who probably would be considered a renegade by his fellow-exhibitors, pins the bulk of the blame for the dual evil right on the theatre men themselves. He says:

"The exhibitors are constantly stirring up a fuss and trying to lay the blame for all their troubles at the doors of the producers, the distributors, the public, professional boxing, football—anywhere except where it belongs, which is right on their own doorsteps.

"The real crux of the situation is that the exhibitors out here will not stick together. If they would, their troubles would be ended and their problems solved.

•

"Ever since I can remember anything about the local business, there have been a few exhibitors, really just a mere handful, who will double-cross the others, and then the mess is all stirred up again. If these few could be whipped into line and made to stick with the rest, we would be able to wipe out double bills, get back to where we show one GOOD picture, surrounded by a real bill of entertaining shorts, and once more we would see ourselves out of the red.

"But I despair when I think of trying to get them to hold fast. Here's the trouble: In the past, when we went to single features, some little houses, not more than half a dozen, that never made money anyway and which should be wiped out for the good of their owners and the picture business in general, would grab a couple of fairly good pictures and maybe, as a result, take fifteen or twenty patrons away from a nearby house.

•

"Instead of sitting back and letting the little fellow go on and show two pictures and cut his own throat, the manager or owner of the nearby house ran out, forgot his promises to the other theatre owners and grabbed a couple of pictures and put on his own double bill. Then the rush would be on.

"They'd do better to buy the tiny theatres outright than to follow their example and double-cross THEM-

(Continued on Page 2)

Will Hays Makes His Debut As a Singer

Will Hays swept an audience, composed largely of motion picture people, off its feet Thursday night at the Theatre Mart. Following a performance of "The Drunkard," Hays rose and sang "The Tale of a Kangaroo," a hit from the old musical show, "The Prince of Pilsen."

Gable-Colbert Pic Smash in London

London. — "It Happened One Night," with Clark Gable and Claudette Colbert starred, which opened at the Tivoli last week, has taken its place with the other smash hits from Hollywood and is held over for at least another week. Other holdovers are "Roman Scandals" and Bob Flaherty's beautiful production of "Man of Aran." "Rip Tide" is closing after an extremely successful engagement.

The newcomers of the week are "Viva Villa" at the Empire, "Man of Two Worlds" at the Plaza, and "Fashions of 1934" at the Regal.

Heather Angel Signs Term Ticket with 'U'

Carl Laemmle Jr. yesterday signed Heather Angel to a term deal and plans to use her in several stories on the new program.

It is understood that Miss Angel has completed her Fox contract and was free to accept the Universal deal.

Hays and 'Odd' East

Will Hays left for New York last night aboard the Chief. With him were Mr. and Mrs. O. O. McIntyre.

Gen. Johnson States Block Booking And Patent Pools Make It Only One In NRA

Washington.—In an address at the State Fair Stadium, at Columbus, Ohio, tonight, which was broadcast nationally, Gen. Hugh Johnson declared that the motion picture code makes that industry a monopoly, the only one, he added, created by any code. He pleaded for the principles of the NRA and lashed out at critics who said codes promoted monopolies or oppressed the "little fellow." The one glaring exception, he said, is the movie code.

"There is one qualification and one exception to these general statements," he said. "The qualification is that there are cases of monopoly based on statutory patent pools. There is block booking in the movies based on copyright laws and various other dis-

(Continued on Page 2)

Hecht and MacArthur May Do Four For Para.

New York.—The deal by which Ben Hecht and Charles MacArthur will write and produce three pictures for Paramount at the Long Island studio may be extended to four, the making of the fourth being optional with each side.

Gordon a Supervisor

Expanding Leon Gordon's duties with Reliance, Edward Small has placed the writer in a supervisory capacity on "Count of Monte Cristo." He continues on the screen play of "Transatlantic Showboat" at the same time.

New York Grosses Keep Low Average

New York.—The grosses at the big New York picture houses are still far from the figures that the managers would like to see. "The House of Rothschild" is still the pick of the lot, getting around $20,000 for its seventh week at the Astor. "Hitler's Reign of Terror," which opened very big at the Mayfair Monday, slipped, and will do a little better

(Continued on Page 2)

Sam Goldwyn Borrows Del Ruth For Cantor

Sam Goldwyn yesterday borrowed Roy Del Ruth from 20th Century to direct "Treasure Hunt," the Eddie Cantor picture, which starts June 1.

Nat Perrin, Arthur Sheekman and Nunnally Johnson are preparing the screen play. Del Ruth last directed "Bulldog Drummond Strikes Back," which was written by Johnson.

Mady Christians May Do 'Wicked Woman'

Charles Brabin has made tests this week of Mady Christians for the starring role in "The Wicked Woman," which is scheduled to start at MGM in three weeks under his direction.

Understood that the slight accent of the foreign actress is the only stumbling block.

Jean Arthur for Lead In Columbia Picture

Jean Arthur has been signed by Columbia for the lead in "The Defense Rests," which, with Jack Holt starred, goes into work next week. Ralph Farnum set the deal.

'Chains' for Brown

Clarence Brown was selected yesterday by MGM to direct the Crawford-Gable production, "Chains."

WARNER THEATRE DEAL FINDS THE GOING ROUGH

New York.—The big deal which Warner Brothers have under way in their attempt to acquire control of some 110 independent theatres in the New York sector is meeting with difficulties and there are several conflicting reports about it.

One report, which seemingly emanates from the Warner side, is that a deal has been closed for the control of the Fox Metropolitan group and several of the Manhattan Playhouses, of which Si Fabian was trustee for the mortgagee. Skouras, according to this report, will be out completely, and

(Continued on Page 4)

Preston Sturges Will Direct Own Yarn at 'U'

Preston Sturges has been signed by Universal to do the screen play and also direct his own story, "A Cup of Coffee." Henry Henigson is the producer.

Raft Off To Europe

New York.—Sailing on the Ile de France today are George Raft, William Koenig, G. N. Charington and A. A. Zinchinio, scenario writers, the team of Jans and Whalen, and Monty Banks.

GLADYS LEHMAN
JACK CUNNINGHAM
Screen Play "DOUBLE DOOR" Paramount Theatre NOW

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher
FRANK T. POPE.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957
New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

RAMBLING REPORTER

Calm yourselves, my little ones—because Katharine Hepburn can't marry that personable agent for some time yet—he's not divorced himself! . . . So yesterday a.m. Sidney Blackmer's brother Luke took the best family car out and smashed it up—it's a mess—but then who isn't? . . . Joan Blondell, off to the desert for a few days, relaxing. . . . That Paramount comic has been on a bottle rampage again—and sits in his dressing room all day playing the victrola—with nobody able to get him down on the set! . . . Horror note: In the L. A. Times the column headed "What's Doing Today," is on the same page with the death and funeral notices!

•

The Erich Pommers have rented the Tom Mix mansion for a long stay. . . Lloyd Bacon will fly East Monday and spend a few days in N'Yawk with the Hal Wallises before they cross the pond. . . . Guy Kibbee and his palsy walsy, Hugh Herbert, are fishing up in the high Sierras—there don't seem to be any low Sierras! . . . Andy Hervey, MGM's pet publicity purveyor, is home with an abscessed ear. . . . Iris Tree, Leland Heyward, Phillips Hlmes, Irvin Cobb, the Elliott Nugents, John Balderston, Ben Wasson, Salva Viertel, at Miriam Hopkins' party the other night. . . . After hearing Jack Warner via radio the other night, his pals are advising him to stick to polo.

•

That Chicago Romeo of Pert Kelton's is now bombarding her with wires and flowers. . . . Hmmm, do you know what blonde star gave forth a small fortune to keep her Poppa out of jail one night last week? . . . When Lupe Velez gets through with her house-revamping, Johnny Weissmuller will have a private steam-room. . . . Julie (Mrs. Arthur) Hornblow, surprising everyone with a sudden dash into the Vendome at lunch—she flew here for a two weeks visit. . . . Sally Eilers, Ann Sothern, Virginia Gilbert, Arthur Sheekman, Dorothy Mackaill, Mme. Frances Spingold, Mona Maris, Wally Beery, Louella Parsons, Al Cohn, Frances Goldwyn, Max Marcin, Betty Lawford, also lunching same day.

JOHNSON DECLARES FILM INDUSTRY IS MONOPOLY

(Continued from Page 1)

advantages to small operators with which the NRA has nothing to do and over which it has no power of control. They are permitted under other laws, and in my opinion these laws should be changed. But the charge that any code of fair competition hurts any small operator is the exact reverse of fact."

Gen. Johnson's speech followed by a few hours the presentation to President Roosevelt of the report of the Clarence Darrow Recovery Review Board. This, although it has not yet been made public, is understood to declare that NRA codes create monopolies in eight major industries, including the motion picture business.

The document was presented at noon and, later in the day, the White House stated that the President would read the report over the week-end and that it would be made public later.

It is considered here that Gen. Johnson's speech admitting monopoly in the picture industry rather takes the wind out of Darrow's sails, as the attack on the picture business in the Darrow report is believed to be the most bitter of the lot.

Official Washington tonight points to the report, the Johnson speech and the pending inquiry into the A. T. & T. as conclusive proof that the next year or so will see a completely changed motion picture industry. It is felt that the Administration will give its support to amendments of the copyright and patent laws, to legislation to outlaw block booking and to prevent preferential treatment being given producer-affiliated theatres.

Film Salesmen May Be Put Under Hour and Wage Code Provisions

Washington.—Traveling salesmen, including those in the motion picture business, probably will find themselves under the wage and hour provisions of the NRA code within a short time.

It was announced today that public hearings will be held May 24 in the Commerce building to determine the question of whether or not traveling salesmen, now excluded from these wage and hour provisions, shall be placed under them. This will affect all manufacturing industries and wholesale trades. With the present attitude of officialdom towards the codes, it seems certain that the wage and hour provisions will prevail.

Another development in the NRA today was the release of a Manual of Procedure on Appeal to the National Labor Board. This was signed by Robert F. Wagner, chairman of the board, and is taken to mean that the board is going to be greatly strengthened, either by legislative action or an executive order, entrenching it more firmly than ever as a powerful labor appeals board.

Term For Sheridan

Clara Lou Sheridan, Texas "Search for Beauty" player, had her option lifted by Paramount yesterday.

OPEN FORUM

The Hollywood Reporter:

I read on two or three occasions in the Hollywood Reporter that I was to play in a London picture with Charles Laughton and Douglas Fairbanks Jr.

This information is wrong and the real facts are as follows:

After I finish "The Merry Widow," I will make one picture for the London Film Productions, titled "Mr. The Marshal," directed by Alexander Korda. The story is being written for me by Marcel Achard and Henri Jeanson.

I have no other agreement with the London Film Productions or Alexander Korda, or any other foreign producing company.

I would be greatly obliged if you would correct in the next issue of the Hollywood Reporter this erroneous information.

MAURICE CHEVALIER.

Ed. Note.—The information that Mr. Chevalier would play in a picture with Charles Laughton and Doug Fairbanks Jr. is contained in the official announcement of Alexander Korda's London Films.

Hollywood Cricketers to Hold Dinner and Revel

The annual dinner dance and revel of the Hollywood Cricket Club, a British organization, will be held at the Roosevelt Hotel at 8 o'clock Sunday night to celebrate the result of the cricket clash between the "gentlemen" and the "actors" of the organization.

The event follows a meeting of the two teams at the C. Aubrey Smith field, one mile east of the Warner-First National studios on Riverside Drive, at 1 o'clock in the afternoon.

Goldsmith Leaving N.Y.

Ken Goldsmith leaves New York Monday on his return here after being away about a month. He will stop off at Southern exchanges, and gets back May 15.

Dunne Here Today

Irene Dunne gets in today by train from New York. She has been away since finishing her role in Radio's "Stingaree."

Grosses Not So Good

(Continued from Page 1)

than $20,000 for the week. Other figures are:

"Stand Up and Cheer," second week at Music Hall, $59,000; "Tarzan and His Mate," second week at Capitol, $22,750; "We're Not Dressing," second week at Rivoli, $26,500; "Journal of a Crime" at the Roxy, $21,600; "Twenty Million Sweethearts" at the Strand, about $18,000; "Witching Hour" at the Paramount, $21,000; "Viva Villa," third week at Criterion, about $10,000; "She Made Her Bed" at the Rialto, $6300.

New Bill of Plays At Writers' Club

Two one-act plays and four sketches were presented by the Writers' Club last night before an audience that packed the club auditorium.

The plays were: "Rings on Her Fingers," by Kerry Conway, and "Morning Shows the Day," by Madeline Brandeis. The first was directed by Craufurd Kent. The cast included Mr. Kent, Minna Gombell and Georgia Cains. The second was directed by Paul Gerard Smith. The cast: Douglas Scott, Yvonne Pelletier, Kenn Randall, Clarence Geldert, Wilbur Higby, Vesey O'Davoren, Milton Kahn, Marion Starling and Al Jerome.

The four sketches, under the general title of "After Such Pleasures," were written by Dorothy Parker, and were taken from her books. The first was "The Mantle of Whistler," with Shirley Chambers, James Guilfoyle and Laura Breska in the cast. The second was "You Were Perfectly Fine," with Clara Kimball Young and Hyram Hoover. Third was "The Lady from Paris," with Ruthelma Stevens and Byron Bishop. Last was "Dusk Before Fireworks," with Adele Rowland and Walter Armitage.

The plays will be repeated tonight.

'Memory' Opens at the Biltmore Monday Night

With Helen Morgan as the star, Myron C. Fagan's play, "Memory," will open at the Biltmore Theatre Monday night. In the cast with Miss Morgan are Kay Hammond, Jackie Searl, Bryant Washburn, Leon Waycoff, Rafael Corio, Mia Marvin and Vera Lewis.

Miss Morgan has one song in the play, "A Fool There Was," by Fred Fischer and Stella Ungar. The engagement is for a limited time and Summer prices will prevail.

Beverly Hills Players To Do 'Bitter Harvest'

"Bitter Harvest," a play based on the life of Lord Byron, will be presented Monday night at the Hawthorne School by the Beverly Hills Community Players.

Leslie Fenton has the lead, and Dickson Morgan is the director.

Levinson in Agency

Leonard Levinson has joined the Hillman-Shane advertising agency and will have charge of the newly-created publicity and exploitation department.

Foster to Honolulu

Norman Foster leaves Monday for a four weeks trip to Honolulu.

Tradeviews

(Continued from Page 1)

SELVES. It looks as though we'll go back to single bills now. If we stick together and stay honest with each other, we'll put it over and get back to normal. Otherwise, it will be a flop. It's up to the exhibitors entirely."

And there, Mr. Exhibitor, is food for thought right from one of your own people. Think it over. You know whether or not he is right.

SOUND MEN BURNED OVER SCHOOL BACKED BY IBEW

Hays Office Will Investigate Plan

Sound technicians of Hollywood were burned yesterday when it was revealed that Local 40, IBEW, is circulating among its members a four-page pamphlet, announcing that the Executive Board is officially co-operating with F. W. Corbett in the promotion of classes in Motion Picture Sound Recording and Projection Machine Operating at the Motion Picture Engineering Institute.

The sound men bitterly denounced this move on the part of the IBEW as a step to try to bring new men into the sound field to replace those who object to the IBEW union. They pointed out that, even if men can become proficient in sound technique through the courses suggested, fifty per cent of the sound men in town now are unemployed because there are more men than are needed.

The course offered in the pamphlet is a ten-week one, at a cost of $50, payable $5 weekly, and the range of subjects covers every angle of the entire sound and projection field. "Only in this school,' says the IBEW pamphlet, "can such a course be taught in such a short time."

The pamphlet states that the union has "every confidence" in the ability of Corbett to "successfully instruct our members in the many subjects relating to sound."

The pamphlet also reveals that Corbett is a member of Local 40, and adds: "We are proud to have in our membership a man of the ability of Brother Corbett, and suggest that, if you are interested in a course of this kind, you personally investigate and be assured that you will receive unlimited co-operation to further your particular interests in this field."

An unusual angle of the situation, according to sound men, is that the Hays office has for years warred against the various schools that have sprung up, purporting to teach various phases of the picture business. As the IBEW has a contract, covering sound men, with the producers, the other sound men were wondering yesterday just what it all means

However, it was learned last night that the Hays organization here is going to investigate the school. An executive of the Hays office yesterday stated that it had not heard of the new school.

Pratt Assigned to Direct 'Ladies First'

Gilbert Pratt goes from screen writing to his first directorial assignment with Paramount on "Ladies First," the George Bancroft starring picture, instead of "Honor Bright," which Henry Hathaway will direct.

Lead For Michael

Gertrude Michael, Paramount contract player, gets her first important break in the title spot in "Notorious Sophie Lang," which William Cameron Menzies will direct under Bayard Veiller's supervision. It is Frederick Irving Anderson's story.

Mumps Stops Personal Appearances of Bebe

New York.—Bebe Daniels and Ben Lyon did not appear at the Paramount yesterday. Bebe—and she is very much ashamed—is down with the mumps. However, their engagement will be deferred for only one week.

Rush of New Plays on B'w'y Next Week

New York.—First-nighters are going to be busy next week, for five new plays are scheduled for their Broadway debuts.

The Henry Miller starts the week off Monday night with "These Two,' by Lionel Hall. Tuesday comes "The Milky Way," by Lynn Root and Harry Clark, at the Cort, and on Wednesday the Mansfield offers "I, Myself," by Adelyn Bushnell, while the Provincetown Playhouse presents a revue, called "Don't Mind the Rain." Thursday night's opening at the Royale is "Every Thursday," by Doty Hobart.

Mary Carlisle Lead For MGM's 'Rear Car'

MGM yesterday definitely set Mary Carlisle for the lead in "Rear Car," which goes into production under the direction of Harry Beaumont Monday.

The studio also assigned Porter Hall to the same picture. Hall came to Hollywood for "Thin Man," and plans to return East when "Rear Car" is completed.

New York Composer on Music For Brock's First

Lou Brock has signed Jimmy Base, a New York composer, to write the music and lyrics for "Johnny Loves Mary,' his first independent picture. The story is by Gregory Wortsen.

Kids For 'U' Picture

Universal has signed two of the youngsters who appeared in "Seed" with Lois Wilson for similar parts in "There's Always Tomorrow" which begins today under Edward Sloman's direction. The kids are Helen Parrish and Dick Winslow.

'Kelly' Lead Signed

Trem Carr has signed Guy Robertson, now in "All the King's Horses" in New York, to a term deal and will bring the player here for the lead in "King Kelly of the U.S.A." It will be his first screen appearance.

'U' After Robinson

Casey Robinson, who washes up with Charles R. Rogers next week, may move over to Universal to do the script for the re-make of "The Hunchback of Notre Dame."

New Radio Title

Radio has changed the title of "Let Who Will Be Clever" to "We're Rich Again." William Seiter directs

Union Guarantees HurdNotePayments

Herbert Aller, business representative of Local 659, IATSE, announced last night that the union will stand 100 per cent behind all the members whose notes were turned over to Howard Hurd in the settlement of his contract, payment of which has been demanded by today with threat of legal action if the money is not forthcoming.

Aller explained that the union will furnish legal counsel for the signers of the notes in case the matter goes to court, will attempt to arrange with the present note holders to allow the men to pay the moff at the rate of ten per cent of their earnings weekly when they work, which was the arrangement with the Local. And, if any of the men cannot get work and are pushed, the union will make weekly payments on the notes at the rate of ten per cent of what the men would earn if they were working.

"We will not fall down on our members," said Aller, "and we will not allow them to suffer any hardship through this transaction."

Marcus Starting Two Shorts at Radio Today

Lee Marcus gets the first of two new series of shorts into work today at Radio, when Ben Holmes directs the first of the Chick Chandler series and Alf Goulding starts the first Edgar Kennedy.

Tom Kennedy, Ed Deering and Jeanie Roberts have been signed for the former. Florence Lake, Dot Farley, Jack Rice and Bill Augustin go into the latter.

Three Out of Four New Plays Not For Pictures

New York.—Three out of four new plays on Broadway are definitely not for pictures. They are "Love Kills," "Lady from the Sea" and "Picnic." The fourth, "Jig Saw," is a good possibility.

Pallette For 'Dragon'

Warners signed Eugene Pallette yesterday for a detective role in "The Dragon Murder Case" which begins Monday under the direction of Lucky Humberstone. Pallette created the same character in other S S. Van Dine stories.

Farnol Leaving N. Y.

Lynn Farnol leaves tomorrow by train from New York for the coast. The Goldwyn publicity man arrived in New York Thursday from London, where he handled the campaigns on "Nana" and "Roman Scandals."

Lou Brock with Zanft

The John Zanft Ltd. agency announced yesterday that it had signed a five-year managerial contract with Lou Brock, who will become an independent producer shortly.

Not that it MATTERS

by Helen Gwynn

Because lack of time and space prevented it before, we want to take time out here to give a vote of thanks to Larry Ceballos and LeRoy Prinz for the perfectly grand dances they staged for "Murder at the Vanities." First of all, it was a genuine pleasure to watch chorus girls doing chorus dances instead of being flower petals. It was fun to see them dancing, facing the audience, instead of having to look at the tops of a lot of heads going around in circles. But best of all, there isn't a dance in the picture that couldn't have been done on the stage, and, since they all took place in a review, the fact that they looked as if they belonged in one is something very much to the credit of Messrs. Ceballos and Prinz.

Furthermore, in staging the dances that way, they didn't slow up the action, and better than that, they combined pictorial beauty with movement without digging for trick effects. Especially lovely is the number that Carl Brisson sings about "What are the wild waves saying" (or something like that), wherein the chorus does things with fans that make you think of what a nice place the seashore really is.

•

And having mentioned Carl Brisson, we might as well give out what he had to say to a friend of his about his first American picture role. This friend knew him from England and so Carl was saying, "You know, over there I am always playing lighthearted, gay, happy-go-lucky parts and here in this picture I am a murderer. Imagine, me, a murderer, who am always so happy-go-lucky. But it doesn't really matter—I still have my dimples!"

•

Aha, there's a new racket being worked around these here parts by a publicity agent who evidently isn't quite bright. It is his idea to go around to newcomers to the screen and offer his services to them for nothing until such time as he has put them over in a big way or until they are making $250 a week, and then they are supposed to remember him and pay him off accordingly. But there is a cute little catch in the arrangement. In order to get this remarkable service, absolutely free, ladies and gents, all the prospective clients have to do is to subscribe to a clipping bureau that will cost them FIFTY dollars a month.

•

Our mention of a movie boner to the effect that in "As the Earth Turns," despite the fact that it was below zero weather, no one had a frosty breath, has had good results. Dr. Nolan called in to tell us that his invention for creating frosty breaths on the screen is about to be snapped up by all the studios going in for cold weather scenes. It's an ill breath that blows nobody some good, we always say.

Para. Denies It Is Unfair to Labor

Frank Brandow, studio manager at the Paramount studios, yesterday issued a statement in which he denied any intent on the part of Paramount to discriminate against any building trades craftsmen in Los Angeles.

The statement was in reply to the report that the Los Angeles Building Trades Council had passed a resolution calling for a boycott of Paramount pictures on the ground that the studio has been unfair to labor in the letting of contracts for building projects at its plant. Mr. Brandow states that the wage scale of the contractors doing the work comes under the buildings trades NRA code, and is something outside the studio's jurisdiction, and adds that the studio is living up to the code and will continue to do so.

Lewis Foster Goes to Para. For 'Fleurette'

Completing his work today on the treatment of his own original, "Face of an Angel," at Fox, Lewis Foster moves to Paramount Monday to write the screen play of "52 Weeks For Fleurette," which Alfred Werker directs.

Lynn Starling, Walter De Leon and Harry Ruskin, who were on the story, have completed their work and will be given new assignments Hoffman-Schlager set the Foster deal.

Radio Player Coming

Barbara Robbins arrives by train from New York Monday to start her term contract with Radio. Her first assignment will be the lead opposite John Barrymore in "A Hat, a Coat, a Glove," which George Nicholls Jr. puts before the cameras Tuesday. Kenneth Macgowan produces.

Agents Sue Nixon

Rebecca and Silton yesterday filed suit against Marian Nixon for $393 in commissions on "Strictly Dynamite." Harry Sokolov acted for the complainant.

Beatrice Van an Agent

Beatrice Van drops out of the writing ranks to become an agent, joining the Hallam Cooley office to operate a writers' and story department.

Mary Morris East

With Paramount still holding an option for her services, Mary Morris started last night on the return trip to New York. She was in "Double Door."

'Cleopatra' Returns

The "Cleopatra" unit of 15, headed by C. B. DeMille, returned yesterday from a week's location at the Mojave desert.

Arthur Loew Returning

New York.—Arthur Loew, who has been in Europe inspecting the continental offices, returns to New York Tuesday.

Dorothy Ates to London

Dorothy Ates is sailing for London next week to fill an engagement at the Kit-Kat Club.

BRUSSELS ONCE A MONTH

Prominent exhibitor—no fooling, he's an exhibitor—looking for very beeg pitcher on Wednesday to be opened on Friday. . . So he's asking for "Rothschild." . . . with preparatory publicity campaign to be launched . . afterwards. . . Be patient, boys, here's a better one and just as true. . . Same exhibitor won't sign up "Roman Scandals" because they are "too funny" (now imagine a picture of Eddie Cantor being TOOO funny!!) ; but "Sorrel and Son" is TOOO sad. . . . So United Artists manager desperately calls up Paris asking if they can't deliver film made "to measure." . . . Cyril Gardner studying Yourop . . . with table phones at the "Broadway" and absinthe glasses (filled, and something like a dozen if we are still able to count) at the Antwerp "Claridge." . . . Now, be in expectation world. . . . Cyril will remember the crying BAMBINA in his next, we bet. . . . Gather all the sympathy you have, my friends.

•

Dave Bader is boiling over, the boil spoiling his vacation. . . . And can he fight the fever! . . . It's his secret how he's guessing of what sex are the germs; it's a healing gift. . . . Sam Goldwyn "angeling" press through medium of Anna Sten, and a plenty. . . . Widy, Paramount publicity doctor, missing at Tuesday's Round Table film-press lunch; but it's not the wife . . just a cold. . . . The Frank Film Corp. decided to be life-saver of trade; sez they. . . Such fun for everybody! There ain't no bird around here not guessing who's the lucky getter of Columbia product; or is it RKO. . . Habib and Gouron (read Metro and Paramount) making a dash to Paris, well, for conferences.

•

"I'm No Angel" is a lie, Mae; you are that to the Studio des Beaux-Arts. . . . What do you think Mr. Putzeys is keeping you for on TWO screens at the same time? . . . Monogram Pictures getting hooked up here with Auror Films, while Mayfair (and Action) moving into Filmax office. . . . Bosman looking everywhere for orchids for efficient work in getting popular Bourland as partner. . . . American product getting new chance at Metropole. . . . (Metro-Goldwyn) Byre from Paris down to Antwerp with Habib conclaving with Roxy crowd. . . . Marcel Coppens packing for Paris to meet Harold L. Smith from Hays office on current problems . . . and headaches.

•

Mosjoukine and Tania Fedor smiling from ear to ear at cordial reception offered to press when new "Casanova" version is released. . . Members of Belgian Film Chamber hot on reorganization of association including everybody connected with film business here, based on plan realized in Holland. . . . Business downtrodden, so both distributor and exhibitor want to be protected mutually. . . Shoukens gets few"angeling" offers from France to produce new moneymakers. . . . . Boris of the Sala ain't too cordial these days; but he will get over it. . . . You don't hear much about Warners these days. . . . Well, see you soon mebbe, with transatlantics almost over-crowded.

Goldwyn and Warner Hearing Continued

Trial of Sam Goldwyn's petition for an injunction against Warners continuing to use Busby Berkeley finally got under way yesterday before Judge Frank Smith in Superior Court.

Eddie Cantor was called as a witness for Goldwyn and the day's session was devoted to defining the meaning of the technical term "rehearsal." The definition, it is said, may be the focal point in the trial in view of Warners' contention that the studio was unable to deliver the dance director because, at the time Goldwyn's demand for him was served, he was rehearsing "Dames." The case continues Monday morning.

Eight Fox-World Wide Features for Amity

New York—Amity Pictures has acquired eight of the Fox-World Wide features for distribution through Amity exchanges.

They are "The Man Called Back," "Hell-Fire Austin" and six Bob Steele Westerns. Amity now has 27 pictures for release.

United Films Corp. Plans Florida Studio

New York.—United Films Corporation announces that it is planning the construction of a sound studio with two stages at Hollywood, Florida. It will be available to independents.

'Dynamite' Retakes

Additional scenes and retakes will be made Sunday at Radio on "Strictly Dynamite." Those in the cast who were recalled are Jimmy Durante, Norman Foster, Marian Nixon, William Gargan, Tom Kennedy and Stanley Fields.

Roy Jones Will Wed

Roy C. Jones, prop department head at Paramount, and Irene Hulbert, expect to fly to Las Vegas today to be married. Miss Hulbert was formerly in Paramount's wardrobe department.

'Now I'll Tell' Shifts

New York.—The Fox picture, "Now I'll Tell," originally scheduled for the Music Hall, will go into the Roxy instead, opening May 25.

Snell With Mascot

Mascot has signed Earle Snell to collaborate with Joseph Santley on the latter's original, "Young and Beautiful." Lou Baum supervises.

Bartlett on 'Cinch'

Sy Bartlett has been assigned to adapt the screen play of "The Cinch" at Warners, a story dealing with Boulder Dam, by Dan Templin.

Van Upp-McEvoy Team

Virginia Van Upp has been assigned by Paramount to collaborate with J. P. McEvoy on the screen play of "Ready for Love."

Laboratory Theatre of MGM Sets Debut

MGM tossed its hat into the talent-hunt circle yesterday through its Laboratory Theatre, which will serve as the medium of finding new players and writers.

Official debut takes place May 14 at the Hawthorne High School auditorium, which the studio has leased. Five one-act plays will be presented, studio executives, directors, writers and players constituting the audience. Maurice Revnes, Oliver Hinsdale and Samuel Kayser head the Laboratory, with Dr. Garland Greever of USC as advisory counsel.

Mussolini Biographer Luncheon Guest at MGM

MGM tendered a banquet yesterday to Margherita Sarfatti, biographer of Mussolini. L. B. Mayer acted as host to a number of prominent Italians. The Italian Consul, Dr. A. P. Giannini, Frank Capra and Will Hays attended.

20th Century Changes

Twentieth Century has started extensive alterations to its executive offices, which will include the addition of a private dining room for the executives. Bill Dover is the only official of the company still in town, and he leaves on his vacation June 1.

Ratony With Radio

Radio yesterday signed Dan Ratony to collaborate with H. W. Hanemann, Frank R. Adams and Jane Murfin on "The Other Passport," which is slated as the next Francis Lederer vehicle. John Cromwell will direct and Pandro Berman will produce.

Stuart-Gleason on Air

Gloria Stuart and James Gleason will head the "Hollywood on the Air" radio program, which now goes over NBC Sunday night from 8:15 to 9. Berton Churchill, Joan Marsh, Noah Beery and Jan Rubini's orchestra will also be heard.

Warner Deal Lagging

(Continued from Page 1)

Randforce will operate the chain under the Warner theatre department. If this report is true, Skouras will be confined to operations in Fox West Coast.

It is reported that Warners expect to be called upon to make a cash outlay of about $2,500,000, the balance to be guaranteed by Warner bonds.

However, a conflicting report comes from financial sources close to Fox Metropolitan. That is that any claim that Warners may make that they have closed for these houses is ridiculous. The Fox Metropolitan reorganization plan will go through next week, it is said, and thirty days after that offers will be entertained. Furthermore, this authority says, no offer has been received.

So, "you pays your money and takes your choice." If the deal goes through, Warners will have approximately 600 houses and will rank in New York with Loew's and RKO.

IRENE DUNNE

IN

"STINGAREE"



RADIO PICTURES



RICHARD DIX

AS

"STINGAREE"

◆

CURRENT PICTURE

"FAMILY MAN"

Radio PICTURES

UNA O'CONNOR

AS

ANNIE

IN

"STINGAREE"



UNDER THE EXCLUSIVE
MANAGEMENT
OF
JACK GARDNER

NEXT PRODUCTION
THE BARRETTS OF
WIMPOLE STREET
FOR M.G.M.

RADIO PICTURES

BECKY

GARDINER

SCREEN PLAY

"STINGAREE"

RADIO PICTURES

A GREAT ARTIST
. . . . PROVES HERSELF
. . . . . A GREAT SINGER

MISS IRENE DUNNE

SINGS

"TONIGHT IS MINE"

IN

"STINGAREE"

WRITTEN BY

W. FRANKE HARLING

GUS KAHN

RADIO PICTURES

ADAPTATION

OF

"STINGAREE"

BY

LYNN RIGGS

AND

LEONARD SPIGELGASS



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HOllywood 1666

TOMORROW *(Sunday)* THE WORLD WILL LISTEN TO

HOLLYWOOD-ON-THE-AIR is the first program to prove the PERFECT wedding of screen and radio. That's why it is the one broadcast that carries the hearty endorsement of motion picture theatre owners and exhibitors throughout the nation. They KNOW that Hollywood-On-The-Air this week . . and EVERY week . . presents the outstanding artists personally in the homes of millions of motion picture fans . . via the National Broadcasting Company Network . . with ENTERTAINMENT that sells Hollywood's outstanding celebrities . . and the pictures in which they appear . . in a way that BUILDS THEATRE PATRONAGE!



★

This SUNDAY NIGHT:

Jimmy and Lucille . . the truest trouper family of stage and screen . . enacting their newest laugh skit entitled 'Married Thirty Years—So What!'—It's positively a riot!

THE GLEASONS

★ ★

One of screendom's youngest and most beautiful new stars . . singing 'Oh Me, Oh My, Oh You' from the motion picture 'Strictly Dynamite.'

JOAN MARSH

★

The internationally famous violin virtuoso, composer and conductor . . playing 'Star Dust' . . and directing the greater NBC orchestra in 'The Melody Parade of Hits' . . featuring the never-to-be-forgotten tunes from 'Syncopation,' 'Rio Rita,' 'Bird of Paradise,' and 'Flying Down to Rio.'

JAN RUBINI

Introducing for the first time on the air . . a new tune that's destined to be one of the year's greatest musical hits entitled 'The Big Bad Wolf Is Dead' . . from the new Wheeler and Woolsey starring vehicle 'Cockeyed Cavaliers' . . as sung by that screen-stage-radio basso sensation . .

NOAH BEERY

★

In a special interview with Jimmie Fidler . . this popular new film star will reveal why and how she started out to become an actress . . and now, what happens in a highly dramatic scene . . when her director calls for a real 'take'!

GLORIA STUART

★

Hot news and choice gossip by NBC's famous Hollywood-On-The-Air tattler . .

JIMMIE FIDLER

TUNE IN *(Locally on)* KECA • 8:15 to 9:00 P. M.

% MR.SAMUEL MARX.
CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XX, No. 50. Price 5c. TODAY'S FILM NEWS TODAY Tuesday, May 8, 1934

FWC TO FIGHT CODE SLAP

TRADEVIEWS by FRANK POPE

•ONE of the most important and far-reaching decisions ever given in the motion picture industry was that of the Los Angeles Grievance Board in ruling that Fox West Coast and Principal Theatres had over-bought product and must relinquish twenty pictures to a competing independent independent house in Alhambra.

We heard several conflicting opinions yesterday, but all agreed on the importance of the ruling, IF it is upheld by the Code Authority and other authorities or courts who may consider it. That it will be carried to the highest courts in the land if the decision of the Code Authority goes against the chains is certain.

•

The conflict of opinion came over the effect of the ruling on block booking. A number of industry leaders expressed the belief that it meant the end of that practise; that, if the Code Authority has the right to say how pictures shall be divided in a certain territory, to allocate product, selling in block is over because an exhibitor or chain could not be certain that he would get what he had purchased.

On the other hand, the Grievance Board's decision is understood to have been largely influenced by the fact that the Alhambra independent had had the Warner product last year and that this year the chains had taken it away from him. So a sufficient number of pictures to make up this loss was awarded him. A member of the Grievance Board said that he could not see how the ruling would affect block booking in any way.

•

Whatever may be the ultimate effect, the Code has suddenly assumed added importance. Heretofore, there hasn't been very much interest in it among the leaders in the industry. This ruling is the first time it has really shown its teeth and showed also that it can bite. Gen. Johnson has said right along that the NRA would protect the "little fellow." In the present instance, that is what has been done.

The ruling also establishes a precedent for other territories. No one can have any doubt that similar conditions exist all over the country and, if the present decision is finally up-

(Continued on Page 2)

Hot Weather Hits New York Grosses

New York.—The sudden hot weather yesterday played havoc with the grosses of the Broadway picture houses and spoiled the prospects for a good week. The temperature ran up to well over 80 degrees, too hot for shows.

Jerry Sackheim New 'U' Story Dept. Head

Universal yesterday signed Jerry Sackheim to a long term contract as head of the story department. Leonard Spigelgass remains as scenario head and will become an associate producer. Sackheim checks out as Sam Marx's assistant at MGM Saturday, moving to Universal Monday.

Deal was negotiated by Noll Gurney of the Schulberg, Feldman and Gurney office.

Laughton on Way to Take 'Barretts' Role

Southampton.—Charles Laughton and his wife, Elsa Lanchester, sailed Saturday for America. The two "Henry the Eighth" protagonists are due to reach Hollywood about May15.

Laughton is cast for the demoniacal dad of "The Barretts of Wimpole Street" at MGM.

Lou Metzger Made BIP Representative in U. S.

New York.—Lou Metzger, of San Diego, has been appointed American representative for British International Pictures. He is due here from England next week and will open New York offices.

Will Carry Its Appeal From Grievance Board Ruling To Supreme Court If Necessary

Fox West Coast and Principal Theatres are going to fight the decision of the Los Angeles Grievance Board which found them guilty of over-buying product and withholding pictures from an independent competitor, and will carry the battle clear up to the United States Supreme Court if necessary.

The decision to fight was reached yesterday immediately after executives had received the ruling of the Grievance Board, which ordered them to turn over twenty first-run pictures to the Garfield theatre in Alhambra. Legal counsel set to work at once drafting an appeal from the local Grievance Board's decision. This will

(Continued on Page 4)

Selznick, Cukor and Estabrook in London

London.—David O. Selznick arrived today to seek authentic Dickensonian types for "David Copperfield" principals. He is accompanied by George Cukor and Howard Estabrook, the director and scenarist of the projected MGM picture.

Faces to fit the traditional illustrations for Mr. Micawber, Uriah Heep and Copperfield as a young man are sought.

Mrs. Viertel to Korda

Salka Viertel has been signed by Alexander Korda to go to England on a writing ticket with London Films. Deal was negotiated via cable and Mrs. Viertel leaves in two weeks for London.

Boycott Urged on Improper Pictures

Declaring that the motion picture producers and exhibitors have not kept faith with their public, a virtual boycott of motion picture theatres until pictures are cleared up was recommended yesterday at a conference at the Biltmore hotel of educators, churchmen, and members of women's organizations.

The opinion of those present was that the boycott should be maintained until the subject matter of pictures is improved to conform to the ideals upon which our country was founded. Rev. Martin McNicholas, head of the Catcholic schools in the diocese of Los Angeles and San Diego, said that pictures have great responsibilities, but must be regulated and their force directed in the proper channel or else no children should be permitted to see them.

Irv Cobb May Star in Feature Film For MGM

The possibility of Irvin Cobb starring in a feature to be written by himself has been discussed by the humorist with Hal Roach.

The first two or three shorts of the Cobb series of eight will be the test of his aptitude as a screen actor, and of his interest in going big-time for an MGM feature.

John Daumery Dies

London—John Daumery, one of the best known of British directors, is dead in Lausanne, Switzerland. Irving Asher, Warner's British representative, started for Lausanne by plane when he heard of Daumery's condition, but arrived too late.

Jane Murfin to Produce

Jane Murfin is listed on the Radio production slate as an associate producer and it is understood that she moves into that spot on the completion of her script work on "The Other Passport."

ZANUCK WANTS TO SCREEN SHAKESPEARE AND OPERA

New York.—In his first interview given here yesterday, Darryl Zanuck, who is sailing for Europe and Africa shortly, said that he hopes in the near future to be able to transfer Shakespeare's plays and some grand operas to the screen.

Zanuck touched on several angles of the picture business in his talk. He spoke emphatically against the double feature evil and condemned the star system. He also came out flatly in favor of criticism of pictures and said he did not care how severe it was. He

(Continued on Page 6)

'Murder at Vanities' Opens at U.A. Saturday

Sid Grauman has selected the Paramount production, "Murder at the Vanities," as the next attraction at the United Artists theatre. It will start its engagement there Saturday.

Fineman Radio Producer

Radio yesterday signed B. P. Fineman as an associate producer and will give him his first assignment soon. He was formerly on MGM executive.

DON'T OVERLOOK GETTING YOUR COPY IN FOR THE DIRECTORS' NUMBER

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher
FRANK T. POPE.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957
New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

RAMBLING REPORTER

Night-clubbing in the Hollywoods was practically at a standstill over the week-end . . . but parties at the Walter Wangers and the Dick Wallaces, the Geraghty-Wilson wedding et al, helped some. . . . Stu Erwin's bulldog won two (count 'em) prizes at the Ambassador show. . . . The gal in the Shim-Sham Revue who seems to be causing the biggest stir among producers is fifteen-year-old Maybelle Lewis, sister of Maxine, former night-club queen. . . . You'd pass out if you knew what famous publisher's son is now "taking care of" the ex-inamorata of a big director—and in grand style, too! . . . The Sam Woods planning to leave for Europe in a couple of weeks.

•

Virginia Pine arrives here Saturday on the Chief—George Raft having leaped abroad for some quick appearances before saying the "I do's." . . . The Gene Markeys (Joan Bennett) off for Rome, Paris and London last night. . . . Miriam Hopkins' foot is out of the cast, so Miriam goes back into the cast of "She Loves Me Not" tomorrow. . . . Louis B. Mayer gave a luncheon for the Sultan of Johore yesterday. . . . Mrs. Wally Beery reported much improved, so Wally beams with joy. . . . Al Jolson will drive to N.Y. end of the month. . . . Warren William has bought a big estate in Encino—near Van Nuys. . . . Nancy Carroll, with Van Smith; Carl Laemmle Sr. with his family, Mickey Neilan and party—among the Cocoanut Grovers Friday night.

•

The Frank Tuttles celebrated their wedding anniversary in a large way Sunday night. . . . John Beal, fresh from the N. Y. stage, reporting for work with John Barrymore at Radio. . . . When Lois Moran reaches for almost any note—her vocal cords stand out to THERE! It's very confusing! . . . Laff note: A certain writer was fired from Warners, but was rehired after he scored against the Warner team at polo the other day! . . . Irene Dunne back from her Eastern jaunt. . . . And Elizabeth Allan hopped a plane in N. Y. yesterday to rush here for her "Green Hat" role.

. . . Whatever became of the script that Gene Fowler and Ben Hecht wrote that was to have co-starred Marie Dressler and W. C. Fields?. We know the answer—and it's very funny!

New York REVIEWS

"SUCCESS AT ANY PRICE"

Radio prod.; director, J. Walter Ruben; writers, John Howard Lawson, Howard J. Green

Rialto Theatre

Times: With the connivance of the author, the screen version of John Howard Lawson's sardonic success story has been managed with considerable effectiveness. Fortunately, the dramatic instinct, or lack of it, which was responsible for crudely renovating the original title to "Success At Any Price" has not extended its sinister influence to the work itself.

News: Douglas Fairbanks Jr. presents a splendid performance in the role of Joe Martin. The direction is skilful and the settings are good.

World-Telegram: Enough of the intensity and fervor, vehemence and bitterness of the original have been preserved to make the film really interesting screen entertainment. Douglas Fairbanks Jr. is excellent as Martin.

Mirror: A moderately impressive movie, though it lacks the movie qualities of speed and action. It is intelligently directed and skilfully played.

Post: Though the plot is vigorous and the dialogue penetrating, the whole affair has a tendency to put you into one of those what-of-it moods. Probably one reason why all of this matters so little is due to the inordinate mediocrity of the acting.

American: The play has gained nothing in transition to the screen, and so the new entertainment at the Rialto is very mediocre movie. Mr. Fairbanks lends strength to a bitterly unattractive and flamboyantly written role.

Herald-Tribune: Considered as screen entertainment, "Success At Any Price" is an intelligent, if a somewhat melodramatic story, in which Douglas Fairbanks Jr. gives an interesting portrayal.

Sun: Even to one who has not seen or read the stage play, it is easy to surmise that the film version has been tempered, sweetened somewhat—a few punches pulled and the ending changed, perhaps. "Success At Any Price" is shrewdly effective movie fare. It is well done and you'll probably find it worth your time.

Radio Testing New Lamp in Color Work

Radio yesterday put to test a new device, the Bishop lamp, with a view to using it in the first Technicolor short if it is passed on favorably.

The lamp controls rapid changes of colored lights and also blends them accurately at the same time. Lloyd Corrigan conducted the tests, with Don Alvarado and Steffi Dunni enacting a scene from "La Cucaracha" for the purpose.

Cantor Will Tell of Talk With President

First information as to what took place at the conferences between President Roosevelt and Eddie Cantor during the comedian's Washington visit recently will be revealed by Cantor Sunday night at the meeting of the Screen Actors' Guild.

This will be at El Capitan Theatre. Annual election of officers will be held.

Big Fish For Gordon

Leon Gordon hooked a 43-pound halibut at Malibu Sunday, with Frank Lloyd and Al Rockett along to prove it. Lloyd and Rockett also made nice catches, but were edged out of the super class.

Col. Release For Foy

Columbia will release the Frank Craven production, "That's Gratitude," Bryan Foy yesterday putting the deal through.

Paramount Cuts Its Shorts Program by 25

New York.—Paramount has reduced its short schedule for next year by 25, having eliminated 24 two-reelers and one single, as announced by Lou Diamond, in charge of shorts.

The schedule now calls for 100 one-reelers and 104 issues of Paramount newsreels. There will be six "Color Classics," 26 "Paramount Varieties," 18 "Headliners," 13 "Pictorials," 13 "Grantland Rice Sportlights," 12 issues of "Popeye, the Sailor" and 12 "Betty Boops."

Helen Vinson Ill

A flu attack that confined her to her home yesterday forced Helen Vinson to pull out of the cast of "Afterwards." Radio signed Julie Hayden to fill the role.

Cormack on Vacation

Bartlett Cormack handed in his script of "Pursuit of Happiness" at Paramount yesterday and today hops off for his first vacation in five years. He goes to his native Chicago.

IRISH SETTERS
3 MALE PUPPIES
Eight weeks old, fine pedigree, hunting strain, for sale reasonable.
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European with years of commercial experience abroad wants connection with motion picture or an independent producer for distributing or contact man.
BOX 105
HOLLYWOOD REPORTER

Erpi Execs East As Smoot Suit Nears

The two-year-old suit against Electrical Research Products, Inc., brought by Mrs. Alice Smoot and claiming commissions on the sale of sound equipment to the Mormon Church at Salt Lake City, is set for trial in New York next Monday.

Morris Ridge, head of Erpi's Western Service Studio, Arthur Lamb, sales manager, and George Pratt, vice-president, will be in New York when the trial is slated to start. Ridge and Lamb have already left and Pratt leaves Thursday. One of the executives stated yesterday that the trio will testify at the suit if called upon, but that it is expected the case will be settled out of court between now and Monday.

Lawrence-Fairbanks Play Interests London

London.—Most of London is waiting for reports from Manchester, England, on the opening of "The Winding Journey," which co-stars Gertrude Lawrence and Doug Fairbanks Jr.

It is Doug's first stage shot and, if the idea clicks, it is his intention to divide his time in the future between theatre and films.

Bill Clark With Educ.

New York.—William J. Clark, formerly managing director of Paramount Pictures in Australia, has been appointed assistant sales manager for Educational Pictures and starts next Monday on a tour of Fox exchanges that handle Educational product.

Bijou Scout For Fox

Bijou Fernandez, former New York agent, left last night for San Francisco to scout around the Bay District's little theatres for possible talen for Fox.

Tradeviews

(Continued from Page 1)

held, it means trouble for the big circuits. However, appeals to the Code Authority, to Washington and, if necessary, to the Supreme Court, undoubtedly will be made and there is enough legal machinery to tie the question up for a long time.



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'WHEN STRANGERS MEET' IS ONLY FOR THE SMALL TIME

Story Better Than Acting or Direction

"WHEN STRANGERS MEET"
(Liberty)

Direction.....William Christy Cabanne
Author.....Adele Buffington
Photography ..... ——— Johnson
Cast: Arline Judge, Richard Cromwell, Lucien Littlefield, Charles Middleton, Sarah Padden, Sheila Terry, Ray Walker, Julie Haydon, Vera Gordon, Luis Alberni.

Well, you'd think that the Grand Hotel cycle would be over by this time. But no. It isn't. Here comes the Grand-Hotel-in-a-Bungalow-Court drammer, entitled "When Strangers Meet." It's a Liberty production.

While the story isn't original, it has enough interest to keep it going. Rather, it would have, if the cast and direction gave it a break. Oddly enough, all the bit players turn in remarkably fine performances, but the principals, and the slow, listless direction of Christy Cabanne, weaken the whole thing. Considerable cutting would help a lot.

Charles Middleton plays the mean old owner of the bungalow court, who keeps his wife, Sarah Padden, in a continual state of abject fright, and his son, Richard Cromwell, in ineffectual rebellion. Cromwell, in love with Arline Judge, the daughter of a quaint old drunk, Lucien Littlefield, is unable to accept a splendid position in another city because he is afraid to leave his mother to the untender mercies of his father. Finally, however, because a double murder is committed in the bungalow court, the villain is exposed with all his misdeeds, and everything turns out fine.

The story is less important than the characterizations. There is the wife who fails to pay the rent each month because she can't resist gambling her husband's hard-earned dollars on the races; a charming Jewish couple whose son is learning to play the drums and who practices long and hard; a couple of golddiggers; a German tenor whose home-brew just will explode; an excitable cobbler, and a young couple with a baby.

Arline Judge has fine moments in her performance, and Richard Cromwell gets away rather well with his role of the weak boy. Sarah Padden is ineffective, and so is Charles Middleton, both over-playing. Lucien Littlefield is splendid as the drunk, Ray Walker is a fast-working reporter, Julie Haydon is the girl whose charms contribute to Middleton's downfall, and Sheila Terry has a small role. Vera Gordon contributes a high note to the picture as the Jewish mother; Luis Alberni is fascinating as the cobbler, and the man who played the tenor is grand. Adele Buffington wrote the story.

This one is not for the big houses, and the less critical audiences will be only half-way pleased with it unless it is pepped up.

Col. Picture Gets $5,000 in Four Days

New York.—Columbia's production of "Twentieth Century," which is now playing at the Radio City Music Hall, rolled up a gross of $56,000 for its first four days, about the best the house has had recently.

'Social' Interests Start Agency Fuss

An agency war has broken out between the Small-Landau office and the Schulberg, Feldman and Gurney over two players, Rochelle Hudson and Helen Vinson.

The Small-Landau office accuses Johnny Madgio, of Schulberg, Feldman and Gurney, of attempting to ring their client, Rochelle Hudson, while the latter office accuses Pat De Cicco, of Small-Landau, of trying to lasso Helen Vinson. Each disclaims raiding intentions, asserting the respective interests are "social."

MGM Signs Actress at Her Stage Play Opening

New York.—Gladys George was signed by MGM to a term contract just before opening last night in "Milky Way," at the Cort theatre.

The picture contract goes into effect after the run of the play, making Miss George probably the first example of talent bought "in galley proof." She does character leads.

Les Whalen in East on Sales of 'Cat's Paw'

New York.—Les Whalen, who is now in New York on sales promotion work for Harold Lloyd's "The Cat's Paw," leaves tomorrow for a trip through the Fox Western exchanges.

Ethel Jackson Coming Back to Hollywood

Ethel Shannon Jackson, widow of Joseph A. Jackson, has recently been visiting Cuba and has written friends she will shortly return to Hollywood after an absence of about two years.

Warners Buy Novel

Warners have purchased "Go Into Your Dance," a novel by Bradford Ropes and will use it as a musical, probably for Dick Powell and Ruby Keeler. Ropes wrote "42nd Street" which started the current list of musicals

'Hell's Angels' Footage

The Howard Hughes office denied yesterday that Nat Levine had optioned all the remaining unused footage of "Hell's Angels." Mr. Levine was said to have purchased a small quantity, but there is plenty left.

Fishing Short For Cobb

Irvin Cobb's first picture for Hal Roach will be "Fisherman's Luck" and will be directed by James Parrot when it starts next week. He will be supported by an all-star cast.

Small Chain Fights Ban on 2-for-Ones

Pacific National Theatres, Inc., of National City, yesterday filed an appeal with the Code Authority from the decision of the Los Angeles Grievance Board, which last week ordered the concern to stop the practice of "two for ones" and the giving of cash inducements to its patrons at the National theatre.

The complaint was brought against the National by the Seville theatre of Chula Vista. In its appeal, the National claimed that it is five miles from the nearest competitor, and that as Wednesday, Thursday and Saturdays are dull nights, such practices had to be resorted to in order to keep the doors open.

The Grievance Board has ordered the National Soldiers Home at Sawtelle to cease admitting the public free of charge to the theatre conducted for the inmates of the home.

Aarons and Goldwyn Split After Dispute

Alex Aarons, of the producing firm of Aarons and Freedley, brought here from New York by Samuel Goldwyn to handle the next Eddie Cantor picture, has come to a parting of the ways with Goldwyn.

Yesterday he revealed that he and Goldwyn have had a friendly difference of opinion, and the deal between them is all off.

Colleen Moore Lead in 'The Scarlet Letter'

Majestic yesterday concluded a deal for Colleen Moore for the lead in "The Scarlet Letter," negotiations for which were reported exclusively in the Reporter about a month ago.

Picture, the first production by Larry Darmour for the company, will be directed by Robert Vignola and starts in two weeks.

Fox Buys Sealing Yarn For Lowe and McLaglen

Fox yesterday purchased "The Seal Poachers," an original story by Norman Reily Raine, and will probably use it as an Edmund Lowe-Victor McLaglen vehicle. Deal was negotiated by the Hawks-Volck Corporation.

Term For Brisson

Carl Brisson is set for a term at Paramount for his work in "Murder at the Vanities," his camera bow in this country. The Danish actor is known on both stage and screen in Europe. No assignment has been made yet under his new contract.

Frances White Here

Frances White, formerly with George White's "Scandals" and other musical shows, has arrived in Hollywood to talk picture work. She is under the management of Bren, Orsatti and Marx.

Harmon Ising For MGM

New York.—MGM's new series of color cartoons will be produced by the Harmon Ising outfit.

Not that it MATTERS
by Helen Gwynn

We've been listening to a lot of complaints lately to the effect that the picture industry doesn't make use of the best writing talent there is. That may be true to a certain degree, but we have noticed that the "giant brains" amongst the writing crew of this country are the very ones who have done the least to remedy the writer's situation in the picture industry. And they are the ones who, long ago (had they been sufficiently interested), could have demanded and gotten innumerable reforms.

The reasons why they didn't are fairly numerous. The most significant of them is the fact that most writers of great reputation have no love for pictures as a medium of expression. They have no faith in the enormous potentialities of pictures. They do not or will not see them as a really great composite art. To them, pictures are a stepchild whom they will tolerate for the money involved, but whom they will not recognize as belonging to the family. Their attitude is a contemptuous one.

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Hence, when they are signed up at tremendous salaries, instead of digging in and fighting for something they want to do, they are content to let themselves be kicked around just so long as they are collecting that goodly weekly stipend. When their contracts are up, they are content to return to what they call "white people" and discuss the unbelievable stupidities of the picture industry.

But raise a voice to correct those stupidities? Never! They are probably too good copy for them to destroy. And the sad part of it is, that they have the power to correct many evils. The writer is supposedly an imaginative person. A person who can envision the possibilities of visual movement and good writing. They represent the fundamentals of good picture-making. And they don't care, most of them—the big-wigs who are brought out here on the strength of their reputations as writers, who are in a position because of their independence and the salaries they command, to get some respectful attention for their ideas.

These ideas may not all be practical but surely some of them would help to raise the level of both picture-making and the writers' situation.

There are, of course, notable exceptions to these various prejudices among writers and everyone of them has been successful and happy in the picture industry. The latest one to make good is Nunnally Johnson, who, in two short years in the picture business, has established himself as an invaluable writing asset to that industry, and the real basis for that success has been not alone his writing talent (which is something), but his enthusiasm for the medium in which he works. It is reflected both in the pictures he has written, which are all way above average, and in his own personal success.

P R O G R E S S

Satin Smooth

Patiently, assidously, without blare of trumpet, or beating of drum, Max Factor has worked through many silent years . . . to build up an invincible supremacy. Straight to the forefront on merit and merit alone.

Today, backed by a record of progress and achievement, comes Satin Smooth, a smoother, faster make-up, easier to apply and easier to remove . . . a make-up of delicate tones that photographs beautifully.

Satin Smooth is the achievement of a lifetime. Try it and thrill.

MAX FACTOR'S
MAKE-UP STUDIOS
HOLLYWOOD, CALIFORNIA



FWC WILL CARRY APPEAL TO U. S. SUPREME COURT

(Continued from Page 1)

be filed with the Code Authority some time between now and Friday, the deadline for appealing the decision.

While the grounds for the appeal were not outlined, the statements from representatives of the companies declared that Fox West Coast and Principal Theatres acted strictly within the letter of the film code in stocking their theatres, and that any producer may license to its affiliated exhibitor all of its motion pictures, as the Fox Company has done, and still be absolutely within the rulings of the code.

Further, the statement asserted that the Los Angeles Grievance Board had acted contrary to the code in taking five of the Fox pictures away from West Coast and Principal Theatres and turning them over to the Garfield.

It was pointed out that Fox West Coast and Principal Theatres must provide a total of 208 feature pictures yearly for the affiliated Alhambra, as that house has a double feature policy. In order to be certain that the theatre has sufficient product, and that it will not be left in the air by unlooked-for under-production, the chain licensed 225 pictures for it. This, it was alleged, is provided for in the code.

The statement further declared that the Garfield theatre, which was the one that alleged it was being deprived of sufficient first-run product to do business, had a total of 283 pictures available for its use. It was indicated that this will be one of the big points brought out in the appeal for a reversal of the decision.

While independent theatre owners throughout the district were rejoicing over the decision, the concensus of opinion was that the case will be fought bitterly, as it will set a precedent that may upset the entire big theatre chain apple-cart throughout the entire country if it is upheld.

Charles Skouras, vice-president of Fox West Coast, is in the East now, and while no statement could be obtained regarding his plans, those close to the situation felt yesterday that he will probably remain there and carry the fight to Washington in case the Code Authority upholds the decision. The Code Authority must pass upon the appeal within fifteen days from the time it is filed.

Edith Van Cleve Here

Edith Van Cleve, who three years ago gave a performance in "June Moon" on the stage that was voted among the ten best of the year, arrived yesterday in Hollywood.

She plans to visit here through the summer and return in the Fall to New York for a new play.

Harry Jolson Agent

Harry Jolson, brother of Al, has joined the William Morris office as an associate.

"George Waggner has written a lively and amusing story, full of corking gags and business.
"The discussion of the fifty-cent dollar is masterly diaglogue."
—Rob (no relation) Wagner's Script
says about

"CITY LIMITS"

by

george waGGner

Who Wants "VARSITY"?
A college football story with a new twist.

Management
COLLIER & WALLIS

COMMUNICATIONS CODE WILL EXTEND TO ERPI

Washington.—The new code which the Government proposes to impose on the telegraph industry is said to have so many loopholes in it that it will be perfectly feasible to extend its operations to include Western Electric, Erpi or any other company controlling means of record communication.

According to the announcement, it is aimed at the American Telephone and Telegraph Company, Western Union, Postal Telegraph, R.C.A. Communications and all subsidiaries of any description.

Some of the definitions in the proposed code are also so loosely drawn, perhaps purposely, that they may include sound transmission. This is believed possible, especially as A. T. & T. is mentioned as one of the companies that, up to this time, has refused to submit to the NRA at all.

The announcement of the plan was rather timely, evidently being matched with the pending Senate resolution for an investigation of the A. T. & T. It is taken to mean that, inasmuch as all codes may be amended at any time, if certain facts develop out of the investigation, they could conceivably be remedied in an NRA code in lieu of the proposed Communications Commission.

Janet Rex to Mascot

Janet Rex has been engaged by Mascot as assistant to Lon Young, director of publicity and advertising.

Robert Robins Keeps Up Fight on A.T.& T.

Chicago.—Robert Robins, of the American Society for the Protection of Motion Picture Theatres, is going right on with his fight against the A. T. & T. He spoke here yesterday, asserting that at least $50,000,000 a year used by the corporation in research comes out of the pockets of the public, who should have lower rates.

He speaks in Detroit today and in Cleveland tomorrow.

Joe Schenck Throwing Big Party For Zanuck

New York.—Joseph M. Schenck is throwing a big party for Darryl Zanuck at the Stork Club tomorrow afternoon to meet the representatives of the press.

New Columbia Writer

M. Coats Webster was signed by Columbia yesterday to a long-term writing ticket through the Rebecca and Silton office. He gets his first assignment today.

Westmore on Vacation

Wally Westmore, head of Paramount's make-up department, left Monday on a two-weeks motor tour to the Rogue River country in Oregon.

Up-to-the-Minute CASTINGS

Helen Lowell and **Dorothy Tree** to "Dragon Murder Case," Warners. **Charles Wilson** by Kingston-Harris for the same picture.

William Burress by Hallam Cooley for "100% Pure," MGM.

Raymond Hatton, John Wray and **Ward Bond**, through Kingston-Harris for untitled Jack Holt picture at Columbia. **Sarah Padden** for the same.

Anne Darling to "There's Always Tomorrow," Universal.

George Lewis by Hallam Cooley to "Two Heads on a Pillow," Liberty.

Edward Everett Horton in "Gay Divorce," at Radio.

Arthur Byron by Paramount through Nat Goldstone for "Notorious Sophie Lang."

Charles Judels by Paramount for "Notorious Sophie Lang." The Ivan Kahn office set the ticket.

Etienne Girardot to Warners for "The Dragon Murder Case," by Harry Spingler, of the Small-Landau office.

Charlotte Granville and **Tetsu Komai** for "You Belong to Me" at Paramount.

Grady Sutton for "Bachelor Bait" at Radio.

Johnston to Hawaii

Arthur Johnston finishes the musical score for Mae West's "It Ain't No Sin" this week and sails for Honolulu on a six-weeks leave. His teammate, Sam Coslow ,is vacationing in Europe.

Cameramen Back New Cemetery Plan

Four of Hollywood's best known cameramen have launched a unique business venture, namely the development and operation of a modern cemetery, open only to non-Caucasians.

It is the Lincoln Memorial Park, controlled by Memorial Parks, Inc. Daniel B. Clark, long noted as Tom Mix's cameraman, is president, Charles M. Glouner, for years head of the camera department at Universal and recently resigned, is vice-president. C. Roy Hunter, superintendent of photography at Universal, is secretary-treasurer. On the board of directors are Virgil E. Miller, head of Paramounts camera department, and Michael M. Leshing, superintendent of the laboratory at Fox studios.

Stan Laurel Becomes A Lord of the Manor

Stan Laurel has acquired an estate in Cheviot Hills, including the Franz Nelson house, first built in the tract. He is knee-deep in redecorations.

His new neighbors are Buster Keaton, Guy Kibbee, Matt O'Brien and a golf course. The Roach comic reports an early crop of stray golf balls.

Deeping Novel For G.-B.

New York.—Gaumont British has purchased the Warwick Deeping novel, "Seven Men Came Back." The sale was made by Anne Watkins.

"HALF A SINNER"
Just Completed

EDMUND GRAINGER
ASSOCIATE PRODUCER

"AFFAIRS OF A GENTLEMAN"
"Interesting story, well told and well produced . . . box office entertainment." —Hollywood Reporter.
A UNIVERSAL PICTURE

In Preparation:
"MYSTERY OF EDWIN DROOD"

'JIG-SAW' AN AMUSING FARCE; 'LOVE KILLS' DULL AND TRAGIC

Former Suited For Pix, But Not Latter

"JIG SAW"

Presented by the Theatre Guild at the Ethel Barrymore Theatre, by Dawn Powell; staged by Philip Moeller; settings by Lee Simonson. Cast: Virginia Tracy, Albert Bergh, James York, Cora Witherspoon, Ernest Truex, Spring Byington, Eliot Cabot, Charles Richman, Gertrude Flynn, Helen Westley, Mabel Kroman, Shepperd Strudwick.

New York.—As the sixth and last Theatre Guild production of the current season, "Jig Saw" seemed to be designed to send subscribers off to the country for the summer with a pat on the back for a good season's support and the pleasant taste of a piquant appetizer for good things to come next September in their mouths.

While the play could hardly be construed as worthy of the hitherto serious endeavors for which this producing organization is noted, it has nevertheless a saucy wit and sparkle. Dawn Powell's dialogue and construction cannot top such a farce as "No More Ladies," yet, in full measure of clever good humor, and belly-tickling laughs, it surpasses it. There is enough good material in the first act and even beyond to make more than a satisfactory farce picture.

With such expert farceurs as Ernest Truex, Eliot Cabot, Cora Witherspoon and Spring Byington doing a neat job by Miss Powell, the slight fabric of farce plot scores heavily in its first two acts, but thereafter comes perilously near proving a dud. As the ingenue, Gertrude Flynn mustn't be overlooked for her capable work.

Such action as there is centers around the amours of a romantic lady who maintains a separate menage of her own in a Central Park penthouse—apart from her husband's establishment in the country. This has been going on for a long time. For some fifteen years the lady has kept open house, particularly for her gentlemen friends—one of whom found the lady and her apartment so adequate that he moved in and stayed on. Her daughter, who has been sequestered abroad in various schools, finally arrives home—just in the midst of another of her mother's hectic affairs of the heart.

Mother's long estrangement from her child has hardly prepared her for the resultant shock of discovering that her daughter is no longer a sheltered innocent young lady of 18. Picture also her amazement, chagrin and despair at discovering that young daughter's sophistication has progressed, so much so that Mother is in danger of losing her latest romantic acquisition to the daughter.

In the resultant battle for possession of the male, Mother stands only a ghost of a chance, daughter winning out by sheer persistence and determination. The young unattached bachelor struggles very feebly at the tossing about between the two women and finally succumbs. Nothing is left for Mother but to fall back upon her sugar daddy, who fought so valiantly to maintain his cozy comfortable status in the freedom of the penthouse, and this skilled psychologist in affairs of the heart has a comparatively easy time in giving back to his lady love the self-respect of a good deed done instead of a broken romance.

Cavalcade Wins For Lloyd Second Time

Sentimentality paid for Frank Lloyd. The director of "Cavalcade," two weeks ago placed a bet on the horse that won the Kentucky Derby last Saturday, netting him $1,000.

A Formula Tragedy

"LOVE KILLS"

Presented by Ida Lublenski Ehrlich at the Forrest Theatre; written by Ida Lublenski Ehrlich; staged by Percival Vivian. Cast: Marion Green, Harry Hanlon, John Parrish, Vivian Giesen, Bram Nossen, Hendrick Joyner.

New York.—"Love Kills," written and presented by the author, was, to most of the audience, one of the minor tragedies of the season. Badly written and directed, the play never did reach the point of making the audience sit up.

The actors were terribly miscast and one wonders upon whose judgment the play was presented. Vivian Giesen, the heroine and only female in the cast, gave a perfect example of how not to act and we speculate how she could possibly have been a protege of the late David Belasco. Harry Hanlon and Marion Green did the best they could, but even they knew that it was hopeless.

The plot must have been taken from formula number 9. The father, faced with ruin and disgrace, begs his only daughter to marry the man who could save him. The girl sacrifices herself and marries the rich old banker for her father's sake and lives unhappily with him, until her former lover comes on the scene again and she runs away and lives with him until she can secure her divorce decree. In the meantime her lover has grown tired of her, and when he tells her so, she commits suicide. Nothing in this for pictures.

Zanuck For Big Pix

(Continued from Page 1)

believed that fair criticism, even if severe, is a benefit to the producer.

Asked about the future of color pictures, he said that he did not believe they would ever become popular. He felt that they could not be as good photographically as black and white.

His predictions as to the public taste in pictures is that, this year, he thinks productions of great scope are desired. He cited, as examples, productions dealing with British rule in India, or war pictures with a definite anti-war slant and with a distinct patriotic angle.

He is not at all worried over the future of the industry. Its troubles now, he said, are due to past huge real estate and theatre committments.

"This resulted," he said, "in producing companies being obliged to make too many pictures, only a few of which were good, and so they lost money both on the pictures and in their theatres."

Vaude For The Lyric Dramatic Stock and

New York.—Chamberlain Brown has taken over the old Lyric Theatre in Forty-second street and will run it as a combination dramatic stock and vaudeville theatre. He opens it under the new policy on May 14.

His plan is to present condensed versions of popular plays with the stock company, performances to be made continuous by the use of vaudeville acts. The bill will be changed weekly.

Mascot Building Up Its Writing Staff

New York.—Mascot has added seven writers to its list, giving it a staff of a dozen scenarists. The list includes: Earle Snell, who is collaborating with Joseph Santley on "Young and Beautiful"; C. Edward Roberts, working on treatment of "Waterfront Lady"; Dore Schary working on "Crimson Romance"; Douglas Doty and George Sayre on "Along Came a Woman"; Marion Orth doing dialogue on "Crimson Romance". Other staff writers are Wyndham Gittens, John Rathnell, Al Martin, Sherman Lowe and Barney Sarecky.

The company has bought a play by John S. Twist and William Worthington, called "The Skeleton in the Closet," which will be produced under the title of "One Frightened Night."

Safron Drive Winner

The Western Division of Columbia, under Jerry Safron's jurisdiction, won the national sales drive for March, the Salt Lake City branch getting top honors in the pep campaign for the company. The employees of the division get a bonus.

Announcing...

MADDUX
INCORPORATED
presents a spring showing of latest Lincoln V12 motor cars in the Galeria, Hotel Biltmore

Display open daily
11 a. m. till 10:30 p. m.

In Hollywood at 1353 North Vine
LINCOLN
precision « performance » prestige

THALBERG AND SHEEHAN EXPERTS FOR GOLDWYN

Irving Thalberg, Lou Brock and Winfield Sheehan were witnesses at the resumption of the trial of Sam Goldwyn's suit against Warners yesterday before Superior Court Judge Frank Smith. The three producers testified for Goldwyn, who is seeking an injunction to prevent Warners from continuing to use Busby Berkeleys services.

Each was asked, as an expert, to define the meaning of "rehearsal." The defense by Warners is that Berkeley had been assigned to rehearse "Dames," on which he is still working, while directing the dances in "Wonder Bar" last December. All three concurred in the opinion that a picture was in rehearsal only after a script had been prepared and a company called. Warners claim that, because Dick Powell sang a song from "Dames" last December for Berkeley, the latter had been "rehearsing" the production.

An effort by Milton Schwartz, of Loeb, Walker and Loeb, Goldwyn attorneys, to place in evidence a deposition taken from Darryl Zanuck before he left for Europe last week, caused an objection from Berkeley's counsel, Milton Cohen. He asked that the deposition be ruled out because it had been taken before the dance director had been made party to the suit as co-defendant with Warners. Judge Smith reserved ruling on this point, but Schwartz stated he would read the deposition into the record in view of Warners failing to object.

The trial proceeds this morning.

18 Months to Make Novel Russian Film

Moscow.—Another six months will see the completion of an animated film novelty, "New Gulliver," which Ptoushko is directing at the Soyuzfilm studio. He has been on it for the past year.

The picture is being made with a combination of living characters and sculptured miniature dolls. There are 1000 dolls in the cast, and some of these wear as many as 100 different masks. The picture is expected to be startling when completed.

Hamilton-Jordan Set

Neil Hamilton and Miriam Jordan have been signed by Liberty for the leads in "Two Heads on a Pillow." Liberty has changed the title of its "Strange Honeymoon" to "Once To Every Bachelor"

Royalty Visits MGM

Louis B. Mayer and MGM execs entertained the Sultan and Sultana of Jahore, Malay State, at luncheon yesterday. The regal pair naturally made the grand tour of the studio.

Fox Musical Shelved

"Music in the Air," Fox's stock setback, is again on the tentative future list after its latest reconsideration for production. This time is for another six or eight months postponement.

Yohalem to Produce 'Shock' For Monogram

Monogram yesterday signed George Yohalem for the production of "Shock" in place of W. T. Lackey, who is still sick. Roy Pomeroy will direct his own original, which has been scripted by Madeline Ruthven. Ralph Forbes will have the lead when the picture gets into work in the next two weeks.

Nicholls Ill, Minor On Directorial Job

An urgent operation compelled George Nicholls to withdraw from directing "A Hat, a Coat, a Glove" yesterday, with Radio placing Worthington Minor on the production.

Nicholls, whose first break was due on the Barrymore picture that goes into work today, will be out of the running for four weeks. He will direct "Anne of Green Gables" instead.

Connolly Assigned

Bobby Connolly yesterday was assigned to direct the musical numbers in Warners' Technicolor short, "What, No Men?" which Ralph Staub directs with Phil Regan and El Brendel in the leads. Sammy Fain and Irving Kahil have written two songs for the piece.

O. P. Heggie Delayed

O. P. Heggie was due to arrive by plane Sunday night for "The Count of Monte Cristo,' but did not show up at the studio yesterday. The Reliance picture is scheduled to start Wednesday, Rowland V. Lee directing.

Guild Board and New Council Meet

The Executive Board of the Screen Writers' Guild and the new Advisory Council held their first joint meeting at the Writers' Club last night

Most important business was the discussion of a new fiscal plan for the Guild. Several suggestions were advanced, and committees from both groups were named to recommend one of the suggestions. From the Executive Board, Ernest Pascal and Wells Root were appointed. From the Council: William Conselman, Gladys Lehman, Nunnally Johnson, John Grey and Jack Natteford. This committee will meet next Monday evening with the Council and offer their suggestions.

Donald Ogden Stewart was elected chairman of the advisory council to conduct their meetings with William Conselman, vice chairman and Doris Malloy, secretary.

Silent Camera Will Be Academy's Next Task

One of the greatest periods of research activity in the history of the Academy will be undertaken shortly by the Technical Research Council.

Practically 1000 replies to questionnaires, asking for suggestions regarding construction of a really noiseless camera for studio use, have been sent back to the Council. Starting this week, the committee will begin a study of the suggestions, and shortly a program of actual work will be started.

"MORNING GLORY"

"CONVENTION CITY"

"EASY TO LOVE"

"LITTLE MISS MARKER"

"GREAT FLIRTATION"

ALL HITS

ADOLPHE MENJOU

RONALD COLMAN

✦

"BULLDOG DRUMMOND STRIKES BACK"

✦

A Client of

HAWKS-VOLCK
CORPORATION

METRO-GOLDWYN-MAYER STUDIOS,
% MR. SAMUEL MARX,
CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XXI, No. 1. Price 5c. TODAY'S FILM NEWS TODAY Wednesday, May 9, 1934

ASC-UNION MERGER OFF

TRADEVIEWS by FRANK POPE

•DID you ever start a snowball rolling down hill and watch it gather not only impetus, but snow on the way? That is what is happening in this country to the revolt against smut in motion pictures. All over the land the cry for clean pictures is being taken up. The churches, educators, bar associations and, most important of all, the great national organizations of women are shouting their disapproval of dirt and their demand for more healthful entertainment for themselves and their children.

This week there was a general motion picture conference in Los Angeles. At the meeting the Rev. Martin McNicholas, head of all the Los Angeles and San Diego Catholic schools, openly accused the motion picture producers of breaking their word to the public. He said:

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"When the film code was signed, it was hailed in Hollywood as a great step forward, and statements emanated from that source that the industry was on its way to self-government and that the result would be wholesome, entertaining pictures.

"Since that time, 229 pictures have been released. Of that number, 41 dealt with gangsters, racketeers and the like; 27 portrayed stories of prostitutes and mistresses; 65 depicted illicit relations between men and women, and in three the heroine gave up her virtue to save another.

"If that is the type of wholesome pictures that is a result of the code and the best we can expect, the only way we can combat such productions is through the box-office by staying away from the theatres."

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In spite of the fact that representatives of several producing companies have taken exception to Father McNicholas' figures, the conference went on record as recommending a boycott on theatres which ran indecent pictures. Those at the meeting were obviously deeply impressed by Father McNicholas' remarks and also by his statement that 28,000,000 minors attend the picture theatres every week.

It must be remembered that such action in Los Angeles is not an isolated case. Similar talks are being

(Continued on Page 2)

Code Assessments Fall Below Quota

New York.—The exhibitors of the country are not hurrying any in sending in their film code assessments. So far only about $23,000 has been received, which is far below what was expected. A dunning letter is being sent out.

Kohn May Produce With Zukor Backing

New York. — Ralph Kohn, who recently resigned his positions as vice-president and director of Paramount-Publix and its subsidiaries, is understood to be planning the organization of a new producing company. He has taken offices in the Paramount building, but has made no announcement as to his plans.

It is believed that, if he does go into production, he will have the backing of Adolph Zukor. Mr. Zukor left here for the coast yesterday and would not discuss the Kohn matter before he left.

Butterworth Sick, MGM Gets Ruggles

Charlie Ruggles was borrowed from Paramount yesterday by MGM for the top spot in "Rear Car," Charlie Butterworth being forced out, due to a sinus siege.

Picture started yesterday under Harry Beaumont's direction and Lucien Hubbard's supervision. Russell Hardie, Cliff Thompson and Willard Robertson joined the cast.

Leon Gordon Boosted

Going up still another notch, Leon Gordon was made associate producer on all Reliance productions. Former writer will relieve Edward Small of a portion of the executive duties.

IATSE Members Will Not Go For Plan—Matter Of Location Work Still Studio Headache

The proposed merger of the American Society of Cinematographers and the cameramen's union, Local 659, IATSE, has flopped.

As far as the majority of executives and members of the union are concerned, the merger is dead,and there will be no more discussions regarding it or about the terms on which the ASC is said to have been willing to absorb the union and take over the charter.

If the merger had gone through it would have made the ASC one of the most powerful labor factors ever to operate in the picture iindustry, for the society already has a contract with the major studios where it controls

(Continued on Page 5)

Lesser Announces Two With Geo. O'Brien Star

New York.—Sol Lesser has announced that he will produce two Harold Bell Wright stories, with George O'Brien as the star.

The stories are "That Printer of Udell's" and "When a Man's a Man."

Powell-Warners Pals

Differences between Dick Powell and Warners, which reached a point where the player had threatened a walk-out, have been amicably settled. Player wanted a salary increase and an agreement was made.

Radio After Colbert

Radio is dickering with Claudette Colbert for the top spot in "By Your Leave." Player is reading the script pending her decision.

Goldwyn Testifies In Berkeley Suit

With Sam Goldwyn taking the stand in his suit against Warners over Busby Berkeley, the United Artists producer closed his case. He declared the Eddie Cantor picture was being held up because of the wait for the dance director.

He said that on the loan-out deal on Ann Sothern from Columbia he was paying $500 a week, "and if we

(Continued on Page 2)

Sidney Harmon Signs As Warner Producer

New York.—Sidney Harmon, of the firm of Ullman and Harmon, who produced "Men in White," the play which won the Pulitzer prize, is signing with Warner Brothers as a producer.

His contract, which is for one year, will give him time off to produce other plays.

'Melodrama' Hitting

A gross of $22,000 for the two days, Saturday and Sunday, for "Manhattan Melodrama" at the Capitol Theatre, New York, was reported yesterday by MGM.

Fox Meet at Waldorf

New York.—The Fox convention, set for May 30, has been switched from the St. Moritz Hotel to the Waldorf.

Depinet-Sisk Coming

New York.—Ned Depinet and Robert Sisk left last night for Hollywood to discuss the Radio product for next season.

Bernie Losing Tonsils

Ben Bernie checked in last night at the Cedars of Lebanon for a tonsilectomy.

NEW FILM CODE AGENCY COMMITTEE GETS BUSY

The newly appointed Film Code Agency Committee met yesterday, selected a paid secretary, decided on a rotating system of chairmanship and appointed two sub-committees to take up what are considered the two most important problems in connection with the agency situation.

One committee was named to work out a code of fair practice between

(Continued on Page 6)

Presnell Drops Notch At His Own Request

Dissatisfied with conditions in his present job of associate producer at Warner Brothers, Robert Presnell yesterday asked to be relieved of his supervisorial duties and returned to his status as a writer.

The matter was taken up with Jack Warner, who granted the request.

CHARLES VIDOR directed "Double Door" Paramount Theatre NOW

THE Hollywood REPORTER

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FRANK T. POPE.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957
New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

THE LOWDOWN

The lowdown on the Jean Harlow-Hal Rosson bust-up seems to be that it was far from sudden. In fact, we're told that they had planned a definite rift some months ago, but the powers that be at the stujo persuaded Jean to hold off on any such publicity until her current flicker was finished. Jean really meant to put off the front-page stuff until the last scene had been shot—but there were such hectic goings-on in the Rosson menage over the week-end that the marriage broke up and the news broke out at the same time! We hear, too, that home was just a place to hang his hat to Rosson for the last two months—and even though they dined together, Jean and Hal might just as well have been living miles apart!

•

When Gene Fowler made his deal with Darryl Zanuck to write the story of "Barnum," he was to get one-third of his huge stipend when he started to work, one-third when the story was finished, and the last third when they started shooting. But when Fowler turned in his "manuscript," Zanuck was so delighted with the thing that he paid the scribe his remaining two-thirds dough pronto and signed him all over again to do the script and dialogue for his brainchild. What's more, Zanuck asked Fowler's permission to have copies of his "Barnum" story made for all the other writers on the lot to get a good healthy glance at—as a perfect example of an A-1 picture story.

•

A certain young Warner player told the world recently that he was all fed up with Hollywood blondes. In fact, he was sick of Hollywood gals of any type. So just recently there came into his life a debutante from an eastern town—and oh, so nice! She came into his life in more ways than one—and at the moment the actor wishes he'd never laid eyes on her. He made such a startling discovery after they became "engaged"—that he bounced right back to the local beauties—and is doing very well!

New York REVIEWS

"TWENTIETH CENTURY

Columbia prod.; director, Howard Hawks; writers, Charles MacArthur, Ben Hecht and Charles Mulholland.

Radio City Music Hall

Mirror: Everyone concerned in this screen version of the Hecht-MacArthur Broadway hit seems to have been in love with his work. Zest and spirit went into its production and it represents a rollicking actors' carnival, speedy and diverting.

World-Telegram: A wild-eyed, rattle-brained, hilariously amusing picture. It is without doubt one of the most impish, devastatingly satirical, downright amusing films that have come along in weeks. John Barrymore is brilliant and excellent work is contributed by all the supporting players.

News: Charles MacArthur and Ben Hecht have transferred their stage satire to the screen intact. All the screamingly funny situations of the play are retained and a number of new ones added to the picture. Howard Hawks, who directed the picture, keeps his players in action constantly and is responsible for turning out a first class production.

Journal: With an excellent supporting cast and good direction of the amusing Ben Hecht-Charles MacArthur dialogue, the new film is hilarious entertainment. It's grand entertainment, smartly done and swiftly paced.

American: An utterly mad, devastating, uproarious riot of mirthfulness. As a stage vehicle it induced hysterical paralysis among our most hardened theatregoers. As a picture its screaming hilarity tom-toms a tattoo upon the risibilities in a fever of insane fun.

Post: Not in a long while has John Barrymore had a role more suited to his extravagant humors. The picture could stand cutting. It is overdetailed in the opening sequences and it misses the frenzied tempo of the stage play.

Sun: It is one of the most entertaining talkies of the season, thanks largely to the efforts of John Barrymore, who proved that he is as much a surefire comedian as he ever was.

Herald-Tribune: "Twentieth Century," one of the brightest exhibits of last season, has lost none of its sardonic hilarity on the screen. You will find it an extremely funny comedy, distinguished by one of the most brilliant performances John Barrymore has given during a long and illustrious career.

Times: Messrs. Hecht and MacArthur have made certain changes in doing this task, but it seems a pity that they were tempted to stray occasionally too far from the realm of restrained comedy and indulge their fancy for boisterous humor.

Rights of 'Miracle' Still in Legal Tangle

New York.—Joseph Hazen, legal representative in Europe for Warner Brothers, arrives here on the Champlain today to discuss the details of "The Miracle" production with Hal Wallis and Jake Wilk.

Warners have been trying for months to clear the title to this play so that they can produce it, but it is still rather a mess.

Two For Monogram

Monogram puts "Shock" into production next week and, if "Jane Eyre" can be cast in time, will have two starters. Roy Pomeroy will direct "Shock," on which he and Madeline Ruthven completed the script yesterday. Ralph Forbes is starred.

Goldwyn on Stand
(Continued from Page 1)

don't get the picture started we'll have to pay her more on another contract."

Superior Court Judge Frank Smith ruled that the disputed Darryl Zanuck deposition could not be entered as evidence so far as Berkeley is concerned, but permitted a portion of it so far as Warners is concerned. Zanuck's testimony as an expert on the meaning of "rehearsal" was allowed.

J. H. Files, for Warners, entered a motion for non-suit. Judge Smith will act on the motion this morning.

European Arrivals

New York.—Richard Arlen and his family are due on Conte de Savoia tomorrow, and Charles Laughton and his wife arrive on the Berengaria. Cliff Edwards gets in on the Champlain today.

Roach Star Sailing

New York—Lilian Ellis, Hal Roach's new Danish star, sails from Cherbourg on the Paris today.

Tradeviews
(Continued from Page 1)

made to similar meetings all over the United States. Every speech, every meeting adds a little snow and a little impetus to the snowball as it rolls. If it grows large enough and travels rapidly enough, something is likely to go to smash when it hits.

Kelly and Saal in New Producing Firm

New York.—In spite of their denials that they will produce a series of pictures at the Biograph studio with Consolidated backing, Burt Kelly and William Saal have formed the Select Productions Inc. and are scheduling twelve pictures.

The first to go into work will be a Dashiell Hammett story and negotiations are on with Walter Huston to play the lead before he leaves for Colorado next month. Burnett Hershey is doing the adaptation.

Central Labor Council To Discuss Boycott

The Los Angeles Central Labor Council has asked representatives of all the union Locals connected with the picture industry to attend a special meeting of the Council tonight at which the subject of a proposed boycott of Paramount and Columbia pictures will be discussed.

Some time ago the Council passed a resolution calling for the boycott on the grounds that the two studios were unfair to craftsmen of the building trades in connection with new building projects. Paramount issued a statement denying this.

Shumate on 'Tec Yarn

Harold Shumate has been assigned to write the fourth police-detective story, "By Persons Unknown," which Columbia puts into work next week. Ralph Bellamy has the lead and Irving Briskin produces.

'Blind Date' Delayed

Columbia has postponed the start of "Blind Date" until next week and has returned the script to Ethel Hill for revisions. Roy William Neill will direct.

Farnol Here Today

Lynn Farnol gets in this morning by train from New York. He will be here all summer.

Herbert Fields East

Herbert Fields, Paramount writer, leaves tomorrow by train for New York. He will be gone three weeks.

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"TWIN HUSBANDS"
(Invincible)

Direction .....Frank R. Strayer
Authors: Robert Ellis and Anthony Coldewey.
Photography .....Andy Andersen
Art Direction.....Ed Jewell
Cast: John Miljan, Shirley Grey, Monroe Owsley, Hale Hamilton, Robert Elliott, Maurice Black, William Franklin and Winson Benge.

"Twin Husbands" is a distinct triumph for Invincible Pictures and for Maury Cohen, producer. It is a picture that stacks up favorably against almost any film that isn't a million dollar epic.

For originality of story, strength of direction and fluency of acting, it is definitely effective. No amateurish awkwardness or hesitancy in any department is discernible.

It is a charming, sophisticated, civilized story of a gentleman crook, John Miljan, a big guy—called "The Sparrow" by an admiring underworld. A minor crook, Monroe Owsley, is unfortunate enough to shanghai the Sparrow into posing as the husband of a widow he wants to rob. Inasmuch as nobody knows the husband is dead, and the Sparrow bears a remarkable resemblance to him, the job looks like a cinch until Miljan falls in love with his "wife" and manages to outwit Owsley. By a series of clever manipulations he convinces everybody that he really IS the husband, and he saves the large fortune from the designs of the villain. Of course, he reforms and wins Shirley Grey and everything is swell.

John Miljan plays easily and with sure intelligence. His looks, his voice and his subtle humor make his part outstanding. Shirley Grey is charming, and Owsley is sufficiently distasteful as the crooked secretary. Hale Hamilton is splendid as the weak administrator of the estate, who bounces with ease to whatever side seems to be winning; Robert Elliott is well cast as one of the Sparrow's fake policemen, and Wilson Benge has a grand part as the butler. Maurice Black and William Franklin are seen briefly but to advantage in small roles.

Frank R. Strayer directed beautifully. He had good material to work with. The original story is by Robert Ellis and Anthony Coldewey, and Andy Andersen photographed. Ed Jewell's are direction is noteworthy.

Don't be afraid of this independent production. It's OK with no reservations.

Joan Blondell Wins Nash Baby Star Trophy

Joan Blondell last night was awarded the C. W. Nash trophy for the Wampas Baby Star in the past three years who has shown the greatest advance in her profession.

The presentation was made at a party thrown by the Wampas at the Elks' Club. John LeRoy Johnston made the presentation speech, Mr. Nash being unable to attend.

Columbia Declares Dividend on Pfd.

New York.—Columbia Pictures yesterday declared its regular quarterly dividend of seventy-five cents a share on its preferred stock. The dividend is payable on June 1.

New Pictures on B'way This Week

New York.—Five new pictures and four holdovers constitute the menu for patrons of the Broadway picture houses this week. "Change of Heart" goes into the Music Hall tomorrow, with the condensed version of "Madame Butterfly," the first opera at the house, on the stage. On the same day "Crime Doctor" opens at the Rialto.

On Friday "Glamour" comes to the Roxy, "Thirty Day Princess" to the Paramount, and "In Love With Life" to the Casino.

The holdovers are "Manhattan Melodrama," "Hitler's Reign of Terror," "We're Not Dressing" and "Twenty Million Sweethearts."

'Burn 'Em Up Barnes' To Be Made Three Ways

Nat Levine will shoot "Burn 'Em Up Barnes" for three types of release when it goes into work at Mack Sennett's tomorrow. Picture will be a 12-chapter serial, a two-episode short for the start with 10 episodes following, and a regular eight-reel feature. Story has been planned with definite breaks to meet the special requirements.

Bertholon Sells Yarn

"Dames and Dynamite," an original by George Bertholon, has been bought by Robert Welsh for Monogram's August production. Bertholon will supervise his own story.

Moss-Schary at Para.

Paul Moss and Dore Schary joined the Paramount writing staff yesterday. Former goes on "The Big Broadcast of 1934" while the latter will script "Mississippi."

Friedlander Promoted

Anzel Friedlander, former assistant director at Universal, has been elevated to a spot as assistant associate producer on serials for the company.

Agents Sign Three

Tom Moore, John Marsden and Garry Owen have signed managerial contracts with the O'Reilly and Mann office.

Berman After 'Phantom'

Pandro Berman is negotiating for the rights to "Phantom of the Opera" for Radio. Picture starred Lon Chaney in 1925.

Briskin Goes North

Irving Briskin left by train yesterday for Vancouver. He will be gone ten days.

Cut Price Complaint To Grievance Board

H. M. Popkin, proprietor of the Crystal Theatre, 2806 Whittier boulevard, yesterday filed a complaint with the Los Angeles Grievance Board against Abe Levy, a Mr. Mitchell, a Mr. Titus and three South Main street movie theatres, charging them with failing to maintain the minimum admission price specified in their exhibitor-distributor contracts.

Specifically, the charge is that at the Muse, Rosslyn and Wonderland theatres, alleged to be run by Levy, Mitchell and Titus, the admission price has been cut to five cents, whereas the contract calls for a minimum price of ten cents. The shows, the complaint charges, are changed two and three times a week. It was understood that two of the houses play double bills and one triple bills. Hearing of the case is set for next Tuesday.

Beauties Rush For Jobs As 'Goldwyn Girls'

More than 300 girls showed up at United Artists last night, the first day of a series of interviews in an effort to secure a new set of "Goldwyn Girls" for the Eddie Cantor picture.

Bob McIntyre singled out those who most nearly met the requirements and will make his final selections after more are interviewed tomorrow and Tuesday and Thursday of next week.

'People Will Talk' For Ruggles-Boland

Listing it as the third production to team Charlie Ruggles and Mary Boland, Paramount yesterday purchased "People Will Talk," an original by Ralph Spence.

Kent Taylor and Ida Lupino will be in the cast and Norman McLeod will direct.

Gerrard on 'Fountain'

Henry Gerrard, cameraman on "Little Women," has been assigned to photograph "The Fountain," Radio's next Ann Harding starring vehicle. He leaves for Pine Crest today for a week's vacation before starting shooting.

Liam O'Flaherty Here

Liam O'Flaherty arrived yesterday from Ireland and is headed for a try at writing screen plays. He was signed yesterday to an M. C. Levee managerial contract.

Lead For Standing

Sir Guy Standing was set by Paramount yesterday for the leading role in "The End of the World," the Vina Delmar story.

Bing Buys a Fighter

Bing Crosby went from horse-raising to prize-fighting yesterday, purchasing a half interest in Welterweight Freddie Steele for $7,500.

Not that it MATTERS
by Helen Gwynn

The Beverly Hills Community Players uncovered a nice piece of playwrighting when they brought forth "Bitter Harvest" the other night. It's the story of Byron and his great love for his half-sister which succeeded in blighting his life in England. Catherine Turney reveals herself as a writer of excellent dialogue and possessing a good sense of the dramatic. Unfortunately, no one bothered to do much cutting and, as a play, it is slightly too much cluttered up with characters and incidents that cause it to drag considerably in the middle stretches. However, the play has no faults that cannot be easily remedied and there is good reason to suppose that Miss Turney's efforts could be rewarded with a Broadway showing. Byron may have been tough to live with, but the man was always good copy and the incest angle, while it would never get past the Little White Father for pictures, is something to make chatter over the bridge tables.

•

Leslie Fenton (in the kind of a part John Barrymore used to thrive on in the Vitaphone days) gives a well-balanced performance of a man half mad, half genius. In fact, he did so well in one of his madder moments, that his agent was moved to remark, "And that's for nothing!" Of the other players, Jeannette Nolan was the only one who crashed through with a really professional performance. The gal's very good.

Probably the most nervous performance of the evening was Ann Dvorak's, in an audience role. The poor gal was having the jitters. Herbert Wilcoxon and Frances Drake (who has a cousin in the cast), Arthur Lubin, Eddie Buzzell, Ruth Donnelly and Glenda Farrell gave out with recommendations. Glenda Farrell originally said the show was "swell", then decided she was trying to get away from Warner dialogue and said it was "a delightful evening in the theatre." But the gal is still chewing gum.

•

Hepburn is certainly making up for lost time with her bright sayings to the press. A New York paper the other day wrote as follows: "When Miss Hepburn returned, she had her traveling companion, Miss Laura Harding, give a reporter a Mexican peso and commanded: 'You give that to Walter Winchell. It's worth thirty cents. That's what I think of Mr. Winchell.'" And Irving Hoffman comments bitterly, "That guy Winchell can't help but make dough!" Arthur Kober is back looking over New York night life once more before coming back to the coast and taking Lillian Kober to the play. Lillian has sold her play to Herman Shumlin .... There's a gal named Marion Martin whose vocation is playing the chief nude at the Hollywood restaurant, who's got the boys commenting on her future possibilities on the screen because she looks so good in the Woolcott short now at the Rivoli.



EDWARD ELLIS

Management

SCHULBERG - FELDMAN - GURNEY

IATSE LOCAL KILLS OFF PLANNED ASC MERGER

(Continued from Page 1)

the camera work. The charter would have given it control of location work, which is what has made the union the fly in the picture ointment ever since the strike, when it lost its power in the major studios.

One vital factor responsible for the cooling of the union toward the proposal was the possible reaction that the 35,000 members of the IATSE might have to the turning over of charter to an organization that had fought the union during the strike, and which the members still feel is opposing it at every turn.

"We feel that perhaps the thousands of IATSE men in the locals throughout the country, who have been affected considerably by the loss of our strike, might rightly take an attitude that would be anything but a pleasing one," explained a union man close to the situation. "So, although it is possible that the proposal may be presented to the annual convention in Kentucky next month, I really doubt it. That would be the only way such a merger could ever go through, for the general membership must be considered.

"Then, too, we feel that the demands of the ASC far overbalance any possible benefits that our members might receive by the merger. As a matter of fact, there is a lot of doubt as to whether or not the men would benefit at all, for it has been rumored for weeks that the ASC plan is to try to eliminate a lot of cameramen who are now in Hollywood, on the grounds that there are too many men for the amount of work.

"We of Local 659 are confident that our organization is here to stay. We have given many years of earnest effort to building it up, and just because we lost a strike and are temporarily out of power in the major studios does not mean that we will always be that way."

So the situation is doomed to remain as it has been for some time, with the ASC in command of the camera work in the major studios, the union still working with the independents, and with the location problem a constant headache to the producers, for the A.F. of L. affiliation of the IATSE has made it necessary for cameramen to carry a union card on locations.

White Directing Again

Jules White personally will direct the last of the current series of George Sidney-Charles Murray shorts for Columbia, "Pay Dirt," which goes into work next week. Ewart Adamson has written the script.

Para. Writer Arrives

Charles Brackett arrived by plane yesterday from New York to take up his two picture ticket with Paramount, where he will write dialogue on "Her Master's Voice" first.

DeSylva-MGM Can't Agree on Contract

New York.—Buddy DeSylva and MGM cannot agree on the deal which would bring DeSylva in as a producer of musical pictures because of his insistence on a six months contract. DeSylva has gone to Atlantic City to work on his forthcoming musical with Sid Silvers.

Darrow Board Wants To Become Part of NRA

Washington—The Darrow Recovery Review Board yesterday made a bid to become a part of the NRA when it sent a letter to Alvin Brown, of that organization, requesting the co-operation of the NRA itself and the loan of J. N. Freeman, one of the NRA officers.

Gen. Johnson said this was the first time the Darrow board had sought NRA help.

New Term For Herbert

Hugh Herbert, the reformed writer who has been doing comedy for Warners the past 18 months, yesterday received a six-months extension on his acting ticket. He has just finished in "Dames."

Lipman to Universal

William R. Lipman was signed by Universal yesterday to write the screen play for the Damon Runyon story, "Ransom—One Million Dollars." Eph Asher is handling the production. Harry DeShon set the ticket.

College Head Asks 'Control' of Films

Washington.—Another angle of the "New Deal" hit motion pictures yesterday when Dr. Arthur E. Morgan, president of Antioch College and chairman of the Tennessee Valley Authority, advocated putting the press, motion pictures and radio under some form of social "control" that would represent a trusteeship in the best interests of all the people.

He doesn't mean governmental control, he says, but some means whereby the alleged commercial exploitations of newspapers, pictures and radio could be controlled. Just how this can be done, he doesn't explain.

Pacific National On Wrong Side of Fence

Through an unintentional error, not on the part of the Reporter, this paper yesterday stated that the Pacific National Theatres, Inc., had filed an appeal with the Code Authority from a decision of the Los Angeles Grievance Board ordering them to stop the practice of "two for ones" and the giving of cash inducements at the National theatre.

It was the Pacific National Theatres which made the complaint against the National on behalf of the Seville theatre of Chula Vista.

Leslie and Gray Move

Eli H. Leslie and Eddie Gray, business managers, have removed their offices from Hollywood to the California Bank Building in Beverly Hills.

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NEW YORK HOLLYWOOD

CODE AUTHORITY MAKE-UP QUESTIONED IN FWC CASE

Speculation was rife yesterday along Film Row as to which members of the Code Authority will and which will not be permitted to hear the appeal of Fox West Coast and Principal Theatres from the decision of the Los Angeles Grievance Board when it is filed and comes up for a hearing in New York.

The Film Code rules in Article 2, Section 9, that no member of the Code Authority shall sit on any matter involving his company's or his own interest directly and not as a class: In such case the Authority shall designate an alternate of the same class, but not of the same company, to replace the member.

It was the concensus of opinion among theatre men yesterday that Sidney Kent will be barred from sitting on the case, due to his connection with Fox, which, they point out, would make the case one of interest to his company.

George Schaefer, of Paramount, Nicholas M. Schenck, of MGM, and Harry M. Warner, of Warner Brothers, are three other Code Authority members about whom the theatre men are wondering. As it is their product, along with Fox pictures, that the theatre chain is accused of over-buying, there is some speculation as to whether or not they will be barred from the case also.

Legal counsel for Fox West Coast and Principal Theatres continued yesterday working on the preparation of the appeal, and it had not been filed at the close of business yesterday.

White Wants Warner House For 'Scandals'

New York.—George White is negotiating with Warner Brothers to take over their Hollywood Theatre in New York for his coming production of "Scandals."

'Monte Cristo' Starts

Edward Small puts "The Count of Monte Cristo" into work today at Pathe, with Rowland V. Lee directing. Robert Donat and Elissa Landi have the leads, with Louis Calhern, Sidney Blackmer, O. P. Heggie, Luis Alberni and Georgia Caine in the cast.

Scott on 'By Your Leave'

Allan Scott has been assigned to write the continuity on "By Your Leave," which H. N. Swanson will produce for Radio. Nils Asther will have the lead. No director has been set as yet.

White Back at Radio

Sam White has returned to Radio after undergoing a tonsil operation. He will direct the Ted Fio-Rito short which goes into work by the end of the month, with Lee Marcus producing.

Haley With Rowland

William Rowland has borrowed Jack Haley from Charles R. Rogers for he lead in his picture for Columbia, "The Girl Friend." Rodgers and Hart are writing new songs for their operetta. Herbert Fields wrote the book.

The New Plays

"MEMORY"

Presented and staged by the author, Myron C. Fagan, at the Biltmore Theatre; settings by Carl G. Cooper and Rita Glover; with Helen Morgan, Jackie Searl, Kay Hammond, Bryant Washburn, Vera Lewis, Leon Waycoff, Mia Marvin, Rafael Corio, Frances Routa, Zezan Anglan and Cyclone.

A good play idea nearly gets lost at the Biltmore in the shuffle of two acts of dull and pointless conversation. Helen Morgan and Jackie Searl come to the rescue of Myron C. Fagan's play "Memory" and in the four short scenes of the last act make the audience forget what it has suffered by trite and boring situations and conversation in the first two acts.

Helen Morgan, with her mop of curly hair and her husky voice, can call Los Angeles home any time she wants to. And with a glow of civic pride we point to Jackie Searl, who gives one of the finest performances that we have seen by a child actor.

The play, however, does not begin to have interest until the first scene of the last act. If it weren't for missing Helen Morgan's second-act song, "A Fool There Was," one might drop in about ten-thirty and catch the best of it. To save you the trouble of the first two acts, here is the situation: Leon Waycoff plays a young playwright and composer, very much in love with his wife, Kay Hammond.

Kay, however, is being lured away from her home and husband by her mother, Vera Lewis, who has social aspirations for her daughter. Into the breach made by the wandering wife comes Helen Morgan, musical comedy star, for whom the playwright writes a show. While he is writing, he falls in love with her, and she with him.

But, meanwhile, she has won the heart of Waycoff's eight-year-old son, made a pal of him, and told him that if he ever was in trouble he could come to her. When the penitent wife returns, at the beginning of the third act, she finds a husband who wants his freedom to marry the actress. The young son finds out that there is to be a divorce, and, not knowing who the woman is, comes to Helen Morgan, his pal, to beg her to talk to his father and not let him break up their home. By this time the play is moving fast, and the situations are human and throat-catching.

"Memory" is well cast. All the players give capable performances, in spite of the fact that they have to struggle with long and lustreless speeches.

Writers to Boulder Dam

Sy Bartlett, adaptor of "The Cinch," leaves for Boulder Dam today with Dan Templin, the former Las Vegas news editor who wrote the yarn. It's a color-absorbing expedition for the Warner writers

Warners Start Two Pictures This Week

Warner Brothers launch two feature productions this week, "Kansas City Princess" today and "The Dragon Murder Case" Friday.

"Princess" is probably Joan Blondell's final pre-baby picture. New members of the cast are Gordon Westcott and Osgood Perkins. The latter was about to return to New York when cast as a French detective for the film.

Late recruits for "The Dragon Murder Case" are Robert Warwick, George Stone and William B. Davidson. Lucky Humberstone directs.

"Hey Sailor!" the current Cagney, is due to wind up this week. Robert Barrat has been engaged for final scenes.

Bletcher and 35 Girls In Warner Two-reeler

Billy Bletcher, comedian, is picked to work in front of the 36 girls in Warners' two-reel Technicolor, "What, No Men?" The short will be made at the old Sunset lot, apparently so the shapely 36 won't disrupt studio routine.

Mrs. Reid to Monogram

Monogram yesterday signed Mrs. Wallace Reid to produce "The Red Head," from a novel by Vera Brown. The picture will not go into production until July.

It's Little Things In Life That Count

Harry Albiez, MGM prop man, accompanied W. S. Van Dyke on his picture expeditions, handled wild animals and came through without a scratch, but he opened a locker yesterday and was bitten on the finger by a mouse.

Appeal Up to Code Authority Friday

New York.—The first hearing to be given by the Code Authority on an appeal will be held Friday. The complaint is that of the Saxe Amusement Co., of Milwaukee, and involves charges of over-buying.

Jane Wyatt Reports

Jane Wyatt, who flew to the coast for a Universal test last January, landed here for the second time last night. She will start work on her contract, probably in the lead of William Wyler's production of "Fanny."

Warners Buy Novel

Erle Stanley Gardner's novel, "The Case of the Curious Bride," a blackmailing twist on the Enoch Arden situation, has been bought by Warners. No assignments mentioned.

Term For Toby Wing

Paramount lifted Toby Wing's option yesterday and the player stays on with the studio for another session.

New Agency Committee Busy

(Continued from Page 1)

agents, producers and talent. B. B. Kahane is chairman, with George Frank, Frank Lloyd, Adolphe Menjou and Ernest Pascal as members.

The second committee will study the problem of regulating motion picture employment agencies. It consists of Winfield Sheehan, chairman; Berton Churchill and M. C. Levee. With registration of agents demanded in New York, it was felt that the question should be looked into thoroughly here. Both committees will report back on Tuesday, May 22.

Temporary office space was offered the committee by Jack Warner in the Warner Theatre building, Hollywood. This will be used temporarily until John C. Flinn, secretary of the Code Authority, returns, at which time a permanent office will be selected.

Wells Root acted as chairman yesterday. Starting with Trem Carr, the chairmanship will be rotated among the members alphabetically, beginning at the next meeting. The members of the committee are Berton Churchill, Emanuel Cohen, George Frank, B. B. Kahane, Frank Lloyd, J. M. Nickolaus, Ernest Pascal, Wells Root, W. R. Sheehan and Jack Warner.

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THE Hollywood REPORTER

Vol. XXI, No. 2. Price 5c. TODAY'S FILM NEWS TODAY Thursday, May 10, 1934

PAR. IN KUHN-LOEB CARE

TRADE VIEWS by W. R. WILKERSON

•THE coming production season will witness one of the greatest fights for name draws, for stars whose drawing power at the box-offices means big (or even little) business, that has ever been staged in this business. All because the exhibitor has given up all hope of getting really big drawing pictures, entertainment that will draw even over star names, and has now sent out the word that the pictures he books, as bad as they may be in entertainment qualities, MUST HAVE NAMES, must have casts that are favored by the ticket buyer.

And the ticket buyer is in pretty much the same frame of mind as the exhibitor. As a matter of fact, it is the reflection from that quarter that has caused the theatre men to make their "name" demands. Mr. and Mrs. Entertainment Seeker also have given up all idea of trying to find screen entertainment, so they are making their pictures purchases on the strength of their favorites.

•

All this will result in the fight for names and in more money being paid to artists during the next twelve months than was ever doled out to them before, because there are too few names, because there has been too little development, because of too few good pictures. There has never been a star made, nor will there ever one be made, except through the medium of good pictures. A star may have everything that any star is required to have, but unless he or she is mounted in good entertainment, the drawing power will always remain nil. And the rise of Katharine Hepburn is no exception to this rule. You may not have liked her pictures, the majority of them, but the stories gave her plenty of opportunities to display attractive qualities, and up to her last picture—"Spitfire"—Katie was one of our greatest headfliners.

•

So, with the demand for names and the very meagre supply, maybe our producers will set out to develop some new ones through the medium of GOOD PICTURES. Maybe they will forget about that BILLION DOLLARS that will be spent on any kind of screen fare, together with the knowledge that it costs less than ONE HUNDRED AND SEVENTY FIVE MILLION to get that BILLION, and go out with

(Continued on Page 2)

Loew's Net Expected To Go Over $4 a Share

New York.—The prognostications of Wall Street interests about the showing that will be made by Loew's Inc. in the annual report on August 1 are strongly optimistic. It is confidently expected expected that the net will exceed $4 a share.

Lesser-Zanft Will Do Six with O'Brien

Sol Lesser and John Zanft yesterday announced that they will produce six pictures within the next eighteen months, with George O'Brien as the star. The company is called the George O'Brien Pictures Corporation and the pictures will be released through Fox.

This new project will not interfere in any way with Lesser's connection with Principal Pictures nor with the conduct of the John Zanft agency.

Hecht-MacArthur To Get Savo For Five Years

New York.—The deal between Jimmy Savo and the Ben Hecht-Charles MacArthur producing combination, is all set, although not yet signed.

It involves a five-year contract for the comedian, with three pictures slated for the first year. The first will start in August.

'Napoleon' Shelved

Warners has tossed "Napoleon" on the shelf, fighting shy of laying $750,000 on the line to produce it.

Depinet and Sisk Due

Ned Depinet and Robert F. Sisk, RKO director of publicity and advertising, arrive from New York this morning.

Wiseman Quits Bondholders Committee To Work Out Plan For Reorganization Of Corp.

New York.—Sir William Wiseman, a partner in Kuhn, Loeb and Company and a Paramount director, has retired from the Paramount-Publix Bondholders Protective Committee to work on a plan for the reorganization of Paramount-Publix. This plan is being supported by the committee, which has engaged Kuhn, Loeb to handle the matter.

This information was contained in a letter sent to bondholders yesterday. The letter further states that an agreement has been reached for the withdrawal of the $178,000,000 claim against Paramount, which involves the Paramount building.

If a comprehensive plan acceptable to the creditors can be worked out, retaining substantially all present subsidiaries, data thus far collected warrants the belief that assets and earnings will be adequate to afford a substantial recovery on all provable claims.

In conclusion, the letter indicates that the bondholders committee and other creditors have agreed that the Kuhn, Loeb firm is the best fitted to handle such reorganization plans.

Regan Succeeds Agnew

New York.—Neil Agnew, the new general sales manager for Paramount, has appointed Charles Regan, of Chicago, Western divisional sales manager, the post formerly held by Agnew himself.

Zanuck Buys 'Clive'

New York.—Darryl Zanuck has purchased "Clive of India," a biographical story of the famous British soldier and statesman.

New Union Tries to Sign Theatre Help

New York.—Another union has entered the theatrical and motion picture field to add a few more labor complications. It is called the Association of Theatrical Agents and Managers and it has been chartered by the American Federation of Labor.

The union is not only making a drive to enroll managers, press agents, treasurers and ticket sellers, but it is said to be threatening that any such employees not enrolled by August 1 will be unable to get a job.

Bill Seiter Signs New Contract With Radio

William Seiter is a Radio director on a permanent basis with the signing of an 18-month contract yesterday. He has previously been engaged by the picture.

After "We're Rich Again," which is supposed to be in the cans by May 15, Seiter will direct the Wheeler and Woolsey feature, starting next month.

Shake-up Expected In Fox Advertising Dept.

New York.—It is understood that a shake-up in the Fox advertising department is imminent, as Winfield Sheehan has expressed himself as not at all pleased with the campaigns on recent pictures.

Sloane May Go to MGM

Paul Sloane, who completed "Down To Their Last Yacht" at Radio this week, is reported to be slated to go to MGM to direct one picture as soon as he completes the assembly of the Radio film, which he figures will take about a week.

Smith-Warners Split

Paul Gerard Smith walked out of Warners when differences on a salary tilt could not be straightened out. He had no contract.

PASADENA HOUSE FILES NEW CHARGE AGAINST FWC

Another independent theatre took a slap at Fox West Coast Theatres yesterday when the Colcata Corporation, owners of the Colorado theatre, in Pasadena, filed a complaint with the Los Angeles Grievance Board charging Fox West Coast with overbuying and depriving them of sufficient first-run pictures for their house.

The complaint, which was signed by L. L. Bard, president of the Col-

(Continued on Page 6)

Theda Bara To Stage For 'Bella Donna'

Theda Bara will return to the stage on May 21 at the Little Theatre of Beverly Hills, on Rexford Drive, taking the leading role in "Bella Donna."

In the cast will be John T. Murray, Gerald Fielding, Walter Amitage, Ramsey Hill, Arthur Loft, Olaf Higton, Lady Carlisle and Mario Ramirez. Monte Collins is directing.

GEORGE STEVENS directing "Bachelor Bait" for RKO Radio

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher

FRANK T. POPE.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957
New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

RAMBLING REPORTER

Jimmy Durante is being burdened with some of the world's worst radio material these days and something should be done about it—or the air will lose a great bet! And besides, Jimmy deserves better! . . . . Tom Geraghty (in London) was invited to a big party given by Harold Young, and in Tom's usual fashion, he went to the wrong address, found a swell party in progress, joined the throng, had a swell time and bawled Young out the next day for not being at his own shindig! . . . Edna May Oliver is taking swimming lessons from Buster Crabbe—but there is no romance in the air OR water! . . . Somebody sent Vic McLaglen (yeah, he's STILL in the hospital!) a few thousand pansies yesterday—and Vic took it very big! . . . He's fit to be tied anyway!

•

Diana Fitzmaurice threw a tennis-luncheon for Julie Hornblow Tuesday. . . . Al Christie goes back to New York to make some more movies soon. . . . Beulah Bondi, recovered from her illness, back from the desert stay. . . . The Douglass Montgomery-Barbara Barondess combination is more than steady. . . . Countess di Frasso, expected back in Hollywood any minute. . . . Do you know what famous star is determined to "blessed event' in an effort to change her husband's determination to leave home permanently? . . . He's been away before—but never for long!

•

Eddie Lowe just returned from his brother's ranch outside of San Francisco, and came back this way: Eddie and five cowboys rustled fifteen hundred head of cattle from the ranch to Saugus! Which is slow but exciting travel! . . . The Bruce Cabots (Adrienne Ames), the Al Jolsons, Lionel Atwill and Mae West among the fight-seers Tuesday night. . . Hysteria note: Someone suggested during a week-end recently, that Marion Davies do "L'Aiglon." . . . Lionel Barrymore, laid up at home with a touch of arthritis. . . . Harry Sinclair, Tommy Wanamaker, Jeanette MacDonald, Junior Laemmle, Paul Schofield, Harlan Thompson, Kenneth Kingsbury among the diners at the Vendome.

New York REVIEWS

"MANHATTAN MELODRAMA"

MGM prod.; director, W. S. Van Dyke; writers, Arthur Caesar, Oliver H. P. Garrett, Joseph L. Mankiewicz.

Capitol Theatre

Mirror: A colorful and exciting account of a metropolis and its influence on two youngsters. Admirably acted, skilfully directed and lavishly produced, it is a highly entertaining melodrama.

News: A fast moving picture. It is packed with thrills, love and many spectacular incidents. From the beginning, you know that the picture promises plenty of excitement and it lives up to that promise. W. S. Van Dyke has directed the picture with force.

Times: In "Manhattan Melodrama" one finds a mechanical plot which is scarcely worthy of the cast, which includes Clark Gable, William Powell, Myrna Loy and Leo Carrillo. The story was written by Arthur Caesar, who is evidently a better hand at comedy than such sturdy stuff.

American: A pulsing saga of New York's seething sidewalks, rife with romance, with thrills rampant, this colorful, exciting drama of the Big City is made-to-measure motion picture entertainment, tailored to perfection for popular approval by the expert cinematic craftsmen of Metro-Goldwyn-Mayer.

Post: "Manhattan Melodrama" if you leave out a couple of murders, is actually a love idyll, as tender as "Little Women"; a nostalgic adieu to the good old days of Al Capone and Arnold Rothstein. It is a formula story, however. But the actors do a great deal to make it seem plausible.

Journal: There's grand entertainment at the Capitol Theatre this week. Excellently acted by its three stars and smartly turned out, "Manhattan Melodrama" teems with all the excitement and color that make up the city from which the picture takes its name. The background is vivid, the dialogue crisp and flavorous and action moves swiftly under the expert direction of W. S. Van Dyke.

Times: "Manhattan Melodrama" is gloomy but interesting. It will bring tears to the eyes of even sophisticated movie-goers.

World-Telegram: A keen, adult, exciting melodrama. "Manhattan Melodrama" is one of the hardest hitting and most entertaining examples of that type yet produced. The cast is admirable, all the players contributing excellent performances. And so, too, is W. S. Van Dyke's direction. A fine, electric, arresting piece of entertainment.

Court Denies Non-Suit Asked For by Warners

At the hearing in Superior Court yesterday of Sam Goldwyn's suit by which he is attempting to secure an injunction prohibiting Warner Brothers' continued employment of Busby Berkeley, Judge Frank Smith overruled a motion for non-suit, filed by the defendants.

Warners then opened their defense and entered a deposition from Harry Warren, of the Warren and Dubin song-writing team. It will be read today. Berkeley and Mervyn LeRoy are expected to testify today.

MGM Writer Discovers New Star in Waitress

Valeie De Lorenzo, one of the Brown Derby waitresses, has been signed for the MGM stock company. She was discovered by one of the MGM writers and, after being coached by Josephine Dillon, passed her tests successfully.

Tradeviews

(Continued from Page 1)

a sincere desire to make GOOD ENTERTAINMENT. If those producers switch on us, make some GOOD PICTURES, then you will find between 15 and 20 new stars this time next year. If they don't, those ladies and gentlemen wearing that star tag will have to find new banks to house their surplus cash, for the bidding will be so high that one vault will not be large enough to hold their receipts.

'Mighty Barnum' Now

"The Mighty Barnum" is the title picked for the romance written about the daddy of ballyhoo by Gene Fowler and Bess Meredyth. Production is supposed to be Twentieth Century's next, with Wallace Beery in the name part.

Brown For Fox Picture

Tom Brown goes to Fox on loan from Radio for a featured spot in "Old Judge Priest," the Will Rogers picture. Loan-out will wash the player up on his term ticket.

Keene Thompson Laid Up

Keene Thompson checked in at the Cedars of Lebanon Hospital yesterday for an operation for Hollywood's most prevalent trouble.

Grayson Out of 'U'

Charles Grayson has turned in his untitled original story at Universal and has checked off the payroll.

Darrow Report An 'Unknown Soldier'

Washington.—The report of the Darrow Recovery Review Board, which slaps eight industries and the picture business the hardest, seems destined to sink gracefully into innocuous desuetude. In other words, if it ever sees the light of day in the papers, official Washington will be greatly surprised.

The report, which was submitted to the President last week, is now on its way to the Department of Justice, the Federal Trade Commission and perhaps some of the other governmental agencies which are always convenient when burial is desired. The reason given is that the report is too voluminous to be turned over to the press, and digests and abstracts are essential.

The President has not yet accepted the resignation of John F. Sinclair, the minority member of the Darrow Board, but even if Sinclair were out, he could not talk about the report because, under a law passed last year, it is a severe criminal offense to divulge any state secret or any confidential Government business upon leaving Government employ. So, if the report ever becomes public, it will be because the President himself gives it out.

'Scarlet Empress' Has Premiere in London

London.—Paramount's "The Scarlet Empress," with Marlene Dietrich starred, had its world premiere here last night before a distinguished audience which crowded the Carlton.

The company expects to gain considerable prestige by throwing this showing and makes it possible to set an earlier British release.

Double Job For James

Besides supervising two pictures, Rian James has added a writing job to his Universal duties. He is handling the script on "Transient Lady," which Edward Buzzell directs, and supervising "Walking On Air" and "Gift of Gab."

What, Another One?

Vicki Baum returned to MGM yesterday from Sam Goldwyn and was assigned to write the screen play of "The Bugle Sounds," in collaboration with Joel Sayre. Miss Baum worked on "Resurrection" for Goldwyn.

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MOTHER'S DAY, MAY 13th

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'THE THIN MAN' IS SURE-FIRE; 'MERRY WIVES' DISAPPOINTS

Writing, Direction, Acting, All Grand

"THE THIN MAN"
(MGM)

Direction .....W. S. Van Dyke
Author .....Dashiell Hammett
Screen Play.....Albert Hackett and Frances Goodrich
Photography.....James Wong Howe
Cast: William Powell, Myrna Loy, Edward Ellis, Maureen O'Sullivan, Nat Pendleton, Minna Gombell, Porter Hall, Henry Wadsworth, William Henry, Harold Huber, Cesar Romero, Natalie Moorhead, Edward Brophy, Cyril Thornton.

A smart honey, a sophisticated wow. A murder story with a brilliant cast, a brilliant script, brilliant direction, and photography that tells the story in no mean terms. Don't spare the enthusiasm on this one because if the book had thousands of readers, this picture will have millions of customers—well satisfied and with that well-fed look.

There isn't any sense in going into the murder mystery part of the story. Suffice it to say that all the characters are there and the person you least expect turns out to be the guilty man. BUT let it be shouted from the roof-tops that the writing, acting and direction of those characters all spell movie with a capital "M", and so let us hasten the good work of handing out the bouquets.

Albert Hackett and Frances Goodrich have written a screen play for this best seller that never lets down on the humor or the quality of that humor. For sheer "nut" dialogue and characterization, you'll have to wait a long time before their sustained record is broken.

William Powell has the time of his life as that elegant detective, Nick Charles, who never finds himself sober enough to have it interfere with his work. Powell is great and your patrons will revel with him in the best role he's had since "Manhattan Melodrama," which is by way of informing you that there is no let-down in the man's capabilities or for his fans.

Myrna Loy makes positive the fact that she should stick to being a comedienne. Edward Brophy as Morelli does a scene that stops the show and rocks the house with laughter. Minna Gombell is grand as the one person definitely registered as insane, even though everyone in the cast is a little bit mad. Maureen O'Sullivan, Nat Pendleton, Edward Ellis, Cesar Romero and Porter Hall must each be separately mentioned for their excellent contributions. And Henry Wadsworth is attractive enough to warrant a part that would give him greater latitude.

And now for Mr. Van Dyke, who has yet to do anything slipshod in the way of picture-making. His pace is steadfastly on the move. His comedy sequences are beautifully timed and the last laugh gotten out of them without obvious squeezing. He's a production master. And hand in hand with him is the camera work of Jimmy Howe, which is perfect for the thrills and chills and presents some beautiful portraits.

Eastman Increases Dividend on Common

New York.—The Eastman Kodak Company has increased the dividend on its common stock from $3 to $4 and has also declared the regular quarterly dividend of $1.50 a share on its preferred, both payable July 2.

All Monogram Help In Group Insurance

New York.—All employees of Monogram Pictures and its affiliated exchanges throughout the country have been given the benefit of a group insurance plan, the policies being placed through Equitable Life by Herbert Ebenstein, of Stebbins, Leterman and Gates.

The face value of each policy will be the annual salary of the employee to whom it is issued.

George Brown Slated to Leave Columbia Post

New York.—George Brown is understood to be leaving Columbia Pictures very soon and may become advertising and publicity for the RKO Theatres.

Columbia is said to have offered him a contract to remain in his present post.

Invincible Sells One To the Loew Circuit

New York.—The biggest independent buy for months went on record yesterday when the Loew's circuit closed a deal for Invincible's "In Love With Life."

Thayer With Wanger

Walter Wanger has assigned Tiffany Thayer to write the screen play of "Duchess of Delmonico's." Gregory La Cava will direct as his second MGM assignment, upon the completion of "Dolly" which starts in two weeks.

Hoffe on Hayes Story

Irving Thalberg has assigned Monckton Hoffe to write the screen play of "What Every Woman Knows." Picture will be the next for Helen Hayes when she returns from the East June 23.

New Player For Goldwyn

London.—It is reported here that Jane Baxter, recently featured in a British International picture, has been signed by Sam Goldwyn and will leave for Hollywood soon.

LeRoy Host to Sultan

Warners get their chance to entertain the Sultan of Jahore Saturday, when he will be the guest at the studio of Mervyn LeRoy.

Warner Star Arrives

Josephine Hutchinson arrived yesterday by plane from New York to take up her two-picture starring ticket with Warners.

Fine Cast Balked By Labored Story

"MERRY WIVES OF RENO"
(Warners)

Direction .....H. Bruce Humberstone
Author .....Robert Lord
Art Direction.....Jack Okey
Photography .....Ernest Haller
Cast: Margaret Lindsay, Donald Woods, Guy Kibbee, Glenda Farrell, Hugh Herbert, Frank McHugh, Rosco Ates, Ruth Donnelly and Hobart Cavanaugh.

In spite of the fact that a grand cast gives its all, "Merry Wives of Reno" (Warners) will prove a liability in most houses.

Nothing is worse than a farce badly done, and while this picture has moments that get laughs, the thing as a whole is labored, forced and tiresome. Hugh Herbert is the one bright spot, although his pet sheep muscles in on his fun.

The cast works hard, but each member, usually highly effective, is lost in the general shuffle. Herbert's lines and business are funny, but nothing else rates a nod.

It's all a mix-up involving three couples and two overcoats. Donald Woods, husband of Margaret Lindsay, goes to Glenda Farrell's apartment to sell her a boat. While there, Guy Kibbee, her boy friend, arrives, and then her husband, Hugh Herbert.. Both Kibbee and Woods exit down the fire escape, leaving their coats.

And so their wives go to Reno and everybody involved follows. The rest of the film consists of parties, wrong and right bedrooms with wrong and right spouses, and the quaint machinations of a bellboy, Frank McHugh.

Margaret Lindsay is beautiful, and gives exciting promise of better work to come, in spite of her tough role. And no fault can be found with the attractive Donald Woods. Guy Kibbee and Glenda Farrell are a good team; Rosco Ates is very amusing, and Ruth Donnelly and Hobart Cavanaugh are well cast. It's Herbert's picture, though—what there is of it.

Robert Lord wrote it; H. Bruce Humberstone directed, and Ernest Haller photographed. The gowns, by Orry-Kelly, are really stunning, and the sheep is grand.

Don't be too optimistic about this one. It is definitely disappointing.

Cripples Back So Para. Gets Two Pix Working

The return of two players from the sick list yesterday allowed Paramount one new picture into work and a suspended subject back on the stages.

With Gertrude Michael back from her attack of bronchitis, William Cameron Menzies put "The Notorious Sophie Lang" before the cameras, and the return of Miriam Hopkins, after being away almost three weeks with a sprained ankle, allowed Elliott Nugent to re-start "She Loves Me Not."

'Letter' Starts May 23

Starting date for "The Scarlet Letter" is set at May 23 by Larry Darmour.

Not that it MATTERS
by Helen Gwynn

Now that "Men in White" has won the Pulitzer prize, we might as well make history out of the story of its career as a play. Approximately six years ago, Sidney Kingsley spent a month living with an interne up at Lebanon Hospital in the Bronx. The result of that sojourn was that the interne and Kingsley got together and wrote a play about life in a hospital. The play was then submitted to many producers who, each in his own way, turned it down. By some strange chance, the play fell into the hands of an interne at Mt. Sinai hospital. The interne was so impressed by the utter impossibility of some of the situations, that he decided it would be a swell idea to use it as a basis for the annual internes' show at the hospital. "Men in White" was forthwith burlesqued and scored its first hit as the funniest show ever put on by the internes of Mt. Sinai hospital.

•

Finally, after Kingsley had spent some time under contract to a picture company, he came back to New York and his play once more went the rounds. It reached the picture producers for backing and fell into the hands of the Warners. They would have none of it, but Doris Warner decided that, even if she had to put up some of her own money, the play would be produced. So she put up the money, the play was produced. It was approved by both public and doctors and the final stamp of approval given to its exposition of the way of an interne with a nurse as an old American custom, by being awarded the Pulitzer prize.

So far as its medical technicalities are concerned though, it is only fair to say that it's impossible to get together a group of doctors as technical advisors on a thing of that kind and get them to agree absolutely as to the proper procedure. It would seem that every doctor has his own technique. And, just as a warning, never go to see a courtroom picture with a lawyer if you want to enjoy a courtroom scene.

•

A friend of ours writes from New York that, as he was passing a Broadway movie house the other day, he noticed a crowd gathered in front of it. On closer inspection, the crowd turned out to be a group of Boy Scouts waiting for a good deed to happen, all talking away at a great rate. The scoutmaster blew a whistle and, when he had gotten complete silence, started a little speech. "Men," he said, "when we go inside I want you to be quiet and orderly. No talking while the picture is on. You can LAUH when the funny parts come, but otherwise I want complete silence." And the picture with the supposed FUNNY parts was "Forgotten Men!" a complete collection of the more gruesome episodes of war.

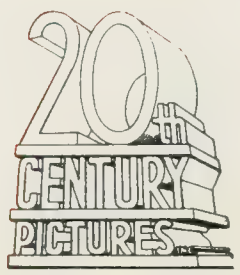
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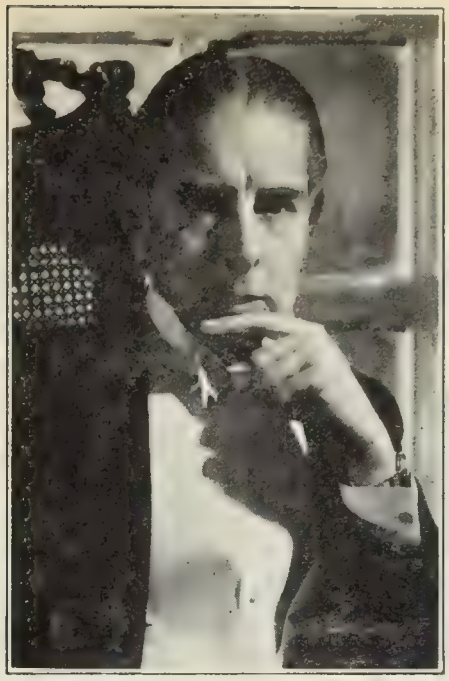
DIRECTED

'BULLDOG DRUMMOND STRIKES BACK'

A TWENTIETH CENTURY PRODUCTION

Now on loan to
Samuel Goldwyn from
Twentieth Century
to direct the next
Eddie Cantor
picture





ARTHUR HOHL

AS

DR. OWEN SOTHERN

WILLIAM MORRIS
Agency, Inc.

"BULLDOG DRUMMOND STRIKES BACK"

A TWENTIETH CENTURY PRODUCTION

PEVERELL MARLEY

A.S.C.

CHIEF CINEMATOGRAPHER

VARIETY . . .

. . . . . .
. . . . . .
"Photography by Peverell Marley is unsually fine." . . . . . .
. . . . . .
. . . . . .

HOLLWOOD REPORTER . . .

"Loretta Young is sooo lovely and, right now, we might just as well give loud applause for the photography of Peverell Marley, because Young never looks so beautiful as when he is behind the camera"



GEORGE REGAS

AS

SINGH

THANKS TO:
Darryl Zanuck and his associates, Raymond Griffith and William Goetz; Nunnally Johnson, Roy Del Ruth, Peverell Marley, and everyone engaged in making "Bulldog Drummond Strikes Back."

Management
HARRY M. GOULD

FWC FACES NEW CHARGE BY INDEPENDENT THEATRE

(Continued from Page 1)

cata Corporation, specifically stated that when Fox West Coast went into bankruptcy in 1933, it turned the Colorado theatre back to the Colcata Corporation. However, the charges assert, when they turned back the theatre Fox West Coast retained all the pictures that had been bought for the Colorado, United Artists (Pasadena), and the Strand.

Bard charges that his organization argued that one-third of the pictures really belonged to the Colorado, but that the Fox West Coast officials refused to give them up, leaving his house in a spot that endangered the company's investment.

The complaint further charges that Fox West Coast bought up all the first-run pictures for 1933-34 of all the major companies, with the exception of Columbia and Universal, leaving an insufficient number of Class "A" pictures for a de luxe house such as the Colorado.

"We claim," reads the complaint, "that for the season of 1933-34 Fox West Coast has bought more pictures than it could reasonably use at the United Artists and the Strand, and that in order to absorb this excess they are not allowing sufficient playing time for most pictures in their size houses, and that from November 12, 1933, to April 7, 1934 (21 weeks), they used twenty-eight first run pictures in the Pasadena, a second run house."

The hearing has been set for 11 o'clock next Tuesday morning.

FWC and Principal File Appeal From Alhambra Decision

Fox West Coast Theatres and Principal Theatres yesterday filed an appeal with the Code Authority from the decision of the Los Angeles Grievance Board which found them guilty of over-buying and ordered them to turn over twenty first-run pictures to the Garfield Theatre in Alhambra.

According to a statement from John B. Bertero, counsel for the company, the appeal is based mainly on the ground that the Los Angeles Grievance Board has no authority to pass on the quality of pictures.

Mr. Bertero stated that the code forbids the over-buying of pictures, but says nothing about the quality of pictures. He further declared that it is the assertion of his organization that the Grievance Board took the view that Fox West Coast and Principal Theatres had better pictures than the complaining theatre, and on that based their decision, but that there was no evidence that they had overbough.

Notice of the appeal was formally filed with the Grievance Board, but the brief and arguments will be sent direct to the Code Authority in New York.

Laughton Due Saturday

Charles Laughton is due in town Saturday. He comes to play in MGM's "The Barretts of Wimpole Street."

Interest on Hurd Notes Raises Row

More squawks developed yesterday among members of the cameramen's union when it was learned that the present holder of the notes turned over to Howard Hurd in settlement of his contract with the union is asking interest at the rate of one per cent per month on notes which cameramen signed during the strike and which called for no interest charges.

According to note signers, the union charged interest on money loaned its members before the strike, but on money borrowed during the labor difficulty no interest was to be charged. Some union men yesterday declared that they stand ready to pay their notes as soon as they get work and are able, but stated emphatically that they will fight against paying interest.

Virginia Bruce Gets Lead in 'Jane Eyre'

Virginia Bruce picked up the threads of the past yesterday when she was signed by MGM on a term contract. Actually, the studio picked up her contract where it was dropped when she quit acting to marry John Gilbert.

She was loaned immediately to Monogram to do the lead in "Jane Eyre," which Christy Cabanne starts within the next few days. Adele Commandini wrote the screen play and Ben Verschleiser will supervise.

'Paradine Case' Set For Diana Wynyard

MGM has taken "The Paradine Case" off the shelf again and has assigned Ethel Borden to do a treatment of the story, which is planned as a Diana Wynyard vehicle.

Miss Borden arrived here from the East last week to start her writing contract at the studio.

Leigh on MGM Musical

MGM has assigned Rowland Leigh to develop "Live While You May," a musical idea by Edgar Selwyn. Brown and Freed are on the score. Picture is planned for Jeanette MacDonald and Nelson Eddy to follow "Naughty Marietta."

Santell With Rowland

William Rowland has signed Al Santell to direct "The Girl Friend," which he will produce for Columbia. Director just completed his trick at Radio, where he handled "The Life of Virgie Winters."

New Ross-Sargent Deal

MGM has extended the Ross and Sargent deal into a two-picture ticket. The Kings Club entertainers were set by Ben Lundy.

Wm. Watson to 'U'

William Watson, formerly test director for Fox, has joined Universal in the same capacity.

Up-to-the-Minute CASTINGS

Nat Pendleton for "The Defense Rests," at Columbia.

Lionel Atwill, Alan Mowbray and **Reginald Denny** by Universal for "One More River."

Grant Withers to "Red Rider" at Universal.

Vince Barnett for "Kansas City Princess," Warners.

Caesar Romero for "British Agent," Warners.

John Eldridge for "Flirtation Walk," Warners.

William Farnum for "Count of Monte Cristo," Reliance, by the Small-Landau office.

Janet Chandler and **Margaret La Marr** for "Redhead from Sun Dog," Universal, by Leo Lance, of Max Shagrin office.

Lionel Belmore and **Harry Cording** for "Count of Monte Cristo," Reliance, by Max Shagrin.

Eddie Gribbon for a Radio short, by Hallam Cooley.

Claudia Coleman by Bernard, Meiklejohn and McCall, and Ray Cook to "Rear Car," MGM.

John Davidson by Kingston-Harris to "Burn 'Em Up Barnes," Mascot.

Ferdinand Munier by Bernard, Meiklejohn and McCall to "Merry Widow," MGM, and "The Count of Monte Cristo," Edward Small. **Wilfred Lucas** to the latter picture.

Ben Bard to "100% Pure," MGM.

Lona Andre, Eddie Kane and **Dorothy** and **Jerry Noble** by Bernard, Meiklejohn and McCall for "Two Heads on One Pillow," Liberty.

Marion Gyron by Bernard, Meiklejohn and McCall for a Pete Smith short at MGM.

Barbara Barondess by Bernard, Meiklejohn and McCall to MGM's "Merry Widow."

Billy Johnson and **Roy Duker** for "Always Honest," Fox, by Bernard, Meiklejohn and McCall.

Mascot Preparing 14 For Production

With 14 feature scripts being prepared at present for Mascot, the four Mascot producers are jockeying their leading literary entries in a race to the starting line, with the prospect of two or more getting under way simultaneously.

Martin Cohn's No. 1 entry, "Crimson Romance," is the studio favorite in the preparedness race. Milton Krims was assigned yesterday to the final revision of Marion Orth's script. David Howard will direct.

Sig Neufeld's starter, "Came a Woman," is being groomed by Douglas Doty and George Sayre. Neufeld, like Cohn, has three scripts in preparation.

Lou Sarecky has three writers, Norman Houston, C. Edward Roberts and Maurice Hanline, readying "Waterfront Lady." After doing this and possibly "The Marines Have Landed," which Colbert Clark is writing on a by-the-picture basis, he will discuss a deal to make a block.

Louis Baum is producing two exploitation features, Earl Snell writing the first, "Young and Beautiful," the Wampas baby star round-up. Joseph Santley will direct.

'Within the Rock' Goes Into Production Today

"Within the Rock," fifth of Al Alt's dozen states righters branded as Showman Pictures, starts today on location at Crestline, near Lake Arrowhead.

Al Ray is directing a cast including Lila Lee, Creighton Chaney, Edmund Breese, Charles French and Vic Potel.

Green on Runyon Yarn

Howard J. Green, who returned from a six weeks vacation in New York last week, has been assigned to script "The Lemon Drop Kid," a Damon Runyon story, at Paramount.

CRITICS IN 10 CITIES TO SEE 'VANITIES' IN 3 DAYS

The motion picture critics in ten key cities will get their first look at Paramount's "Murder at the Vanities" within three days next week, the picture being shown by Earl Carroll personally. The final showing of the trip will be next Wednesday night when the picture will open at the Rivoli in New York.

Carroll will show the picture in San Francisco at midnight Sunday and, on Monday morning, will leave in a chartered plane, piloted by Paul Mantz. He will land at Salt Lake, Denver, Kansas City, St. Louis, Chicago, Detroit, Cincinnati and Pittsburgh before reaching New York, remain in each place long enough to screen the picture and then take off for the next stop. His itinerary has been arranged so that he will not be in any place more than three or four hours. Tom Rooney, Carroll's manager, Teet Carle and Bill Pine of Paramount will accompany him.

Carroll expects to remain in New York about a week and then fly back.

Bennie Ray Finishes Jack Perrin Six-Reeler

Bennie Ray wound up his Jack Perrin six-reeler, "Rawhide's Mail," at California studio yesterday. It's the first of four Reliables for William Steiner release.

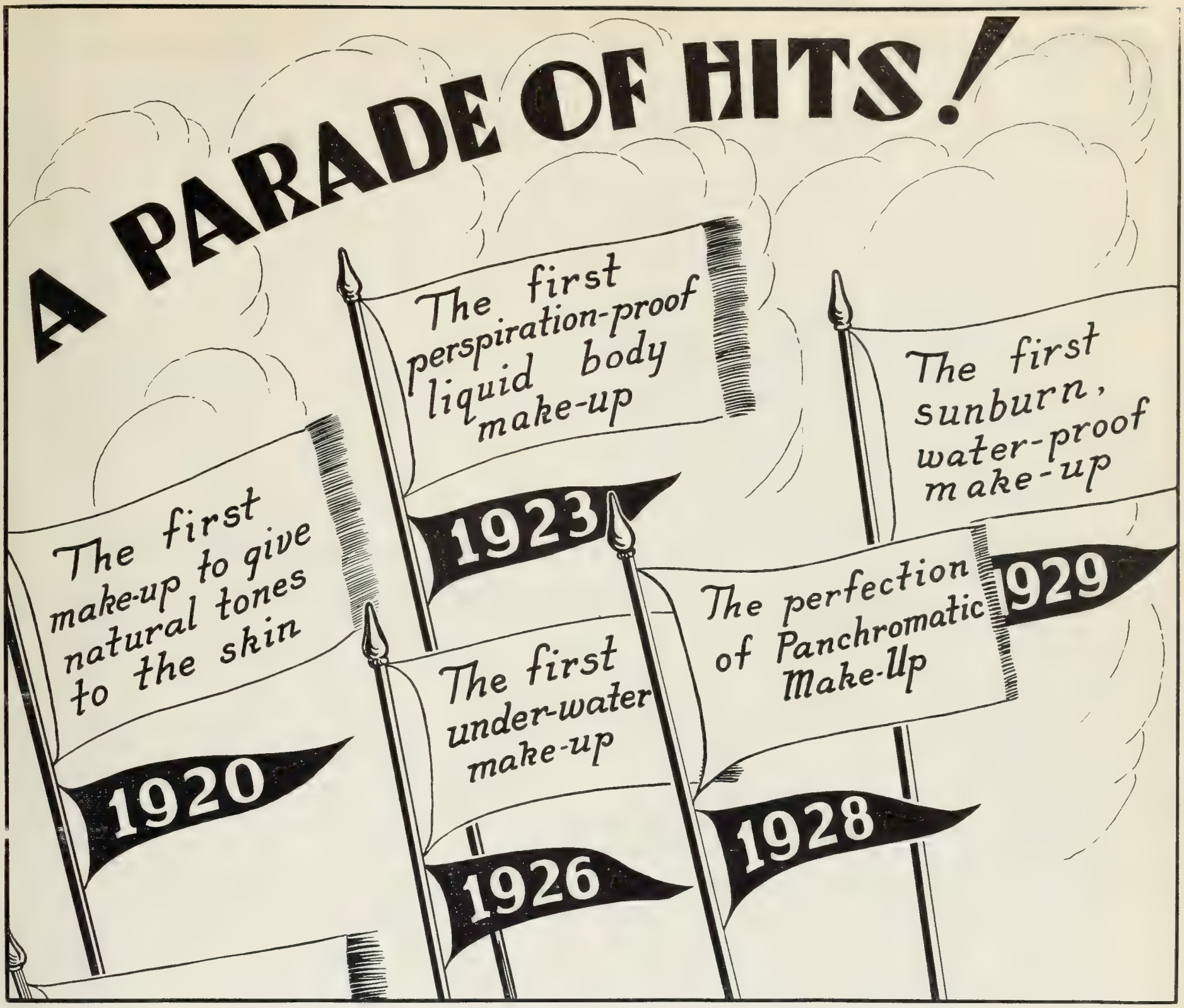
Next week Ray makes the fifth of the "Bud and Ben" three-reelers, with Jack Perrin and Ben Corbett. This will be followed by the fourth of six Tom Tylers for Reliable.

Allan Here Today

Elizabeth Allan gets in today by plane after a fast return from her vacation in London. She goes into "The Green Hat" immediately at MGM, and later will work in "David Copperfield."

Dunn Option Lifted

Fox yesterday exercised its option on Jimmy Dunn's contract. Player's deal was handled by Ralph Farnum.



AND NOW 1934 BRINGS . . .

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COMPLETE DIRECTORY

OF DIRECTORS AND THEIR ACTIVITIES

THE BEST "MONEY" DIRECTOR OF THE PAST TWELVE MONTHS

EXECUTIVES FORGET—
THEY MUST BE REMINDED

WHO DIRECTED WHAT . . . ?
AND FOR WHOM . . . ?
AND WHEN . . . ?

FOURTH ANNUAL

DIRECTORS' NUMBER

OUT SOON

METRO-GOLDWYN-MAYER STUDIOS,
% MR. SAMUEL MARX,
CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XXI, No. 3. Price 5c. TODAY'S FILM NEWS TODAY Friday, May 11, 1934

AGENCIES CASHING IN

TRADEVIEWS by FRANK POPE

•THE motion picture industry in France is greatly upset by the ban that has been placed on "The House of Rothschild" in that country on the ground that it is feared exhibition of it might cause racial disturbances in the theatres, especially in Paris.

Strangely enough, it is reported from the French capital that the ban is largely the result of protest against the picture by the French branch of the Rothschild bank. The heads of this famous institution are said to be afraid that a picture which might be construed as pro-Jewish propaganda would prove dangerous in the present political atmosphere in France.

Perhaps there is some danger, for otherwise it seems hardly possible that a banking house which is as closely connected with the picture industry as is the Rothschild firm would object to showing a film which deals as kindly with the forbears of the family as this one does.

Incidentally, the French censors seem somewhat inconsistent, for they have banned another picture, a French production, called "The Bank Nemo," which is a satirical comedy, based on political and financial corruption, although, as a play, it was a stage success for several months.

However, so far as "Rothschild" is concerned, it is France's loss and Belgium's gain, for the Continental premiere of the picture in Brussels was one of the big events of the year.

•

One of our reviewers was granted unusual courtesy at a recent preview at the Colorado Theatre, Pasadena. Arriving just as the last frame of the film credits flashed off the screen, the reviewer might have had to postpone the preview notice had not R. K. Sims, the house manager, come to his aid. The studio had no credit sheets available, so Mr. Sims kindly had the first reel rewound for the reviewer's benefit. It is with pleasure that we acknowledge such exceptional courtesy.

•

Cheer note: Karl Dane, with big roles in big pictures for years and, at times, getting star billing, left an estate of $225, comprising an old automobile and a few personal effects. That ought to point some kind of a moral, but we are not sure just what.

Para. Paying Air Comic $75,000 For Picture

New York.—Paramount has signed Joe Penner, famous radio comic, for "The Big Broadcast of 1934" and is authoritatively reported to be paying him $75,000 for the picture, in which his part will be hardly more than a bit.

Robinson May Get 'Four Walls' Lead

Warners are due to announce today the signing of a new deal with Edward G. Robinson for another series of starring pictures.

The new deal relaxes the exclusive hold that Warners has had on Robinson and he will be allowed to make one picture off the lot. He was in a huddle last night with Lucien Hubbard, of MGM, discussing a possible ticket for the top spot in "Four Walls," which the studio has taken out of the short-budget class and listed as a higher bracket production.

Sam Wood Signed by MGM For Year's Term

MGM yesterday handed Sam Wood a new 52-week contract and granted the director a leave of absence for a vacation in Europe on the completion of "Stamboul Quest," which he puts into work next week. Deal was negotiated by John Zanft.

John Clark on Way

New York.—John D. Clark, sales manager of Fox Film, left here for the coast yesterday.

Studio Demands For Talent Giving The Artist-Managers Their Best Time In Months

If the business being done by the agents who handle talent is any barometer, picture production is definitely on the upswing and the production heads are getting their eyes opened to the necessity of corraling some real talent for their pictures.

Practically every agency—and there are eighty-one recognized offices in Hollywood and Beverly Hills in addition to a host of little agents—reports better demand for talent in all lines than they have had in months.

Virtually all the top offices are expanding their staffs of field men to cope with the increased business, the Selznick and Joyce and Small-Landau offices having divided the studio among their staffs, one agency man

(Continued on Page 7)

Capra Story Shelved

The racetrack story which Frank Capra was set to produce for Columbia has been shelved because of casting difficulties. Capra and Robert Riskin are now working on an original in which the company hopes to star Claudette Colbert.

Mickey Captures Rome

Rome.—The film trade press is acclaiming the latest creations of Walt Disney, following a special showing staged for them by United Artists.

Dave Butler to MGM

David Butler is on the MGM lot to prepare a screen original. He will probably direct it, as well.

MGM Takes Over Presnell Contract

Robert Presnell's difficulities with Warners were washed off the board yesterday when MGM bought the balance of the writer-director-producer's ticket, which has eleven months to go.

Presnell's difficulties, it was said, arose out of tampering tactics which another Warner executive practised on "British Agent" and "Dragon Murder Case," which Presnell had been producing. He takes up his spot at the other studio Monday and starts as a writer, and his first assignment is understood to be on "Sascha Gerhart," the robot play by Harry Thomasheffsky. M. C. Levee handled the deal.

Henry Blanke takes over the producer responsibilities on "British Agent" and "Dragon Murder Case" at Warners.

Ralph Murphy To Direct For Para. Exclusively

Paramount signed Ralph Murphy to an exclusive five-year contract yesterday and will not share him with Charles R. Rogers, as was recently reported.

Murphy leaves Rogers when he completes "The Great Flirtation." Frank and Dunlap negotiated the ticket.

Geraghty With B and D

London.—Tom Geraghty is writing the script of "Sons O' Guns," the Jack Buchanan picture which Sidney Lanfield will direct for British and Dominions. Lili Damita gets the female lead.

Hayward Here Today

Leland Hayward gets in by plane at 7:45 this morning to take charge of the Frank Joyce-Myron Selznick office during Myron Selznick's four weeks in Europe.

VICIOUS ATTACK ON PIX BURIES DARROW REPORT

Washington.—Official Washington and the newspapers are all burned up over the fact that the Darrow Recovery Board report is meeting the same fate as the famous Wickersham prohibition report, which was suppressed by Hoover. It was the main topic of conversation at the Capitol yesterday and the reason is conceded to be the vicious things that the report holds about the picture industry

It has leaked out that the views expressed about the film business are the most poisonous of any of the eight industries which the report slams, and

(Continued on Page 2)

Julius Klein Special Aide to Laemmle Sr.

Julius Klein, for many years one of Hearst's star writers in Chicago and all over the world, has been engaged by Carl Laemmle Sr. as a special assistant.

He will specialize in advice on stories and probably will do some writing himself. Klein has been decorated by two governments and brings to his new job a wide knowledge of international affairs.

RALPH RAINGER - LEO ROBIN Musical Numbers "LITTLE MISS MARKER"

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher

FRANK T. POPE.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957
New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

THE LOW DOWN

Seems like we've been wasting a lot of sympathy on a famous star who's been "confined" in a local hospital about three weeks come next Michaelmas! The fellow went in for a slight operation and really should have been out in a few days. Fact is, he COULD have been out in a few days, but he's still there—and having one swelegant time of it! He hangs around his hospital room during the day—but goes out at night and carouses around town with a freedom he hasn't enjoyed in years! Of course, he can well use each day to recuperate from the night before, and his wife is none the wiser! He's been dismissed by the hospital several times as a cured patient—but he comes right back there to roost every night—such fun!

•

A major studio lot, noted for its chiseling proclivities, is at it again! Y'know—the NRA code provides for ten dollars a day minimum wage for chorus girls—and this lot uses a great number of chorus girls. Sooooo—instead of paying them the required stipend, they've put a lot of gals under contract—"in stock" as t'were—for thirty-five dollars a week—and the gals work like dawgs! They work in features and they work in shorts—but the weekly salary eliminates even the necessity of paying them overtime—and they do plenty of overtime! Phooey!

•

The Al Newmans were throwing still another party for Julie Hornblow the other night—and faced a terrifying situation. The Newmans' home is ALMOST furnished. It's brand new, and the living room has yet to be graced by anything but drapes. They asked gobs of people and were faced with furniture shortage, so the day of the party Mrs. N. borrowed Harry Ruby's entire living room ,including the ash-trays, and hired a truck to bring the stuff to her own place. Ruby was among the guests that night and had to leave early. He also had to be forcibly restrained from taking his chairs, sofas, rugs, et al, along with him!

New York REVIEWS

"DOUBLE DOOR"

Paramount prod.; director, Charles Vidor; writers, Elizabeth A. McFadden, Gladys Lehman and Jack Cunningham.

Paramount Theatre

Post: Though it has a climax gruesome enough to satisfy the horror fiends, "Double Door" does not quite manage to qualify as the type of picture to make your blood run cold. The best it can achieve is a lukewarm pulsation. It strives for mood and atmosphere rather than action.

Journal: The story marches grimly toward its climax and Director Charles Vidor sustains suspense admirably, but Miss Morris is the principal reason for the picture.

Mirror: A grim drama, moderately entertaining. Excellently acted, the film is a grim thriller, set in a gloomy background and unrelieved by fun. Designed to induce jimjams in the beholder, it does that with fair success.

World-Telegram: A blood-curdling bit of screen melodrama, based on Elizabeth McFadden's play of the same name. Here are all the perfectly good and staple elements of melodrama and they are managed so skilfully by the director and the players that "Double Door" emerges a thriller that keeps you glued to your chair and that sends chills up and down your spine from beginning to end.

News: Perhaps when you see the picture you will be able to predict the denouement, but to the majority of fans at the premiere of this film the climax came as a surprise—and a very agreeable one it seemed. For that reason this report will conclude with the advice that if you like a dash of restrained horror with your film fare you'll enjoy "Double Door."

Herald-Tribune: A macabre and authentic thriller, "Double Door" constitutes a notable example of what can be achieved in the way of film melodrama from a successful play script. It is superlatively good entertainment. You ought to like it.

Sun: A faithful adaptation of the stage play with Miss Mary Morris and Miss Evelyn Venable in their original roles.

"NO GREATER GLORY"

Columbia prod.; director, Frank Borzage; writers, Ferenc Molnar, Jo Swerling.

Roxy Theatre

Post: An interesting and profoundly touching study of modern youth under the shadow of militarism. The effectiveness of the picture is due immeasurably to the sensitive direction of Frank Borzage.

American: Departing completely from the formula, this unusual picture, wonderfully wrought, is as fine and sensitive a piece of cinema art as ever cameras brought to the screen. Frank Borzage has transferred his story to the screen with a wealth of sympathy and understanding, creating a document at once fragile in its beauty and titanic in its drama.

Sun: A strong harrowing melodrama, with a theme more adult than its plot would promise. Frank Borzage, the director, has managed to build the picture to an exciting and sorrowful climax.

World-Telegram: An astonishing quality of simplicity and sincerity, as well as a tender study in child psychology has been created in "No Greater Glory.' A picture worthy of respect and attention, it is a human and affecting story. I wish to honor Frank Borzage's direction of the film and the heart-breaking performance of young George Breakson.

News: Frank Borzage has made for Columbia a highly sentimental and touching picture from Ferenc Molnars novel, "The Paul Street Boys." The juvenile drama is impressive, but it is done entirely without humor.

Times: Frank Borzage has fashioned a provocative and an unusual picture. It is rather too sentimental at times, but, nevertheless, compelling because of it vitality and the good work of the moys who portray the leading roles.

Journal: A poignant little drama with and about youngsters. Directed with compassionate understanding by Frank Borzage and acted by a cast of boys who play their parts with all the serious concentration of youth, the picture is an unusual and genuinely impressive document.

Herald-Tribune: Its most distinguishing quality lies in the haunting portrayal of a kingdom of children. Never once does the adult point of view obstruct this fanciful, absorbed life of theirs, with its magnified hurts, lilting gaiety and desperate seriousness. The performance is beautiful.

Caruso Jr. on Air

Enrico Caruso Jr. will make his first radio appearance Tuesday over KFWB as a plug for Warners' Spanish talker, "The Fortune Teller." Picture opens at the Filmarte May 18 with a $1 premiere and all the ballyhoo that goes with an American premiere.

Gersdorf on Vacation

Phil Gersdorf gets a month's leave of absence from the Sam Goldwyn aorgnization starting Monday, returning to work with Lynn Farnol on the three productions which the producer has in preparation.

Curtains in Sight For Tony Pastor's

Tony Pastor's, the Sunset Boulevard all-the-beer-and-vaudeville-you-can-stand-for-$1.65 enterprise, is carrying on at least through Saturday night on agreement of employees to be satisfied with the nightly take after expenditures for beer, food and advertising are deducted. The salary kitty Wednesday night was reported around $13, divided among approximately 40 persons.

Original salaries promised the 35 performers ranged from $5.50 to $25 a week. Nathan Friedman, attorney and reputed major angel of the beer garden, held a stormy conference with his personnel in the early hours yesterday, when he informed them the corporation would not be in position to guarantee salaries. John Decker is also said to be interested, a third promoter, J. B. Hall, having disposed of his 25 per cent for $50 cash.

Co-operative continuance of the enterprise has been mentioned, but the employees have so far been differing too strongly among thmselves to get together.

Mae West Gets Some Good News From Texas

Mae West received some box office figures on the set yesterday from John Smith, general manager of the Interstate Circuit of around 90 Texas theatres.

Mr. Smith declared that "I'm No Angel" was a 3-to-1 better draw than "She Done Him Wrong," taking in $24,000 its first week at his Dallas house, compared with $9,000 at the same house for "She Done Him Wrong."

Vicious Attack on Pix

(Continued from Page 1)

it is believed that the President has thought it wise not to publish these views at this time.

The picture industry itself is blamed for the virulence of the report, because the Film Code Authority was the only one which did not bother to defend itself before the Darrow board.

Senator Nye threatens a senatorial investigation if the report is not made public quickly. He says that the story that the report is too "voluminous" to be given out is ridiculous, because he knows that it does not contain more than 6000 words. It is felt here that Congressional pressure will cause the President to release it, but it probably will be 'deleted' to a great extent.

SPECIAL

For Mother's Day only we have an air shipment of Eastern American Beauty roses with all their rich fragrance and deep color.

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MARION DAVIES HAS SURE SUCCESS IN 'OPERATOR 13'

Admirable Cast in Fine Production

"OPERATOR 13"
(MGM)

Direction .....Richard Boleslavsky
Novel by.....Robert W. Chambers
Screen Play: Harvey Thew, Zelda Sears, Eve Greene.
Photography .....George Folsey
Cast: Marion Davies, Gary Cooper, Douglas Dumbrille, Katherine Alexander, Ted Healy, Russell Hardie, Four Mills Brothers, Willard Robertson, Belle Daube, Reginald Barlow, Francis McDonald, Jay Lloyd, Fuzzy Knight, Henry Wadsworth, Jean Parker, Sidney Toler, Samuel Hinds, Robert McWade, Walter Lang.

With a production of great beauty, a glamorous performance by its star, Marion Davies, and a thousand and one exploitation angles offered by the story, "Operator 13" simply cannot miss . There are few pictures in recent years that can match the advance word-of-mouth campaign this one has had.

There are those who will quarrel with the screen transcription of Robert W. Chambers' widely-read navel. This fault should not be charged to the script by Harvey Thew, Zelda Sears and Eve Green, but to the subject matter of the novel itself. No amount of lavish prodluction, fine performances or expert direction can disguise the fact that it is the same old spy stuff, this time with a Civil War locale. Like many other novels before it, it reads better than it plays.

The adapters have kept faith with the book, the plot of which sends a Northern girl behind the Confederate lines as a spy. There she meets a dashing officer, also a spy, and there follows a love affair. All is fair in love and war, yet somehow the two do not seem to mix . . . as entertainment.

The recent Hearst newspaper anti-war propaganda has been extended to the picture. The battle scenes are unduly gruesome, with the screams of men and horses in combat being heavily emphasized on the sound track. Several close-ups in montage flashes are reminiscent of the dead men we have been seeing in Sunday supplements, a particularly horrible one showing a soldier being bayonetted through the neck. Much of this should be cut for the picture's benefit. After all, the Civil War is an episode in history of which America is none too proud. Brutalizing it will only result in unfavorable intersectional reaction.

Marion Davies has never been more charming. She is offered a wide range for characterization and takes full advantage of her opportunity. Gary Cooper is given co-star billing, but his role is little more than a conventional lead. He does nicely with what he has which, as may may be gathered, isn't much.

The supporting cast is nothing short of magnificent. They are all incidental characters, yet each manages to make his or her moment count. Especially outstanding are Katherine Alexander as the other woman spy, Willard Robertson as the Confederate intelligence officer, Sidney Toler as the Union spy chief, Jean Parker as the Southern bride and Walter Lang, as the Northern soldier. The Four Mills Brothers are in for three songs. "Sleepy Head" and "Jungle Fever" having hit possibilities. Two other numbers are handled by Miss Davies,, including the lilting "Once in a Lifetime."

Richard Boleslavsky directed with an excellent regard for the pageantry of the Civil War background. In mass movement, he is particularly effective and will be more so if the obvious propaganda is minimized. The picture has all too little humor as it is. Photography by George Folsey is exceptionally fine.

Move to Stop Irving 'Receivership Trust'

Washington.—A petition was presented to the Supreme Court yesterday, asking that the laws of the Southern District of New York be changed so that the Irving Trust Company could not grab off all receivership cases.

Evelyn Laye Signed ForMusical by MGM

London.—Evelyn Laye, blonde English musical comedy star, put her name on a contract in MGM's London office today. She was told to report at Culver City September 1 to be featured in a musical.

Reports that Ramon Novarro will sail from South America for home about the same time Miss Laye leaves led to speculation whether they will appear together.

Miss Laye appeared in Hollywood in "One Heavenly Night" several years ago. She was in the recent British film, "Luck of the Navy."

Hepburn Gets Boost In Pay, Percentage

New York.—Katharine Hepburn's new deal with Radio has been straightened out. While the details will not be made public until her manager, Leland Hayward, arrives in Hollywood, it is certain that she gets a substantial advance in salary as well as a percentage split.

Furthermore, it is understood that she will make three pictures a year instead of two.

Schayer on Script For Beery and Cooper

Richard Schayer has completed his work on the screen play of "Stamboul Quest" for Walter Wanger and has returned to the Harry Rapf unit at MGM.

He is now writing the screen play of "Any Port in a Storm," the Guy Gilpatric story, which is planned for Wallace Beery and Jackie Cooper.

Foy Sterilization Picture is Dull

"TOMORROW'S CHILDREN"
(Foy Production)

Direction .....Crane Wilbur
Author .....Wallace Thurman
Screen Play.....Wallace Thurman
Photography .....William Thompson
Cast: Diane Sinclair, Don Douglas, John Preston, Carlyle Moore Jr., Sterling Holloway.

Taking a leaf out of Ivan Abramson's notebook, Mr. Foy here makes use of a sensational topic to create a dull picture for the booboisie. Flanked by statements from health boards and objections from the Church, the picture gets exactly nowhere in an hour and fifteen minutes and your patrons will be grateful if you soft pedal the whole thing, even if you're tempted to sell it heavy to them on the strength of the obvious exploitation possibilities.

The story that is hung on this eugenic problem of whether children are to be or not to be, is that of a family called Mason. The mother and father are habitual drunkards and their progeny consist of a son in jail, a congenital cripple and two congenital idiots. There is a daughter named Alice who is okay, only she's not really their daughter. The family is finally persuaded by the Welfare Board that the best thing for them to do is to all be sterilized, including the supposed daughter Alice. But a young, idealistic doctor takes an interest (purely professional) in Alice's plight, gets the truth of the situation and saves the gal from a fate worse than poverty, so's she can marry the boy and have kiddies.

Crane Wilbur shows up as the director of the film and contributes no more than his title to that great work. He isn't given much help by the screen play by Wallace Thurman, who evidently read about such things in a newspaper and decided it was a timely subject, and then let it take care of itself.

Diane Sinclair is a very lovely looking Miss who could learn a lot about acting if she had the chance, and there's no reason why she shouldn't get it. The rest of the cast does no more than required of it and, in Sterling Holloway's case, the requirements were just one small scene.

First Two Productions Are Set by Kelly-Saal

New York—Select Productions, the new Burt Kelly, William Saal producing organization, has set the first two of the program to be produced.

They will be "Woman in the Dark," a story by Dashiell Hammett, which Sada Cowan has been engaged to adapt, and "The Corcorans," on which Burnet Hershey is doing the adaptation.

Gaudio on 'Dragon'

Tony Gaudio has been assigned to do the photography on Warner Brothers' "The Dragon Murder Case," which starts today.

Not that it MATTERS
by Helen Gwynn

We've been puzzling and puzzling over what comment to make on the following article, or rather item, fresh from Germany. It seems to us that it should be brought into the bright glare of cold print, and perhaps the best thing to do is just to print it and let the reader see if he can figure out what makes the wheels go round in that narrow corner of the world.

"What Germans Consider a Provocation in American Films. Berlin: Metro-Goldwyn-Mayer Film, of Berlin, laid down a complaint against prohibition of film in which Max Baer (who defeated German idol Schmeling) is playing one of the leading roles. After film having first been allowed in English version by censor board, it was afterwards forbidden in Germany and at the same time license for English version withdrawn.

"The case was brought before the court in Berlin, which, after advice received from the Propaganda Ministry, rejected the plaint of MGM. Decision is based on the fact that Max Baer, being a Jew, this picture is considered to be a provocation for the German people and, in order not to injure the feelings of German race according to article seven of the film-act of February sixteenth, authorization cannot be granted for its exhibition in Germany."

•

It is interesting and rather amusing to read further the reasons on which the decision is based: "Baer is, according to the highest censor board, not only a Jew but he is a negroid type." Further, it is said that, on account of Germany animosity to the Jews, the censor board has to be extremely severe in this respect to films in which Jewish artists are playing one part or another. In the case of Max Baer's film it is further said that the "national socialistic feeling is injured by the fact that a Jewish negroid type like Baer is glorified as a Sport Hero."

Another reason offending Nazi feeling is the fact that in this film a "Jew has love affairs with non-Aryan women, endangering therefore the continuity of a clean race!" Well, Baer may be just an actor to some people now, but we'd put all our money on him as a fighter after he'd read a report like that.

•

Have you seen the twenty-four sheet poster on "Finishing School"? Take a look at it and, if that isn't the last word in finishing off a nice gal, it's at least the beginning of a beautiful friendship!

New Russian Advisor

Warners have signed Nicholas Kolianski to act as technical advisor on "British Agent" and to teach Leslie Howard Russian for his leading role. He was a member of the Duma and assistant prosecutor during the Czarist regime in Russia.

"THE MERRY FRINKS"

"The Merry Frinks"

ROBERT LORD

ASSOCIATE PRODUCER

WARNER BROS.—FIRST NATIONAL

ALFRED E. GREEN

DIRECTED

"THE MERRY FRINKS"

for

WARNER BROS.–FIRST NATIONAL

"THE MERRY FRINKS"

SCREEN PLAY

by

GENE MARKEY

and

KATHRYN SCOLA

WARNER BROS.–FIRST NATIONAL

Reviewing the FAN MAGS

HOLLYWOOD
74 pages and cover
COVER DISPLAY....Constance Bennett
(Twentieth Century)
Publicity Space (Approximate)

Paramount	**659 sq. inches**
Fox	**296 sq. inches**
Radio	**233 sq. inches**
Universal	**213 sq. inches**
MGM	**181 sq. inches**
Warners	**174 sq. inches**
Goldwyn	**116 sq. inches**
Twentieth Century	**81 sq. inches**
Columbia	**55 sq. inches**
Lloyd	**20 sq. inches**

You can take or leave most of the stories in the June Hollywood—for example, "Lilyan Tashman's Last Interview," by Harry N. Blair, which contains no interview material at all; and "The Man in Garbo's Past" (Carl Brisson), by Al Sherman, which is not, as blurbed, "the true story of Garbo's first love".

For a fascinating half hour, read "The Camera Does Lie!" by Robert Eichberg; if you want a ghost story, there is "I Was Terrified" (Pert Kelton), by Dorothy Spensley; and about Tom Brown's experiences in gangland, read "He's a 'Right Guy'."

Alyce Curtis has a swell yarn on Muriel Kirkland, "Without Beauty"; Charles Grayson is amusing in a story on Douglass Montgomery, "I'm Sure He's Nuts!" Fred Rutledge tells how "Janet Gaynor Rebels" and isn't lonely any more; Clark Warren has Claudette Colbert's life story in "Stepping Stones to Fame"; Ned Williams tells about two little boys back home in "The Men in Mae West's Life," and Mary Watkins Reeves gets Fifi Dorsay to give a "Prescription for Personality." It's laughter, no less.

PICTURE PLAY
66 pages and cover
COVER DISPLAY.....Gloria Stuart
(Universal)
Publicity Space (Approximate)

MGM	**903 sq. inches**
Paramount	**631 sq. inches**
Warners	**314 sq. inches**
Universal	**215 sq. inches**
Radio	**200 sq. inches**
Columbia	**175 sq. inches**
Fox	**160 sq. inches**
Twentieth Century	**90 sq. inches**

Dignity, humor and good writing distinguish the June Picture Play. "Gable Gets a New Deal," by Judith Field; "Hand It to Helen" (Helen Mack), by Ben Maddox; "Found—a Happy Star," by Carole Lombard, as told to Dorothy Wooldridge; and "Today She Lives" (Joan Crawford), by Malcolm H. Oettinger, are all stories that raise the mag's standard this month.

Others are "What a Pal Jean" (Harlow), by Maude Lathem; "These Charming Thieves," by Judith Ann Ice; "The Strange Case of Miss Brent," by Dorothy Herzog; "Sizing Up Dubs" (Douglass Montgomery), by Molly Lewin; "She's Muzzi May" (May Robson), by Dana Rush, and "The Busiest Bee" (Fay Wray), by Laura Benham.

New Agency to Spot Screen Stars on Air

Morton Milman, one of the big figures in the world of radio and the man who handles the "Hall of Fame" hour, is opening offices in the California Bank building in Beverly Hills to handle air appearances of screen personalities.

Milman, formerly with NBC, is given credit for bringing out and developing many of the leading radio names, including Joe Penner, and with having been the means of putting Jimmy Durante on the air.

'U' Finishes Two and Now Has Two in Work

Universal yesterday wound up "Let's Talk It Over" and "I Give My Love," and now has only two in work. Karl Freund, who directed "I Give My Love," leaves next week for a month's vacation in Honolulu.

Paul Lukas, the lead in the same picture, hops off Saturday in his own plane for Yucatan, for a three-weeks vacation.

David Hertz to Adapt Own Original Yarn

Universal yesterday signed David Hertz to do the script on his own story, "Storm Without Thunder." William Anthony McGuire is the associate producer. Deal was set by Jerry Horwin.

Hertz has set his play, "Waltz in Fire," for Fall production by Harmon and Ullman, the producers of "Men in White."

Agency Signs Writers

The Berg, Stebbins, Allenberg and Blum agency has signed Albert J. Cohen and Robert Terry Shannon to a managerial contract. The writing team has a one-picture commitment to Warners which is to go into effect this month when the studio finds an assignment.

Gene a Cocktail Host

Gene Chrisman, western editor of Screen Play and Hollywood magazines, and Mrs. Chrisman were hosts to the writers for the Fawcett publications yesterday afternoon at a cocktail party at the Chrisman home.

Schley-Binyon Settle

Edna Schley's suit against Claude Binyon for $1,400 on the writer's Paramount ticket, which the agent set before joining the Selznick-Joyce office, was settled out of court yesterday by Harry Sokolov, her attorney.

Ferber on Runyon Yarn

Nat Ferber was signed yesterday by Universal to do the screen play of the Damon Runyon story, "Princess O'Hara." The deal was set by the Schulberg-Feldman-Gurney agency.

Utopia Promised By A.T.& T. Probe

New York.—Robert Robins, who is shouting for the investigation of the American Telephone and Telegraph Company, is telling exhibitors that, if they force the Senate to conduct the probe, a Utopia for exhibs will result.

He says, in a letter mailed to 10,000 exhibs, that the net results of the probe will be the abolition of score charges, no more exorbitant prices for services and equipment, restriction against buying first runs and other unfair practices, to say nothing of lower telephone rates

Barney Balaban Now on Para. Theatre Council

New York.—Sam Dembow, vice-president of the Paramount Theatre Service Corporation, yesterday announced the appointment of Barney Balaban as a member of the National Advisory Council of Theatre Operators, which Paramount has just created. John Balaban will be Barney's alternate.

Previously appointed to this board are E. V. Richards, N. L. Nathanson, Karl Hoblitzelle and A. H. Blank.

Bert and Bob Will Be Hill-Billies in Next

The next Wheeler and Woolsey production is scheduled to have a Kentucky mountain background. Kalmar and Ruby are writing the screen play for William Seiter's direction. H. N. Swanson is supervising.

Patman Bill Opposed

New York.—Charles C. Pettijohn, of the Hays office, has filed a brief ppoosing the Patman bill which calls for Federal regulation of the motion picture industry.

Kingston on His Own

Al Kingston has bought out Dave Harris and the Kingston-Harris agency becomes Al Kingston Inc. Harris leaves for Chicago next week for a short vacation.

More For 'Thin Man'

MGM yesterday sent "Thin Man" back for added scenes and has signed William Augustin for a spot in the additions.



UP-TO-THE-MINUTE CASTING NEWS

Claire Myers to "Bachelor Bait" at Radio.

Jameson Thomas to "You Belong to Me" at Paramount.

Monte Vandergrift to "Shoot the Works" at Paramount.

Ray Cook to "Rear Car" at MGM.

Spencer Charters and **Vivian Oakland** by Al Kingston to Columbia's "Blind Date."

Clarence Wilson to Radio's "Bachelor Bait."

Charles Wilson by Al Kingston to "The Dragon Murder Case," Warners.

Gordon Westcott to Warners' "Kansas City Princess."

Lawrence Grant for "Count of Monte Cristo," Hallam Cooley negotiating.

Roscoe Karns in "To the Ladies" at Paramount.

Arthur Clayton for "Green Eyes" by Chesterfield.

H. B. Warner Lead in Mono's 'Jane Eyre'

Monogram yesterday signed H. B. Warner through Bernard, Meiklejohn and McCall for the lead opposite Virginia Bruce in "Jane Eyre," which Christy Cabanne directs and Ben Verschleiser supervises.

Mary Forbes and Clyde Cook also spotted in the picture by Freddie Fralick.

Durante Takes the Hint

Ink was hardly dry on the "something should be done about it," in yesterday's Rambling Reporter's remarks about Jimmy Durante's radio material, when the comedian signed Bert Levine to fix him up chatter for 13 broadcasts. Bernard, Meiklejohn and McCall set the deal.

O'Flaherty at Radio

Liam O'Flaherty yesterday joined the Radio writing staff to write an original screen play. M. C. Levee negotiated the deal.



THREE NEW PLAYS FAIL TO PLEASE BROADWAY TASTE

Old Ibsen Tragedy With Happy Ending

"THE LADY FROM THE SEA"

Nathan Zatkin presents "The Lady from the Sea," by Henrik Ibsen; directed by John Houseman; production designed by Donald Oenslager; with Rose Keane, Margaret English, Richard Whorf, Moffat Johnston, Roman Bohnen, Mary Hone and Clem Wilenchick. At the Little Theatre.

New York.—Nathan Zatkin and John Houseman have re-written Ibsen's "The Lady from the Sea" and in so doing have speeded it up considerably and done a very good job with one of Ibsen's weakest plays.

The story is laid in a small Fjord town of Norway, and concerns itself with Dr. Wangel and his second wife, Ellida. Ellida confesses to her husband that the reason she has been a stranger to him during the last three years of their wedded life is due to the fact that she had previously contracted a symbolic marriage with a sailor named Johnson, who had taken a ring from his finger and one from her own and, after coupling them, had thrown them into the sea, saying that they were both now wedded to each other and to the sea.

Johnson, because he had murdered the captain of his ship, was compelled to flee and vowed he would return. Ellida had received word from a shipwrecked friend, which convinced her that Johnson was still alive and was going to claim her as his bride. That she is really the wife of Johnson and must go with him anywhere has become an obsession with her. All Wangel's pleadings apparently have no effect, and when Johnson finally makes his appearance she is ready to go with him.

The big scene occurs in the fifth act when Wangel, realizing that nothing he can do will hold her, and loving her in spite of all, renounces his claim to her and tells her she can go freely. This renunciation breaks the spell and Ellida at last realizes that she is really Wangel's true wife and that Johnson has no claim on her. Johnson, his hold over Ellida broken, leaves, claiming that in the future she will be as a stranger to him The play ends with Ellida's step-children accepting her into the intimacies of the family circle.

Portrayed by a fairly competent cast, the outstanding performance is that given by Richard Whorf in a lesser role, that of Lyngstrand, a would-be sculptor. Mary Hone, as Ellida, "The Lady from the Sea," gives a compelling performance as the suffering, hypnotized heroine.

At best it is an old-fashioned play, with little real merit, and would make a heavy and lumbering motion picture.

Liberty Starting One

Liberty starts production Monday on "Two Heads on a Pillow," Miriam Jordan and Neil Hamilton in the leads. William Nigh directs.

'Delayed by Storm'

Leo Carrillo was invited by officials of Maddox Airline to ride to New York in the maiden trip of a new plane Tuesday. It took Leo so long to get his wife's permission to fly that the plane was gone when he reached the airport.

'Picnic' Is Crude And Badly Written

"PICNIC"

Arthur J. Beckhard presents "Picnic," a play by Gretchen Damrosch; staged by Kaye Lowe; settings by P. Dodd Ackerman, at the National Theatre; with Jean Adair, Esther Dale, Marvin Kline, Frieda Altman, Olive Corn, Jan Ullrich, Fred Lislie, Percy Waram, Millard Mitchell, Joanna Roos, Hugh Rennie.

New York.—Miss Damrosch has pointed a way out of all our troubles. Just take all the Communists and give them a week-end in a pleasant country house—and by Monday morning everything will be hotsy totsy and Capitalism and Communism will be ready to be joined in holy wedlock.

Of course—and this is most important—there must be a picnic. A fresh air, Sunday picnic, in the second act, where there can be a lot of talk about the grandness of nature, and a few remarks, not too many, about freedom, the real freedom, of life. To wit, the right to fall in love with anyone you please. After all, love is love, and a gal from Union Square can fall for a Wall Street lawyer—especially if there happens to be the right kind of moon and he knows how to grab her.

The trouble with Miss Damrosch is twofold: she doesn't know her subject, nor does she know very much about the writing of plays. Which is unfortunate, for her heart seems to be in the right place, and one got the feeling that there was really something interesting in what she was trying to convey.

It is worth mentioning that the mere presence of Joanna Roos, as Vera, the Communist spellbinder, indicated the possibilities of the idea which Miss Damrosch muffed. Which is praise for Miss Roos, and so intended. Because Miss Roos can be recommended for pictures, even if "Picnic" cannot.

English Actor and Beauty Winner in 'Shock'

Alex Courtney, English juvenile who appears in the Pasadena Community Theatre's production of "Cavalcade" next week, gets his first film break with an engagement for "Shock" at Monogram. Ralph Forbes is also added to "Shock."

The only girl in the otherwise all-male line-up is Gwenllian Gill, the Scotch prize beauty, a Paramount loan to Monogram.

'These Two' Sombre And Unsatisfactory

"THESE TWO"

Presented by Leslie J. Casey and James W. Liddle at the Henry Miller Theatre; by Lionel Hale; cast: A. E. Mathews, Hilda Spong, Howard Emery, Bramwell Fletcher, Helen Chandler, Kay Strozzi and Egbert Jones.

New York.—A rather sombre tragedy of marriage was unfortunately marred by indecision in its writing. The author seems confused with the issue at hand and does not know what he wants to say, or so it seemed to this reviewer. His hero is too negative and inconsistent in his emotional outlook and, after practically insisting upon the performance of a noble deed in rescuing the fair lady from her troublesome sex life, later turns around and scorns her love which was not his in the first place and which he demanded.

While much of the play held interest, the plot is old-fashioned and hardly up to the demands of present-day screen audiences. Such seasoned performers as Mathews, Spong, Strozzi, Chandler and Bramwell Fletcher do swell jobs.

Our foolish heroine finds she is to have a baby and the scoundrel refuses to marry her. She goes to the man's best friend with her troubles and he insists on marrying her to save her the disgrace. They can be divorced later. The baby dies. For a year the boy and girl live together, with Simon discovering in time that he cannot endure his enforced intimacy while the girl he really loves won't have him.

The time comes when the girl he rescues really falls in love with him. The barriers go down when he gets a good job and they have high hopes for the future. They are rapturously happy, until she makes the mistake of giving up her work. The husband gets bored and takes up with a few sidelines in fluff. His wife learns about his amours and he lies to her about them. She begs him not to allow the flame of their love to die and to give up his other women. He thinks otherwise and cannot decide whether he will ever come back to her. She threatens suicide, but this doesn't phase him, and the curtain rings down on the approaching end of our young heroine.

Thespian Writers Get An Agent All Their Own

Sol Blanc, interested for several years in a company operating three boulevard gown shops, is branching out as a story broker, working from Beverly Hills with Stanley Morgan as associate. Blanc expects to specialize on originals written by actors and actresses.

Darling-Eby Start

Anne Darling and Earl Eby start their new Universal contracts in "There's Always Tomorrow." Edward Sloman directs.

Monogram to Make Two Porter Novels

Monogram yesterday concluded negotiations with the estate of Gene Stratton Porter for "The Keeper of the Bees" and "The Girl of the Limberlost," two best-seller novels for a number of years.

Studio has retained Mrs. Jeanette Porter Meehan in an advisory capacity and assigned "The Girl of the Limberlost" to W. T. Lackey for June production. Both books were made as silents by F. B. O. around ten years ago, but ownership reverted to the estate.

Lilian Ellis Maybe Set For Todd Spot at Roach

Lilian Ellis, Hal Roach's Danish blond import, is due to reach Los Angeles May 18 by train. Her first assignment is tests, no spot being preordained for her.

She is a possible threat to Thelma Todd, whose contract terminates next week with no mention yet of continuance. If Roach decides against using the newcomer in comedies, he will probably farm her to some major.

Hall For 'Rear Car'

Porter Hall, who was brought here from New York by MGM for "The Thin Man," has been signed for a spot in "Rear Car," which Harry Beaumont directs. Deal was negotiated by Al Kingston.

Adams Novel For MGM

MGM has optioned "The Glorious Hussy," a novel by Samuel Hopkins Adams. Story deals with Peggy O'Neil Eaton.

Cluett Radio Writer

Jack Cluett joins the Radio writing staff today to work on shorts under Lee Marcus' supervision.

Agencies Cashing In

(Continued from Page 1)

being responsible for two studios each day. Other offices are falling into line on this plan.

Since the agents are always the first to complain and the last to admit growing grosses, the expressions of satisfaction are regarded generally as a reflection of production conditions. Many agents have changed their tune of six months ago, when they deprecated the failure by the majors to sign promising players to term deals. The agents declare that the past few months have seen more term deals signed than any similar period in two years.

"It looks as if this year will be the biggest we've ever had," one important agent said. "The growing volume of business has forced us to take larger quarters and add four men to our agency staff. This was done against our own desires, for it appeared last year that we would be shunted off the production scene entirely, so bad were the indications at that time.

"Codes, restrictive measures such as agency rules and all other controlling devices will not affect the field. The need for more and fresh talent makes the agent essential."

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VENDOME

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CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XXI, No. 4. Price 5c. TODAY'S FILM NEWS TODAY Saturday, May 12, 1934

PARA. OUTLOOK BRIGHT

$3,000,000 Gross Is Believed Sure For 'Rothschild'

New York.—The staggering business that is being done by Twentieth Century's "The House of Rothschild" at every engagement has led experts to the belief that the picture is headed for a gross of at least $3,000,000.

The picture has played or is now playing in approximately 150 theatres throughout the country and is being held over for a second week in at least fifty per cent of these places.

It has opened in five cities in Canada and has been held over in each of the five. The London opening is set for May 27 and it is expected that its success in England will duplicate if not surpass that in this country.

Darryl Zanuck, who is sailing for Europe today, believes that the ban in France is only temporary and that it is largely due to the resentment felt by the French Rothschilds against the Napoleonic angle.

Marshall Garbo Lead In 'The Painted Veil'

Herbert Marshall was announced by MGM yesterday for the spot opposite Greta Garbo in "The Painted Veil," which Richard Boleslavsky directs.

John Meehan and Salka Viertel are finishing the screen play of the Somerset Maugham story, under Hunt Stromberg's supervision.

Cooper Back to Radio

Meriam C. Cooper returned to Radio yesterday after being away since he relinquished the reins of the studio to Pandro Berman last February. He immediately closeted himself in story conference and hung out the "Don't Disturb" sign.

Cromwell With Harding

Radio yesterday assigned John Cromwell to direct "The Fountain," which will have Ann Harding in the lead. Pandro Berman is producing.

Beery to Fly to Mexico

Wallace Beery is set to fly in his own plane to Mexico City early next motnh to appear at the opening there of "Viva Villa."

Leisen to Honolulu

Mitchell Leisen leaves tonight on a four-weeks vacation in Honolulu, getting a leave from Paramount.

'Men in White' Has $2600 Opening Day

Clicking $800 better than the opening day of the preceding picture, "Stand Up and Cheer," Metro-Goldwyn-Mayer's "Men in White" did the unexpected on its opening day at the Loew's State, Los Angeles, reaching the $2,600 mark, according to MGM.

Shake-up Scheduled At Radio Studios

New York.—From those close to the inside workings of Radio Pictures, it is understood that the conferences that are now being staged on the coast between J. R. McDonough, B. B. Kahane and Ned Depinet will result in a shake-up that will not only change the production seat in the studio, but will bring in at least two important new production faces.

It is believed that one last effort will be exerted to swing Merian C.

(Continued on Page 6)

'Lottery Lover' First For Hellman at Fox

Sam Hellman gets "Lottery Lover" as the first assignment on his new Fox long-term ticket and will write the screen play under Al Rockett's supervision.

Picture was once slated for Lilian Harvey, but now has Pat Paterson in the leading role, with Lew Ayres and Sterling Holloway in other spots.

Zukor Due Tomorrow

Adolph Zukor arrives tomorrow by train and will remain in Hollywood for several months.

Kuhn-Loeb Auditors Report Obligations Can Be Met And Common Stock Equity Left

New York.—The preliminary report of the Kuhn, Loeb and Company auditors at work on the Paramount reorganization plan under the instructions of the bondholders is very optimistic. The earnings for the first quarter of this year are estimated at $1,500,000 before the deduction of the interest charges, which, incidentally, are not being paid.

The cash on hand of the trustees and the operating subsidiaries amounts to more than $12,000,000. But, to offset everything, the auditors admit that the actual liabilities of the corporation are approximately $50,000,000, which includes bond obligations,

(Continued on Page 2)

Si Fabian Gets 20 Manhattan Houses

New York.—Si Fabian yesterday closed negotiations to take over twenty theatres of the Manhattan Playhouses chain in New York.

Although he insists that he is acting for himself alone, it is generally believed that he is playing the game for the Warners as part of that company's effort to increase its New York theatres.

Pecora A.T.& T. Prober

New York.—Ferdinand Pecora, who conducted the recent investigations of financial institutions, is said to have accepted Senator Dill's invitation to handle the probe of the A.T.& T.

Can't Cut Hours of Labor, Says Board

New York.—It is impractical further to reduce hours of labor in the picture studios to aid the spread of employment, according to the committee, composed of George Schaefer, H. S. Bareford and Charles O'Reilly, which has been investigating.

The committee finds that there is no substantial unemployment in the industry, which has gone as far as it can go in the matters of reducing hours of labor and increasing wages. If an added financial burden is inflicted, the committee feels, production would suffer. There are probably some thousands in Hollywood who would not agree about "no substantial unemployment."

March or Colman Set For 'Clive of India'

New York.—The "Clive of India" story which Darryl Zanuck has just purchased, is a play, now running in London, with Leslie Banks in the leading role.

When Twentieth Century produces it as a picture, it probably will have either Fredric March or Ronald Colman in the title role.

'Viva Villa' Opening

In view of Governor Rolph's proclamation that May 18 will be Mexico Day, MGM has set "Viva Villa" to open at the Loew's State the same day.

Mayer to Frisco

L. B. Mayer, accompanied by John Zanft and Howard Strickling, flew to Frisco yesterday and will stay in the Bay City until Monday.

'U' Buys 'Eric Dorn'

New York.—Universal has purchased the Ben Hecht novel, "Eric Dorn," and Thomas Mitchell is doing the adaptation.

CODE HEADS BACK LOCAL BOARD ON OVER-BUYING

New York.—The motion picture Code Authority last night stepped heavily and decisively on the practise of over-buying pictures on the complaint made by the Saxe Amusement Company, of Milwaukee, against the Ashley Theatre Corporation and Vitagraph Inc.

The charge was that Ashley had over-bought 30 Warner pictures and Saxe asked that it be awarded that product. The local Milwaukee grievance board decided in favor of Saxe

(Continued on Page 2)

Fox Sued By Writer, Asking $1,500,000

Walter S. Lawrence, writer, yesterday filed suit in Federal court against Fox Film Corporation, charging it with infringement of copyright and asking damages of $1,500,000.

Lawrence claims essential parts of his book, "The Marathon Dancer," were used in "Sailor's Luck." He charges he submitted his manuscript to the Fox studio in 1932, but that it was rejected.

MARION GERING DIRECTED "Thirty Day Princess" Paramount Theatre Now

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher

FRANK T. POPE.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957
New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

RAMBLING REPORTER

There will be two new studio heads in two major studios within two weeks! . . . Mrs. Wally Beery, home after her long stay in the hospital, and getting along beautifully. . . . Gene Fowler's next tome will be about household and other pets . . . and promises to be a honey! . . . The Dick Barthelmesses have changed their minds about Europe (this week) and will go to New York any minute instead. . . . Add to current heart-beats, Mary Carlisle and Dick Powell. . . Al Hall and Lola Lane, together again for lunch at the Vendome. . . . And Vivian Gaye, back from the Mexican adventure, same place. . . . Ditto Phillips Holmes, Diana Wynyard, Sylvia Sidney, Ric Cortez, Charles Rodgers, Phillip McDonald, Irene Bentley, Austin Parker, the Carey Grants, et al. . . Edward Griffith is building an addition to his Laguna Beach home.

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Patricia Ellis, off to Detroit, her home town for some personal appearances. . . . Nellie Newburt, partying for the Honolulu-bound Harry Joe Browns and the Milton Brens tonight. . . . Lloyd Sheldon once bought 12000 shares of Paramount stock at twelve and a half cents per share and sold them all the way up to five dollars! . . . Andy Lawlor just finished his biggest part to date in "Funny Thing Called Love." . . . Lou Wertheimer and George Goldie are turning over the Colony Club to Mme. Frances Spingold tomorrow night and all the proceeds will go to the feeding and housing of poor children. . . . You'd never guess what big studio exec and his higher-up's secretary were actually caught necking in the Beverly Hills the other dawning!

•

The Gary Coopers are about to take possession of the Florence Vidor mansion. . . . The Steffi Duna-Jules Schermer throbbing has stopped! . . It took eight prop men and a few studio cops to get Sidney Franklin out of a suit of armor that he playfully got into yesterday at the studio! . . Kathleen Ardelle, with Ralph Forbes, the Clarence Browns, L. B. Mayer, Ida Koverman, Dorothy Mackaill, at the Cocoanut Grove Thursday eve. . . Kay Francis, with her new best beau, Joseph Bryan III, dining at the Vendome . . . the Don Stewarts (enjoying the "forty dollar blue-plate special"), Adolphe Menjou, Veree Teasdale, the Sam Raphaelsons, Sidney Fox, Eddie Hillman also there. . . . Margaret Ettinger is doing the publicity for the Brown Derby.

'Viva Villa' Going Very Big in London

London. — "Viva Villa," which opened at the Empire last week, has caught on with a bang and is doing terrific business. Columbia's "It Happened One Night" goes into its third week with business undiminished, and Bob Flaherty's "Man of Aran" is also a sell-out.

"Fashions of 1934" at the Regal, and "Roman Scandals" at the Leicester Square, are getting much better than average grosses. The newcomers for the week are "Scarlet Empress" at the Carlton; "The Trumpet Blows" at the Plaza; "Mick, the Miller," a Gaumont dog picture, at the Capitol. The weather is getting hot and the week-end business is expected to fall off.

MGM Will Plug Its Product Over the Air

MGM is going in for extensive radio exploitation. Studio has set Robert Young on the Shell hour Monday to broadcast a plug for "Men in White," with thirty-six other broadcasts on the picture slated for the ensuing five days.

From KFAC each Monday night the studio will air a fifteen-minute picture chatter program, "Air Pockets."

Lee Tracy Switched To Star in 'Florette'

Discarding other plans previously announced for Lee Tracy, Paramount yesterday decided upon "52 Weeks for Florette" as the player's first starring assignment. It was originally set for W. C. Fields.

Helen Mack will have the opposite spot to Tracy and Alfred Werker directs.

George Brent Lead in MGM 'Stamboul Quest'

MGM yesterday put through a definite commitment from Warners on George Brent for "Stamboul Quest," first announced a week ago.

Also signed are C. Henry Gordon, Douglas Dumbrille, Christian Rub, Rudolph Amendt, Robert Gleckler and Reginald Barlow. Sam Wood directs the Leo Birinski story.

Para. Buys Original By Stephen M. Avery

Paramount bought Stephen Morehouse Avery's original story, "Target," yesterday and set Sir Guy Standing, Richard Arlen, Evelyn Venable, Roscoe Karns and Gail Patrick for the principal roles. No director or writer assignments have been made as yet.

Jed Buell Promoted

Jed Buell was made assistant general manager of the Mack Sennett studio this week, a promotion from rental manager. Buell was drafted into publicity work by Mr. Sennett soon after the studio opened in 1928.

Karloff Buys Estate For Pet Kangaroo

The real reason why Boris Karloff bought a three-acre estate in Cold Water Canyon a week ago was revealed yesterday when Karloff disclosed that the Australian Cricketeers are sending him a kangaroo, and he wants a place for it to play.

New York Grosses Lowest of Season

New York.—The hot weather took its toll of the picture house grosses this week, receipts dropping to the lowest point of the season.

At the Music Hall, "Twentieth Century" got $65,000. "Manhattan Melodrama" drew $65,400 at the Capitol, and "Rothschild" got $18,000 for its eighth week at the Astor. "No Greater Glory" grabbed $18,000 at the Roxy, "Double Door," at the Paramount, took $16,000, and "Twenty Million Sweethearts" grossed $14,800 for its third week. The Rialto got $7000 with "Success at Any Price," the Casino took $6500 with "Whirlpool," and the last three days of "Hitler's Reign of Terror" drew $2800.

New Play For Universal

Carl Laemmle, Jr. yesterday purchased "Take My Hand," a play by Jacques Lardin, which opened in France last week. He plans it as a Gloria Stuart vehicle.

Over-buying Slapped

(Continued from Page 1)

and the case went to the Code Authority on appeal.

The Code Authority upheld the ruling of the local board and the Code Authority legal committee was authoized to draft the decision, with proper safeguards for Warners for faithful performance of the pictures awarded to Saxe.

F. H. Fallas, attorney for the Saxe interests, suggested that the Code Authority should, as a matter of policy, discourage the hearing of appeals and allow decisions of the local boards to stand. The exhibitors, he pointed out, often are at a disadvantage through not being able to send representatives to New York.

This decision is taken to indicate that the Code Authority will take the same attitude when the case of the Garfield Theatre, of Alhambra, against Fox West Coast and Principal Theatres comes before it.

Pickford Triumph In Her Home Town

Toronto.—Mary Pickford opened yesterday at the Imperial theatre in a tabloid version of "The Church Mouse," with Harland Tucker in support, after a triumphal entry to this city Thursday that almost outdid the enthusiasm at the last visit of the Prince of Wales.

Thousands viewed the official greeting on the city hall steps, after which a procession formed to escort her to luncheon, where she made a speech. Thirty schools were closed to permit children to watch her pass on the way to visit the military hospital and Red Cross headquarters.

This was Miss Pickford's first official visit to her birthplace, although she has made many quiet personal trips to Toronto.

Still Wrangling Over Warner-Goldwyn Case

The largest part of yesterday's session at the Goldwyn-Warner trial before Superior Court Judge Frank Smith was devoted to a wrangle between opposing counsel on the contract which the two prdoucers had made for Berkeley's services.

The dance director finally took the stand in his own defense late in the afternoon. He re-appears Monday morning when the case will be resumed.

DeMond Assigned

Albert E. DeMond is assigned to write the screen play for "Dames and Dynamite," Monogram original by George Bertholon.

Para. Prospects Bright

(Continued from Page 1)

loans from bankers, stock obligations and general creditors.

As the auditors see the problem, the primary difficulty will be the settlement with the general creditors, which will run between $12,000,000 and $15,000,000. Most of this, they believe, can be taken care of out of the cash now on hand and to come within the next six months .

In view of the current earning power of the company, the auditors believe that there will be a considerable equity left for the common stock if a favorable reorganization can be effected. This being purely a cut-and-dried financial report, the prospects of such a reorganization are not considered, but from other sources it is learned that these prospects are extremely bright.

TODAY

An air shipment of Eastern American Beauty Roses for MOTHER'S DAY.

Also the usual large stock of unusual plants and flowers.

TALMADGE-JONES FLOWERS

8008 SUNSET BOULEVARD GRanite 2911



CARL BRISSON
in "MURDER AT THE VANITIES"

MITCHELL LEISEN

DIRECTOR



MY APPRECIATION

to the Staff, Cast and Chorus for their splendid cooperation in the making of

"MURDER AT THE VANITIES"

MANAGEMENT

SCHULBERG - FELDMAN - GURNEY

SCORERS

Rudolph Kopp — Sam Wineland

COMPOSERS

Arthur Johnston and Sam Coslow

ADDITIONAL COMPOSITION

John Leipold — Howard Jackson — Milan Roder — W. Lynch

ORCHESTRATORS

Howard Jackson — John Leipold — Tom Satterfield
Milan Roder — Herman Hand — Max Reese

PARAMOUNT RECORDING ORCHESTRA

Constantine Bakaleinikoff
Conducting

Acknowledging Your
Fine Musical Treatment

NATHANIEL FINSTON

GENERAL MUSIC DIRECTOR
PARAMOUNT PRODUCTIONS, INC.

✦

Earl Carroll's

"MURDER AT THE VANITIES"

Paramount Pictures

SAM HELLMAN

DIALOGUE

AND
WHATEVER NOT—
WITH OTHERS —

Earl Carroll's
"MURDER AT THE VANITIES"

✦

"LITTLE MISS MARKER"
"THIRTY-DAY PRINCESS"
"GOOD DAME"
"SEARCH FOR BEAUTY"

All Paramount Releases, 1934

✦

Now with FOX

SAM COSLOW

and

ARTHUR JOHNSTON

Wrote

Another Group of Song Hits

for

Earl Carroll's

"MURDER AT THE VANITIES"

✦

Including

"COCKTAILS FOR TWO"

(ALREADY A HIT !)

Sung by

CARL BRISSON

The new European sensation

P.S.—Wait 'till you hear MAE WEST sing "MY OLD FLAME!" in "IT AINT NO SIN"

Paramount Pictures

ALSO

"LIVE AND LOVE TONIGHT"
(Sung by Carl Brisson and Kitty Carlisle)
(Idea conceived by Lew Gensler and Larry Ceballos

"MARAHUANA"
(Sung by Gertrude Michaels)
(Staged by Leroy Prinz)

"WHERE DO THEY COME FROM?"
(And Where Do They Go?)
(Sung by Kitty Carlisle)

"LOVELY ONE"
(Featuring the Earl Carroll Girls)

AND

"EBONY RHAPSODY"
(with Duke Ellington and His Orchestra



TOBY WING

as

Nancy

in

"MURDER at the VANITIES"



JOSEPH GOLLOMB

and

CAREY WILSON

WROTE THE

Screen Play

for

EARL CARROLL'S

"MURDER

AT THE

VANITIES"

JESSIE RALPH

as the
WARDROBE MISTRESS

EARL CARROLL'S
"MURDER AT THE VANITIES"



Something New in Fans
An Ocean of Feathers

created and directed
by

LARRY CEBALLOS

in
EARL CARROLL'S
"MURDER AT THE VANITIES"

. . . "Especially lovely is the number, "What Are the Wild Waves Saying," wherein the chorus does things with fans that make you think of what a nice place the seashore really is."
(Hollywood Reporter, May 5, 1934)

Paramount Pictures

TELL
The Contract Signers
WHAT YOU HAVE DIRECTED

TELL THEM

in the

DIRECTORS' NUMBER

of the

HOLLYWOOD REPORTER

OUT
SOON

EXECUTIVES FORGET–
AND
MUST BE REMINDED

THE ACES

WHAT THEY DIRECTED . . .
WHO THEY ARE . . .
WHERE . . .
WHEN . . .
FOR WHOM . . .

—

And a lot of other interesting facts about directors

SEND IN YOUR QUESTIONNAIRES

Darrow Report Row To Force Release

Washington.—The uproar that resulted when it was hinted the Darrow report would not be released has altered the official minds here, and the report probably will be given to the public on Monday.

General Johnson told reporters yesterday that he had requested the report be withheld until he and his divisional code administrators could prepare their answers to the Darrow charges in the report. He said he thinks they will be ready by Monday and will be released simultaneously with the report.

Sol Rosenblatt is giving all his time to his answer, and it is believed that both the charges of Darrow and the reply of Rosenblatt will be more than hot.

New Society of Sound Men Elects Officers

Officials of the Society of Sound Engineers, Inc., the organization of top sound men formed some time ago, yesterday announced that they are going to ask the newly formed American Society of Sound Engineers to change its name.

Recent election of officers of the Society of Sound Engineers resulted in the election of Carrol Pratt, of MGM, as president; Harold Bumbaugh, first vice president; E. C. Ward, second; Harold Lewis, third; Joseph Aiken, secretary, and Robert Shirley, treasurer.

Actors Guild to Elect

The Screen Actors Guild yesterday announced that the results of its annual election tomorrow night at El Capitan Theatre will be announced immediately after the last ballot has been tabulated. Eddie Cantor presides.

Sackheim Starts at 'U'

Jerry Sackheim starts his new duties as Universal story editor Monday. This will be the first time Universal has had such an official in five months, Leonard Spigelgass having combined its duties with scenario editing.

Strausberg Expanding

New York.—Sam Strausberg, former head of the Strausberg circuit, has taken over the Nelson and Renner chain in Brooklyn, which brings his holdings up to 16 houses. He is planning to build six more.

Pendleton Borrowed

Columbia yesterday borrowed Nat Pendleton from MGM for "The Defense Rests," which Lambert Hillyer directs. Jack Holt and Jean Arthur are in the top brackets.

Murder Yarn For Col.

Columbia yesterday purchased "Murder Island," by Leland Jamieson, and will use it as an action feature. Story was printed serially in Blue Book.

Para. Buys Original

Paramount yesterday purchased "Outrage," an original story by Bertram Milhauser. Story has a gangster-kidnapping angle to it.

Up-to-the-Minute Casting News

Shirley Ross, Barbara Barondess, Shirley Chambers, Jill Dennett, Patricia Farley, Dorothy Grainger, Jean Hart, Dorothy Wilson and **Eleanor Hunt** for "Merry Widow" at MGM.

Fred Kelsey and **William Wagner** to "I'll Be Suing You" at Roach.

Spanky, of "Our Gang," to Sol Lesser for "Peck's Bad Boy."

Paul Porcasi through Leo Morrison for "La Curacha," Radio.

Hale Hamilton to "100% Pure" at MGM.

Charles Coleman to "100% Pure," MGM, by Hallam Cooley.

Charles Stevens to "La Cucaracha," Radio.

Wilma Cox, by Bernard, Meiklejohn and McCall, to "She Learned About Sailors," Fox.

John Merkyl and **"Pop" Byron,** by Sackin, to "Merry Widow," MGM. **Lya Lys** to same picture.

Walter Walker, by Freddie Fralick, to "The Count of Monte Cristo," for Reliance.

Gwendolin Logan and **Helena Grant,** by Sackin, to "One More River," Universal.

Ernest Hilliard to "Merry Widow," MGM, by Bernard, Meiklejohn and McCall.

Batcheller-Cohen East For Exchange Confabs

George Batcheller and Maury Cohen, producers of Chesterfield and Invincible pictures respectively, will leave for New York May 24 to confer with the exchanges and to line up next year's program.

Chesterfield wound up the current schedule with "Green Eyes" completed this week, and Invincible will wash up with two more on the return of its executives.

Binnie Barnes Sails

London. — Binnie Barnes, who played in "Henry VIII" and has just finished a role with Fairbanks Sr. in "The Private Life of Don Juan," sails today for New York en route to Hollywood, where she will join the cast of Universal's "There's Always Tomorrow."

Radio Shake-up Looms

(Continued from Page 1)

Cooper back to his old duties, and by that is meant all the production duties in the studio. If this fails (and many believe that it will) it is whispered that two top men in two competing studios will be drafted to give Pandro Berman a lift with the output. One of these men, it is said, will head production, the other and Berman becoming his chief assistants.

Radio has no intention of permitting production to slip. It had a taste of good pictures and money last year and realizes how easy it is to get ahead with anything resembling good pictures.

Before Depinet returns here here he expects to have his whole yearly folio filled with Radio's production activities in order to place it in the sales book announcement.

DANCES

ENSEMBLES

CHOROGRAPHY

LE ROY PRINZ

"MURDER AT THE VANITIES"

Now Preparing

"CLEOPATRA"

"SHE LOVES ME NOT"

"We're Not Dressing"
"Trumpet Blows"
"Bolero"
"Melody in Spring"
"Alice in Wonderland"
"Come On Marines"

1934 PARAMOUNT PRODUCTIONS

'MOMENTS' CLEVER COMEDY; FINISH SAVES 'CALL IT LUCK'

Morris is Swell, Direction Capital

"EMBARRASSING MOMENTS"
(Universal)

Direction .....Edward Laemmle
Original.....Wm. Anthony McGuire
Screen Play: Gladys Unger, Charles Logue.
Added Dialogue.....Dickson Morgan
Photography .....Charles Stumar
Cast: Chester Morris, Marian Nixon, Walter Woolf, Alan Mowbray, John Wray, George Stone, Henry Armetta, Gay Seabrook, Herman Bing, Jane Darwell, Charles Coleman, Virginia Sale, Edward Earle, John T. Murray, Wallis Clark.

A dandy little comedy, guaranteed to hold its own on any program. Laughs and thrills are deftly intermingled for the type of entertainment we used to have before pictures began talking so much. There is action in "Embarrassing Moments" and plenty of it.

The plot has to do with a practical joker who simply is unable to resist any opportunity to perpetrate a gag. His girl and his best friend plan a cure after he has worked a telephone rib on the friend, a particularly hilarious sequence, by the way. The friend feigns suicide so that the joker may be accused of murder, but the frame-up goes wrong when the lad flees town.

Thrown into association with a band of counterfeiters, he is made an innocent dupe and nearly lands in jail across the border. An escape by plane makes a neat chase finish.

Only one sequence mars the smooth unfolding of the story. That is the duel wherein the joker bests his opponent, a revolutionary general. The idea is definitely slap-stick, even to the point of the general losing his pants. It just isn't funny enough and the improbability of the situation interrupts the air of reality the rest of the yarn has built.

Chester Morris is nothing short of swell as the practical joker. He plays with fine authority a role that can only be described as exacting because it combines so many conflicting moods. Marian Nixon acquits herself capably as the girl in the case. Walter Woolf is ill at ease as the friend, although handling the several songs well. Alan Mowbray is outstanding in the supporting cast.

Direction by Edward Laemmle maintains a fast tempo. The script, from an original by William Anthony McGuire, has all the appearances of being a tight job of writing. The several loose ends and false leads are cutting faults. Photography and lighting a bit spotty.

Get behind Morris in your campaign, not so much because of this release as because of what his name will mean to you in subsequent films. This trouper is headed right for the top.

Brown Buys Original

Clarence Brown personally has purchased "Contact," an original by Lieut. John Hildegard. Story deals with an aviatrix.

Laird Doyle Makes $1410 Profit on Ford

Laird Doyle no longer owns his 1910 Ford—having sold it yesterday to a dealer for $500 for display purposes. Writer bought the automobile a year ago for $90 to attend a class reunion in Pomona. Since that time he has received $1,000 renting it to studios as a prop.

Liberty 'Bachelor' Formula Picture

"ONCE TO EVERY BACHELOR"
(Liberty)

Direction .....William Nigh
Author .....George Waggner
Photography .....Harry Neuman
Cast: Neil Hamilton, Marion Nixon, Raymond Hatton, Aileen Pringle, Kathleen Howard, Ralf Harolde, George Irving, Don Alvarado.

In spite of the fact that the Liberty picture, "Once to Every Bachelor," adheres too closely for entertainment to a very familiar formula, the acting of Neil Hamilton almost makes the picture worth considering.

Originality in treatment, direction and photography is conspicuous by its absence, with the result that Hamilton's willing and capable shoulders sag under the weight. Almost any audience, unfortunately, will be two jumps ahead of those little celluloid strips that wind through a projection machine.

Hamilton plays the young rake of a nephew (you've met him before, although not in such charming guise, perhaps), who is about to be disinherited by his aunt (you've met her before, too, although in a more distinctive guise). As he is out strolling one afternoon he rescues a young woman in distress, who is the object of the attention of the entire New York Police Department. She seems to be mixed up in a gangster killing. In order to retain his inheritance and to allay his aunt's suspicions as to his relationship with a certain married woman, Hamilton marries the gal, who is persuaded into the step by the wails of police sirens.

And then what do you suppose happens? Why, he falls in love with her and has one heck of a time getting any reciprocation, dodging the irate married lady and rescuing his wife from the jaws of justice.

Marian Nixon is easy to look at as the girl. Aileen Pringle is miscast. Raymond Hatton will draw laughs in a comedy role. Kathleen Howard is the aunt, and Ralf Harolde, George Irving and Don Alvarado have small parts. William Nigh directed; George Waggner wrote it and Harry Neuman photographed.

This one is not for the discriminating metropolitan audience. Small towns might like it to while away an evening. (The love scenes are rather well done).

Mundin High Spot In Horsey Comedy

"CALL IT LUCK"
(Fox)

Direction .....James Tinling
Original: Dudley Nichols, George Marshall.
Adaptation: Joseph Cunningham, Harry McCoy.
Screen Play: Dudley Nichols, Lamar Trotti.
Dance Direction.....Sammy Lee
Photography .....Joseph Valentine
Cast: Herbert Mundin, Pat Paterson, Georgia Caine, Gordon Westcott, Charles Starrett, Theodore von Eltz, Ernest Wood, Susan Fleming, Ray Mayer.

If it were not screamingly funny race finale in which a retired cavalry plug wins for his cabby owner, "Call It Luck" would be merely moderately amusing. There was a great comedy idea in a London cabby winning the £25,000 sweepstakes, only to come to America to fall prey of slick confidence men. Unfortunately it took five credited writers to get the idea on the screen and the outcome is somewhat muddled. Couldn't they have thought of any more novel racket than a variation of the badger game?

A part of the cabby's winnings are taken from him by the sale of a broken-down cavalry nag which he believes to be "Sabre," one of England's finest. He comes to race the horse in America and is met by a gang of slickers representing themselves to be city officials. When they have taken his letter of credit, all that is left for him is to turn cabby again, driving the fictitious "Sabre." Blowing "Charge" on the bugle for Boy Scouts, he learns that the horse responds. The knowledge becomes valuable on the day of the big race. "Sabre" is hopelessly behind when the cabby seizes a bugle to blow him to victory.

Interwoven with the comedy plot is the slight romance of the cabby's niece and a young American.

Herbert Mundin's characterization of the cabby is the high spot of the picture. It is a walkaway for Mundin and he gives the role its share of pathos. Pat Paterson is the niece and has a chance to do several musical numbers as a cabaret entertainer. She scores pleasantly with what she has to do, especially in a horsey floor-show number staged by Sammy Lee.

Gordon Westcott is splendid as the leader of the crooks, never once overplaying a role that many would have performed too heavily. Theodore von Eltz is able as another confidence man, and Georgia Caine is very good as the landlady. A conventional leading man was handed Charles Starrett.

The direction by James Tinling is evenly paced and makes the speedy finish a delight. Joseph Valentine's photography is excellent.

Avoid overselling this picture or your audiences may feel disappointment that the comedy possibilities were not more fully realized. Teaser campaigns based on the winning of the sweepstakes are probably the best.

Not that it MATTERS
by Helen Gwynn

Migoodness, guess what's being dragged off'n the shelf again. None other than "Lives of a Bengal Lancer." Which is about to stack up quite a career for itself. First it was found well nigh impossible to cast. Then they decided that the story wasn't right, so they got together eighty or ninety scripts on the darned thing, and finally called in that great Syrian or Armenian expert on things East Indian, Rabindranath Tagore, and there the matter was dropped. Now it develops that England has stepped into the matter by making it known that there will be vehement protests and proscribings if there is anything in the story that comments adversely on British rule in India.

Ho, hum, they probably thought it was the story of a tiger hunt when they bought it and it turned out to be about an Englishman who wanted to turn Hindu, so they'll most likely make an Indian epic out of it, and Paramount can put a new "Nautch" in its gun for a big killing.

•

Lynn Farnol is back in town fresh from England and Ireland. You'll have to get him to tell you about the English Hunts Ball, but we can tell you about the circulating movies they have in Ireland. Seems as how, over in Ireland, they actually have innumerable towns that are too small to maintain a movie house and most people can't afford to travel too far to go and see a movie, so the movies come to them. They come to them in ox-carts. One ox-cart is for the screen and one for the projector, and canvas makes a roof between the two and the audience sits under that roof. It costs them thruppence, or six cents to you, and they're that anxious to see pictures that they sit outside in all kinds of weather just to get a look. The pictures are all silent.

•

Just because we wrote a squib in defense of criticism, don't be misled into thinking we have any love for picture critics. We're not getting that soft As a matter of fact, we object strongly to most of them on the grounds that they don't know what they're talking about and that they, too, suffer from the fact that most of them have no genuine love for pictures. We think they ought at least to take time out to learn the correct picture terms and then some day, if they're really interested, learn how to apply them. Mostly though, they just don't like pictures. In fact, one metropolitan critic definitely took his job with the firm conviction that even if pictures were good, he wouldn't like them. And that attitude doesn't do anyone any good. The one time they really have fun is when a picture is made from a book they have read or a play they have seen and then they become book and play critics.

METRO-GOLDWYN-MAYER STUDIOS,
% MR. SAMUEL MARX,
CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XXI, No. 5. Price 5c. TODAY'S FILM NEWS TODAY Monday, May 14, 1934

'ACAD. MUST GO'-CANTOR

TRADE VIEWS by W. R. WILKERSON

•THIS code thing has the major studios in a tough spot, one of the toughest they have ever experienced.

To sell contracts for those block booking deals they must have a list of pictures to present to the exhibitor. In former years this was easy. They could grind out a beautiful sales announcement, giving four pictures to Sadie Glutz, six to Horatio Stephens, etc., etc., knowing at the time the announcement is made that neither of those players will appear in those pictures or under the direction of that big director or with a supporting cast of the many important names listed. But the distributor would get some idea of what his studio was going to make and then cause that beautiful announcement to be printed and have the salesmen sell from that announcement.

•

Not so this year. If Mr. Distributor announces Sadie Glutz in a story, if he designates Horatio Stephens in a given yarn and, yes, even if he announces the director or some of the supporting cast for those stars, HE WILL HAVE TO DELIVER JUST THAT or Mr. Exhibitor can, by the code, cancel the pictures. And you know those exhibitors with their cancellations. Boy, they will use every item on the code list to get out of a picture if it is bad.

Add to the above ten per cent of the list that the exhibitor can cancel, even though no misrepresentation has been made, and you have a pretty tough situation for the producers and a reason for doing damned little announcing this year until they KNOW where they are at.

•

And how many studios do you think, have any idea where they are situated regarding their next year's production? Maybe MGM, with its tremendous big name list and just as many competent producers, writers and directors. But with MGM you have to stop.

So there is worry in the production camps, and plenty more with their distribution quarters in New York. And Mr. Exhibitor is rubbing his hands, awaiting the results. What will they be? Certainly an astounding situation.

K. of C. Demand That Films Be Censored

New York.—The Knights of Columbus of New Jersey have sent a demand to Governor Moore for a film censorship board, asserting that all producers are in a contest to see who can produce the most vicious picture.

Monogram's Entire Group Set For Japan

New York.—The entire output of Monogram Pictures has been set for distribution in Japan through a deal just closed by Norton Ritchey. All will be shown with Japanese superimposed titles.

A survey made by Ritchey shows that, of the total pictures shown in Japan last season, twelve per cent were American, 85 per cent Japanese and the other three per cent European.

Wanger Will Produce 'Five Days' As Musical

Walter Wanger has taken over the production reins on "Five Days," the Eric Hatch novel, and will produce it as a musical.

Picture was shelved when Lou Edelman left the MGM lot to go to Warners. No writers or director assigned as yet.

Al Green Will Direct Stanwyck in 'Lost Lady'

Al Green was elected by Warners to direct the next Barbara Stanwyck picture, "Lost Lady."

It is the Willa Cather story for which Gene Markey and Katherine Scola are writing the screen play.

Tells Actors The President Killed Bad Features Of The Code When Told About Them

Declaring that the Academy of Motion Picture Arts and Sciences is a "company union" and operates only to prevent the actors from accomplishing moves for the betterment of actor conditions, Eddie Cantor last night brought the annual meeting of the Screen Actors Guild to its feet with wild applause when he declared that the Academy must be destroyed.

Cantor led up to his attack on the Academy by briefly outlining what the Guild has done for the actor in connection with the NRA film code. He declared that "the Academy last October had sold the actors down the river for the benefit of the producer," and that, if it had not been for the Guild, the code would in all likelihood have contained provisions for the control of actors' salaries, anti-raiding provisions, which he said would have

(Continued on Page 4)

Rogers May Drop One From His Para. Schedule

Indications are that Charles R. Rogers will shelve "Lizzie Skerritt" and round out nine pictures for Paramount instead of ten as originally planned.

Deals for Irene Dunne and Ann Harding have both gone cold, with casting making it a practical impossibility to make the picture on this season's slate.

Wellman For 'Barbary'

William Wellman has the directorial assignment for Sam Goldwyn's "Barbary Coast." Screen play is in the writing by Dwight Taylor.

Donovan Aims To Speed Code Work

With the appointment of Major Joseph O. Donovan as Coast Executive Secretary of the Film Code Authority, indications are that there will be a general speeding up of all code matters in the production end of the industry.

Major Donovan received official appointment Saturday by telegraph, and stated yesterday that full instructions are following in a letter from John C. Flinn, secretary of the Code Authority.

"Until the letter arrives," explained Major Donovan, "I cannot say much

(Continued on Page 4)

Alternates Named For Code Agency Committee

New York.—The following alternates have been named for the Code Agency Committee members:

Nat Levine for Trem Carr; Joseph M. Schenck for Emanuel Cohen; Louis B. Mayer for B. B. Kahane; Harry Cohn for Jack Warner; Carl Laemmle Jr. for Winfield Sheehan.

Nancy Carroll Will Do One Picture For Small

Nancy Carroll has been set by Schulberg, Feldman and Gurney to make one picture for Edward Small's Reliance company before she starts her four-picture deal with Columbia.

Adolph Zukor Here

Adolph Zukor, president of Paramount, arrived on The Chief last night and is at the Ambassador. He had nothing to say about business, except that Paramount would continue production straight through the Summer without any lay-off.

Bickford-Para. Closing

Paramount is closing a three-picture contract with Charles Bickford, announcement on which will be made this week.

INDIES TO FIGHT MAJORS BY INCREASING PROGRAMS

The plan of the major producers to make a number of short-budget pictures to compete with the indies and for cancellation purposes has not had the effect of frightening the independents a little bit. On the contrary, they are planning to fight back by increasing their own production schedules.

Chesterfield, Invincible and Mascot are leading the field in this respect, the former two having announced

(Continued on Page 2)

Colman Definitely Set For 'Clive of India'

New York.—Before he sailed for Europe Saturday, Darryl Zanuck said that Ronald Colman would have the title role in "Clive of India," which Twentieth Century has bought.

Zanuck did not close for any other material before he left, but has taken a raft of stuff with him to read on the boat.

Albert Hackett and Frances Goodrich SCREEN PLAY and DIALOGUE "The Thin Man" MGM

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher

FRANK T. POPE.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957
New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the post Office at Los Angeles, under the act of March 3, 1879.

THE LOW DOWN

Hmmm-mmm, just discovered why it takes so extra long for a certain blonde Paramount star's pictures to be made. Her pictures are never super-epics—nor are they supposed to be. Yet they always take epic time to make—and here's why: The star doesn't get paid every week in the year—and she hasn't one of those forty week guarantees. BUT her deal calls for her to go on salary the minute work on the script of her pictures starts. Her contract also calls for her to approve the story, cast, script, etc., and everything else that happens to be lying around, so she takes plenty of time to approve of anything! Also the star writes a great deal of the material that goes into her pictures and she takes plenty of time for that too! Nice work—if you can get it!

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Another prize crack from our own pet maker of cracks: The producer in question was discussing a certain actor and wound up with, "That guy is the drollest fellow I've ever known! NO sense of humor at all!" (!)

•

Hearing that Barbara Blair was on her way back here reminds us that the last time she hit town she had sixteen trunks with her. Actually! But don't get excited, because the trunks didn't hold much to make other femmes gasp with envy. We're told that the luggage was jammed full of clothes ranging anywhere from two to five years old, and that when someone suggested to Miss B. that she give some of the antiquated stuff to someone who might be able to use it, she was horrified and wouldn't part with the garments because they all had swank labels in them! So maybe she just lugs the clothes around for their reading value!

•

Hear that the Memory Productions Company, Inc., filed charges against Helen Morgan with the Actors' Equity last week. They say they had to close the show, "Memory" in which La Morgan opened here only a week or so ago, because they had no understudy to replace her, and that she was continually absent from rehearsals and the direct cause of the show's flop.

New York REVIEWS

"THE WHIRLPOOL"

Columbia prod.; director, Roy William Neill; writers, Dorothy Howell, Ethel Hill, Howard Emmett Rogers.

Casino Theatre

World-Telegram: A heavy thriller, a thriller that never quite comes off. It is just a little too much to believe in.

Post: "Whirlpool" would be rather a dull affair if it were not for the lovely Jean Arthur. Her charm and sincerity keep the picture from being merely a hodge-podge of improbable events.

Mirror: Jack Holt, of the heroic chin and the mighty right, has another of his two-fisted roles in this production. It is an action drama of the type characteristic of the popular.

Journal: A routine action film with an agreeable cast.

Sun: The picture, like most film melodramas, makes no attempts at realism. It simply skims the surface of a tale that, because of its treatment, loses its true element of tragedy. "Whirlpool" belongs pretty definitely in the ranks of routine, competently produced and acted melodrama.

American: Rather entertaining little picture. The star is the best of the cast, but receives wonderful help from his associates. Roy Neill's direction keeps the drama moving.

Herald-Tribune: If "Whirlpool" fails to entertain you completely, it is the fault neither of the backgrounds nor of Jean Arthur. Miss Arthur gives a brilliant and thoroughly plausible portrayal of a difficult role.

Times: The actors are present for a lively bit of melodrama, but "Whirlpool" does not give them much of a workout.

News: For the most part the film deals with effects which proceed from very fanciful causes. The bright spots of the photoplay are contributed by Jack Holt and Allen Jenkins.

"THE CRIME DOCTOR"

Radio prod.; director, John Robertson; writers, Israel Zangwill, Jane Murfin.

Rialto Theatre

American: One of the best murder yarns recently wrought into a picture. The story is keenly suspenseful from the very first sequence, and it holds gripping interest right through to the thrilling denoument. Otto Kruger is superb.

Herald-Tribune: The work achieves horror and suspense, while remaining always credible—an excellent film celebration of homicide. Most of the credit for the mood must go to Otto Kruger in the title role.

Post: It has the supreme virtue of holding your interest right up to the surprise climax, and its entertainment value is no little enhanced by the flawless work of Otto Kruger.

Sun: Not an ambitious work, but in its way, diverting. It is a detective melodrama, screened with a careful eye to movie effects. Never very exciting, it still manages to hold the interest until that faked ending.

World-Telegram: An ingenious and irresistible tale of homicide that is full of excitement. The cast is precisely right and the direction is so restrained that the film becomes a fascinating game of wit and out-wit.

Daily News: The plot, being somewhat intricate, is better left untold. But it can't spoil anyone's enjoyment of the story to know that, along with the absorbing detective work, a thrilling love drama is woven.

Mirror: Highly entertaining and splendidly played.

MGM's Talent Lab Has Debut Tonight

MGM inaugurates its little theatre talent laboratory tonight at the Hawthorne High School in Beverly Hills. Five one-act plays will be performed before an audience composed exclusively of executives, producers, directors and writers—all from MGM.

The tryout plays are "The Road of Poplars," by Vernon Sylvaine: "The First and the Last," by John Galsworthy; "Another Way Out," by Laurence Langner; "The Critic," by Val Clarke; "The Badger," by Lawrence Rising. The talent laboratory is Maurice Revnes' idea.

Para. Signs Westman

Nydia Westman, completing a group-picture deal with Radio, goes to Paramount for a featured role in "Ladies Should Listen." Rebecca and Silton set the ticket.

Indies to Make More Pix

(Continued from Page 1)

twenty-eight features, while Mascot has announced fourteen.

One of the leading independents asserts that this move is a measure of self-defense.

"The answer is," he said, "that where indies were formerly satisfied to supply part of a year's product to an exhibitor, they are going out after larger sales contracts with those exhibitors they have been servicing. Those theatre men who have been using the indie product and can be sold again this year, will buy more pictures.

"The really important money comes from the large circuit buys. Few indies get in, but a larger number of pictures increases their chances for individual bookings. One good picture that gets in pays for several that are forced to play the independent houses."

Hill Brings Back Props From China

George Hill returned Friday night from four months scouting in China for the atmospheric work and native props required for "The Good Earth." He brought back 250 cases of props for the MGM picture.

Frank Messenger, production manager, Charles Clarke, cameraman, John Miller, property man, and their staff of 19 are still working in China.

Frances Marion, who is preparing the screen play, met Hill at Honolulu and returned with him.

OPEN FORUM

Hollywood Reporter:

As an exhibitor I read your Hollywood Reporter regularly and find that you are opposed to double programs. So is every other legitimate exhibitor.

Enclosed herewith you will find newspaper advertisements of a Warner theatre in St. Louis whereby they play two of the biggest money making picturestures of the year on a joint program for 25 cents: "It Happened One Night" and "David Harum." If that continues, God help the business.

It's bad enough to pal two "cluck" pictures, but when a major producing company permits its theatres to run two of the best money getters of the year, what can the poor little independent exhibitor do? Probably run four pictures to combat this.

HARRY STALZ.

PRODUCER WANTED

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An opportunity is offered a responsible producer who can make satisfactory features in the $20,000 class by a distributing organization with excellent domestic and state rights connections. Producer must be financed for at least one picture. Principals only should give full particulars in strictest confidence.

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'MIDNIGHT ALIBI' EXCELLENT; 'SMARTY' CORKING COMEDY

Barthelmess Has Best Pic in Months

"MIDNIGHT ALIBI"
(Warners)

Direction .....Alan Crosland
Author .....Damon Runyon
Screen Play.....Warren Duff
Photography .....William Rees
Cast: Richard Barthelmess, Ann Dvorak, Helen Chandler, Helen Lowell, Henry O'Neill, Robert Barrat, Robert McWade, Purnell Pratt, Henry Tyler, Paul Hurst, Arthur Aylesworth, Vincent Sherman.

Here is a gangster film, "Midnight Alibi," that has a brand new angle and a swell role, besides, for Richard Barthelmess.

Excellently written and directed, the entire cast has a good chance to speak credible, meaty lines and to give performances that ring true in every instance. Entertainment in this film rates high, and there is just enough sentiment and drama, neatly balanced, to please any audience.

Barthelmess is a minor gangster who falls in love with the sister (Ann Dvorak) of Robert Barrat, the biggest and meanest racketeer in New York City. Barthelmess escapes from his machine-gun wrath one night by scaling the wall that surrounds the mansion of the ancient Abigail Ardsley, an old lady who lives all alone in million dollar loneliness.

While Barthelmess waits until it is safe for him to venture forth again, the old lady tells him the story of her thwarted love (with Barthelmess in a flash-back taking the part of the lover of the olden days) and begs him not to let anything stand in the way of his love. Encouraged by her, he goes to see Barrat and endeavors to explain his good intentions to the gangster. Barrat pulls a gun on him, but, before he can shoot him, Barrat is killed by a Barthelmess henchman.

Then the trial—and the first appearance of the little old lady in fifty years, and her surprise testimony that smoothes the way for the young lovers.

Sentimental—yes. But so expertly written, played and directed that it never goes out of bounds.

Helen Lowell, as "the old doll," is excellent and sympathetic. Miraculously she re-creates the atmosphere of the old days in New York and the tender, deathless love she felt for her old sweetheart. Her superb, hilarious appearance in court is something to be remembered.

Barthelmess is better than he has been in some time, and Ann Dvorak is well cast as the girl. Helen Chandler is charming and utterly convincing as the "old doll" when she was young and in love. Henry O'Neill is the mean old father. Barrat is perfect as Angie, the gangster. Robert McWade makes the most of a good part; Purnell Pratt is a baffled lawyer, and Harry Tyler, Paul Hurst, Arthur Aylesworth and Vincent Sherman have lesser, but important roles.

Alan Crosland directed sensitively; Warren Duff made a bang-up adaptation of the Damon Runyon story, and William Rees photographed.

5000 To Be at Party For Birthday of MGM

The hyphens in Metro-Goldwyn-Mayer will be ten years old Wednesday, and next Sunday approximately 5,000 present, past and future MGM employees will celebrate the merger anniversary with a picnic at the Grand Hotel, Santa Monica.

Harry Rapf, arranging events, promises dancing, sports and other picnic festivities.

'House of Mystery' Strong on Comedy

"HOUSE OF MYSTERY"
(Monogram)

Direction .....William Nigh
Original .....Adam Hull Shirk
Screen Play.....Albert E. DeMond
Photography .....Archie Stout
Cast: Ed Lowry, Verna Hillie, Brandon Hurst, John Sheehan, Laya Joy (Joyzelle), Clay Clement, George Hayes, Dale Fuller, Harry Bradley, Irving Bacon, Mary Foy, Samuel Godfrey, George Cleveland.

Involved mystery melodrama, liberally enlivened with broad comedy that will afford an interesting hour for not too critical audiences. A lack of name strength in the cast automatically relegates the picture to the program class for smaller theatres.

The plot concerns an Asiatic curse, called down upon the head of an exploring archaeologist who kills a sacred monkey. He schemes to use the "Curse of Kai" to defraud his backers of the expedition and is successful in murdering two of his English associates. Twenty years later, he is discovered hiding out in America. The surviving backers and their heirs are assembled for the split of two million. But first they must spend a week in the explorer's house that they may decide for themselves whether they want money with a curse upon it. Three murders quickly occur and there would have been more had not Scotland Yard intervened to solve the case.

In its comedy, amounting to burlesque, the picture is more successful than in its mystery. Plausibility is not one of the stronger points and many details are left unexplained. The use of an ape practically trademarks the original as the work of Adam Hull Shirk. Dialogue by Albert DeMond offers frequent amusing highlights. Direction by William Nigh stresses the humor. It would have been better if the whole affair had been a parody on mystery mellers.

The cast works hard and first rate performances are delivered by Clay Clement as the explorer, Harry Bradley as an absent-minded professor, John Sheehan as a comic plumber, Irving Bacon as an equally comic detective and Joyzelle, now rechristened Laya Joy, as a Temple dancer. Verna Hillie and Ed Lowry carry the romantic interest, Lowry having a bit of comedy, too.

Director, Cast and Writers Win Honors

"SMARTY"
(Warners)

Direction .....Robert Florey
Author .....F. Hugh Herbert
Screen Play: F. Hugh Herbert and Carl Erickson.
Photography .....George Barnes
Cast: Joan Blondell, Warren William, Edward Everett Horton, Frank McHugh, Claire Dodd, Joan Wheleer, Virginia Sale, Leonard Carey.

One of the most intriguing of the Warner output of the past few months is "Smarty."

It is a light, happy, irresponsible little comedy, that twinkles and grins and occasionally even gets a little slapstick. It's lots of fun and is as inconsequential as the foam on a beer glass.

Not inconsequential, however, is the keen, clever direction; the wholehearted, humorous acting, and the perfectly swell dialogue. There's not a line in the thing that doesn't get a laugh, and they are lines that are very human and credible.

Joan Blondell is cast as a silly, flighty, exasperating, maddening woman who drives her husband, Warren William, to distraction, and finally into giving her a good, hearty sock on the jaw. Instantly, with one eye on her lawyer, Edward Everett Horton, and the other on the possibility of Williams' retrieving jealousy, she gets a divorce . . . and marries Horton.

Horton finds, in due time, that living with her is a perfectly good excuse for extreme cruelty, and one evening, exasperated beyond endurance, he also gives her a good sock.

There's not much more to the plot than that—except that the whole thing is handled for the maximum of entertainment. Miss Blondell is expertly maddening as the flighty wife; William does good work as her first husband, and Edward Everett Horton is extremely amusing as her second. Claire Dodd is utterly charming as a friend; Frank McHugh is funny, Joan Wheeler makes a good deal out of a small role, and Virginia Sale and Leonard Carey are well cast.

Robert Florey directed lightly and easily; F. Hugh Herbert and Carl Erickson made a beautiful adaptation of the story by Herbert; and George Barnes photographed with his usual taste.

Don't worry about this one. It starts intriguingly and gets better.

Claudette Colbert For Lead in Stahl Picture

Claudette Colbert will have the lead in "Imitation of Life," which John M. Stahl will direct for Universal. Picture will not start for several weeks.

Before the picture starts she goes on the Lehn and Fink hour on the air, doing scenes from "Cleopatra," her current Paramount picture. Schulberg, Feldman and Gurney set both deals.

Not that it MATTERS
by Helen Gwynn

One thing we can't understand about Hollywood is why it hasn't got the finest theatrical fare in the country. When you stop to consider, practically all the best playwrights, actors, actresses and directors in the country manage to spend the best part of their time in Hollywood. Ever since the talkies came in ,the majority of these people have come from the stage. And once you've ever had anything to do with the stage, that form of Art never quite releases its strangle hold on the people who have contributed to it.

We hear talk all the time of how soandso would like to go back East for a season on or with the stage. But why go East? Why shouldn't all the desire for audiences and applause be gratified in the first place in the territory to which it eventually comes back anyway?

•

We also constantly hear talk of how this major company or that major company is seriously considering backing a number of plays each year on Broadway because audience reaction is so valuable in determining a play's screen possibilities. Why should Broadway be the first and final judge? Why should producers be so anxious to spend their money on Broadway productions, with casting difficulties being even worse than they are here, when eventually there must be an exchange of opinion between the East and West coast story departments on whether or not they are good buys? It is thought necessary in many instances to send people from West to East to look the plays over and, then when they are bought, in the majority of cases, picture companies put their own contract players in the movie version, use their own directors and have their own writers doctor up the script.

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Why shouldn't all this heavy production get its best chance here? If it's new talent the producers are seeking, heaven knows the woods around these parts are full of talent awaiting its chance, and since movies are no longer in a position to build their own star material, surely the stage in Hollywood should offer a good cultivating ground.

Surely the audience reaction in Hollywood or Los Angeles should have every bit as much value as that of Broadway. Perhaps even a bit more, because the population of Southern California is native to the whole wide world and is one of the most amazing combinations of big town and small talk in the world. Why not recognize Los Angeles as one of the greatest centers in the country, give it a stage that is worth supporting instead of treating it as a sort of outhouse stock company and waiting for Broadway to dictate the price of entertainment and the type of entertainment?

Why not the best theatre in the country in Hollywood at much less expense and trouble?

SENNETT AS INDIE WILL MAKE FILM OF OWN LIFE

Mack Sennett will move back into his former office at the Mack Sennett studio Monday, this time as an independent producer, leasing space in the studio that bears his name.

Sennett was discharged from bankruptcy last week by Federal Judge George Cosgrave, having complied with all requirements of the bankruptcy laws.

Walter C. Durst, trustee for Mack Sennett Inc., yesterday made the third payment to preferred claimants, making a total of 62½ per cent of the $7,600 labor claims that has been paid off. Approximately $5,000 in preferred claims remain to be settled. Other liabilities listed in the bankruptcy proceedings last December totaled $150,000.

Sennett, on re-entering the studio, will bring in Ralph Graves to prepare a feature story, tentatively called "The Cavalcade of Motion Pictures." This will be based on the same Hollywoodiana being compiled for Gene Fowler's "Custard Pie Epic," for Covici-Fried's October publication. Fowler has had a staff of five research ghosts collecting Hollywood lore and anecdotes for the last month, and expects to go east a week from today to start actual work on his book.

Sennett hopes to start work on his picture in July. He will personally supervise, but, although the work is ostensibly his biography, he is not likely to appear in it.

With the current phobia toward biographical pitfalls, Fowler will preserve the anonymity of many characters in his book. This will likewise be the rule for the picture, with no likelihood that any players will be engaged to impersonae themselves.

Jackie Searl Washed Up With Mean Kid Roles

Jackie Searl has turned down Sol Lesser's deal for the part of Horace in "Peck's Bad Boy," which is the heavy role opposite Jackie Cooper.

Jackie's manager has found it to the boy's disadvantage to enact nasty characters, has lost a number of other parts and radio bookings owing to it, and has determined to stop it definitely.

Bookings For Foy Pic

The local division of Foy Productions Ltd. has "Tomorrow's Children" booked May 23 in Bard's Colorado Theatre, Pasadena. The sterilization picture also has its bookings for Long Beach, San Pedro, San Diego and other Southern California spots.

Sabin Joins Columbia

Charles Sabin, whom Columbia signed in New York, arrived yesterday in Hollywood and checks in at the studio today to take up his new long-term contract as a featured player.

Keighley Assigned

Warners assigned William Keighley Saturday to direct "Kansas City Princess," also setting Maxine Doyle and Arthur Hoyt in featured roles in a cast topped by Joan Blondell and Glenda Farrell.

23rd Psalm Being Made By Texans

Bill Farnum appears as Tubal Cain in a Cinecolor version of the 23d Psalm, titled "The Song of the Shepherd," which National Pictures Corporation of San Antonio is producing at the Sennett studio. Others in the three-reeler, first of a series planned by the Texas firm, include Jean Houghton, and Paul Durst, four-year-old son of the Sennett, Inc., trustee, W. C. Durst.

A. H. Phillips and W. J. Kerr, heads of the San Antonio company, have returned to Texas to prepare exterior locations after seeing interiors completed at the Ventura Boulevard lot. Max Stengler, cameraman, will follow the first of the week, and Babe Stafford, who is directing, will go later. The screen adaptation is by Gene Luder.

National operates the Gulf Coast Studio at San Antonio, where six westerns were produced last year.

Emerson and Loos on Script of 'Biography'

MGM has assigned Anita Loos and John Emerson to write the screen play on S. N. Behrman's "Biography." No cast or director set as yet, though Alice Brady will probably do the same role in the picture as she did in the local stage play.

Sarecky-Mascot Split

Lou Sarecky and Mascot split Saturday, the associate producer bowing out after story difficulties on "Waterfront Lady," which he was to produce. Picture has been shelved.

Horsley in 'Rear Car'

John David Horsley is in MGM's "Rear Car," playing a bodyguard to Mary Carlisle. Horsley just completed a part in "100% Pure."

American Pix Lead 10 to 1 in Budapest

Budapest. — American pictures are the greatest favorites in all the Budapest houses. At present the ratio is about ten American for one German picture, which is just the reverse from two years ago.

Personnel Changes At General Service

A number of changes have been made in the official personnel at the General Service Studios, the idea being to build greater efficiency in the conduct of the plant and increase the rentals for Erpi.

S. E. Hawkins, who has been in charge of the Eastern Service Studios at Long Island, has been made studio manager and is in charge of all departments except sound. Dr. E. M. Honan continues as sound director.

C. Bardwell has been made chief electrician, W. MacDonald is the new construction superintendent, and Oscar Wright is the purchasing agent. The last two are formerly of the Harold Lloyd organization.

Paramount Getting Rodgers and Hart Back

New York.—Paramount is polishing off a deal to return Dick Rodgers and Larry Hart to Hollywood. The music men are considering writing the numbers for "Mississippi," which Arthur Hornblow is producing.

Charlie Ray To Write

Charlie Ray will return to the picture scene, after a long illness, via the writing route. He has completed a novel, "Deep Night," and has sent it east to a New York publishing house which is negotiating for it.

Stephani on Script

Frederick Stephani has been assigned to script Alice Duer Miller's play, "The Charm School," which the studio will make as a musical. William Le Baron produces.

Cantor Says Acad. Must Be Destroyed

(Continued from Page 1)

accomplished the same end, and a provision whereby the actors' agents would be licensed by the producers.

"I conferred with the President of the United States," said Cantor, "and left him a brief stating our case. In a few days he suspended the three objectionable provisions which would have controlled our salaries and put our agents in the producers' hands."

Cantor then outlined some of the plans of the Guild. One is to get a new contract for the free lance actor containing a provision giving the actor a 36-hour rest period between the time he finishes work Saturday night and when he returns Monday. Another move on foot is to change the "day player' basis so that an actor won't have to wait three weeks for one day's work after he has been signed.

Cantor brought another cheer when he declared the Guild does not intend to plunge its members into a strike, but intends to accomplish its ends by quiet, patient and co-operative methods of negotiation and use of the code. He also declared the Guild is going after a new minimum basic contract which will take the settlement of disagreements between actors and producers out of the Academy's hands and put them within the Guild.

Following Cantor's speech the annual election of officers was announced. Cantor was re-elected president. Other officers were: Robert Montgomery, first vice-president; Ann Harding, second vice-president; James Cagney, third vice-president; Kenneth Thomson, secretary; Richard Tucker, assistant secretary; Lucile Gleason, treasurer, and Jean Hersholt, assistant treasurer.

The following were elected to the Executive Board: George Arliss, Mary Astor, Arthur Byron, James Cagney, Joseph Cawthorn, Berton Churchill, Dudley Digges, Leon Errol, C. Henry Gordon, Jean Hersholt, Miriam Hopkins, Boris Karloff, Jeanette MacDonald, Noel Madison, Ralph Morgan, Alan Mowbray, Edward G. Robinson, Ivan Simpson, Spencer Tracy, Richard Tucker, Arthur Vinton and Warren William.

Actors Play Better Polo Than Bosses

The actors beat the producers by nine goals to three at the match played yesterday afternoon at the Uplifters Field, the proceeds—and the place was packed—going to the Marion Davies clinic.

Will Rogers came back from San Francisco to play, and the others on the actor team were Leslie Howard, Johnny Mack Brown, James Gleason and Spencer Tracy. The producers were Jack Warner, Walt Disney, Lucien Hubbard, Ray Griffith and Frank Borzage.

They played eight chukkers, which were more fun than polo and, at the conclusion, each of the winning team was presented with a Marion Davies trophy—a cocktail shaker—Carole Lombard making the presentations.

Jack Holt refereed the match, Barbara Stanwyck was the time-keeper and Leo Carrillo, in a weird costume, announced the results polylingually. Also Fred Stone did stunts with a whip between the Blondes and Brunettes match and the big event.

'U' Making 'Red Rider' Extra Length Serial

Universal serial, "Red Rider," gets under way Thursday and will be stretched three chapters more than the regular serial of twelve episodes.

Buck Jones is starred, Louis Friedlander directs and Henry MacRae produces. Ella O'Neil made the screen play from the W. C. Tuttle story.

British Execs Coming With 'Nell Gwynn' Print

New York.—Hubert Marsh, chairman and managing director of British and Dominions, and Herbert Wilcox, who has just completed "Nell Gwynn" for that company, will arrive here May 31 with a print of the picture.

New Levine Distrib.

Nat Levine, of Mascot, closed a deal Saturday with Sam Berkowitz to handle his product for the new season in this territory.

Bren to Honolulu

Milton Bren leaves Friday for a month's vacation in Honolulu. He will sail on the same boat with Harry Joe Brown and Sally Eilers.

Will Speed Code Work

(Continued from Page 1)

that is specific. But, from what I do know about it, my job will be to speed things up and straighten out matters that at present have to go by wire or mail back to New York and there take their turn in being handled. My office will be a general clearing house for all the production code committees and I hope that I shall be able to get action in a speedy fashion."

Major Donovan has been here for the past two months. He has been located in the offices of the Studio Labor Committee in the Guarantee Building. He will continue his office there for the present, although he says he will probably change after Flinn returns.

'MILKY WAY' JOYOUS FARCE; 'I, MYSELF' PLAIN DRIVEL

Would Be Fine Bet For Film Purposes

"THE MILKY WAY"

Sidney Harmon and James R. Ullman present "The Milky Way," a comedy by Lynn Root and Harry Clork; directed by William W. Schorr; setting by Sointu Syrjala; with William Foran, Brian Donlevy, Gladys George, Leo Donnelly, Hugh O'Connell, Emily Lowry, John Brown, Edward Emerson and Bernard Pathe. At the Cort Theatre.

New York.—"The Milky Way" is a new farce which looks as though it was destined for a long and successful run. It compares favorably with the best of the successful rowdy farces of the current season.

The story concerns itself with one Burleigh Sullivan, a milk delivery man, who, through an accident, is credited with a knockout of the middleweight champion. This makes Sullivan a big figure and the champion's manager builds him up by fixed fights as a potential contender for the championship. Sullivan is no fighter and does not want to be, but, in spite of himself, achieves the crown. His sister and the real champion fall in love and this provides the dramatic interest in the play.

Hugh O'Connell, as Burleigh Sullivan, the man who did not want to be a fighter, had the audience hanging to the sides of their seats every moment he was on the stage and he was in evidence for a major portion. Leo Donnelly as Gabby Sloan, the fighter's manager, played his part wih gusto, and Brian Donlevy as the champion was all that could be asked for. The outstanding feminine character was played by Gladys George, who portrayed the role of the sweetheart of the manager. Her wisecracks and comedy helped considerably to enliven the evening. The rest of the cast were competent in their roles.

The actual fight between the champion and the contender was conveyed to the audience by means of lowering the curtain during the third act and having the reports apparently come over radio broadcast.

It is most interesting to know that Gladys George has been signed by MGM for pictures. She is a sort of combination of junior May West and Glenda Farrell rolled into one. She plays her part for everything there is in it and MGM is to be congratulated.

"The Milky Way" was written a year before "Palooka" hit the screen. This may affect its picture value somewhat, as the character portrayed by Stuart Erwin in "Palooka" is somewhat similar to that created by O'Connell as Burleigh Sullivan. However, "The Milky Way" is a much better situation farce for picture purposes and filled with more gags. It should make a much better and funnier screen farce with its burlesque on prize fights actually shown on the screen, than the stage offering.

Brandt Getting 11 More; Chain Now 35

New York.—The Brandt Circuit of New York is closing for eleven more theatres in the New York territory. These additions will make the holdings of the circuit 35 houses.

Ginger Rogers and NBC Settle Suit

Ginger Rogers, who filed a $100,000 suit against the National Broadcasting Company, Radio Station KFI, Madame Sylvia, Health Bread Company and others, on charges that she had been impersonated over the air without her consent, settled the suit Saturday.

A part of this settlement was Miss Rogers' insistence that all interested parties make a public apology in the effort to dispel any damaging impressions the broadcast may have caused. Ginger Rogers was not played on the radio program by the star, but by an impersonator hired by Madame Sylvia.

New Distrib For Duce And Carnera Pictures

New York.—"The Black Shirt," the picture of his own life supervised by Mussolini, will be distributed in this country by Samuel Cummins and Jack Koerpel instead of by the H. H. Rogers Fairhaven Productions.

Cummins and Koerpel have also acquired a picture on the life of Primo Carnera for distribution.

Russian Due in N.Y. to Buy Sound Equipment

New York.—M. Usievitch, Russian film executive, is due here today to purchase sound equipment and to arrange for showings of American films in Russia.

M. Verlinsky has just been made American head of Amkino, replacing M. Gordiev.

Hedda Hopper a Writer

Hedda Hopper, who dropped acting for the agency field, is also branching out into fan magazine work. Dorothy Calhoun, of the Motion Picture Magazine, has signed her to contribute a regular column of picture chatter.

Vincent Sec. Marries

Noreen Phillips, secretary to Frank Vincent, of the Edington and Vincent office, was married to Maitland Rice at Hearst's San Simeon Ranch Saturday. Marion Davies served as maid of honor.

'Hitler' Coast Dates

New York.—"Hitler's Reign of Terror" will open at the Olympic theatre in Los Angeles and at the Strand in San Francisco next Thursday.

500 Butlers For Bracy

Sidney Bracy is playing his 500th butler in "The Green Hat," MGM.

Just Another Bad One to End Season

"I, MYSELF."

Malcolm L. Pearson and Donald E. Baruch present "I, Myself," a new play in three acts by Adelyn Bushnell; staged by Charles Hopkins; setting by Adrian Cracraft; with Eleanor King, Regina Wallace, Edmund MacDonald, Frank Wilcox, Charles Trowbridge, Harry M. Cooke, Walter Baldwin, William Bonelli, Larry Bolton, Robert J. Mulligan, Warren Trent, Frank Roberts, David Bern, Frank Verigun, Martin Howe, David Hughes, William David. At the Mansfield Theatre.

New York.—At the Mansfield there was unfolded another alleged drama to join the parade of bad plays that usually closes the season.

In brief the story concerns itself with one William Trent, an unsuccessful New England lawyer, who turns to selling insurance, in which he also proves unsuccessful. To a bum soliciting a handout, he reveals the fact that he has a $50,000 policy and induces the hobo to bump him off, in the belief that the money will prove a boon to his family. The shooting is successful, with the exception of the fact that his ghost must stick around, and stick around it does for the rest of the three acts, raving and ranting all over the stage.

As a companion ghost he has a former service man, who was in the same regiment with him and who committed suicide. This second ghost is supposed to show him the way to belief in the Great Spirit. Several complications occur. Trent's wife is accused of the murder; his daughter has an affair with a millionaire's son, who marries her to do right by Nell, and finally the tramp comes back and confesses to clear up the situation.

A short play, of two hours duration, played in one set, it seemed never ending. The applause at the finish was probably the audience's thanks that the funeral service was at last over. Any motion picture producer that would attempt to film this should have his head examined.

There is very little one can say for the actors in a play of this kind, as it is most unusual for a very bad play to reveal any potential picture stars in its cast. This is particularly true of this play, which did not reveal any personages who might lend glamour to the silent drama.

Lionel Atwill Signed For 'Stamboul Quest'

Lionel Atwill gets the third important spot in "Stamboul Quest" at MGM, next to Myrna Loy and George Brent.

The picture is due to start today, Sam Wood directing.

Orry-Kelly East

Orry-Kelly leaves May 19 for a month in New York, where the Warner fashion designer will look over modes.

L. B. Mayer Guest of Notables in North

Louis B. Mayer's flying trip north Thursday night, with John Zanft and Howard Strickling as planemates, was to address the congregation of the Presbyterian Church at Richmond, Cal. He discussed motion pictures and censorship.

Mayer took the opportunity to visit his friend, Governor Rolph, who is ill in San Francisco, and himself was given a surprise testimonial luncheon, attended by 40 jurists, civic leaders and political notables, including John Quinn, one of the gubernatorial candidates.

Mayer, Zanft and Strickling landed at Los Angeles Saturday after a bumpy return ride.

Paramount Buys Four 'Superstition' Shorts

Paramount purchased Saturday for release four "Superstition" one-reelers made last November by Borden Pictures at General Service Studio.

The deal was made by W. C. Durst, trustee for the production company, who will personally complete production on "Rabbit's Foot," last of the series. The others are "Black Cat," "Three On a Match" and "Walking Under a Ladder." Ray Nazarro wrote and directed the series.

Warner and Monogram Fail to Get Together

H. B. Warner and "Jane Eyre" decided to skip it mutually, when the actor and Monogram failed to agree on details connected with production.

Colin Clive has been mentioned for the part, but no decision had been made Saturday.

Manhattan Opera House Goes For Pix and Vaude

New York.—The Manhattan Opera House, with a seating capacity of five thousand, goes into a policy of motion pictures and vaudeville on Labor Day. Jerome Rosenberg has taken a 21-year lease and will operate the house.

Fields the Fowler Angel

W. C. Fields is said to be the literary angel who financed the limited edition (24 mimeographed copies) of Gene Fowler's sketch, "A Night Among the Book Sellers," featuring Stanley Rose. Although out less than a week, all existing copies are reported already dog-earred.

Anthony Script Done

Stuart Anthony has turned in the completed script for "Happy Landings," which Monogram will put into production week after next with Ray Walker starred. R. N. Bradbury directs under Paul Malvern's supervision.

Para. Buys Fox Story

Paramount Saturday closed a deal for the purchase of "The Goddess,' an original story by Paul Hervey Fox. The Small-Landau office set the deal.

Exhibs Paying Up

New York.—The Code Authority reports that, to date, 3179 exhibitors have paid in $31,755 on their assessments for code operation.

TWO IN A ROW FRO

PREVIEWED THURSDAY, APRIL 26.

'THIRTY DAY PRINCESS' AN EXCITING, AMUSING COMEDY

VARIETY

Thirty Day Princess

B. P. Schulberg production for Paramount release. Directed by Marion Gering. Original, Clarence Budington Kelland. Screen play, Preston Sturges and Frank Partos. Adaptation, Sam Hellman and Edwin Justus Mayer. Art directors, Hans Dreier and Bill Ihnen. Photographer, Leon Shamroy. Cast: Sylvia Sidney, Cary Grant, Edward Arnold, Henry Stephenson, Vince Barnett, Edgar Norton, Ray Walker, Lucien Littlefield, Robert McWade, George Baxter, Marguerite Namara. Previewed at the Alexander, Glendale, April 26. Running time, 75 mins.

Thirty Day Princess,' an amusing variant of the royalty and commoner theme is of that whimsical comedy type with farcical emphasis which may be counted on to stimulate the box office over wide territory

Story is ideally suited to Sylvia Sidney's talents. With Cary Grant agreeably playing opposite and supported by an exceptionally well selected cast, Miss Sidney's following will be amply satisfied with her dual role as the princess and the American ingenue actress who impersonates her

Light fantastic plot deals with the machinations of an American banker, Edward Arnold, and the king of a mythical country to float a bond issue, and to use a hungry little actress to double for the crown princess as an exploitation front when the regal femme contracts a case of mumps upon her arrival in the U S A

Cary Grant puts conviction and zest into his romantic part, while Edward Arnold gives the banker character excellent proportion. Henry Stevenson plays the king very humanly, a bewildered baron in the regal entourage is well handled by Edgar Norton. Robert McWade clicks as a cynical wise cracking managing editor, and Vince Barnett develops a fresh comedy character for a farcical standout as the yokel scout who considers himself affianced to the princess. Others are sharply played bits.

Marion Gering's direction is smartly pitched for laughs and amusing character relations, with here and there a fine bit of relieving pathos. The five writers who share credit for the yarn, adaptation and screen play—Clarence Budington Kelland, Sam Hellman and Edwin Justus Mayer, Preston Sturges and Frank Partos — give the direction and playing a fine structural and dialog underpinning.

Photography is exceptionally good, and the art direction and mounting are class

Hollywood REPORTER

Sidney, Grant and Gering High Spots

"THIRTY DAY PRINCESS"

(Paramount)

Direction ..... Marion Gering
Author ... Clarence Budington Kelland
Screen Play... ..... Preston Sturges and Frank Partos
Adaptation..... ..... Sam Hellman and Edwin Justus Mayer
Art Direction..... ..... Hans Dreier and Bill Ihnen
Photography ..... Leon Shamroy
Cast: Sylvia Sidney, Cary Grant, Edward Arnold, Henry Stephenson, Vince Barnett, Edgar Norton, Ray Walker, Lucien Littlefield, Robert McWade, George Baxter, Marguerite Namara.

Even with the impressive list of good mythical kingdom pictures for competition, Paramount's "Thirty Day Princess" makes a swell showing.

It is a lovely bit of hokum—unbelievable, exciting, romantic and gay. Its fantastic plot is embellished with dialogue that is witty, impudent and meaty, and with acting that is hyper and with direction that is super.

Occasionally the film verges on the satirical, but throughout it never loses its sense of humor or its spirit of good, honest fun.

Miss Sidney is very, very charming as the Princess, and very, very funny as the little actress. Cary Grant has never put more genuine spirit and vitality into a part than he does here. Arnold is good as the banker, Henry Stephenson is the King of Taronia, Vince Barnett is extremely amusing as the Princess' dumb fiance, Edgar Norton is well cast as the prime minister, Lucien Littlefield is amusing, as is Robert McWade, and Ray Walker, George Baxter and Marguerite Namara contribute a lot to the picture in smaller roles.

Marion Gering directed cleverly and with a keen sense of comedy; Preston Sturges and Frank Partos wrote the screen play, based on a Clarence Budington Kelland story, and Sam Hellman and Edwin Justus Mayer made the totally amusing adaptation. Art direction by Hans Dreier and Bill Ihnen is notable, and Leon Shamroy's photography is artistically outstanding.

No exhibitor in any town in the country will have difficulty selling this picture to his patrons. It is squawk-proof, and will make any audience happy.

MOTION PICTURE DAILY

"Thirty Day Princess"

(Schulberg-Paramount)

HOLLYWOOD, April 26.—Rarely has the Cinderella formula failed, nor does it in the case of "Thirty Day Princess," in which Sylvia Sidney takes all possible advantage of a light role and kicks in with the best performance in the best picture she has done in many moons.

What goes on here whirls around the flotation of a fifty million dollar loan for one of those tucked away, miniature kingdoms, called Taronia this time. To put on the necessary show, Miss Sidney goes to America, contracts the mumps and almost wrecks the national ballyhoo deemed necessary to stimulate the American public into a bond buying orgy. Her double, also played by Miss Sydney, is dug up from somewhere in the American scene and a pleasant subterfuge is carried on. Complications threaten exposure, and finally love comes to the thirty day princess with Cary Grant at the receiving and delivering end.

Charming treatment aimed at, and successful in striking a high comedy note, plus excellent performances by all hands, place this attraction high on the list of releases just in the offing. The picture is not big in concept, but is wholesome, frothy entertainment of the kind that may not break records, but which will do generally gratifying business up and down the land.

K.

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"THIRTY DAY PRINCESS"

B. P. SCHULBERG!
PREVIEWED FRIDAY, APRIL 27.

'MISS MARKER' CERTAIN HIT

MOTION PICTURE DAILY

"Little Miss Marker"

(B. P. Schulberg-Paramount)

HOLLYWOOD, April 29.—Chalk up a box-office bullseye for B. P. Schulberg's "Little Miss Marker," adapted from Damon Runyon's story. Packed with human interest, tenderly sentimental, sparkling with topical comedy, capitalizing on dramatic suspense, the production, motivated by colorful dialogue, zooms Shirley Temple to stardom.

The yarn rotates around Runyon, racetrack and Lindy Cafe characters. Adolphe Menjou, sorrowful, gets Miss Temple for a bad I. O. U. The baby knows only King Arthur legends and draws Menjou and Claudia Dell together, upsetting the menacing Charles Bickford romance. A slangy, tough gang is horrified as the child takes on its manners and speech, and masquerades as medieval knights to make her dreams come true. Miss Temple, hurt in a fall from a horse as Bickford busts up a party, is saved from death by his blood transfusion, making the villain a hero and clearing the way for a Menjou-Dell wedding and the child's adoption.

Menjou and Miss Dell are outstanding. Bickford is convincing as the menace to the child. Lyman Overman, Tammany Young, Sam Hardy, Warren Hymer and John Kelly excel in comedy contrast.

It is a natural for first runs. The picture, teeming with personality and production story values, also is a strong family attraction for re-creating children interest. Alexander Hall directed with sympathetic understanding from a screen play by William Lipman, Sam Hellman nd Gladys Lehman.

Hollywood REPORTER

Cast, Direction, Story All Score

"LITTLE MISS MARKER"
(Paramount)

Direction ..... Alexander Hall
Original ..... Damon Runyon
Screen Play: William R. Lipman, Sam Hellman, Gladys Lehman.
Music and Lyrics ... Ralph Rainger and Leo Robin
Photography ... Alfred Gilks
Cast: Adolphe Menjou, Dorothy Dell, Charles Bickford, Shirley Temple, Lynne Overman, Frank McGlynn Sr., Jack Sheehan, Cary Owen, Puggy White, Sleep 'n Eat, Tammany Young, Sam Hardy, Edward Earle, John Kelly, Warren Hymer.

Here is a large helping of sentimentality, served with a lavish hand. Based upon the same formula, in fact, by the same original author, Damon Runyon, it should appeal to the same audiences that laughed and cried at "Lady for a Day." And you know what that means to the box-office. This is the second B. P. Schulberg production on successive evenings and the second hit.

That amazing four-year-old, Shirley Temple, delivers a truly astounding performance.

It is to the distinct credit of the adult members of the cast that they were not all merely feeders for Shirley. Adolphe Menjou, stripped of every familiar mannerism, contributes probably his finest characterization as the bookie. Dorothy Dell looks better and better with each picture. Her screen success is assured. Charles Bickford plays a gangster with his usual assurance, and Lynne Overman scores heavily with every line. The others all have their moments, and all good, with Warren Hymer and John Kelly particularly outstanding as nursemaids, nee prizefighters.

The screen play by William Lipman, Sam Hellman and Gladys Lehman, contains some fine dialogue, and Alexander Hall's direction does not miss a trick. Several times obvious situations threaten, only to be avoided by a deft twist. Camera work by Alfred Gilks excellent.

Your campaign will have to explain the title, which should not be difficult. Once explained, it will intrigue and the rest is clear sailing. "Little Miss Marker" is sure-fire sentiment

VARIETY

Little Miss Marker

B. P. Schulberg production for Paramount release. Directed by Alexander Hall, from original by Damon Runyon. Screen play, William R. Lipman, Sam Hellman, Gladys Lehman. Music, Ralph Rainger. Lyrics, Leon Robin. Camera, Alfred Gilks. Cast: Adolphe Menjou, Dorothy Dell, Charles Bickford, Shirley Temple, Lynne Overman, Frank McGlynn, Sr., Jack Sheehan, Gary Owen, Sleep 'N Eat, Puggy White, Tammany Young, Sam Hardy, Edward Earle, John Kelly, Warren Hymer. Previewed April 26, Alexander, Glendale. Running time, 75 mins.

Little Miss Marker goes a long way in catapulting Shirley Temple to stardom as the four-year-old actress gives a freshness and poignancy to the yarn that is bound to pull them in at all houses. She speaks without hesitancy in argot either of racetrack touts or elves.

In the story, really suited to the little actress, her chief helpmate is Adolphe Menjou, who does a hard, wizened characterization of a race track bookie. Yarn concerns the exploits of the child left by her father as collateral on a bad bet. The father kills himself, and the bookie, with the youngster on his hands, is forced to seek aid from Dorothy Dell, a cabaret torcher and girl friend of Charles Bickford, horse owner.

The romantic theme of the story is spiraled around the three adults, with Shirley Temple pulling the wisecracking strings. Her childish simplicity breaks down the harsh manners of the trio, and finally brings Dorothy Dell and Adolphe Menjou together.

Authors of the screen play, William R. Lipman, Sam Hellman and Gladys Lehman have kept a sufficiency of Damon Runyon's original wisecracking language to make the dialog unusually marked. Characterization of Shirley Temple is spaced for laugh getters, but yet is filled at times with pathos.

Lynne Overman plays the part of a track cashier and the con science burdened gambler with finesse. Sam Hardy, as Benny the Gouge, member of the gambling circle. John Kelly and Warren Hymer give good characterizations. Others are bits.

Alexander Hall's direction is smartly welded and the photography by Alfred Gilks is satisfactory.

PRODUCTIONS
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• EDWARD ARNOLD •

"FORCEFUL" ~ "VIRILE" ~ "VERSATILE"

"Edward Arnold . . . all but wraps the picture up and walks away with it." (Sadie McKee) He is the drunken, party-loving millionaire who marries Joan (Crawford) in a moment of sentimental bibbing, only later to love her deeply and lose her. Arnold's drunken screen moments are classics, and the scenes in which they occur are comedy highlights of the picture, but he matches his own comedy talents with equally swell dramatic ability in later scenes."—Hollywood Reporter.

"Edward Arnold, as the playboy stew, wraps the picture up and carries it out the door."—Daily Variety.

• JACQUELINE WELLS •

WAMPAS BABY STAR OF 1934—
"LOVELY" ~ "ATTRACTIVE" ~ "TALENTED"

"Jacqueline Wells is so lovely."—Grace Kingsley in Los Angeles Times.

". . . Attractive young Jacqueline Wells . . ."—Jerry Hoffman in Los Angeles Examiner.

"Jacqueline Wells is attractive."—Mordaunt Hall in New York Times.

"Jacqueline Wells has a sweet singing voice."—Hollywood Reporter.





• RAY WALKER •

"FUNNY" ~ "LIKEABLE" ~ "PEPPY"

"If a composite photograph were made of Jack Oakie, Lee Tracy, Spencer Tracy and James Cagney, the resultant likeness would have a pronounced resemblance to Ray Walker. I do not mean by these statements to indicate that Walker is a paragon of all the movie virtues, or, contrariwise, that he has no personality of his own. I mean only that he appears to be an unusually valuable handy man to have about the studio—an actor who seems capable of enacting almost any kind of a role, and one who ought to be reckoned with in prognostications of who is going to be who in the movies in the days to come."—Hollywood Citizen-News.

• JEAN CHATBURN •

'THE INGENUE FIND' OF THE YEAR!

NEW STORY

"UNUSUAL BEAUTY AND BRAINS combined brought film triumph to Jean Chatburn yesterday, when she was given a featured player's seven-year contract by B. P. Schulberg, independent producer at the Paramount studios."—Los Angeles Illustrated Daily News.





• LEON SHAMROY, A.S.C.

"ARTISTIC" ~ "DEPENDABLE" ~ "ECONOMICAL"

"Leon Shamroy's photography is a lesson in that art." (Good Dame)—Hollywood Reporter.

"Camera is well handled." (Good Dame)—Daily Variety.

"Leon Shamroy has delivered a most satisfactory job from behind the camera." (Three Cornered Moon)—Hollywood Herald.

"Photography is exceptionally good." (Thirty Day Princess)—Daily Variety.

"Leon Shamroy's photography is artistically outstanding." (Thirty Day Princess)—Hollywood Reporter.

OUR
APPRECIATION AND APPLAUSE

To

AL HALL
for his excellent direction

SHIRLEY TEMPLE
for
her fine singing performance of
"Laugh You Son of a Gun"

DOROTHY DELL
for
her swell rendition
of
"Low Down Lullaby"
and
"I'm A Black Sheep Who's Blue"

In

B. P. SCHULBERG'S
"LITTLE MISS MARKER"

✦

RALPH RAINGER - LEO ROBIN

Under Contract To
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SMALL-LANDAU CO.

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This Week	36 Features
Last Week	35 Features
Year Ago	21 Features
Two Years Ago	31 Features
Three Years Ago	26 Features

Columbia

"WHOM THE GODS DESTROY"

Cast: Walter Connolly, George Cassidy, Doris Kenyon, Robert Young, Scotty Beckett, Rollo Lloyd, Lillian West, Henry Kolker, Arnold Korff,
Director .....Walter Lang
Original Screen Play....Sidney Buchman
Photography .....Benjamin Kline
Associate Producer.....Felix Young

"THE DEFENSE RESTS"

Cast: Jack Holt, Jean Arthur, Nat Pendleton, Donald Meek, Ward Bond, Sarah Padden, John Wray, Raymond Hatton, Raymond Walburn.
Director .....Lambert Hillyer
Original Screen Play .....Jo Swerling
Photography .....Joseph August
Associate Producer.....Robert North

"BLIND DATE"

Cast Ann Sothern, Paul Kelly, Mickey Rooney, Spencer Charters, Vivian Oakland, Jane Darwell, Joan Gale, Geneva Mitchell, Arthur Rankin.
Director.....Roy William Neill
Original Screen Play.....Ethel Hill
Photography .....Al Siegler
Associate Producer .....Robert North

Fox

"BABY TAKE A BOW"

Cast: James Dunn, Claire Trevor, Shirley Temple, Alan Dinehart, Dorothy Libaire, Ray Walker, Ralf Harolde, James Flavin.
Director .....Harry Lachman
Story .....Edward Paramore
Screen Play.....Philip Klein
Photography.....L. W. O'Connell
Producer .....Sol Wurtzel

"CARAVAN"

Cast: Charles Boyer, Loretta Young, Jean Parker, Phillips Holmes, Louise Fazenda, Eugene Pallette, C. Aubrey Smith, Dudley Digges, Richard Carle, Charles Grapewin, Billy Bevan, Armand Kaliz, Harry Bradley.
Director .....Erik Charell
Original Story.....Melchoir Lengyel
Screen Play and Dialogue—
Samson Raphaelson
Continuity.....Robert Liebmann
Lyrics.....Werner Richard Heymann
and Gus Kahn
Photography.....Ernest G. Palmer
and Theodor Sparkuhl
Producer .....Robert Kane

"SHE LEARNED ABOUT SAILORS"

Cast: Lew Ayres, Alice Faye, Frank Mitchell, Jack Durant, Nick Foran, Harry Green.
Director .....George Marshall
Original Screen Play: William Conselman and Henry Johnson.
Photography .....Harry Jackson
Producer .....John Stone

"CHARLIE CHAN'S COURAGE"

Cast: Warner Oland, Drue Leyton, Donald Woods, Paul Harvey, Murray Kinnell, Reginald Mason, Si Jenks, Virginia Hammond, Harvey Clark, Jerry Jerome, Jack Carter, James Wang, Wade Boteler, Paul Hurst, John David Horsley, Frank Rice, Paul McVey.
Directors .....George Hadden
and Eugene Forde
Novel .....Earl Derr Biggers
Screen Play.....Seton I. Miller
Photography .....Arthur Miller
Producer .....John Stone

MGM

"BARRETTS OF WIMPOLE STREET"

Cast: Norma Shearer, Fredric March, Charles Laughton, Maureen O'Sullivan, Ferdinand Munier, Katharine Alexander, Marion Clayton, Ian Woolf, Una O'Connor, Vernon Downing, Neville Clark, Matthew Smith, Robert Carlton, Allan Conrad, Peter Hobbes.
Director .....Sidney Franklin
From play by.....Rudolf Besier
Screen Play.....Claudine West
and Ernest Vajda
Add. Dialogue..Donald Ogden Stewart
Photography .....William Daniels
Producer .....Irving Thalberg

"TREASURE ISLAND"

Cast: Wallace Beery, Jackie Cooper, Lionel Barrymore, Otto Kruger, Lewis Stone, Cora Sue Collins, Dorothy Peterson, William V. Mong, Douglas Dumbrille, Nigel Bruce, Chic Sale.
Director .....Victor Fleming
Novel.....Robert Louis Stevenson
Screen Play.....John Lee Mahin
Photography .....Hal Rosson
Producer .....Hunt Stromberg

"100% PURE"

Cast: Jean Harlow, Lionel Barrymore, Patsy Kelly, Lewis Stone, Franchot Tone, Hale Hamilton, Shirley Ross, Bert Roach, Desmond Roberts, John David Horsley.
Director .....Jack Conway
Original Screen Play.....Anita Loos
and John Emerson
Photography .....Ray June
Producer .....Bernard Hyman

"THE MERRY WIDOW"

Cast: Maurice Chevalier, Jeanette MacDonald, Minna Gombell, Edward Everett Horton, Una Merkel, Barbara Leonard, Sterling Holloway, George Barbier, Joan Gale, Sheila Manora, Caryl Lincoln, Leona Walters, Edna Waldes.
Director .....Ernst Lubitsch
Original Operetta.....Franz Lehar
Screen Play.....Ernest Vajda
and Samson Raphaelson
Dance Director .....Albertina Rasch
Photography .....Oliver Marsh
Producer .....Irving Thalberg

"THE GREEN HAT"

Cast: Constance Bennett, Herbert Marshall, Henry Stephenson, Mrs. Pat Campbell, Leo Carroll, Hugh Williams, Alec B. Francis, Elizabeth Allan, Robert Lorraine.
Director .....Robert Z. Leonard
Novel .....Michael Arlen
Photography .....Charles Rosher
Producer .....Irving Thalberg

"REAR CAR"

Cast: Charlie Ruggles, Una Merkel, Mary Carlisle, Russell Hardie, Porter Hall, Cliff Thompson, Willard Robertson, Sterling Holloway, "Snowflake."
Director .....Harry Beaumont
Play .....Edward E. Rose
Screen Play.....Harvey Thew
and Al Boasberg
Photography .....James Van Trees
Producer .....Lucien Hubbard

"STAMBOUL QUEST"

Cast: Myrna Loy, George Brent, Lionel Atwill, C Henry Gordon, Douglas Dumbrille, Christian Rub, Rudolph Amendt, Robert Gleckler, Reginald Barlow.
Director .....Sam Wood
Original ..... Leo Birinski
Producer .....Walter Wanger

Paramount

"IT AIN'T NO SIN"

Cast: Mae West, Roger Pryor, John Miljan, Katharine DeMille, James Donlan, Frederick Burton, Augusta Anderson, Duke Ellington and orchestra, Johnny Mack Brown, Stuart Holmes, Harry Woods, Edward Ior, Tom Herbert, Benny Baker, Morrie Cohen.
Director .....Leo McCarey
Original Screen Play.....Mae West
Music and Lyrics: Arthur Johnston and Sam Coslow.
Photography .....Karl Struss
Sound .....Harry Mills
Producer .....William LeBaron

"SHE LOVES ME NOT"

Cast: Bing Crosby, Miriam Hopkins, Kitty Carlisle, Edward Nugent, Lynne Overman, Warren Hymer, Henry Stephenson, Maude Turner Gordon, Margaret Armstrong, Judith Allen, Vince Barnett, Matt McHugh, Ralf Harolde, Henry Kolker, George Barbier, Franklin Ardell.
Director .....Elliott Nugent
Original Story.....Howard Lindsay
Based on Novel by.....Edward Hope
Music .....Harry Revel
Lyrics .....Mack Gordon
Photography .....Charles Lang
Sound .....Harold C. Lewis
Producer .....Benjamin Glazer

"SHOOT THE WORKS"

Cast: Jack Oakie, Dorothy Dell, Roscoe Karns, Arline Judge, Ben Bernie, Alison Skipworth, William Frawley, Lew Cody, Paul Cavanagh, Tony Merlo.
Director .....Wesley Ruggles
Original .....Ben Hecht
and Gene Fowler
Screen Play.....Howard J. Green
and Claude Binyon
Music.....Ralph Rainger, Harry Revel
Lyrics.....Leo Robin, Mack Gordon
Photography .....Leo Tover
Sound .....M. M. Paggi
Producer .....Albert Lewis

"THE OLD-FASHIONED WAY"

Cast: W. C. Fields, Baby LeRoy, Judith Allen, Joe Morrison, Samuel Ethridge, Ruth Marion, William Blatchford, Jan Duggan, Tammany Young, Jack Mulhall, Oscar Apfel, Joe Mills, Emma Ray, Otis Harlan, Nora Cecil, Richard Carle, Lew Kelly, Oscar Smith, Edward J. Le Saint, Davison Clark, Dorothy Bay,

PICTURES Now SHOOTING

THIS WEEK AS COMPARED WITH 35 LAST WEEK

Maxine Elliott Hicks, Larry Grenier, Ruth Marion, Jeffrey Williams, Dell Henderson.
Director .....William Beaudine
Original .....W. C. Fields
Adaptation .....Walter De Leon
Screen Play: J. P. McEvoy and Garnett Weston.
Music .....Harry Revel
Lyrics .....Mack Gordon
Photography .....Ben Reynolds
Sound .....P. J. Wisdom
Producer .....William LeBaron

"THE NOTORIOUS SOPHIE LANG"

Cast: Gertrude Michael, Paul Cavanagh, Arthur Byron, Alison Skipworth, Ben Taggart, Leon Errol, Charles Judels, Franklin Pangborn.
Director ....William Cameron Menzies
Original....Frederick Irving Anderson
Screen Play.....Anthony Veiller and Frederick Irving Anderson
Photography.....Al Gilks
Sound .....Henry Lindgren
Producer .....Bayard Veiller

RKO-Radio

"BACHELOR BAIT"

Cast: Pert Kelton, Chick Chandler, Stuart Erwin, Skeets Gallagher, Rochelle Hudson, Berton Churchill.
Director .....George Stevens
Original....Victor and Edward Halperin
Screen Play.....Glenn Tryon
Photography .....Dave Abel
Sound .....Clem Portman
Producer .....Lou Brock

"WE'RE RICH AGAIN"

Cast: Marian Nixon, Billie Burke, Edna May Oliver, Grant Mitchell, Buster Crabbe, Joan Marsh, Reginald Denny, Gloria Shea, Edgar Kennedy.
Director .....William Seiter
Original .....Alden Nash
Screen Play.....Ray Harris
Photography .....Nick Musuraca
Sound .....John L. Cass
Producer .....Glendon Allvine

"AFTERWARDS"

Cast: Zasu Pitts, Slim Summerville, Ralph Morgan, Bruce Cabot, William Gaxton, Huntley Gordon.
Director .....James Cruze
Screen Play.....Walter Hackett
Continuity .....Marion Dix
Dialogue .....Arthur Caesar
Photography .....Harold Wenstrom
Producer .....Cliff Reid

"HAT, COAT AND GLOVE"

Cast: John Barrymore, Barbara Robbins, John Beal.
Director .....Worthington Minor
Play .....Wilhelm Speyer
Screen Play.....Francis Faragoh
Producer .....Kenneth Macgowan

Reliance Pictures, Inc.

(RKO-Pathe)

'COUNT OF MONTE CRISTO"

Cast: Robert Donat, Elissa Landi, Louis Calhern, Sidney Blackmer, O. P. Heggie, Raymond Walburn, Lawrence Grant, Luis Alberni, Georgia Caine, Lionel Belmore, William Farnum, Wilfred Lucas, Tom Ricketts.
Director.....Rowland V. Lee
Original .....Alexandre Dumas
Screen Play and Dialogue ..... Phillip Dunne and Dan Totheroh
Adaptation .....Harry Thew and Harry Hervey
Photography .....Peverell Marley
Producer .....Edward Small

Universal

"ONE MORE RIVER"

Cast: Diana Wynyard, Frank Lawton, Colin Clive, Henry Stephenson, Mrs. Patrick Campbell, Jane Wyatt, C. Aubrey Smith, Reginald Denny, Kathleen Howard, Lionel Atwill, Alan Mowbray, Gilbert Emery, E. E. Clive, Robert Greig, Gunnis Davis, Tempe Pigott.
Director .....James Whale
Story .....John Galsworthy
Screen Play.....R. C. Sherriff
Photography .....John Mescal
Producer.....Carl Laemmle, Jr.

"THERE'S ALWAYS TOMORROW"

Cast: Frank Morgan, Lois Wilson, Louise Latimer, Elizabeth Young, Robert Taylor, Helen Parrish, Dick Winslow.
Director .....Edward Sloman
Original Screen Play....Edward Sloman
Continuity.....Christine Ames and William Hurlbut
Photography .....Norbert Brodine
Producer .....Henry Henigson

Warners-First National

"DAMES"

Cast: Dick Powell, Ruby Keeler, Joan Blondell, Guy Kibbee, Hugh Herbert, Virginia Pine, Ronny Cosby, Zasu Pitts, Bess Flowers, Pat O'Malley, Mary McLaren, Johnny Arthur, Arthur Vinton, Hobart Cavanaugh, Arthur Aylesworth, Leila Bennett, Phil Regan.
Directors.....Ray Enright and Busby Berkeley
Original .....Robert Lord
Screen Play.....Delmer Daves
Music and Lyrics: Harry Warren, Al Dubin, Sammy Fain, Irving Kahal, Mort Dixon, Allie Rubel.
Photography .....George Barnes
Supervisor .....Robert Lord

"BRITISH AGENT"

Cast: Leslie Howard, Kay Francis, Phillip Reed, John Eldredge, Tenen Holtz, J. Carrol Naish, Alec B. Francis, Gregory Gaye, Halliwell Hobbes, Doris Lloyd, Alphonse Ethier, Irving Pichel, Walter Byron, Dorothy Tree, William Gargan, Ivan Simpson, Paul Porcasi, George Pearce, Walter Armitage.
Director .....Michael Curtiz
Novel.....H. Bruce Lockhart
Screen Play.....Laird Doyle
Dialogue.....Roland Pertwee
Photography .....Ernest Haller
Supervisor.....Henry Blanke

"THE DRAGON MURDER CASE"

Cast: Warren William, Margaret Lindsay, Lyle Talbot, Robert Barrat, Philip Reed, Arthur Aylesworth, Robert McWade, Hobart Cavanaugh, Eugene Pallette.
Director .....H Bruce Humberstone
Story.....S. S. Van Dine
Screen Play.....F. Hugh Herbert and Robert N. Lee
Adaptation .....Rian James
Photography .....Tony Gaudio
Supervisor.....Henry Blanke

"KANSAS CITY PRINCESS"

Cast: Joan Blondell, Glenda Farrell, Hugh Herbert, Robert Armstrong, Gordon Westcott.
Director .....William Keighley
Screen Play.....Manuel Seff and Sy Bartlett
Supervisor.....Lou Edelman

Independent Productions

Liberty

(RKO-Pathe)

"TWO HEADS ON A PILLOW"

Cast: Neil Hamilton, Miriam Jordan, Henry Armetta, Hardie Albright, Lona Andre, Edward Martindel, Dorothy Appleby, Mary Forbes, Emily Fitzroy, Claude King, Claire McDowell, Eddie Kane, Dorothy Grainger, Betty Blythe, Nellie Nichols, George Lewis, Mary Foy, Julda Ford.
Director.....William Nigh
Novel.....Dorothy Canfield
Screen Play .....Al De Mond
Photography .....Harry Neuman
Producer.....M. H. Hoffman

Monogram

(General Service Studios)

(Lone Star Production)

"THE STAR PACKER"

Cast: John Wayne, Verna Hillie, George Hayes, Ed Parker, Yakima Canutt, Earl Dwire, George Cleveland.
Director.....R. N. Bradbury
Original Screen Play....R. N. Bradbury
Photography .....Archie Stout
Producer .....Paul Malvern

"SHOCK"

Cast: Ralph Forbes, Gwenllian Gill, Monroe Owsley, Reginald Sharland, Billy Bevan, Clyde Cook, Douglas Walton, Alex Courtney, Olaf Hytten, Montague Shaw.
Director .....Roy J. Pomeroy
Story .....Roy J. Pomeroy
Screen Play.....Madeline Ruthven
Photography .. ..Jack MacKenzie

Mascot

(Mack Sennett Studio)

"BURN 'EM UP BARNES"

(Serial)

Cast: Jack Mulhall, Frankie Darro, Lola Lane, Julian Rivero, Edwin Maxwell, James Bush, Jason Robards, Francis McDonald, John Davidson, Eddie Hearn, Stanley Blystone, Alan Bridge.
Directors: Bert Clark and Armand Schaeffer.
Original Screen Play: Al Martin, Sherman Lowe and Wyndham Gittens.
Photography ..... Ernie Miller
Supervisor .....Victor Zobel

Romance Productions

(Mack Sennett Studio)

"YOUNG EAGLES"

(Serial)

Cast: Carter Dixon, Bobby Ford, Jim Adams, Philo McCullough, Jack MacDonald.
Director .....Vin Moore
Original Story.....Harry O. Hoyt
Photography.....Bill Hyer, Eddie Kull
Producer .....George W. Stout

Showmen's Pictures

(Alexander Brothers Studio)

"WITHIN THE ROCK"

Cast: Lila Lee, Creighton Chaney, Edmund Breese.
Director .....Al Ray
Photography .....George Meehan
Supervisor .....Al Alt

WHAT'S WHAT

BRULATOUR BULLETIN

WHO'S WHO

Published Every Monday — J. E. BRULATOUR, Inc., Distributors — Eastman Motion Picture Films

the REFLECTOR

Artie Miller says "thank you" to the boys who called at Hollywood Hospital . . . he's home again now and feeling great . . . back on the job in a coupla weeks. . . . Here's a fine expression of confidence in the intelligence of a cameraman—Director George Hill (MGM) arrived home this week and left Charlie Clark, his photographer, in Peking and Shanghai where the lenser will use his noodle as well as camera equipment in completing shots and scenes for "Good Earth." . . . 'Nother MGM camerchief ported from a big liner last week when Dan Clark returned from Honolulu where's wickie-wackie-hoola-hoola to make things at least interesting when the "liquid sunshine" prevents procedure with the cameras . . . but Dan's most enthusiastic and allows that between showers he did get some lovely shots.

•

Bert Glennon finished first picture under his new contract with Fox at Movietone City and everybody seems glad the deal was made. . . . Bert and Mike Leshing got through the picture without a single argument . . . magician, this guy Glennon. . . . At the same big stoojo the sound department will continue along under Eddie Hanson without interruption because Ed's vacation to Alaska has been moved up several notches . . . looks like late July, now. . . . Our old friend Harry Jackson is doing a swellish job on Sol Wurtzel's outfit. . . . "She Learned About Sailors" is his latest. . . . Henry Sharp completed at Paramount . . . ditto Milt Krasner . . . and Charlie Lang is called in off the Bel-Air course to resume his picture account of Miriam Hopkins' "puppy" is okey-dokey again. . . . At Radio a resting spell allows Roy Hunt to tinker with his radio receivers while Teddy Tetzlaff, Jack Mackenzie and Tad McCord turn final fadeouts on respective assignments.

•

Nothing's confidential or private in Hollywood . . . dailies here last week told the world that George Barnes will soon be pacing the corridors waiting for the announcement as to whether it's another cameraman or another dainty star like mamma Joan Blondell. . . . And we know a certain major studio where the head of camera department is also expecting old Doc Stork's arrival at his Hollywood home any SECOND now. . . . Ernie Haller's up and back at work after giving the flu-bugs a kick under the wing stern. . . . Sid Hickox keeps a straight face while relating tales of TWELVE one pound trout caught by HIM at his place EVERY day since season opened. . . . Art Todd says his next production will be Merry-Go-Round . . why NEXT(?) . . Cecil Meyers off to the golluf tournament at Caliente and we're layin' dollars to doughnuts he cops plenty of honors and so forth and so forth . . . !

Jimmy Howe Set

"Stamboul Quest," M. G. M. production starring Myrna Loy and directed by Sam Wood, throws the camera job into the lap of Jimmy Howe, contracted photographer at the Culver City Studio.

A. S. C. Answers S-O-S

Late last week John Arnold, President of The American Society of Cinematographers, received a long letter from Charlie Clark (Cameraman for M. G. M. on the George Hill unit producing "Good Earth") telling all about Fred Jackman's visit to the company in Peking (China) and advising that they'd held an official session of the A.S.C. which is probably first meeting called in the Orient. Closely on top of this message came another letter from Jackman to Arnold telling interesting highlights of his world journey. Same day he received Jackman's letter, Arnold received a wireless from Fred advising he'd just heard that Paul Perry is stranded about forty miles from Shanghai. Arnold radioed back officially instructing Jackman to spare no expense in making thorough investigation and if rumor confirmed to go to rescue and relief of Perry in behalf of the A.S.C., of which the reported strandee is a charter member. President Arnold is awaiting further advice, news of which will break in the local daily trade papers before the next issue of The Brulatour Bulletin.

Van Trees to Metro

Deal made by Bill Dover, Twentieth Century executive, with M. G. M. sends Jim Van Trees and his crew into the Culver City plant, where they're given the job of photographing "The Rear Car," under the directorship of Harry Beaumont. Lou Jennings, operative cameraman, and Jim Van Trees, Jr., assistant.

Second unit in charge of Len (Big Moose) Smith, with Harry Waters, has gone to Tucson, Arizona, where runaway trains, smashing box cars and other types of rail ripping will be photographed.

Planck on "Shock"

Bob Planck, for past several years one of Sol Wurtzel's favorite photographers, comes back into General Service Studios, rejoining Monogram staff, where he will photograph "Shock," starting tomorrow morning. Production will be personally directed by Roy Pomeroy, famous for his work during early years of sound.

Polito Commuting

Frequent trips carry Sol Polito and his family to Lake Arrowhead, where popular Warner cameraman is building a new summer home. Sol's getting a chance to give plenty of time and attention to his personal project while his director, Bus Berkeley, is tied up in the litigation between Sam Goldwyn and the Warners.

Edeson Completes

The James Cagney-Warner Bros. production, "Hey, Sailor" completed, and Artie Edeson taking a well-deserved rest at his Malibou Lake home.

Time Out For Gibson

George Gibson of the Brulatour sales and service staff, confined home last week—Doctor says lumbago—Gibby says its just a pain in the back—Due to return on job this morning.

Columbia Clicking

Schedule of the Gower Street plant swinging along at top speed, as reported in these columns several weeks ago.

"Black Moon" finished by Joe August, who has started on another with Lambert Hillyer in the director's chair.

Scheduled to start this morning, Al Siegler, with Director Roy Neill on "Blind Date."

Henry Freulich making good in a big way as first cameraman and continuing in that spot on the All-Star comedy. Starting another this mid-week.

Joe Walker is assigned to the Frank Capra picture, which it is hoped will get under way before the week is out.

Boyle at Paramount

John Boyle, globe-trotting cameraman, who is now completing deal for showing of his Swedish (Multicolor) feature in Southern California, pauses in theatre booking negotiation long enough to step into Paramount, where he's doing photography on special scenes of the Mae West picture, "It Ain't No Sin."

Sponable Here

E. I. Sponable, sound director, Movietone News, Inc., Fox subsidiary, in Hollywood for a few days, looking over new developments in the studio sound field, which may be applicable to news work.

Bill Rees Flits

(Following item should establish good reason for strengthening reportorial staff of the Bulletin—get this):

"Bill Rees of Warner Bros. camera department, has left town for four weeks. Destination Ioway or Washington, I couldn't find out which."

When Bill returns we'll send a special reporter to ask him just where he's been.

Pomp and Circumstance

Pulling away from in front of a fire hydrant where he'd been defiantly parked for three or four hours on Hollywood Boulevard, Tony Gaudio drove his big sedan deliberately through the red light at Vine and Hollywood and was promptly nailed by one of those be-goggled boys on a white motorcycle. Copper yelped and raved and wrote a ticket which carried so many charges that he might as well have "thrown the book" at Tony. . . . Gaudio laughed like a demon as he tore up the tag and threw it in the cop's face. . . .

By the way—maybe you hadn't heard about it—Tony's oldest son (Tony, Jr.) passed the Caliornia State Bar examination on the first try and he's now a full-fledged lawyer. Ethics or no ethics—Tony's out to see that his boy gets plenty of business. . . . !

the BUZZER

(NOTE: Each week, sales and service representatives of J. E. Brulatour, Inc. will ask a number of cameramen the same question. The question will be given and then the answers verbatim.)

QUESTION: DO YOU PREFER TO WORK GENERALLY IN A HIGH OR A LOW KEY OF LIGHT?

GIL WARRENTON: I prefer a moderately low key of lighting as to me it is easier and certainly much simpler to handle the modelling and balance with our present types of very light sets and highly sensitive negative emulsions. However, I think you should point out that too many people confuse the phrase of low key lighting with effect lighting. There is a vast difference, as every photographer well knows.

HENRY SHARP (Paramount): A moderately high key of lighting is my preference because I feel that there are so many general inconsistencies under ordinary production conditions, especially in theatre projection, that one achieves a better all-round projection quality with the high key type of illumination.

ROY HUNT (RKO): I enjoy working with any type of lighting, and am influenced largely by the character of the scene and setting.

GEORGE ROBINSON (Universal): My personal preference is for the so-called low key types of lighting. I feel that the photographic effect can be achieved much better in this key. There are a number of reasons for this, most of them too obvious to even mention.

TONY GAUDIO (Warner Bros.): A reasonably high key of lighting seems to me to be more satisfactory in general than the low key, which is sometimes carried too far to meet commercial requirements. We've got to consider theatre projection and we've got to bear in mind that to meet all of the ups and downs in this latter field we must produce a fairly rich negative for the average good type of screen presentation.

LOU O'CONNELL (Fox): I broadly prefer low key lighting because the artistic effects which every photographer strives to achieve are more striking and impressive with this method. However, sad to relate, we can't always follow our fullest inclination because we must not lose sight of the projection bugaboo in the theatres.

SID HICKOX (First National): My preference has always been for low key photography wherever and whenever possible. When negative is intelligently handled in the laboratory, low key photography gives me just the effect that I consider most pleasing in any picture.

Warren's Vacation

Dwight Warren, chief photographer for Educational, will take longest vacation in his entire career when he leaves the studio next week on a fun and frolic expedition, booked for six weeks and threatened to run eight.

METRO-GOLDWYN-MAYER STUDIOS,
% MR. SAMUEL MARX,
CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XXI. No. 6. Price 5c. TODAY'S FILM NEWS TODAY Tuesday, May 15, 1934

WRITERS TO BE GUARDED

TRADE VIEWS by W. R. WILKERSON

•THE largest part of this industry that has been worrying about Metro-Goldwyn-Mayer and its product for these last eight, ten or twelve months, can now pack up their worries and put on a few smiles, for that organization has come back with a bang, has found the key to its old HIT formula and is clicking off the type picture that kept this business going for the past few years.

For months we have tried to analyze the flop of MGM, how a company with all the natural resources it had and has, with all the HIT experience that is packed in its studios, could turn out such stupid screen entertainment.

•

Of course, the illness of Thalberg had a lot to do with it, but that's not the answer, as it would take a long time for the production organization that Thalberg created to flop in the manner that it did. Louis Mayer is no slouch in production matters, nor are Eddie Mannix and the gang of producers working under them anything to be sneezed at; and they were all working as hard or harder than they ever worked before. Maybe they were working too hard. The whole thing was a mystery then and now, especially now that they are dynamiting the industry with the kind of picture that keeps the customers standing in line for a look.

And it's a great thing. It is almost impossible for anyone to reckon what MGM's flop cost this business, but a BILLION or TWO would not be very far wrong, and those losses were in the wrong places. They were mostly with theatre owners, but all the industry shared them.

•

And while on the subject of production progress, Warners MUST be mentioned for their consistency in the type picture that caused that organization to more than uphold its end in furnishing entertainment for this business to sell and the movie patrons to enjoy. Of course, Warners make a different brand of picture than MGM. They grind them out faster and at a smaller cost. They do not take such expensive chances. So, the more reason for a pat on the back for that organization.

If MGM will maintain its late sea-

(Continued on Page 2)

Arliss Gets $300,000 For Gaumont Picture

London.—George Arliss has accepted the Gaumont-British offer of $300,000 for a picture to be made here. He turned down the bid of $175,000 made by British International although that included transportation and enough to pay his income tax.

'Buccaneer' Next DeMille For Para.

Cecil B. DeMille's next production for Paramount will be "Buccaneer," a story based on the life of the British pirate, Sir Henry Morgan.

Paramount yesterday engaged Maxwell Anderson and Laurence Stallings to do the screen play. Cast will be all-star, and production will be on a spectacular scale, with the budget announced as $1,000,000.

Incidentally, Paramount has in Frances Drake an actress who claims lineal descent from Sir Henry Morgan.

'Are Men Worth It?' Set For Tracy and Colbert

New York.—Paramount is to produce a picture called "Are Men Worth It?", based on the Tiffany Thayer novel, "One Woman," with Lee Tracy and Claudette Colbert in the leads.

Marian Marsh Returning

New York.—Marian Marsh arrives here on the Aquitania Friday and will proceed directly to Hollywood. While abroad Miss Marsh did three pictures and was offered two others by Gaumont, but decided the Hollywood offers held more attractions.

Participation By America In International Copyright Pact Favored By President

New York.—International copyright protection for American authors, playwrights and scenario writers, for which the Authors' League has been fighting for ten years, took a long step toward realization yesterday when Dr. Robert Underwood Johnson said that President Roosevelt favored the plan.

Dr. Johnson announced that the President had advised him that he would support the proposed bill which gives the writers automatic protection under the Rome copyright treaty of 1928. This protection extends to 53 countries. It was also announced that it will be necessary to abolish the non-importation clause in the present copyright statute.

There has been severe criticism for years because the United States is not a signatory to the International Copy-

(Continued on Page 3)

'U' and Stuart Walker Closing Deal For Three

Universal is drawing up contracts today for three picture deal with Stuart Walker, who was set by Bren-Orsatti and Marx.

The director will handle "Romance in the Rain," under Stanley Bergerman, as his first.

Fowler Going East

Gene Fowler leaves Friday for his Fire Island home to complete his biography of Mack Sennett He just completed his script of "The Great Barnum" for 20th Century.

Hepburn To Star In 'Forsyte Saga'

London.—Radio is expected to star Katharine Hepburn in "Forsyte Saga" as her next picture.

Company's office here is closing a deal with Mrs. John Galsworthy for the property. Radio will get it for about $25,000, taking an option pending Mrs. Galsworthy's approval of the screen play made from the book.

Rowland Brown Signs To Direct One For Korda

London.—Rowland Brown is definitely set to direct "The Scarlet Pimpernel" for Alexander Korda's London Films Company. It will start in July, with Leslie Howard starred.

Curtiz Ill, But Works

Though suffering from an attack of influenza, Michael Curtiz continued with the direction of "British Agent" at Warners yesterday. Studio yesterday signed Marina Schubert, daughter of Nina Koschetz, Russian opera singer, for a spot in the picture.

Term For Geo. Stevens

Clicking with "Bachelor Bait," his first feature assignment for Radio, George Stevens was handed a new long-term contract taking him out of the short subjects class definitely. Bren-Orsatti and Marx negotiated the deal.

'Stamboul' Starts

Sam Wood put "Stamboul Quest" into production yesterday at MGM. Leads held by Myrna Loy, George Brent and Lionel Atwill.

Schlaifer Quits U.A.

New York.—L. J. Schlaifer, Western sales manager for United Artists, has resigned. No announcement is made of future plans.

BERLIN A CEMETERY OF FILM COMPANIES

Berlin.—This city is rapidly becoming a cemetery for film companies. Daily the list of dead or dying ones is growing at an alarming rate.

The latest firm to ask for liquidation of its business is the Sudfilm outfit, engaged both in production and distribution. Two years ago this was a flourishing company. The film business was booming and Germany was attracting attention from all quarters of the globe.

With the ousting by the Nazi regime of many of the people whose

(Continued on Page 3)

Barney Glazer Denies He Will Quit Paramount

The report current that Barney Glazer is washing up with Paramount at the expiration of his present contract is vehemently denied by him.

Glazer says that he has not signed a new contract yet because there are one or two details to be ironed out, and Emanuel Cohen has been away. He has a couple more pictures to do before he leaves on his vacation and expects the contract matter will be settled before he goes.

MANUEL SEFF Wrote "KANSAS CITY PRINCESS" NOW SHOOTING In W. B. Collaboration

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher

FRANK T. POPE.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957
New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 41-A Carlisle Mansions; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

RAMBLING REPORTER

Virginie Pine arrived here Sunday night and went directly to the Cedars of Lebanon for observation—she may have to be operated upon. . . George Raft, not yet divorced, gets here in about two weeks. . . . The Leslie Fentons (Ann Dvorak) moving to their forty-acre ranch in San Fernando. . . . Katharine Hepburn will fly to N'Yawk in a coupla days for a fling before starting the new flicker. . . . Tommy Thompson is up at Alan Vincent's mountain retreat with a broken leg! . . . Kendall Glaenzer, back in Hollywood with a brand new Reno divorce from Jules. . . . Whitney de Rham here from New York and says its for the rest of his life. . . . Julie Hornblow leaving for the East today. . . . Jean Negulesco taking out his first citizenship papers and loving it.

•

Tallulah Bankhead is writing some hilarious articles about Hollywood for a London paper—not panning—just funny. . . . . The Donald Ogden Stewarts partied for Irvin Cobb and dotter Buff Sunday night. . . Imagine the chagrin of Mrs. S. who pulled the curtains apart for some air, and got bright morning sunshine! . . . . The Sam Goldwyns, Grace Moore, Valentin Perrara, Ruth Chatterton, the Dick Barthelmesses, Charles Brackett, Mrs. Harrison Russell, Joseph Bryan among the guests. . . . Gene Fowler (who leaves here Friday) sent W. C. Fields a huge basket of flowers for Mother's Day, dedicated to "the grandmother of comedy"! . . . Ross and Sargent packed 'em in at the Kings Club—Eddie Cantor, Jean Lacy, Paul Lukas, Eddie Hillman, Toby Wing, Lyle Talbot, Colleen Moore, Ralph Morgan there—the night of the raid.

•

Josephine Hutchinson (all wore out from her season with Eva La Gallienne) is trying to put on some weight for her picture contract. . . . Andy Hervey, well again, back at his MGM desk. . . . The gang at Radio got a big kick out of Noah Beery's marvelous basso voice in the Wheeler-Woolsey picture just finished! . . . . Hear tell that the Warner stujo hired a hundred extras and told them to bring an extra suit of clothes—then the actors discovered that the extra suits were to go on a hundred dummies which were also used in the same scene! But the supers didn't get any extra money for the wear and tear!

Publicity Dragged Into Berkeley Suit

With the Goldwyn-Warner trial scheduled to wind up today, J. R. Files, the Warner attorney, said yesterday that Warners will seek to show that Goldwyn violated his contract for Busby Berkeley's services. The contention, according to Files, is based on the lack of exploitation given the dance director during past services for Goldwyn.

The dance director, continuing on the stand yesterday, summed up the substance of his formal answer to Goldwyn's complaint, reiterating his claim that the United Artists producer had acted unethically in securing his contract with Warners for the loan of Berkeley. Ed Selzer, Warner publicity man, was put on the stand and goes on again this morning. Through him Files is entering evidence of the extent to which Warners claim they went in publicising the dance director.

Watanabe and Hon.Archie Now on National Hook-up

Frank Watanabe and the Hon. Archie, a popular radio feature on the coast, have just started on a national hook-up over NBC, exclusive of the Pacific Coast.

The new program will be broadcast five days a week, Saturdays and Sundays out, and will emanate from the station on the Radio lot. The regular program from KNX will continue.

Cohen-Shannon Sell Another to Warners

Warners yesterday purchased a second original from the writing team of Albert J. Cohen and Robert Terry Shannon. It is "King of the Ritz," and the company will offer William Powell the starring assignment.

The writers join the studio to write the screen play under Sam Bischoff's supervision.

Hepburn Back in Town

Katharine Hepburn checked in at the Radio studio yesterday and had a conference with Pandro Berman, who produces her next picture. She returns to New York in a couple of days.

Selznick's Sec. East

Marcella Bannatt, secretary of David Selznick, left for New York Saturday night to meet her boss on his return from Europe. Selznick is due back in two weeks.

Henry O'Neill Back

Henry O'Neill, Warner contract player, returned yesterday from a six week vacation in New York. He left on the completion of his role in "Madame Du Barry."

Lead For Carol Tevis

Carol Tevis has been signed for the lead in the new Tom Kennedy comedy at RKO, as yet untitled.

Russia Making Its Own 'Mikki Maus'

Berlin.—Soviet producers have started a series of cartoons which the Soviet press calls "Mikki Maus." Mickey, in Russia, is a hedgehog who engages in various battles in capitalistic countries and is always victorious.

Laughton King In 'Marie Antoinette'

Charles Laughton was informed, on his arrival by plane yesterday morning to play the father of "The Barretts of Wimpole Street," that he is also to impersonate Louis VI for MGM in "Marie Antoinette," starring Norma Shearer.

Laughton was accompanied to Hollywood by his wife, Elsa Lancaster.

L. A. Newspaper Men Invited to Join Guild

Trade paper reporters and Hollywood correspondents for eastern papers were invited to join with men of metropolitan and county dailies in organization of a Los Angeles Newspaper Guild by the tentative by-laws and charter committee, which met in the press room of the Los Angeles City Hall.

Organization meeting is set for next Sunday evening at 8 in the council chamber. Jonathan Eddy, executive secretary of the American Newspaper Guild, flies to the coast this week to attend the meeting.

Two New Shows Open In New York Tonight

New York.—Broadway first-nighters have a choice of two new plays tonight. "Come What May," starring Hal Skelly, opens at the Plymouth, and "Invitation to a Murder," written by Rufus King, at the Masque.

Sound Men Organizing

Fifteen of the organizers of the newly formed American Society of Sound Engineers met last night at their offices in the Professional building to work out details of financing and organization. Formal announcement of plans will be made within the next week, according to Harold V. Smith, executive manager.

Crabbe to Mayfair

Mayfair yesterday borrowed Buster Crabbe from Paramount for the lead in an untitled feature which Spencer Bennet directs when it starts Thursday at Darmour studio. Deal was negotiated by Hoffman-Schlager.

Neil Hamilton to Col.

Neil Hamilton today joins the cast of "Blind Date," at Columbia, taking a featured role.

Tradeviews

(Continued from Page 1)

son spurt, and it will; and if Warners, encouraged by their successes with their short budgets, would increase those budgets and shooting time; and if two or three of the other majors jump in with a few hits, the picture business is in for a great year.

Jack Lebowitz Wins At Caliente Golf

Jack Lewoitz, from the Fox studio, won the Agua Caliente motion picture golf tournament with a 36-hole score of 72-77—149. Henry Batista, of Columbia, and Ted Masters, of Paramount, tied for second with 152, and Masters won the play-off. Eddie Shubert, Warner actor, got the low net with 157-24—133.

The Fox quartet, composed of Jack and Al Lebowitz, Sid Martin and Lloyd Nobles, won the team championship with a score of 631, leading the Warner entries of Cecil Myers, Eddie Shubert, Bill Davidson and Bert Six by one stroke.

The Divot Diggers also played around, Herman Politz winning this event with an 82. Mrs. Kyrle Bellew won the ladies' prize and the guest prizes went to Jack McAdams and R. E. Hicks.

More than 100 picture people competed and the thrill of the day was when Desmond Roberts, English actor, made the 160-yard hole in one.

OPEN FORUM

Hollywood Reporter:

In reference to your story, "Curtains in Sight for Tony Pastor's," please be advised as to the true story of conditions. The writer, representing the artists, assures you that there is an absolute harmonious situation.

In spite of the fact that we are going through the usual period of establishing a clientele which, as you know, takes from one to two weeks, the artists are whole-heartedly helping the situation.

The play and entire performance at Tony Pastor's, including the variety show, has been acclaimed by critics as a success and is playing nightly.

We regret that the animosity of anyone should jeopardize the livelihood of forty people and we would appreciate it if you would print these facts.

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Artist's Representative.
OLE M. NESS, Director.

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CREEL DUE TODAY TO SETTLE LABOR COMPLAINT DISPUTES

Lindsey Decisions All Ready For Him

With the arrival here today of George Creel, director of the National Emergency Council and chief of NRA activities for the State of California, the final decision is expected to be reached on whether or not complaints of alleged studio film code violations, filed with Judge Ben Lindsey, are to be turned over to the Studio Labor Committee, or whether Judge Lindsey will render decisions on the cases and forward them to Washington.

The appointment some time ago of Judge Lindsey as Special Labor Compliance Officer for Southern California let loose a bombshell in the film production circles. Judge Lindsey announced that he would hear the complaints that studio labor had filed with the NRA Studio Labor Committee, which board had not functioned at that time.

The studios refused to recognize the authority of Judge Lindsey, so he heard the complainants' testimony in more than a score of cases. More than 100 additional complaints were on his docket. Sol Rosenblatt then discharged the Studio Labor Committee and appointed another, which, to date, consists only of Pat Casey and Ed Smith, and ordered Judge Lindsey to turn all complaints over to them. The Judge refused, and was backed by Creel, who had appointed him to his position.

It was learned last night that Judge Lindsey has his decisions on the cases ready and will take up future action on them and the unheard complaints with Creel. The various labor unions have told Judge Lindsey they will not have their complaints turned over to the Studio Labor Committee because of the presence of Casey upon the committee. Scores of telegrams and letters from studio workers have been sent to Rosenblatt and the Code Authority, asking that Judge Lindsey be retained to hear these cases, and stating they will not file complaints with the Casey committee.

As Creel has backed Judge Lindsey and the workers in their stand, speculation last night was rife as to whether or not he will order Judge Lindsey to render his decisions and let the matter be finally fought out in Washington.

Warners Sign Lead of The 'Shim Sham Revue'

Warners yesterday signed Wini Shaw, now in the "Shim Sham Revue," for the lead opposite Phil Regan and El Brendel in the Technicolor short, "What, No Men?" Studio has an option on her for the lead in "Sweet Adeline," depending upon her work in the short.

Jean Parker to Star

Jean Parker goes to a starring spot in her next assignment for MGM. It will be the David Butler story, "Have a Heart," which the studio closed for yesterday through Bren-Orsatti and Marx. John Considine produces.

Lederer Receives Bid To Go Stupid

Charlie MacArthur and Ben Hecht have wired Charlie Lederer an offer to become General Supervisor in charge of production for the Hecht-MacArthur productions at a salary of $25 a week. Charlie has not replied to the wired offer, but is flying East tomorrow to investigate it.

Para.-Wesco Settle $2,000,000 Claim

New York.—The $2,000,000 claim of Paramount-Publix against Wesco is said to have been settled, with Wesco getting renewals of leases on theatres in San Francisco, Portland and Seattle, and Paramount getting ten-year franchises for product.

Although all details of the agreement have been settled, the actual fixing up of the deal will have to be approved by the Federal courts.

Penner, Comedy Lead In 'College Rhythm'

Joe Penner has been assigned the comedy lead of "College Rhythm" by Paramount, instead of the part in "Big Broadcast of 1934" for which he was originally signed.

"College Rhythm" is a George Marion Jr. original, the screen play now being prepared by Walter De Leon and Jack McDermott. While set for July production, no director has been assigned. Co-featured with Penner will be Lanny Ross, Joe Morrison, Lyda Roberti, Ida Lupino.

Tracy Starts Thursday

Lee Tracy returns from Lake Arrowhead Thursday to start his first Paramount picture, "52 Weeks for Fleurette," which Alfred Werker directs. He went there Sunday to recover from a bad cold.

Klein on Writing Job

Julius Klein's first trick as Carl Laemmle Sr.'s assistant will be to write a treatment of his story suggestion, "My Mother." His job is to conceive and develop ideas, with Joe Weil continuing on as business assistant.

Berlin Film Firms Dying

(Continued from Page 1)

brilliant minds and ability were responsible for the development of the film industry, the business here started on the decline. It is a well known fact that in other countries German films are now falling off. It has hit the pocketbooks and the firms are staggering.

However, the standardized press continues to praise the good that the new regime has brought to the film business, even though on another page they tell of another film company failure.

Complaints Pile Up Against FWC

Two more complaints against Fox West Coast Theatres were filed over the week-end with the Los Angeles Grievance Board. One was filed by the Cosmo Theatre in Glendale, the other by the Egyptian Theatre of Maywood.

The Egyptian complaint was that the Alcazar theatre in Bell cut its 25 cent admission price to fifteen cents and then flooded Maywood with handbills, thus allegedly drawing trade from the Maywood house. Further it is alleged that in one instance, the Alcazar ran the same picture as the Egyptian at the same time and cut the price.

The other complaint was against United West Coast Theatres Corporation, United Artists Theatre Circuit, Inc., and Fox West Coast, and charges that the respondents have bought up all major product for four runs, and that it is impossible for the Cosmo to secure pictures until they have had 63 days clearance in Glendale. It is also charged that the respondents have only six houses there and cannot use all the product they have bought. Price-cutting is also alleged.

Both cases have been set for a hearing Thursday.

Lesser Moves to Pathe; Oliver Art Director

Sol Lesser today moves his entire production staff from the Mack Sennett studio to RKO-Pathe, where he will make his series of pictures.

One of the first pictures on his schedule is "Peck's Bad Boy," for which he has hired Harry Oliver to design the sets.

Felix on 'Ziegfeld'

Seymour Felix will stage the dances in "The Great Ziegfeld" for Universal on a ticket set yesterday by the Bren-Orsatti and Marx office. William Anthony McGuire is handling the production.

Wallis Delays Sailing

New York.—Hal Wallis did not sail on the Conte de Savoia Saturday as he intended, but may sail today.

Writers To Be Guarded

(Continued from Page 1)

right law. It has meant that American writers were forced to get separate copyrights to protect their works in foreign countries, just as foreign authors had to get them here.

If the proposed bill passes, it will mean that the mere act of writing a story, novel, play or scenario automatically copyrights it in every country affected and that all the red tape which has tied up the copyright problems of American authors will be cut and thrown away.

Furthermore, it will lessen the number of plagiarism suits that have been brought for years and will give the American author a sense of protection he never has had.

Not that it MATTERS by Helen Gwynn

Whew, we've never heard so many protests as were called forth by the article mentioning the fact that Hollywood should ought by rights to be the theatrical center of the country. The greatest argument against the claim being that Hollywood is not a theatre town. Evidently we didn't make the main point quite clear.

If Hollywood is not a theatre town, it's because it's never had anything much in the way of theatre. It's quite true that Broadway productions have been brought out here, but, by the time they get on the stage in Hollywood, they're hard to recognize as Broadway productions. And the reason for that is because no one has seen the sense in putting up enough money to make a production pay.

•

Occasionally, a show has come to town here that has been well produced and carefully done and its reward has been a good, healthy run. The same thing goes for the stage as for pictures; if it's entertainment, well done, there will always be an audience for it. But when shows are brought in and expected to run merely on the strength of the reputation they made for themselves on Broadway, with cheap productions, slipshod direction and complete distortion of the author's original idea, there's no reason why any town should become theatre-conscious, particularly Hollywood, which is overrun with cheap movie houses showing A.1 productions on the screen for a quarter or less.

However, we still insist that it's a damned shame that Hollywood hasn't got good theatre. That Hollywood doesn't encourage good theatre by backing it instead of sending the money east for production and letting the home office fight it out with the coast boys, when the coast boys should have had first crack at it.

•

Dick Rowland could have had a lot of fun at the Academy Awards Dinner if he'd wanted to illustrate "the irony of it all." Rowland was in town at the time and still carrying the letters he got from the coast and from Harley Clarke on his "ridiculous, absurd, and crazy" purchase of "Cavalcade." He was told at the time that the thing was sooo British that even the English wouldn't like it. So the picture just scooped up a mess of prizes and, so far, has grossed over four million dollars, with everybody taking the big bows for its success, except Dick Rowland.

Thanks to Dr. Nolan for thanking us for mentioning his "frosted breath" invention because it seems it made the producers breath-conscious and by the end of the week, you'll all know the name of the major company that is buying it.

MGM After Dunn

MGM has registered a bid with Fox for the loan of Jimmy Dunn for the spot opposite Jean Parker in "Have A Heart."

"THE CIRCUS CLOWN" "THE CIRCUS CLOWN" "THE CIRCUS CLOWN" "THE CIRCUS CLOWN"

JAMES SEYMOUR

ASSOCIATE
PRODUCER

"The CIRCUS CLOWN"

"THE CIRCUS CLOWN" "THE CIRCUS CLOWN" "THE CIRCUS CLOWN" "THE CIRCUS CLOWN"

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"The CIRCUS CLOWN"

DIRECTED by

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Just Completed — "DAMES"

"THE CIRCUS CLOWN" "THE CIRCUS CLOWN"

"The CIRCUS CLOWN"

ORIGINAL STORY
and
SCREEN PLAY
by

BERT HARRY

KALMAR and RUBY

"THE CIRCUS CLOWN" "THE CIRCUS CLOWN" "THE CIRCUS CLOWN"

UP-TO-THE-MINUTE CASTING NEWS

Berton Churchill to "Rear Car" at MGM.

Larry Gray to "Here Comes the Groom," Charles Rogers production at Paramount, by Harry Wurtzel.

Gilda Ford to "Two Heads on a Pillow," Liberty, by Harry Wurtzel.

Russ Clarke to "She Learned About Sailors," Fox, by Bill Charney of Harry Wurtzel's office.

John Sheehan to "Caravan," Fox, by MacQuarrie Bros. Also for its French version.

Armand Kaliz to "Merry Widow," MGM, by MacQuarrie Bros.

Mickey Daniels to comedy short at Radio, by MacQuarrie Bros.

Louise Beavers to "Hat, Coat and Glove," Radio, by MacQuarrie Bros.

David Jack Holt to "Shock," Monogram.

Marcelle Corday by Menifee I. Johnstone to "Hat, Coat and Glove," Radio.

William Farnum, Lawrence Grant and **Tom Ricketts** to "The Count of Monte Cristo," Reliance.

William Burress by Hallam Cooley to "Jane Eyre," Monogram.

Evelyn Venable by Paramount to "Mississippi."

William Frawley to "Ladies First" at Paramount.

Tyler Brooke, Cosmo Kyrle Bellew, George Lewis and **Charles Requa** to "The Merry Widow" at MGM.

Mickey Rooney to Columbia for "Blind Date." Set by Walter Kane, of the Weber office.

New Agency Formed

Percival Montague, former stage director, and Victor Houser, former head of the Barnes-Crosby Advertising Corp. of St. Louis, have formed the Houser-Montague Agency, with offices in the Beverly Professional Building.

Carroll Hops Off On Air Preview Trip

Earl Carroll's personally conducted 11-spot transcontinental preview of "Murder at the Vanities" got under way yesterday with Carroll and his studio escort showing the picture to critics and exhibs at San Francisco, Salt Lake City and Denver.

Today Carroll flies his preview successively to Kansas City, St. Louis and Chicago. Tomorrow he shows his Paramount production to Detroit, Cincinnati, Pittsburgh and New York. Thursday the party hops to Boston for the final.

Oxnard Theatre Case Up to Code Authority

New York.—The Code Authority on Friday will hear the complaint made by John T. Rennie against Felstein and Dietrich, involving the lease of the Oxnard Theatre, at Oxnard, California. Rennie declares the firm unfairly competed for the lease of the house while he was negotiating.

The appeal of Fox West Coast and Principal Theatres from the decision favoring the Garfield Theatre in Alhambra has been set for May 26.

Lamb Not in Club For 19 Years, But Pays Dues

Bill Conklin, in charge of actor-producer relations at the Academy, claims the distinction of being the oldest "absentee" member of the Lambs Club. It is nineteen years since he has entered the portals of the club, but he keeps up his dues.

Bergner Pic Great Hit in Budapest

Budapest.—The Elizabeth Bergner picture, "Catherine the Great," opened here to one of the biggest hits of the season. The house has been a sell-out ever since the opening.

"Island of Lost Souls," with Charles Laughton, was held over at the Palace, and "Dancing Lady," with Joan Crawford, is doing tremendous business in its second week at the Radius. "Invisible Man" and "Queen Christina" also going big, but the Al Jolson picture flopped.

Jolson to Arrowhead

Earl Baldwin and Al Jolson have gone to Lake Arrowhead to work on the Warner story for Jolson.



IRV COBB, COMEDY ACTOR, IS STILL A PHILOSOPHER

After the ordeal of his screen and voice tests for the series of Roach comedies in which he plays a retired sea captain, Irvin Cobb yesterday relaxed with a few remarks about pictures, Pepys, and advertising

"What impresses me as a picture-goer is not that there are so many bad pictures, but that there are so many good ones," he said.

He declared that the smell of film stock and lab dip could not replace in his affections the smell of printers' ink and damp paper.

He remarked that the finest newspaper writing was usually done under pressure, and suggested that an interesting anthology would be "The 25 Best News Stories of All Time."

But from the standpoint of news or historical interest, "the modern syndicate columnist talks too much about himself and with insufficient frankness to have the fascination in future years that we feel about Pepys, because he wrote about the extra row of buttons on his coat and the misdoings of his maids."

Cobb looks upon conventional history as mere gilding. "Show me what people want to buy, or sell, or give away at any period, and I will write their real history," he said. "Advertisements are the picture of a people."

Then he went out on the lot, back to work.

'Jane Eyre' Starting At Monogram Today

Signing a number of players yesterday, Monogram today puts "Jane Eyre" on the stages for two days of rehearsals before actual shooting starts Thursday.

Christy Cabanne directs, with Virginia Bruce and Colin Clive in the top brackets. Those spotted yesterday are Jamison Thomas, Aileen Pringle, Doris Lloyd, Lionel Belmore, Ethel Griffies, David Torrance, Joan Standing, Olaf Hytten, William Burress and Desmond Roberts. Ben Verschleiser supervises.

Albright and Walthall For 'Scarlet Letter'

Larry Darmour yesterday signed Hardie Albright for the lead opposite Colleen Moore in his first Majestic picture, "The Scarlet Letter," which Robert Vignola directs when it starts May 23.

Henry B. Walthall has been signed for the same role he played in the MGM silent version.

Wera Engels Set

First assignment for Wera Engels, European actress signed by Reliance, will be "Transatlantic Showboat." This picture and "Catalina" are both in writing, with a toss up for which will follow "Count of Monte Cristo" into production. Dick Whiting is at the studio writing musical numbers.

Lead For Cromwell

Richard Cromwell was chosen by Columbia yesterday to head the cast of "Criminal Within." Production will be fully cast by Thursday, the starting date. The screen play is by Herbert Asbury and Fred Niblo Jr.

Italy Financing Its Own Hollywood

Rome.—Financed principally by government funds, the Forzano Company has laid plans for the creation at Terrenia, between Pisa and Livorno, of an "Italian Hollywood."

The enterprise will be the biggest film venture in the history of the country. A tract of 200,000 square meters will be used. New studios will be erected, streets laid out, and laboratories and administration buildings be constructed that will make this one of the most complete and modern plants on the Continent.

Swanson Files Suit To Divorce Farmer

Gloria Swanson yesterday filed suit for divorce from her fourth husband, Michael Farmer. She charged him with mental cruelty, alleging that he nagged her, made her extremely upset, and often quarreled with her throughout the night. She said he also found fault with her and her friends.

There is no community property involved, and Miss Swanson is not asking for alimony.

Ed Griffith Working With Emerson and Loos

Edward H. Griffith, who has been assigned by MGM to direct "Biography," is working on the treatment and screen play with John Emerson and Anito Loos, who have just been set on the job.

Victor Moore Signed For Universal Picture

Stanley Bergerman yesterday signed Victor Moore, of the cast of "Let 'Em Eat Cake," for a spot in "Romance in the Rain," the new title for "A Sin for Cinderella," which Stuart Walker will direct.

Actors' Frolic Friday

The Screen Actors' Guild hopes to gross $50,000 at its "Film Stars Frolic," to be held next Friday, Saturday and Sunday at the Gilmore Stadium.

Warners Hold Westcott

Warners yesterday picked up Gordon Westcott's option, the player continuing with the studio for another period.

Liberty Starts One

"Two Heads on a Pillow" went into production on the Pathe lot yesterday. William Nigh is directing for Liberty.

Exhibs Advised How To Enter Complaints

Any exhibitor or group of exhibitors within the Los Angeles district who wish to make any comment or suggestions relative to the Clearance and Zoning now being set up by the Los Angeles Clearance and Zoning Board, may do so if they will write to the Board, 634 South Western Ave.

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"No man was ever big enough to build an enduring success on the basis of insincerity."
—BRUCE BARTON

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● CREATED with sincerity and backed by integrity, Satin Smooth is a smoother, faster make-up that keeps pace with the needs of today . . . . a make-up that writes a new chapter in a history of achievement.

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THE Hollywood REPORTER

'MIDNIGHT ALIBI' EXCELLENT; 'SMARTY' CORKING COMEDY

Barthelmess Has Best Pic in Months

'MIDNIGHT ALIBI'
(Warners)

Direction .....Alan Crosland
Author .....Damon Runyon
Screen Play.....Warren Duff
Photography .....William Rees
Cast: Richard Barthelmess, Ann Dvorak, Helen Chandler, Helen Lowell, Henry O'Neill, Robert Barrat, Robert McWade, Purnell Pratt, Henry Tyler, Paul Hurst, Arthur Aylesworth, Vincent Sherman.

Here is a gangster film, "Midnight Alibi," that has a brand new angle and a swell role, besides, for Richard Barthelmess.

Excellently written and directed, the entire cast has a good chance to speak credible meaty lines and to give performances that ring true in every instance. Entertainment in this film rates high, and there is just enough sentiment and drama, neatly balanced, to please any audience.

Barthelmess is a minor gangster who falls in love with the sister (Ann Dvorak) of Robert Barrat, the biggest and meanest racketeer in New York City. Barthelmess escapes from his machine-gun wrath one night by scaling the wall that surrounds the mansion of the ancient Abigail Ardsley, an old lady who lives all alone in million dollar loneliness.

While Barthelmess waits until it is safe for him to venture forth again, the old lady tells him the story of her thwarted love (with Barthelmess in a flash-back taking the part of the lover of the olden days) and begs him not to let anything stand in the way of his love. Encouraged by her, he goes to see Barrat and endeavors to explain his good intentions to the gangster. Barrat pulls a gun on him, but, before he can shoot him, Barrat is killed by a Barthelmess henchman.

Then the trial—and the first appearance of the little old lady in fifty years, and her surprise testimony that smooths the way for the young lovers.

Sentiment—yes. But so expertly written, played and directed that it never goes out of bounds.

Helen Lowell, as "the old doll," is excellent and sympathetic. Miraculously she recreates the atmosphere of the old days in New York and the tender, deathless love she felt for her old sweetheart. Her superb, hilarious appearance in court is something to be remembered.

Barthelmess is better than he has been in some time, and Ann Dvorak is well cast as the girl. Helen Chandler is charming and utterly convincing as the "old doll" when she was young and in love. Henry O'Neill is the mean old father. Barrat is perfect as Angie, the gangster. Robert McWade makes the most of a good part; Purnell Pratt is a baffled lawyer, and Harry Tyler, Paul Hurst, Arthur Aylesworth and Vincent Sherman have lesser, but important roles.

Alan Crosland directed sensitively; Warren Duff made a bang-up adaptation of the Damon Runyon story, and William Rees photographed.

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Director, Cast and Writers Win Honors

"SMARTY"
(Warners)

Direction .....Robert Florey
Author .....F. Hugh Herbert
Screen Play: F. Hugh Herbert and Carl Erickson.
Photography .....George Barnes
Cast: Joan Blondell, Warren William, Edward Everett Horton, Frank McHugh, Claire Dodd, Joan Wheeler, Virginia Sale, Leonard Carey.

One of the most intriguing of the Warner output of the past few months is "Smarty."

It is a light, happy, irresponsible little comedy, that twinkles and grins and occasionally even gets a little slapstick. It's lots of fun and is as inconsequential as the foam on a beer glass.

Not inconsequential, however, is the keen, clever direction; the wholehearted, humorous acting, and the perfectly swell dialogue. There's not a line in the thing that doesn't get a laugh, and they are lines that are very human and credible.

Joan Blondell is cast as a silly, flighty, exasperating, maddening woman who drives her husband, Warren William, to distraction, and finally into giving her a good, hearty sock on the jaw. Instantly, with one eye on her lawyer, Edward Everett Horton, and the other on the possibility of William's retrieving jealousy, she gets a divorce . . . and marries Horton.

Horton finds, in due time, that living with her is a perfectly good excuse for extreme cruelty, and one evening, exasperated beyond endurance, he also gives her a good sock.

There's not much more to the plot than that—except that the whole thing is handled for the maximum of entertainment. Miss Blondell is expertly maddening as the flighty wife; William does good work as her first husband, and Edward Everett Horton is extremely amusing as her second. Claire Dodd is utterly charming as a friend; Frank McHugh is funny, Joan Wheeler makes a good deal out of a small role, and Virginia Sale and Leonard Carey are well cast.

Robert Florey directed lightly and easily; F. Hugh Herbert and Carl Erickson made a beautiful adaptation of the story by Herbert; and George Barnes photographed with his usual taste.

Don't worry about this one. It starts intriguingly and gets better.

THE Hollywood REPORTER

Vol. XXI, No. 7. Price 5c. TODAY'S FILM NEWS TODAY Wednesday, May 16, 1934

CREEL DEMANDS ACTION

TRADEVIEWS by FRANK POPE

•WHAT influence do the kids have on the box-offices of the country and what kind of pictures should be made to make that influence financially beneficial? In other words, what do the kids want?

Of their influence, there can be no doubt. The fight being made against dirt in pictures by the Catholic Church and women's organizations all over the nation revealed the other day that, of the 77,000,000 people who go to the movies every week, about one-third are minors. Many of those, of course, go where they please and see what they please, but even that leaves a good many millions of youngsters to whom "sophisticated" pictures mean little. What are the producers doing to get and hold the trade of those millions of kids? Apparently, not much.

Recently State Superintendent of Instruction Kersey made the statement that children prefer healthy pictures, but do not like the "namby-pamby" type. They want action. Many of them go for the horror pictures, but those old enough to attend without parents are not at all frightened by the "Frankensteins" and "Draculas." Such pictures are more or less of a joke, especially to boys.

Clean comedies, Westerns, adventure pictures of any kind always hit the boys, and most of them please the girls too. Surveys have shown that such stars as Janet Gaynor, Richard Dix, Charlie Farrell, George O'Brien, Jackie Cooper and the outdoor players always appeal. Dirty black-outs such as are injected into many musicals, salaciousness of any kind, "other woman" stories, suit only a very small percentage of the youngsters. Even if they understand what it is all about —and plenty of them do—they prefer stories with action, with a thrill.

•

It is out of the question, of course, to pick any particular type of picture with the idea that it will be for the kids, but it should be easy to select stories that will not offend them and will not make immorality or indecency glamorous.

And, leaving the moral question entirely to one side, it certainly should be worth while to make a play for the

(Continued on Page 2)

Pathe Shows Profit For First Quarter

New York.—The report of Pathe Exchange Inc. shows a net profit of $14,148 for the quarter ended March 31, the increase being credited by President Stuart Webb to more business at the Bound Brook laboratories.

Loew's May Lose Warners' Product

New York.—The quarrel between Warner Brothers and the Loew circuit, which has been simmering for some time, has broken into the open with Warners planning to take their product away from Loew's next season.

No definite announcement of any other hook-up has been made, but it is considered probable that the Warner product will go to the RKO first runs.

The trouble dates back to the time Warners held "Golddiggers" over at the Strand Theatre beyond the date on which they had promised it for release to the Loew theatres.

Ralph Doyle Due From Australia Saturday

Ralph Doyle, for years with United Artists and now managing director of RKO for Australasia, arrives here Saturday. He will hold conferences with J. R. McDonough and Ned Depinet at the Radio studio regarding the new program and sales angles.

'U' After Cummings

Uinversal is discussing via cable a three-picture deal with Constance Cummings.

Wires Washington For Ruling On Disposition Of The Labor Complaints Held By Lindsey

George Creel, State Director of the NRA for California, yesterday sent a communication to Professor Altmeyer, Chief of the Compliance Division of the NRA at Washington, demanding an immediate decision on the jurisdictional battle between Judge Ben B. Lindsey and the Studio Labor Committee.

The decision to carry the battle for a showdown to Washington and over the head of Sol A. Rosenblatt, administrator of the Film Code, came at a conference yesterday between Creel, Judge Lindsey and Attorney B. P. Calhoun, legal counsel for the NRA in Southern California.

While no statement was forthcoming from Creel, it was learned that he has not backed down an inch from his decision to defy Rosenblatt, who ordered Judge Lindsey some weeks ago

(Continued on Page 6)

Ginger Rogers Gets 5-Year Term at Radio

Radio and Ginger Rogers went into a huddle yesterday, and when they came out Ginger had been signed to a new contract, reported to call for a much larger salary than she has been receiving.

The contract is for 52 weeks, and yearly options for the next five years.

Sidney Kent Due Today

New York.—Sidney R. Kent, president of Fox, left by plane yesterday in answer to a hurry call from the coast. He is due there this morning.

Radio Holds Brock; To Handle Musicals

Lou Brock, abandoning his independent production plans, yesterday signed a new term contract with Radio, negotiated by John Zanft. The new agreement takes effect May 21 and covers a two-year period.

Under it all Radio musicals will be in Brock's charge and will be designated as Lou Brock Productions. Radio also takes over his independent assets, including Gregory Wortsen's story, "Johnny Loves Mary," and Jimmy Base, who has been writing the score for it.

Brock is cutting and assembling "Cock-Eyed Cavaliers." On its completion he leaves for Europe with Mrs. Brock on a six-weeks voyage of discovery and inspiration. Brock started with Radio about six years ago making shorts, and broke into big-time with "Flying Down to Rio."

'Lafayette' Is Headed For Stage and Screen

New York.—Lafayette is to be the next historical character to be seen on both stage and screen, Denis King having announced that he will play the character next season in a drama by Austin Strong.

It is understood that several film companies are already considering the piece as picture material.

Garmes May Be Director

New York.—Lee Garmes, who is handling the camera for "Crime Without Passion," the first Hecht-MacArthur production for Paramount, is expected to become a director for the firm at the finish of this picture.

MGM Signs Christians

MGM yesterday signed Mady Christians to a three-year contract and will probably spot her in the lead of "The Wicked Woman" as her first American picture. Charles Brabin directs.

SENATE PASSES RIGID COMMUNICATIONS BILL

Washington.—It took the Senate just four hours to pass the extremely rigid Communications bill yesterday, and Government regulation of the American Telephone and Telegraph Company drew a step nearer.

The measure consolidates the powers of the Federal Radio Commission and the jurisdiction of the Interstate Commerce Commission over them into one unit, and definitely broadens the Government's power to regulate the A.T.&T. monopoly. It provides for the regulations of all forms of communication, including sound pictures, and

(Continued on Page 6)

Frenke to Universal On One-Picture Deal

Carl Laemmle Jr. yesterday signed Dr. Eugene Frenke to a one-picture deal to direct his own untitled original story, with a Russian background.

"The Girl In the Case" was his first American picture.

'U' Holds Rian James

Universal yesterday exercised its option on the contract of Rian James as a producer. The deal was set by Schulberg, Feldman and Gurney office.

SAM WOOD NOW DIRECTING "STAMBOUL QUEST" MGM

THE Hollywood REPORTER

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Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957
New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 2 Cathedral Mansion; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

THE LOW DOWN

Just got a card from Arthur Kober—from Spain. He says (among other things) that "Spain is a wonderful place. You can walk up to people and say 'Lou Schreiber,' and nobody knows what you're talking about! Spanish people are crazy about pictures too and am now on my way to see 'The Ten Commandments,' one of the latest releases! Having a wonderful time—wish you were here—instead of us!" (!)

•

From what we gather, Jean Muir is one of the hardest- working of the younger actresses—in fact, she always has been. For years she has studied the theatre and its people religiously, with a terrific determination to proceed. And she's doing well. But we also gather that if and when La Muir gets to the very top, the studio will have plenty of headaches with the lass, because already she has exhibited several signs of terrific temperament. We hear that, on more than one occasion, Jean, playing only a secondary part in a picture, has put on "the works" and stormed around (and off) the set in a flood of tears. Hmm-mm and at THIS stage!

•

Another Mrs. Pat Campbell yarn: Seems that, a certain point in her career, Mrs. Pat decided to economize—in fact, she found it quite necessary. But she didn't know where to begin. A friend suggested that she could do with just one servant instead of the several she had been accustomed to.

"What!" exclaimed Mrs. Campbell, "just one servant? Do you mean I am to turn down my own bed when I come home at night? Migod! Do you mean I should live in SQUALOR???"

•

The dock workers' strike sort of interfered with the plans of some of the picture folk when the Santa Elena arrived from New York Monday night. Irving Thalberg went down to meet his mother and couldn't get near the landing stage, and T. Netcher was in the same fix when he tried to find his brother, Irving, and Mrs. Irving (Rosie Dolly). However, the strikers didn't pull any rough stuff on the visitors, confining their maiming activities to their own gang, and everyone got home safely.

New York REVIEWS

"CHANGE OF HEART"

Fox prod.; director, John G. Blystone; writers, Kathleen Norris, Sonya Levien, James Gleason and Samuel Hoffenstein.

Music Hall

Mirror: Their vehicle is up-to-date and it provides a delightful hour of entertainment. The picture is splendidly directed and played by an excellent cast. The New York background has authority and color.

Times: It is an innocuous little romance which steadfastly refrains from indulging in any suggestion of subtlety, but nevertheless a tale which probably will meet with the approval of sweethearts and wives. It can boast of its excellent photography and expert direction.

Herald-Tribune: It is with regret we report that "Change of Heart" does not help either Miss Gaynor or Mr. Farrell. In a saccharine romance of youth's struggle in the big city, Kathleen Norris again embroiders another of their little doilies.

World-Telegram: All the staple elements of the conventional happy-ending romance have been crowded into "Change of Heart." Every sure-fire bit of hokum is brought into the narrative so that, in spite of the film's fine direction and the neat playing of an expert cast, the whole thing has an air of staleness.

Post: "Change of Heart" would have been a good title for this current picture if, in the middle of the production, they had decided not to go through with it. For it is not in a long while that any film of major pretensions has proved so witless. It is a weakly plotted story told with a high degree of banality and saturated in saccharine.

Sun: A pretty bit of wholesome candy that will raise no temperature, cause no indignation and probably please millions who crave no stronger fare. It is utterly inconsequential as drama, a little tedious at times, but cheerful and wholesome enough in mood.

American: The play is ferociously frail, and the burden rests entirely on the four youngsters who have the leads and on Director Blystone. The personnel of the picture is far more interesting than the work itself.

News: The picture is a sweet unsophisticated story of young love in a big city.

Journal: A romantic little narrative. The four principals play their parts nicely, and the story unfolds in a leisurely, whimsical manner.

"THIRTY DAY PRINCESS"

Paramount prod.; director, Marion Gering; writers, Clarence Budington Kelland, Preston Sturges, Frank Partos, Sam Hellman.

Paramount Theatre

World-Telegram: A sufficiently light and attractive little Cinderella romance that often turns upon itself in a chiding fashion. Witty, gay, unpretentious, it further enjoys the benefit of some deft direction, neat writing and expert acting.

Mirror: It is a pretty little tale, a pleasant fairy story. The film makes no severe demands upon the real acting talents of its star, but it is a pleasant and amusing little light comedy.

Times: It is a film which gives Miss Sidney a busy time, and also one which has its fund of amusing incidents. This amiable light affair has a generous share of imaginative turns, and it is further endowed with a highly competent supporting cast.

News: The picture is a Cinderella story of the type that is generally used for musical comedy productions. It needs a musical score. Without music the farcical situations grow a little strained at timse.

Herald-Tribune: For some reason the piece misses, possibly because it soon ceases to be surprising, and because its dialogue consists of such rare inquiries. The picture seems to waver, in Mr. Gering's mind, between a straight Graustarkian treatment and a half-hearted attempt at burlesque.

Post: The inexhaustible possibilities of the mythical kingdom theme are well nigh exhausted once more in "Thirty Day Princess," a picture which almost succeeds in recovering from a dull and obvious beginning. What the picture needed more than anything else was a swift pace.

Journal: A charming little romance, a gay piece of fluff. It is, as a matter of fact, Miss Sidney's most diverting picture in some time.

American: Paramount has a winner in Sylvia Sidney, that sly, crinkly-eyed, infectiously appealing and talented young actress, and the Paramount Theatre has a winner in her latest screen vehicle, as amusing a romantic comer as recent weeks have disclosed, and oh, what a relief from the current sultry doldrums! The dialogue is bright, the situations fraught with wit and romance, the cast excellent, the star superb and the direction just about all that may be desired by an entertainment hungry public.

Universal May Delay Hull's First Picture

New York.—The producers of "Tobacco Road" are negotiating with Universal, which has Henry Hull under contract, to defer the start of his first picture until the play shall have completed its run.

Meyer Branch at Pathe

Meyer Synchronizing Service, with headquarters at eneral Service Studio, last week opened a branch at the RKO-Pathe lot in Culver City. Abe Meyer announces a second branch for the Mack Sennett lot on Ventura boulevard, to be established next week.

Christie on World Tour For Mitchell

Charles H. Christie left for the north last night to sail May 19 from Vancouver on the Empress of Asia on a globe-girdling mission of goodwill for Mitchell cameras.

Christie, who is sales vice-president of the Mitchell Camera Corp., carries with him two cameras and a complete line of Mitchell equipment. He will operate the cameras for demonstrations but will work with local Mitchell representatives in Asia and Europe in making contacts.

He will establish a Mitchell branch in England, and possibly may open branches in the Orient if conditions warrant. His first stop is Yokohama, starting his two weeks in Japan. His itinerary includes India (with 10 days at Bombay), Russia, Germany, and England. He returns by way of New York.

Robbins Sets Record For Music Shipments

Jack Robbins set a transcontinental record for music publication, having 200 copies of 'The Loveliness of It All' delivered by air express in Los Angeles five days after he was handed the manuscript of the "Shim Sham Revue" number.

The music had been sent to New York, piano arrangement made, plates engraved, cover designed, the edition printed and shipped back. Number is by A. C. Lewis, Jr.

Sid Saunders on Tour

Sid Saunders, inventor of the Saunders cellulose process screen, has left on a tour of the world, having sailed on the President Hoover. He has been in the scenic department at Radio studios for nine years.

Tradeviews
(Continued from Page 1)

friendship and patronage of twenty or thirty million youngsters, if only for the effect on the box-office. And don't forget that those twenty or thirty millions influence the picture-going of a lot of adults also.

FOR SALE—At A Great Bargain

What is generally regarded as one of the most charming homes in

Malibu Beach

4 bedrooms, 2 bath rooms upstairs, pine panelled living room, 2 dressing rooms with showers attached on lower floor. Furniture and drapes excellent quality and in good taste. Built-in electric fans and heaters in each room. Maid's room and bath, etc., etc.

Box 555
Hollywood Reporter

BRITISH 'ORDERS IS ORDERS' LAUGHS FROM START TO END

Gleason, Greenwood Great Comedy Team

"ORDERS IS ORDERS"
(British-Gaumont)

Direction .....Walter Forde
Authors.....Ian Hay and Anthony Armstrong
Add. Dialogue.....James Gleason
Cast: James Gleason, Charlotte Greenwood, Cyril Maude, Finlay Currier, Percy Parsons, Cedric Hardwicke, Donald Calthrop, Ian Hunter, Jane Carr, Ray Milland, Eliot Makeham, Ray Plumb, Glennie Lorimer, Sydney Keither.

The British picture, "Orders Is Orders," is important for three reasons: first, it's swell entertainment; second, it is an eloquent comment on the oversight of American producers who never thought to team James Gleason and Charlotte Greenwood; and, third, it is a grand example of good taste in ribbing.

With a little cutting, and a stronger ending, the picture will be one, long, loud laugh. The story is funny; the dialogue is amusing; the action is hilarious, and the direction has it all under control.

James Gleason plays a haywire, nervy, loud, crazy American film director, who, aided by Charlotte Greenwood, manages to upset the entire British army. Miss Greenwood gets the colonel of the regiment to agree to loan his barracks and men for a big film epic, by beating him at billiards. The minute the victory is won, the film company takes possession. The barracks are turned topsy-turvy. The mess hall is converted into everything from the interior of a palace to a dive in Arabia before Gleason can make up his mind what kind of an epic he wants to make. The soldiers trot around in every kind of costume that Gleason can imagine, and the Colonel is drafted into playing an important role.

Gleason and Greenwood, both arrayed in loud, checkered suits, make an unbeatable team. Their timing and cooperation are flawless. And no one will resent their travesty on American film technique. It's too funny. Cyril Maude, as the stiff Colonel, is, of course, perfect.

Walter Forde directed the picture, which is based on a London stage play by Ian Hay and Anthony Armstrong.

Don't worry about this film. It has a wide range of appeal.

Dean Jagger Reports

Dean Jagger, Theatre Guild player whom Paramount signed in New York, arrived in Hollywood yesterday, reported at the studio and goes into "52 Weeks For Fleurette" as his first assignment.

Warner Sales Meetings

New York.—Warners will hold two regional sales meetings, one at Montreal on May 28 and one at Atlantic City, June 4.

Werfels Book For MGM

New York.—MGM has taken up its option on the Frank Werfels book, "Forty Days on the Mountain."

Long Lunch Hour Set For C.B.,C.& C.Council

Grover Jones will be the principal—and only—speaker at the luncheon of the Corned Beef, Cabbage and Culture Council at the Writers' Club today, talking on—and on—"London Goes Hollywood." The members of the Council have arranged to take the afternoon off.

Cooper-Radio Deal Is On Or Off Today

Merian Cooper and Radio are reported not yet at an accord, with the departure of tonight's Owl for San Francisco thought to be the final deadline.

B. B. Kahane declared last night that negotiations with Radio's former production executive would still be open today. The grapevine report is that, if no deal today, Cooper proceeds to San Francisco and sails to Honolulu to spend the Summer and Fall with his wife and children, leaving Gower Street to glower.

Universal Starting Jones Serial Tomorrow

"The Red Rider," 15-chapter serial starring Buck Jones, goes into production tomorrow at Universal. Grant Withers, Janet Chandler and Margaret LaMarr are cast for it. Lewis Friedlander directs.

Ella O'Neill prepared the script from a novel by W. C. Tuttle.

Sarah Mason to 'U'

Universal yesterday borrowed Sarah Y. Mason from Radio to do a rewrite of Fannie Hurst's "Imitation of Life," necessitated by the spotting of Claudette Colbert in the lead. John Stahl directs and produces.

Start For 'Showboat'

June 5 is the tentative starting date for "Transatlantic Showboat," Leon Gordon's original and screen adaptation for Reliance. Nancy Carroll, Gene Raymond and Wera Engels are set for it.

Sutherland Returns

Eddie Sutherland returned from a three weeks vacation in Panama yesterday, feeling completely recovered and ready to return to work at Fox. He will handle the Joe Cook picture.

More For 'Operator 13'

Richard Boleslavsky today puts "Operator 13" back on the stages at MGM to shoot a new ending. Work will be rushed so that Marion Davies may leave for Europe early next week.

Writers Out of MGM

Harry Hervey and Leo Birinski have completed their MGM writing tickets and are off the studio payroll. Former turned in his work on "Indo China," Birinski finishing an original.

New Pictures on B'way This Week

New York.—Broadway gets a large crop of new pictures this week, eight being scheduled for the eyes of the critical New Yorkers. The list comprises:

"Murder in Trinidad" at the Mayfair yesterday; "He Was Her Man" at the Strand, and "Beyond Bengal" at the Gaiety today; "Stingaree" at the Music Hall, with "Madame Butterfly" holding over on the stage, tomorrow; "Little Miss Marker" at the Paramount, "Sadie McKee" at the Capitol, and "The Black Cat" at the Roxy, on Friday; "Murder at the Vanities" at the Rivoli Saturday.

"Hollywood Party" opens at the Rialto next week.

'Shock' in Production; 'Eyre' Starts Tomorrow

Monogram put "Shock" into production yesterday and started rehearsals of "Jane Eyre," with tomorrow set for the shooting date.

R. N. Bradbury starts picking his cast today for "Happy Landings," Ray Walker's seventh starring film for Monogram.

Arlen in Tracy Spot

Richard Arlen is again slated to head the cast of "A Son Comes Home," which was originally placed on the schedule for him, switched to Lee Tracy and then back again to him. Bayard Veiller is producing it for Paramount.

Sloane and MGM Dicker

Paul Sloane and Lucien Hubbard had a huddle yesterday, discussing the possibility of the director handling "All Good Americans" on a one-picture ticket for MGM. Wells Root is writing the screen play.

Lebedeff at Warners

Warners yesterday signed Ivan Lebedeff through Al Kingston for a spot in "Kansas City Princess." When he completes his role, June 15, he leaves for New York to negotiate for a stage play.

Retakes For 'Virgie'

Al Santell brought "Virgie Winters" back to the stages at Radio yesterday for added scenes and retakes. Picture was completed two weeks ago with Ann Harding and John Boles in the top brackets.

Mercer in 'Jane Eyre'

Beryl Mercer went into the cast of Monogram's "Jane Eyre" yesterday, replacing Doris Lloyd. Miss Lloyd was obliged to answer a call for a six weeks engagement at Fox.

Howard Sails May 26

New York.—Sydney Howard, British comedian, who is being loaned to United Artists by British and Dominions, sails from England on the Bremen, May 26.

Not that it MATTERS
by Helen Gwynn

Our own foreign department writes in to say that London is now Hollywood's gift to the King of ngland. Seems as how the Dorchester Hotel has been entirely taken over by Americans and Jack Kirkland, honeymooning there with his bride, says that Ratoff helps them all out with their English. Ratoff, by the way, won't hit these shores again until August, "Redheads on Parade" having been shoved off until that time. He figures to toss off at least fourteen more reels of English film while the pounds are still rolling in.

•

Sooo, to get back to the good old U.S.A. (New York), Clifton Webb is happily back at work in "As Thousands Cheer" after an absence of two weeks. He was laid low by a "crease" in his tummy and a well known wag says he'll bet it's what every well dressed man will wear. Dorothy Stone's husband subbed for Webb while he was ill. . . . Lillian Kober and Dashiell Hammett gave out with a cocktail party over the week-end that rated the presence of Arthur Kober (come on home, all is forgotten!), F. P. A., Buck Crouse, Ira Gershwin and Herman Shumlin. . . . Jimmy Cannon sent Winchell one of the best wires of the season when W. W. opened his act in Chicago. It read: "Booking you there at seven thousand per week is the biggest Chicago crime since the Loeb-Leopold murder. The only way they can fill the theatre is if the posse chases Dillinger in. Stick a flag on that balcony and claim it for America."

•

"The Milky Way" seems to be the tag end-of-the-season hit for the Broadway stage and, if you can go by the bidding, it will be an early season movie in no time at all. Broadway is pulling for Paramount to buy it because Paramount has Jack Haley under contract and everyone wants him to get the break . . . and we'd like to see that, too. He's one grand comedian whose name should have been plastered on movie marquees long ago and much oftener. . . . And while we're on the subject of Paramount, Bayard Veiller is going around the lot looking like a green salad and making the boys dizzy with his bright green double-breasted coat and spotless white pants. Swank, we calls it, spotless white pants on a week day. . . . And to get back to New York once more, the prize marquee signs of the week were: " 'Hold That Girl,' 'Bottoms Up' and 'She Made Her Bed' with Richard Arlen." Which just about lays New York low for the week and we'll be seein' ya in Hollywood tomorrow. It breaks down a column something fierce to get mail.

'Fanny' Starts June 1

William Wyler expects to start production of "Fanny" about June 1 at Universal. Adaptation is by Preston Sturges.

Seven box

from PARAM



if it's a PARAMOUNT PICTURE

office naturals

OUNT

Damon Runyon's
"LITTLE MISS MARKER"
with
Adolphe Menjou
Dorothy Dell
Charles Bickford
Shirley Temple
Directed by ALEXANDER HALL
A B. P. SCHULBERG
Production

EARL CARROLL'S
"MURDER AT THE VANITIES"
with
The Most Beautiful Girls in the World
and
CARL BRISSON • VICTOR McLAGLEN
JACK OAKIE • KITTY CARLISLE
DUKE ELLINGTON
and His Famous Orchestra
Directed by MITCHELL LEISEN

MAE WEST
in
"IT AIN'T NO SIN"
with
Roger Pryor
John Mack Brown • and
Duke Ellington's Orchestra
Directed by LEO McCAREY

"SHOOT THE WORKS"
with
Jack Oakie · Ben Bernie
Dorothy Dell · Arline Judge
Alison Skipworth
and Ben Bernie's Band
Directed by WESLEY RUGGLES

it's the best show in town!

CREEL DEMANDS ACTION ON LABOR'S COMPLAINTS

(Continued from Page 1)

to turn all complaints from studio workers, charging the studios with code violations, over to the Studio Labor Committee, headed by Pat Casey. It was also learned that he has expressed himself as fully determined never to permit these complaints to go to the Studio Labor Committee until he has been convinced that the committee was appointed fairly and is functioning fairly.

Both he and Judge Lindsey have sent numerous letters and wires to Washington, trying to get the matter of the complaints settled, but to date no satisfactory replies have been received. Most of the communications have found their way into the hands of Rosenblatt. So, yesterday, wishing to get the matter settled before he gives up the reins as State NRA Director to run for Governor, Creel decided to go to the highest authority in the NRA enforcement division.

Creel, it was learned, feels that the men who filed the complaints against the studios should have protection, and that their names should not be disclosed to anyone connected with the studios. Therefore, according to those close to him, he feels that their complaints should not go to the Studio Labor Committee, inasmuch as the complainants have all sent him definite word that they are opposed to such a move.

At present more than 100 complaints are in the hands of Judge Lindsey. He has heard the complainants' testimony, but the producers have refused to recognize him. Rosenblatt has declared Judge Lindsey has no jurisdiction. Now it will be up to Professor Altmeyer, one of the President's "Brain Trust" and formerly from the University of Wisconsin, to decide.

Judge Lindsey has his decisions ready, but what to do with them is the problem. As Professor Altmeyer heads the division of the NRA that is supposed to enforce the code, Creel feels that perhaps a final decision can and will be rendered by him.

In the meantime, a number of the men whose complaints are in Judge Lindsey's hands, have written him saying they wish to withdraw their complaints in case the final decision is that the Studio Labor Committee is to get them.

Hobart Henley to Wed Girl From New Orleans

Hobart Henley, who has been quiescent the past two years, and Dorothy March, New Orleans socialite, plan to be married Friday, according to friends. They will sail Saturday for Honolulu.

Henley on returning from his honeymoon intends to resume his directorial career in pictures.

Robinson to Warners

Casey Robinson has completed his Charles R. Rogers contract and checks in at Warners to work on an original, which will be Harry Joe Brown's first as an associate producer there. Brown leaves this week for Honolulu, returning in time to start his contract on July 1.

'U' Sets Spigelgass As Associate Prod.

Universal yesterday signed Leonard Spigelgass to a long term contract, replacing his present ticket which had two weeks to go.

Under the new set-up, he remains as scenario head and becomes an associate producer, with "Princess O'Hara" being the first picture under his wing. Nat Ferber is scripting the Damon Runyon yarn.

'Bitter Harvest' Will Be Moved to Hollywood

Because of the great popularity of the play at the Beverly Hills Community Playhouse last week, Melville A. Brown, former picture director, yesterday purchased "Bitter Harvest," by Catherine Turney, with the intention of opening it at the Hollywood Playhouse May 28. He will produce it in New York early next fall in collaboration with a well known producer. Deal was negotiated by Jerry Horwin.

Leslie Fenton and Jeanette Nolan, the leads in the Beverly Hills production, have been signed for the Hollywood showing.

Brown's Father to Act

Tom Brown's father, Harry Brown, has become tired of being just the parent of a motion picture player, so he has decided to try the picture game himself. Henry Willson, of the Joy and Polimer office, set him for his first part in King Vidor's "Our Daily Bread."

One For Invincible

Invincible's production, "The House of Strangers,' is supposed to start Friday or Saturday at Universal under direction of Frank R. Strayer. The story has an Austrian border military setting. Cast not yet chosen.

Senate Passes Bill

(Continued from Page 1)

all in which wires are used, radio broadcasting being put in. Television will also be supervised under the same commission.

No specific reference is made to motion pictures, but it is thought certain that the transmission of sound pictures will include supervision of companies manufacturing equipment, inasmuch as reference is made to all forms of licensees, manufacturers of equipment, subsidiaries, holding companies, interlocking directorates, etc.

It is believed that the House will pass the measure swiftly and that it will be signed by the President. The church and reform groups took a licking on a proposed amendment which would require all radio stations to devote one-fourth of their time to non-profit programs of religious or educational nature, but an amendment was put in which gives the new commission power to revoke any broadcasting license if it constitutes a monopoly in any locality.

UP-TO-THE-MINUTE CASTING NEWS

Claire Du Bray, Clarissa Selwyn and **Edith Kington,** all by Sackin, to Monogram's "Jane Eyre." **Desmond Roberts** by Leon Lance of the Max Shagrin agency to the same picture.

Dorothy Burgess to "Hat, Coat and Glove," Radio.

Barlowe Borland to "Stamboul Quest," MGM, by Sackin.

Theodore Newton for Columbia's "Blind Date."

Lola Lane to "Burn 'Em Up Barns," Mascot.

Olaf Hytten, Hugh Huntley, Gilbert Emery, Isabel Vecki and **Akim Tamiroff** to "Whom the Gods Destroy," Columbia.

Berton Churchill for "Rear Car," MGM.

Gino Cordio and **George Davis** to "Merry Widow," MGM.

Lilian Harmer for "Princess of Kansas City," Warners, by Beyer-MacArthur.

Donald Meek for "One Way Ticket," Paramount, by William Morris office.

Lillian Drew to "Old Fashioned Way," Paramount.

Charles E. Arnt for "Ladies Should Listen," Paramount.

Academy's Research Council Meets Tonight

The Academy's Research Council will hold its monthly business meeting tonight. It will also check up on the work of the various sub-committees and their progress to date on the numerous technical projects now in the hands of the Council. Of particular importance will be the presentation of a report showing how much the various studios have saved as a result of the recent revision of the standard release print brought about by the Council.

New Paramount Title

Paramount yesterday decided that "Now and Forever" will be the final title on "Honor Bright," the Gary Cooper-Carole Lombard story, which Henry Hathaway directs. Sylvia Thalberg's screen play was supervised by Louis Lighton.

Break For Extras

Michael Curtiz poured extras yesterday into the four city blocks of Moscow constructed at Warners for "British Agent," and the official tally showed the mob to total 571, all in Moscovite and Cossack costumes.

John Gueron Resigns

John Geuron, head of the Consolidated Laboratory, has handed in his resignation after refusing to take a salary cut.

Beebe on Original

Nat Levine yesterday signed Ford Beebe to write an original for the feature Ken Maynard will make for Mascot. Marty Cohen is the supervisor.

Keefe With McGuire

Jim Keefe has been engaged on William Anthony McGuire's personal staff at Universal.

3 Houses Accused Of Price-Cutting

The Los Angeles Grievance Board yesterday heard the evidence in the complaint of the Crystal Theatre, 2806 Whittier boulevard, against the proprietors of the Muse, Rosslyn and Wonderland theatres, charged with cutting prices.

Double bills for a nickel were alleged, which is below the minimum price called for in the exhibitor-distributor contracts. The decision of the Board will be given tomorrow just before the start of hearings of two cases against Fox West Coast.

Singing Not Speaking, Says Code Authority

One of the few decisions from the Code Committee for Extras that has been in favor of the studios was handed down yesterday when thumbs were turned down on the complaint of a group of players who took part in a group song in a picture at Fox and then asked that they be paid $25 per day for speaking lines.

The Grievance Sub-Commitee of the Extras' Committee referred the complaint to the Code Authority, which decided that group singing, even though the lines of the song do have to be memorized, is not the speaking of individual lines. The singers received $15 per day.

Caruso Jr. in Singing Debut Over the Air

Enrico Caruso Jr. made his first public appearance as a singer last night over KFWB when he appeared for an interview by George Fischer.

"La Buenaventura," Spanish production of "The Fortune Teller," in which Caruso stars, will be given a standard Hollywood premiere when it opens at the Filmarte Theatre Friday, with studio lights and the attendance of the contract lists in person.

Garrett to Europe

New York.—Oliver H. P. Garrett, who arrived here from the coast last week for a vacation, is planning on hopping off to Europe for a three-months ramble before returning to Hollywood for the writing grind.

Pickford Coming Home

New York.—Mary Pickford, who has been making personal appearances and who wound up her tour with a triumphal reception at Toronto, her home town, leaves for Hollywood Friday.

Three For Bevan

Billy Bevan has a trio of contracts lined up for him. From "Caravan," at Fox, he goes to "Shock" at Monogram and "One More River" at Universal. Tickets were set by Beyer-MacArthur.

MGM Decorator Back

Edwin Willis, head of the MGM interior decorating department, returned from New York Monday. He was there three weeks buying materials and searching for new ideas to use in future pictures.

UNIVERSAL STARTS MAKING ALL RELEASE PRINTS HERE

Plant Will Handle All Work Hereafter

Production of Universal's release prints here instead of in the East started yesterday at the Royal Laboratories at Universal City, when Roy Hunter ordered the printing of footage that this week will exceed 2,000,000 feet.

It is the first time since the $500,000 laboratory's completion three years ago that it has been used for its intended purpose or has been operated anywhere near capacity.

The first pictures being printed for release are Frank Borzage's "Little Man, What Now?", Eddie Laemmle's "Embarrassing Moments," a Doane comedy, "Pleasing Grandpa," and a Lance cartoon, "Annie Moved Away."

With the exception of a few weeks twelve years ago when new machinery was being installed at the Fort Lee Laboratories, release prints have never been made at the studio lab. Hereafter it will handle all but news shots and foreign version titles.

The laboratory was planned for the handling of Universal's entire developing and printing requirements, but, before it was completed, Universal sold its eastern lab to Consolidated and guaranteed its print business for four years as part of the deal.

Result here was the incorporation of Royal Laboratories to operate the expensive new Universal City property, and the engagement of King Charney, then Agfa representative, as outside man to bring in independent business for the plant superintended by Roy Hunter.

The lab was shut down completely in February, 1933, by a forced operating economy, and for a year Universal's production dailies were handled by Consolidated. Charney remained to the end of the year and then was released.

Since the laboratory resumed printing dailies on February 25, it has been averaging about 500,000 feet weekly, or one-fifth its capacity. Hunter, who has been in Universal laboratory continuously since February, 1916, estimates that normal output from now on will be one to one-and-a-half million feet weekly.

Novarro's Next Set

Ramon Novarro will star in "Her Excellency's Tobacco Shop" as his first picture on his return to MGM. The studio has closed a deal for the purchase of the continental play by Bus Fekete.

Prinz in Demand

Paramount has assigned Leroy Prinz to handle the dance numbers in "52 Weeks for Fleurette' 'and "The Big Broadcast," while Edward Small is negotiating with him to direct the numbers in "Transatlantic Showboat."

Lord-Swerling Leaving

New York.—Pauline Lord leaves for the coast today to appear in Paramount's "Mrs. Wiggs of the Cabbage Patch." Jo Swerling also leaves today for the Columbia studios.

Rosy To Hold Job In Spite of Darrow

Washington.—The reports that Clarence Darrow, chairman of the now famous Darrow committee, asked that Sol Rosenblatt be dismissed from the motion picture code are true, but it is not believed this will be done because of the strong in that Rosy has with Johnson and the administration.

Laurel and Hardy Get Together Again

Stan Laurel and Oliver Hardy resume work together Monday after four months off the Roach lot They start the fourth of their series of six shorts, interrupted after "Oliver the Eighth" last January by Laurel's domestic affairs.

Charles Rogers and Frank Terry were assigned yesterday by Henry Ginsberg to work with Laurel on the story.

Berkeley Has Several Weeks to Go on 'Dames'

The first of Busby Berkeley's dance numbers or "Dames" has been completed, and three more dancing sequences remain to be staged in special sets.

Berkeley is directing Dick Powell, Ruby Keeler and 60 girls in the numbers, with an estimate of three to four weeks yet required at Warners for completion.

Mitchell and Durant Get Bid From Cochrane

Mitchell and Durante yesterday had a wire from the English producer, C. B. Cochrane, offering to star them in a revue he plans to open at the Palace, New York, next August.

The slapabout team, currently in "She Learned About Sailors" at Fox, is indicating willingness if picture obligations permit.

Delmar Yarn For MGM

Schulberg, Feldman and Gurney yesterday sold Vina Delmar's new story, "Man Crazy," to MGM as a possible Joan Crawford vehicle. The story comes out in Liberty magazine soon.

Kid Actress For 'Eyre'

Eight-year-old Edith Fellows has been signed by Monogram for "Jane Eyre," while Paramount is setting her in "Mrs. Wiggs of the Cabbage Patch." Beyer-MacArthur represents her.

Stage Actress Coming

New York.—Charlotte Granville, for years a noted stage actress, left for the coast today to appear in "You Belong to Me" for Paramount.

Bulgakov to Columbia

New York.—Leo Bulgakov, stage director, leaves for the coast tomorrow to direct pictures for Columbia.

Radio Pix Set For All Scandinavia

New York.—Phil Reisman, vice-president of the RKO Export Corporation, has closed a deal with Gloria Films, of Copenhagen, for the distribution of all the Radio Pictures product in Denmark.

This deal completes 100 per cent distribution for this product in all Scandinavian countries.

MGM Golf Tourney Set For Palos Verdes

MGM's sixth annual golf meet will be held at the Palos Verdes Club, June 17, with more than 400 entries already registered.

Committee includes E. D. Smith, D. J. Gray, Fred Gabourie, Lou Kolb, F. M. Harris, George Schneider, D. W. Robinson, Bill Newberry and W. P. Henly.

Butterworth O.K. Again

Charles Butterworth has recovered from the illness which kept him out of the lead of "The Rear Car" and is returning to MGM for his co-starring role with Jimmy Durante in "Student Tour." Chuck Reisner directs when the picture starts in two weeks.

Decision Due Today In Berkeley Case

Sam Goldwyn and Warners yesterday engaged in demonstrating the extent to which each had publicized Busby Berkeley, Goldwyn and Lynn Farnol going on the stand before Superior Court Judge Frank Smith to refute allegations made by J. R. Files, defense attorney, that the contract which Goldwyn made with Warners for the periodical loan of the dance director had been voided.

A judgment, either granting or denying Goldwyn his petition for an injunction against Warners continuing to use Berkeley, is due to be handed down today by Judge Smith.

Dorothy Arzner Set For Fox 'Captive Bride'

Dorothy Arzner is slated to direct the next Jesse Lasky production at Fox. Formerly called "Proud Princess" the new title is "Captive Bride" and will have Charles Boyer heading the cast list. Schulberg-Feldman-Gurney set the deal.

With this assignment, Sonya Levien joins the Lasky unit as a regular member of the Lasky staff. She collaborates on the script with Salisbury Field and Sam Hoffenstein.

McGuire With S-F-G

William Anthony McGuire yesterday signed a five-year managerial contract with Schulberg, Feldman and Gurney office.

NOTICE

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The trade is hereby given notice that Cinecolor owns outright or owns the exclusive license to the following patents:

No. 1,744,459, Issued Jan.	21, 1930
No. 1,595,295, Issued Aug.	10, 1926
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No. 1,633,652, Issued June	28, 1927
No. 1,686,907, Issued Oct.	9, 1927
No. 1,696,739, Issued Dec.	25, 1928
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Fourth Annual Directors' Number

Who Are The ACE DIRECTORS And How Did They Get That Way?

Do Directors Have Box-Office Draw? And What Are Their Production Values?

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CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XXI. No. 8. Price 5c. TODAY'S FILM NEWS TODAY Thursday, May 17, 1934

TEST CODE AUTHORITY

TRADEVIEWS by FRANK POPE

•"PRODUCERS who make indecent pictures, who inject dirt into pictures without excuse, should be driven out of the business."

That was the opinion expressed by Adolph Zukor, president of Paramount-Publix, who, with the reorganization of the company on in New York, has come to Hollywood to sit in with Emanuel Cohen on the production of the coming program.

"But," he went on, "it is a terrible thing that the whole industry should be condemned by the church people and the reformers just because a few producers have lost, if they ever had, any vestige of good taste. If these reformers want to 'clean up' pictures, let them name the pictures to which they object. Let them post the title of the picture, the names of the producers, the writer, the director, the players. Place the blame, the responsibility where it belongs and do not malign an entire industry for the faults of a few."

•

Mr. Zukor obviously feels keenly the criticisms that have been leveled at pictures by the Catholic Church and various women's organizations.

"Paramount does not and will not make dirty pictures," he continued. "I have been in this business 25 years. I have made a thousand pictures and I am not ashamed of any of them. I can make 'Mrs. Wiggs of the Cabbage Patch' or 'One Sunday Afternoon' and make it just as attractive to the public as any picture with smut in it. If Paramount wants to make 'Anna Karenina,' it will be made according to the story, but it will not be offensive. It doesn't have to be.

•

"Of course, pictures must reflect life, and life is not always as beautiful and moral as the reformers would like to have it. But neither does it have to be offensive to clean-minded people.

"The church and the reformers yell, 'Pictures are a menace.' All right, I admit that some of them are. But if the people who make these 'menaces' are pilloried, if the blame is pinned right where it belongs, if the title, the producer, the director, the writer and everyone concerned is shoved into the spotlight, they will think seriously before they repeat the offence."

Warners Have Sixty Set; 30 More Planned

Warner Brothers declared yesterday that the company has sixty stories actually set for the new program and that thirty more will be set for production before the new line-up is made public.

Owners Say Cowan Won't Produce 'Sun'

The statement, emanating from Lester Cowan's publicity agent, that he would produce "The Sun Also Rises," was denied last night by E. H. Griffith, one of the syndicate reported to have bought the story from Radio, and by Harry Edington, who is handling the deal.

The syndicate was said to consist of Griffith, Ann Harding, who was to

(Continued on Page 4)

Von Stroheim Lead In Invincible Picture

Erich von Stroheim was set yesterday by Lichtig and Englander for the lead in the Invincible picture, "House of Strangers," which Maury Cohen starts tomorrow. He is also trying to borrow Wera Engels from Reliance.

Bill Goetz Returns

William Goetz, vice-president of 20th Century, returned to Hollywood by plane last night. He accompanied Darryl Zanuck east.

Indies Of Iowa And Nebraska Retract Assents In Spite Of The Threat Of Product Loss

New York.—What may prove to be the first test of the power of the Motion Picture Code Authority started yesterday when a group of independent exhibitors in the Iowa and Nebraska territory retracted their code assents and their financial obligations. This was done as a protest against the appointment of four MPTOA members to the local boards in Omaha. Added protest was made by C. E. Williams, president of the MPTO of Iowa and Nebraska, who resigned from the local zoning and grievance boards.

When the Code Authority sent out notices of assessments to exhibitors, it notified them that non-payment of the assessments would result in their not getting product for their houses. The Iowa and Nebraska rebels are now waiting to see just what the Code Authority can do about it, if anything.

Dana Burnet At Para.

Dana Burnet, nationally known author, arrived yesterday to start his term writing deal at Paramount. Writer has not been given an assignment as yet.

Morris Small Ill

Morris Small dropped out of his spot at the Small-Landau office yesterday with an attack of laryngitis.

Rogers Gives Notice To Half His Staff

Having wound up his Paramount contract with the two pictures completed last week, Charles R. Rogers yesterday gave two week dismissal notices to half of his production organization and prepared to close up shop temporarily. He leaves for a vacation in Europe the middle of June, as soon as his son finishes school, and returns August 1.

In the meantime, the half of the organization remaining will go ahead with preparations for the next series of features Rogers will make at an as yet unrevealed major studio.

Para. and U.A. Houses Install Golden Rule

Seeking to better downtown theatre business for each other, Marco's Paramount theatre and Grauman's United Artists put into effect today a pact to run trailers boosting pictures running in each other's houses.

This is said to be the first time that opposition houses have plugged each other's screen offerings.

Yates to Direct Cobb

Henry Ginsberg yesterday signed Hal Yates, formerly a writer on the lot and more recently in the same capacity at Paramount, to direct Irvin Cobb's first comedy for Hal Roach, "Fisherman's Luck," which starts a week from today. Frank Darien also spotted in the short.

Larry Weingarten Back

Laurence Weingarten, MGM producer, returned yesterday by train from New York. He was away about a month.

Mike Shea Passes On

New York.—Mike Shea, of Buffalo, one of the oldest and best known showmen in the United States, died yesterday, after a long illness.

FOX MET. PLAYHOUSES PLAN REORGANIZATION

New York.—The bondholders of the Fox Metropolitan Playhouses, representing $14,000,000 in outstanding bonds, filed their reorganization plan with the Federal Court yesterday.

The plan provides for the payment to bondholders of $5 cash for each bond held, a new $50 bond bearing five per cent interest, and $45 worth of common stock. This would total 100 per cent settlement of each bond.

The idea is to issue $7,000,000 in new bonds for the $14,000,000 outstanding, and the report states that there is sufficient cash on hand and current income to pay the interest on the new issue. The main trouble with the plan seems to be that the common stockholders are left out in the cold and probably will take action to block the deal.

Para. Buys Dialogue Rights To 'Ruggles'

New York.—Paramount has closed for the dialogue rights to "Ruggles of Red Gap," which it made as a silent about ten years ago, with Edward Everett Horton.

The talkie version probably will have Charlie Ruggles in the title role and will be called "A Gentleman's Gentleman."

'U' Wants Carrillo

Universal yesterday asked MGM for the loan of Leo Carrillo for a top spot in "Ransom—One Million Dollars," which Eph Asher produces and Murray Roth directs.

SAM MINTZ Now Scripting "Anne Of Green Gables" RKO

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher
FRANK T. POPE.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957
New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 2 Cathedral Mansion; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

RAMBLING REPORTER

Gregory Ratoff, getting Britisher every day, is appearing at the Palladium between pictures in London. . . Ruth Channing and Bill Henry are aflame. . . . And so are Henry Wadsworth and Patricia Ellis. . . . And it looks like fire between Vivian Gaye and Phillip MacDonald if tete-a-tete luncheons are any encouragement to that sort of thing. . . . Henry O'Neill, famous character actor, back on the Warner lot from N'Yawk. . . . Kay Francis will be Europe-bound for a long vacation the minute her current flicker is finished. . . . They call J. R. McDonough the "Sphinx of Radio." . . . And 'tis said that Pandro Berman doesn't want the job of running that studio, no matter what they offer him. . . . The Mel Shauer-Helen Mack amour is greatly exaggerated. . . Tom Douglas, still another actor who clicked on the stage and then "sat out" a movie contract, is back in Hollywood for a better reason.

•

Clark Gable spent most of last week skeet-shooting . . . he won a few medals, too! . . Looks like the Garbo-Mamoulian rumpus was "only a paper moon." . . . Gladys Young, secretary to Connie Bennett, is readying herself for another European trip and she usually does her traveling with La Bennett. . . . Madame Frances Spingold collected over $1,400 for her pet charity the other evening at the Colony and among the contributors to the affair were Lady Carlyle and Roland Leigh, the Netchers, en masse, Carole Lombard, (looking too, too beautiful,) and Russ Columbo, the Sam Jaffes, Ad Schulberg, Rose Cohen and hundreds of others. . . . Charles Laughton helped MGM celebrate its tenth anniversary by doing his first day's work in "Barretts" with Shearer and March. . . . While Stu Erwin took advantage of his fifth anniversary to cop a reel of film of himself wrapped in a Turkish towel, the reel having been salvaged from his first picture "Sweetie."

•

Leslie Howard got a telephone call from Alexander Korda informing him that "Scarlet Pimpernel" was going into work and for him to hurry over. . . . Max Reinhardt will do a Cecil DeMille by directing the "Life of Christ" for Korda. . . . Ramon Novarro postcards that Rio de Janeiro is hotter than that, but it's really "unusual" weather. . . . Veree Teasdale is suffering from sunburn and is sick abed, with the doctor.

New York REVIEWS

"GLAMOUR"

Universal prod.; director, William Wyler; writers, Edna Ferber, Doris Anderson, Gladys Unger.

Roxy Theatre

World-Telegram: Paul Lukas, Constance Cummings, Philip Reed and Joseph Cawthorn act with fine skill and understanding so that it emerges a highly effective piece of entertainment. The story is a simple and effective one, filled with natural dialogue and keen character observation.

Mirror: The complicated emotions of actors are exposed in this drama. The performers play their roles competently, though the leading roles are trying.

Times: Several brainy persons have had a hand in the making of "Glamour," but the final result is somewhat disappointing. It is the sort of story which could go on and on, so long as the good looks of the leading feminine player last.

Herald-Tribune: A haphazard and utterly unconvincing entertainment that leaves one with a feeling of mingled bewilderment and ennui. The handsome settings and calculated tempo of "Glamour," even the occasionally fine acting that has gone into it, serve only to make the badly managed narrative more incredible.

Sun: Constance Cummings is forever getting herself miscast. She manages, nevertheless, very nicely with her role. William Wyler has directed the film shrewdly, keeping the general atmosphere as light as possible.

News: "Glamour" is excellent entertainment for any adult, but it is designed especially to appeal to women. Constance Cummings plays the role of Linda Fayne as she has never played before.

Journal: Miss Cummings' role isn't exactly a sympathetic one, but it's a fair program offering with nice work by Mr. Lukas.

American: A little on the dull side as to story, the strictly blue-print plot of the picture is nonetheless lent sufficient semblance of life by players and director to draw a passing mark from teacher.

Times: If you are a consistent movie-goer, if you see, say, three or four pictures a year, you have doubtless run across this theme before.

Hubbard Will Finish Three By End of June

Completing the one picture now in work and the three in preparation by the end of June, Lucien Hubbard, MGM producer, plans to leave for a vacation in Europe by the middle of July.

He will finish "The Rear Car," "Four Walls," "All Good Americans" and "Death on the Diamond" before he leaves. "The Rear Car' is now in work, with the other three hitting the stages soon.

Claudette Colbert Won't Do 'High Yaller'

Claudette Colbert was greatly upset yesterday over the report that she is to play a "high yaller" in John M. Stahl's next picture at Universal.

Mr. Stahl's search for a colored actress who could look like a white girl started the story.

Joe Ruttenberg Here

Joseph Ruttenberg, one of New York's best known cameramen, arrived in Hollywood yesterday for a brief vacation.

McGuinness Patching

James K. McGuinness is writing some scenes that are to be added to "Operator 13" at MGM.

Jurisdictional Row To Land in A.F.of L.

According to information received by IATSE members in Hollywood this week, an effort is being made to bring the jurisdictional fight between the IATSE and the IBEW to the floor of the next convention of the A. F. of L.

The fight came to a head last summer when IBEW men stepped in at the studios at the time of the IATSE studio strike . The IBEW had been trying to swing all studio electricians and sound men into its group. When the strike came and the IBEW carried on, efforts were made to get the jurisdiction settled, but to no avail.

Now that IBEW is a signatory to the Basic Agreement and the IATSE is out as far as the major producers are concerned, it is understood that other locals throughout the country have started to put the pressure on in official circles in an effort to get the locals of the production field back in the picture.

Mainwaring An Author

Dan Mainwaring, formerly publicity man for the Academy, now on the Herald-Express, sold a fiction story this week to Harpers magazine. It is called "Fruit Tramp," with the locale laid in Northern California.

Struss Assigned

Karl Struss, who has just completed the photographing of Mae West's "It Ain't No Sin," has been assigned by Paramount to photograph "52 Weeks With Fleurette."



'DR. MONICA' DISTINCTLY BAD; 'I CAN'T ESCAPE' SMALL-TIME

Kay Francis Sunk By Role; Jean Muir Fine

"DR. MONICA"
(Warners)

Direction .....William Keighley
Author: Marja Morozowicz Szczepkowska.
Screen Play.....Charles Kenyon
Photography .....Sol Polito
Cast: Kay Francis, Warren William, Jean Muir, Veree Teasdale, Phillip Reed, Emma Dunn, Herbert Bunston, Ann Shoemaker, Virginia Hammond, Hale Hamilton, Virginia Pine.

After seeing the new Kay Francis vehicle for Warners, "Dr. Monica," one is apt to remark, with a deep sigh of relief, "Well, that's over!" or "So what?" or "What of it?" or even just plain "What"?

This picture is a lot of to-do over nothing. The story itself isn't at all interesting and it certainly isn't palatable; the writing is pretty dull; Warren William is so bad in a bad part that it is pitiful; Kay Francis has one or two minutes when she is able to be her own charming self, but the rest of the time she is hampered by clothes, dialogue or the story; the director must have had a tough task to make what he did out of it; the ending is positively the poorest, weakest, most senseless and thoroughly ridiculous ending ever tacked onto a film—especially the very last line; and—oh, well, let it go at that.

Miss Francis plays a very successful woman doctor, who has two ruling passions. One is her love for her husband, and the other is her desire to have a baby. When she finds out that she never can have a baby, it is a terrible blow, but that is nothing compared to the sock on the jaw she gets when she discovers that one of her best friends is going to have a baby and that her own husband is the papa.

Anyway, the poor lady brings the baby into the world; plans to leave her husband and then is stopped by the baby's mother, who, very dramatically and bravely, kills herself a la Hepburn in "Christopher Strong," so that the little cheeild can bring the couple together again.

Kay Francis struggles heroically but futilely; William, as mentioned before, is pitiful; Veree Teasdale is well cast as a friend, but it is really Jean Muir, with her sorry young fright, her hysteria and her sincerity, who keeps the picture from falling to pieces.

William Keighley directed; Charles Kenyon made the adaptation from the play by Marja Morozowicz Szczepkowska; and Sol Polito photographed. Anton Grot's art direction is really distinctive.

So, if you can sell your audiences a picture on its art direction and one performance, go ahead. But if they demand entertainment, avoid this one.

Lang Finishes One

Walter Lang finished "Whom The Gods Destroy" Tuesday at Columbia after 28 shooting days.

Reynolds Too Good

Ben Reynolds, cameraman on the W. C. Fields picture, "The Old Fashioned Way," yesterday was bawled out by a producer because his photography is too good. One scene calls for photography of the type of twenty years ago, and Ben doesn't know how to do it so badly.

Rosenblatt Goat In Darrow Report

Washington.—The much discussed Darrow report is slated to be released today or tomorrow. With its release those close to the siutation here expect to see the wrath of the entire Administration fall upon the board because it has singled out one man, Sol Rosenblatt, for personal insinuations.

It is understood that neither the White House nor anyone connected with the Administration expected the board to make any personal references when it had heard only one side of the case. As a result, General Johnson has prepared an answer, Rosenblatt has written a 67-page report, and Donald Richberg, chief NRA counsel, has written what is said to be the most vitriolic report ever penned by a government official. Betting here is that the White House will take no action on the findings, due to the personal attack on Rosenblatt.

Leigh Jason To Direct Radio Musical Shorts

Lee Marcus has engaged Leigh Jason to direct short musicals for Radio. The first one will star Walter Woolf.

"La Cucarocha," short Spanish musical featuring Steffi Duna and Don Alvarado, is now shooting after a week's rehearsals. This gives Radio three shorts in the make. Marcus reports that by Saturday his 1933-34 quota will be finished and he will have six subjects ready on the 1934-34 list.

MacMahon and Kibbee Will Be Teamed Again

Warners like the Aline MacMahon and Guy Kibbee team and is on a hunt for stories in which to continue co-starring them. Decision to bracket them came after the reviews on "The Merry Frinks." Their next will be "Big Hearted Herbert."

Binnie Barnes Due

New York.—Binnie Barnes, one of England's favorite screen actresses, arrives on the Aquitania tomorrow and leaves at once for Hollywood to take a role in "There's Always Tomorrow" for Universal.

Presnell on 'Benefit'

MGM has assigned Robert Presnell to write the screen play on "The Big Benefit," an original by Milton Raison and Jack Harvey. Harry Rapf produces.

Onslow Stevens Is High Spot of Film

"I CAN'T ESCAPE"
Beacon Productions
(Universal Release)

Direction .....Otto Brower
Story: Jerry Sackheim and Nathan Asch.
Continuity .....Faith Thomas
Photography .....Jerome Asch
Cast: Onslow Stevens, Lila Lee, Russell Gleason, Otis Harlan, Hooper Atchley, Bill Desmond, Eddie Gribbon, Kane Richmond, Clara Kimball Young, Nat Carr, John Elliott.

He wore rented dinner clothes. She was on call for parties. He was on parole. She claimed that her profession gave her a life sentence. He broke his parole in her defense. She announced that she would wash dishes for a square guy. So dawned love among the well-dressed derelicts.

"I Can't Escape" is the title chosen by Max Alexander for his Beacon production. The title is a bit baffling, considering that the ex-convict escapes, not only a murderer but a frame-up.

Onslow Stevens plays Steve, who was a fall guy for a crooked stock deal. His pride demands that he get a job to keep Mae, played by Lila Lee, washing dishes quietly at home. His record defeats him, until he falls into the hands of a second set of crooked brokers.

Things are complicated by a boy who thirsts for his blood. A good old chase to beat the crooks escaping with ill-gotten gains leads up to explanations of all suspicions.

Onslow Stevens holds the film together. He has a number of excellent moments, especially when he is looking for a job. Russell Gleason deals adequately with the boy who is struggling with desire for revenge, for his best friend's wife, and food. Hard job. Clara Kimball Young appears only momentarily. Others in the cast are defeated occasionally by dialogue which bristles with sentimentality.

The film will be speeded by some judicious cutting, particularly of a long dance sequence. Dance team is all right, in itself, but the spotting at the first of the film, before characters are established, is bad judgment.

Considering the low cost of the film, it will do for market at which it is aimed.

Eyre-Lovett Teamed

MGM has signed Lawrence Eyre to collaborate with Josephine Lovett on the script of Victor Herbert's "Naughty Marietta," which Irving Thalberg will produce. Jeanette MacDonald and Nelson Eddy have been bracketed in the top spots.

Ruskin On 'Broadcast'

Harry Ruskin yesterday finished the script of "52 Weeks With Fleurette," Al Werker's next directorial subject at Paramount, and was assigned to the treatment of "Big Broadcast."

Not that it MATTERS
by Helen Gwynn

We've just about decided that, next to the people who know everything, our pet hate against the world is people who expose everything. We really don't see why pictures, of all things, shouldn't be allowed to make their illusions and keep them too. And by that statement we do not refer to anything that may be said about actors. One never gets the truth about them anyway, because even if the truth were good, no publicity office could see the sense in giving that out. No, actors are not what's troubling us today. It's the technical side of picture.

•

As a consistently avid movie fan whose tastes cover a wide range from East to Mae West, we must admit that we'd just as lief not have anyone destroy the magical properties of pictures by explaining to us in detail just how a certain effect is produced. It is sufficient to us that the effect has been produced and produced well enough to make us believe that it's genuine. And when someone "in the know" goes deliberately out of his way to tell us how cleverly something has been faked, we don't thank him for it. We think it's just a piece of dirty snitching on the part of an old meanie whose indigestion won't let him enjoy anything but nightmares. And we believe there are many thousands of people who feel the same way about it.

•

For instance, in the case of animal pictures. Practically any person of average intelligence knows, deep down in his heart, that at least a miracle a day would have to occur for a cameraman to be on the spot every time an animal acts up in the jungle. Well, he knows it's not real and he knows you know it's not real but it's entertaining, and it's exciting until the moment some smart aleck is unkind enough to remind them and prove to them what they knew all along, but weren't admitting because it was more good fun not to.

Remember those ads that ciggie company ran about, "It's fun to be folled, but it's more fun to know?" Well, they were wrong about that, too. The protests on that campaign came not only from the professional magicians, but from audiences who enjoyed being fooled and couldn't get any kick at all when they no longer had to puzzle their brains out as to how it was done.

Pictures, too, have to rely in great part on "magic," magic that makes the world wonder and marvel at that wonder, and it's decidedly unfair to the enjoyment of any picture for anyone to come out in cold print and take away the magic from the spell that pictures cast. After all, if a beautiful girl walks down the street, no one wants to be reminded of the fact that underneath is just another skull and bones, and it isn't right that skeletons should stalk the illusions of beauty created by pictures.

UP-TO-THE-MINUTE CASTING NEWS

Grant Withers for "Red Rider," at Universal.

Cora Sue Collins for "Caravan" at Fox.

Theodore Newton for "Blind Date," Columbia.

Alan Hale into "Scarlet Letter," Majestic.

Jack Kennedy for "Two Heads On a Pillow," Liberty, by O'Reilly-Mann.

Berton Churchill by Al Kingston for "Judge Priest," Fox.

Nella Walker, by Menifee I. Johnstone, **George Barbier, Charles Sellon** and **Helene Phillips** to Paramount's "Ladies First."

Irene Hervey and **Marion "Peanuts" Byron** for "Taking Care of Baby," a Pete Smith short at MGM.

Wade Boteler and **Phil Tead** to "It Ain't No Sin," Paramount.

Thomas Jackson and **Charles Wilson** by Al Kingston to "The Criminal Within," Columbia.

Norman Ainsley for Paramount's "The Notorious Sophie Lang."

Clara Blandick to "One Way Ticket," B. P. Schulberg-Paramount.

Helen Freeman for MGM's "Stamboul Quest."

Murray Kinnell by Radio for "Hat, Coat and Glove."

Judith Vosselli to "Stamboul Quest," MGM, through J. G. Mayer.

Dorothy Granger and **Henry Armetta** to "The Merry Widow," MGM, through J. G. Mayer.

Boy Scouts To Help Make Official Picture

Boy Scouts from all the Los Angeles troups will have a big day next Saturday when they will take part in the shooting of the final scenes of the official Boy Scout picture, "Young Eagles." The scenes will be filmed at one of the airports. The picture is being made by Romance Productions.

Rush of Talent From East to West This Week

New York.—Richard Arlen and his family left for the coast yesterday as did Philip Moeller, of the Theatre Guild, who is to direct for Radio.

J. Harold Murray, actor, leaves today, as does John Buckler, who is headed for Columbia. Rufus LeMaire will hop off in a day or two.

Cowan Story Denied

(Continued from Page 1)

star in the picture, Horace Jackson, the writer, and possibly Sidney R. Kent. The picture, according to earlier stories, was to be released by Fox.

Cowan is moving into offices at the General Service Studios today and is understood to have authorized the story that he would produce the picture. Griffith said he knew nothing of such a plan, and Edington said that not only was the story untrue, but the deal for the property was not even completed. Cowan, he said, had negotiated with Fox for the release.

Hecht-MacArthur Start First Monday

New York—Ben Hecht and Charles MacArthur, having completed casting for "Crime Without Passion," their first for Paramount release, will start shooting Monday. In addition to Claude Rains, the cast includes Whitney Bourne, Stanley Ridges, Margot—a dancer—Leslie Adams, Esther Dale and Greta Granstedt.

Hecht and MacArthur will do their own directing, with Art Rosson as associate director, Slavko Vorkapich in charge of technical effects, Joe Nadel as production manager, and Harold Godsoe as his assistant. The story is of a noted criminal lawyer and the locale is New York.

June Knight To Star In 'Castles in Air'

June Knight's first assignment since her return from Florida will be opposite Russ Columbo in "Castles in the Air," the John Meehan Jr. original which B. F. Zeidman produces for Universal.

Kurt Neumann is up for the directorial assignment. Russ Brown, Henry Armetta and Andy Devine have featured roles.

Goldwyn Signs Comic From 'Shim Sham' Revue

Cully Richards, the "dead pan" comic in the "Shim Sham Revue" at the Music Box, was signed yesterday by Sam Goldwyn for the cast of "Barbary Coast." He will have the role originally intended for Buster Keaton.

Lois Wiss Promoted

Tom Baily, head of publicity at Paramount, yesterday promoted Lois Wiss to the spot vacated by Virginia Wood when she became fan magazine contact. Miss Wiss has been with the department for two two years, recently as Kenneth Whitmore's assistant.

Rogell Starts At Col.

Al Rogell starts "Criminal Within" at Columbia tomorrow with Richard Cromwell featured and Charles Wilson, Bradley Page and Guy Usher in supporting parts. The girl lead is to be picked today.

'Within The Rock' Done

"Within the Rock," Showman picture, finished at Alexander Brothers studio yesterday after seven days shooting.

DISTRIBUTOR

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Extras Get Strikers Off Columbia Job

Ten striking longshoremen from San Pedro, hired by Columbia this week for scenes in "Whom The Gods Destroy," were let go by the studio at the end of their first half day's work when the Screen Actors' Guild protested that the men were taking the place of ten regular extra players.

In explaining the matter, an executive of the studio stated that the men were hired for a scene in which they took the part of sailors handling a lifeboat, and that the studio felt that their technical ability in this line warranted their employment. However, he explained the studio paid the longshoremen a full day's check and immediately replaced them with ten extra players when the complaint was made.

Chapter of Jewish Actors' Guild Planned

More than 50 prominent Jews in the industry yesterday attended a luncheon at the Hillcrest Country Club for the formation of a California chapter of the Jewish Theatrical Actors' Guild, a charitable organization. Eddie Cantor acted as chairman of the meeting and outlined plans for a membership drive.

Raquel Torres Returns

Raquel Torres and her husband, Stephen Ames, arrive today from Honolulu where they have been honeymooning.

Why Are We Weeping?

Kaunas, Lithuania. — Visitors here are simply knocked cold when they go to the movies and discover that Lithuania imposes a tax of 20 per cent on 10 cent seats, 30 per cent on 20 cent tickets and 40 per cent on all movie house seats over 20 cents.

Para. Completes Its Theatre Service Bd.

New York.—The national advisory board of the Paramount Theatre Service Corporation has been completed by the appointments of Martin Mullin to represent Paramount's New England partners, and M. E. Comerford for the Middle Atlantic territory.

The board will hold its first meeting in connection with the Paramount convention in Los Angeles in June. E. V. Richards, N. L. Nathanson, Karl Hoblitzelle and A. H. Blank are expected to attend.

Ryerson-Woolf Team On MGM's 'Have a Heart'

Florence Ryerson and Edgar Allan Woolf have been teamed again by MGM, this time to write the script of "Have a Heart," the Buddy De Sylva and David Butler original, which the latter was borrowed from Fox to direct.

Jean Parker has the lead and John W. Considine Jr. produces.

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HOLLYWOOD

THE Hollywood REPORTER

Vol. XXI, No. 9. Price 5c. TODAY'S FILM NEWS TODAY Friday, May 18, 1934

WANGER QUITS M. G. M.

Resigns And Mayer Accepts; Understood To Be Rejoining Para. After Trip To Europe

Walter Wanger walked into Louis B. Mayer's office yesterday morning and asked to be relieved of his contract that had two years to go. He is understood to have reasoned that it was impossible for him to work under the burdens that MGM places on all its producers (with the exception of Thalberg), and when Mayer realized the sincerity of the request, he tore up Wanger's contract and gave him a clean bill of health.

The move back of Wanger's resignation, prompted first by the supposed production limitations at MGM, was

(Continued on Page 3)

TRADEVIEWS
by FRANK POPE

•ONE of the•main fights which the motion picture industry has on its hands right now is that against the Patman bill, which would establish a Federal Motion Picture Commission or, in other words, Federal censorship, and which is now before Cngress.

The agitation by the church people and reformers against indecent pictures is doing much to strengthen sentiment for this measure, which would be a heavy blow to the industry if passed. There are so many common-sense objections to it that to try to list them would be futile, but the arguements were summed up very convincingly by Charles C. Pettijohn recently in his brief against the measure. He cited 23 arguments in opposition, some of them especially trenchant.

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Primarily, Mr. Pettijohn says, the measure repudiates the NRA and creates a conflict of authority, the NRA having already set up machinery to do what the bill is designed to do. It would not prevent State censorship nor would it eliminate the six boards already operating. Moreover, there is nothing in it that would prevent the other 42 states from forming censor boards in addition to the Federal.

The censorship it would establish, according to Pettijohn, would be identical in principle with the European censorship of news. So far as its effect on salacious films is concerned, it would place a premium on them. We would have producers boot-legging such pictures without any control, even by the industry itself.

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The cost would be staggering as it would require constant Federal supervision, both of all studios and all theatres. The power of any commission established under such a measure would even extend to newsreels, which means censorship of a pictorial press. Still another serious objection is that it would attempt to exercise supervision over all motion picture advertising which, of course, is impracticable, and also unnecessary, as the industry does fairly well at that job itself.

Under any ordinary conditions there would not be much danger of the bill passing because the American people, as a body, are opposed to censorship,

(Continued on Page 2)

Heirs of Zola Move To Suppress 'Nana'

Paris.—The heirs of Emile Zola have applied to the French courts for permission to sue United Artists on the ground that the novel in that company's production of "Nana" is "disfigured to a point where it is unrecognizable." The heirs want damages and the suppression of the picture.

Barrymore Out; Radio After Kruger

Radio will re-make three days work on "A Hat, a Coat, a Glove," owing to John Barrymore's withdrawing from the starring assignment. Player, according to the studio, decided he did not want to go through with the role.

Releasing him from his contract, the studio will get him for one picture on its new program instead. Negotiations are on with MGM for the loan of Otto Kruger to replace him. Worthington Minor is directing.

Theatre Workers in New York on Strike

New York—Ushers, ticket takers and out-front announcers of Loew's and KAO theatres in New York City went on strike yesterday. The union claims 2000 walked out, but Charles Moskowitz, of Loew's, says the strikers number just 53.

He also says that a check-up by the Federal Department of Labor showed that 84 per cent of the 2200 theatre workers opposed joining the union.

Schulberg-Erpi Dicker on Big Deal

New York.—B. P. Schulberg and Electrical Research Products Inc. are working on a deal that will provide for the latter to finance the former in eight pictures to be made next year, with the release going to either Paramount or Radio.

Schulberg has two more pictures to make on his old Paramunt deal and, it is understood, will not renew.

'Stingaree' Opens Big

Opening to a gross of $2,750 for its first day, Wednesday, at the Golden Gate in San Francisco, Radio's "Stingaree" barely missed repeating the business pulled into the house on the run of "Little Women."

Cooper-RKO Deal 2 Or 4 Pictures

Radio Pictures and Merian C. Cooper have worked out their agreement and it calls for a minimum of two pictures a year, and a maximum of four a year for the next five years.

This deal removes Cooper from any activity in the management of the studio, an occupation he has abhorred from the start, and although those in the know on the lot will tell you that J. R. McDonough is not going to bring in a production head, but will run the plant himself on a unit production set-up, don't be surprised if a very important producer now connected at another plant will be designated production head before June 1.

Douglas MacLean Signs New Para. Contract

Completing his first year as a Paramount producer, Douglas MacLean has signed for another year, with six to make on the new ticket.

His first group this past season included "Mama Loves Papa," "Tillie and Gus," "Six of a Kind" and "Melody in Spring." MacLean has now in work, "Mrs. Wiggs of the Cabbage Patch" and "Ladies Should Listen."

Bill Menzies III and Off Para. 'Sophie Lang'

A laryngitis attack yesterday forced William Cameron Menzies to withdraw from the direction of "The Notorious Sophie Lang" for Paramount. Ralph Murphy went to bat for the director.

Educ. Closing June 26

Educational is to go into its siesta locally June 26, with only E. H. Allen maintaining an office at this end. Earle Hammons leaves for London from New York, June 4. He will be gone three weeks.

BRISKIN MAKES OFFER FOR COLUMBIA STOCK

New York.—The stew that has been going on for years between the Cohn boys and their running of Columbia may be solved if a deal that is now on the fire goes through. The deal concerns the purchase of the one-third interest held by Jack Cohn in Columbia, by Sam Briskin, general manager of the Columbia plant. It is said the price will be $750,000 cash.

It is quite definite that Columbia is not large enough to house the two battling Cohns, and inasmuch as Harry has refused even to listen to a purchaser for his majority interest, it is

(Continued on Page 5)

Spencer Tracy Set For Lasky Picture

Jesse L. Lasky yesterday announced that Spencer Tracy will star in "Heldorado" as the producer's second picture on his new series for Fox. Production is slated for July 16.

The story is by Frank Mitchell Dazey, with Ernest Pascal and Jesse Lasky Jr. writing the screen play.

Spigelgass III

Leonard Spigelgass, Universal story head, is away from the office with laryngitis. He will be back at the studio next Monday.

ROWLAND V. LEE Now Directing "The Count of Monte Cristo"

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher
FRANK T. POPE.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957
New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 2 Cathedral Mansion; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

FWC AND SEVEN PRODUCERS NAMED IN ANTI-TRUST SUIT

THE LOWDOWN

Prince Alexis Thurn-Taxis, now in Hollywood, sold his original story, "Me and the King," to Paramount for Mae West, as you know. But the Prince, who is full of charm, is also full of bright ideas so far as that story is concerned. Alexis is a good friend (nay, we might even say, a pal) of the ex-King Alfonso of Spain, and he thinks it would be simply elegant if Alfonso came over to Hollywood and appeared in the picture! Not in the leading role, mind you—just in a small part. And strangely enough, there is more than a slight possibility that Alfonso, who is a swell sport, may actually do it. Anyway, Alexis has Paramount's permission to "negotiate" with the King—and that's exactly what he's doing! Think of the poobleeecity!

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An ironical situation (not without its laff side) came to pass a coupla weeks ago, when the wife of a prominent actor decided to sue him for divorce. The woman's daughter (herself a picture actress) visited her, and by turns demanded and begged that there be no scandal connected with Momma's proceedings. The reason that the visit struck the suing lady rather funny is the fact that the daughter never paid the least bit of attention to her while she was married to the actor—and also the fact that the daughter's life has been anything but pure, either in private or in print! The daughter was sooo afraid that any scandal connected with Poppa would injure HER career. Imagine!

Film Stars Frolic at New Stadium Tonight

The Film Stars Frolic is all set to get under way tonight at the newly-erected Gilmore Stadium. Proceeds of the five performances will go to charity, and it is expected that the net will be nearly $50,000. Eddie Cantor has the most important part in the proceedings.

'Serenade' For Harvey

Lilian Harvey's next picture at Fox, in place of "Lottery Lover," will be the Rex Beach story, "Serenade," with a Viennese background. Paul Martin directs under Sol Wurtzel's supervision.

Chotiners Demand $300,000 Damages

H. W. and M. C. Chotiner, owners of the Chotiner Parisian and the Chotiner Ravenna theatres, today will file suit through Attorney Nat C. Recht in the United States District Court against Fox West Coast Theatres and seven major picture producing organizations, charging violation of the Sherman and Clayton Anti-Trust Acts, and asking damages of $300,000.

The picture companies named in suit are: RKO-Radio, Fox Film Corporation, Warner Brothers-First National, United Artists, Universal Pictures, Metro-Goldwyn-Mayer and Columbia.

The Chotiners charge that Fox West Coast and the picture companies, through their distributors, entered into a conspiracy about August, 1932, to monopolize the picture film industry in this section of the country, and to ruin and put the Chotiner theatres out of business, and that they have put the conspiracy into effect with the result that, whereas the two Chotiner theatres previous to the alleged conspiracy earned a profit of $1000 a month, now they are running at a loss.

The complaint alleges that the defendants agreed among themselves to sell all of their pictures for first run showing to Fox West Coast and agreed also that these pictures could not be shown in the Parisian until 14 days and the Ravenna 21 days after they had been shown in the Belmont, a Fox West Coast theatre.

Then, according to the complaint, Fox West Coast ran the pictures in all the other theatres it owned or controlled before showing them in the Belmont, thus making it impossible for the Chotiner theatres to show the pictures until long after most of the other theatres had run them, and preventing the Chotiner theatres from showing them in competition with theatres of Fox West Coast. The Chotiners allege that this conspiracy has put them in a spot where they cannot play the pictures of the companies complained against until from 60 to 75 days after they have been shown in down-town Los Angeles.

Due to these allegedly unfair tactics, the Chotiners now claim that their theatres, which were reasonably worth $100,000 before the conspiracy, are now practically valueless. So they ask $300,000 damages and $10,000 attorneys fees, and that the Fox West Coast Theatres and the picture companies named be enjoined by the court from continuing their "present illegal practice."

Tradeviews
(Continued from Page 1)

but the danger lies in the recent agitations against certain types of pictures that have been released and in the possible demands made upon members of Congress by the reformers who back such agitations. The business has fought Federal censorship for years, but the present situation with regard to that evil needs constant watching and concerted opposition.

Barthelmess and Para. Negotiating

Richard Barthelmess and Paramount have been negotiating a deal, which is said to be about ready for signing and which will take the star to that company for one picture at least. The choice of story is the only thing holding up the agreement.

Dave Allen Is Held On Morals Charge

Dave Allen, head of the Central Casting Bureau, was held in $2500 bail yesterday on a morals charge, having been indicted by the Grand Jury for alleged violation of section 288A of the penal code. A girl named Gloria Marsh is named in the indictment.

The accusation against Allen was made by an extra girl, named June De Long, and the offense is said to have been committed in her apartment.

Allen, whose hearing is set for May 24, declares the case is a "frame-up."

Another of 'Shim Sham' Cast Gets Film Break

Paramount yesterday outbid every studio in town and signed Maebelle Lewis of the "Shim Sham Revue" cast to a long term deal.

Two studios have already lodged bids with Paramount for the loan of the player. Deal was negotiated by Jerry Horwin.

Plymouth 6 $767 plus tax Delivered
Airflow **DeSoto** $1285 plus tax Delivered

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Skouras Bros. Lose In Overbuying Case

New York.—The first complaint of over-buying to be brought before the New York Grievance Board resulted in a decision against Skouras Brothers, the respondents.

The complaint was filed by Rogowsky Brothers, of Portchester. The board found in favor of the complainants and ruled that Skouras must turn over to the competitor 22 pictures at the rate of two a week. All companies except Paramount are affected.

OPEN FORUM

To the Author of The Lowdown column:

You remarked in your column that I "stormed around (and off) the set in a flood of tears."

I've "stormed," yes; but I am offended at the "tears." I just wanted you to know that I prefer to "storm" with a little more dignity.

To be really truthful about the whole thing: I am usually put in my place before I even can do much storming—

But—thank you for the publicity!

Sincerely,
JEAN MUIR.

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'THE KEY' WELL DIRECTED BUT HURT BY POOR WRITING

Colin Clive Takes The Acting Honors

"THE KEY"
(Warners)

Direction .....Michael Curtiz
Authors.....R. Gore-Browne and J. L. Hardy
Screen Play.....Laird Doyle
Photography .....Ernest Haller

Cast: William Powell, Edna Best, Colin Clive, Hobart Cavanaugh, Halliwell Hobbes, Donald Crisp, J. M. Kerrigan, Henry O'Neill, Phil Regan, Arthur Treacher, Maxine Doyle, Arthur Aylesworth, Gertrude Short, Dawn O'Day.

Dublin, Ireland, in 1920, is the locale for "The Key," and it's the best thing about the picture, with the exception of some splendidly directed scenes of encounters between the English and the Sinn Feiners, and the acting of one or two minor characters.

Unfortunately, the story that is played against this tense, dramatic background is so familiar that it can't even draw any strength from its surroundings, and doubly unfortunate is the fact that William Powell is just too utterly debonair and heroic and suave for any use. The preview audience, a little weary of his high-handed "charm" at the beginning of the picture, tittered openly toward the last at an especially obvious swagger.

Powell plays the ex-lover of Edna Best, married to Colin Clive, who is in the intelligence department of the British army in Ireland. She thinks she is still in love with Powell, and when Clive finally captures the leader of the Sinn Feiners and learns on the same night that his wife loves the other man, he wanders forth and is instantly captured by the Irish, who swear to hang him the day their leader is hanged.

In the meantime, Miss Best finds out that she loves Clive after all and not Powell, so there is nothing left for Powell to do but jeopardize his career and his life to return Clive to the arms of his wife. Which he does—Ooooh, so gallantly.

Clive brings a tremendous sincerity to his part and a warm humaness. Miss Best has little to do and Powell does too much. Halliwell Hobbes is grand as the general; J. M. Kerrigan makes a small part stand out strongly, as does Gertrude Short as a barmaid. Donald Crisp is well cast as Conlan, the Sinn Feiner leader.

Michael Curtiz directed a lot of action and color into the film, but no suspense. The story, by R. Gore-Browne and J. L. Hardy, adapted by Laird Doyle, doesn't allow for suspense. Photography by Ernest Haller is as outstanding as the direction.

It is too bad that Powell is so unbelievable in this picture and that the story and writing are weak. For everything else is there to make a good film. Small boys may like some of it.

Business of Circus Shows Better Times

New York.—Better times are here, if the circus business is any criterion. The Al G. Fields show reports 65 per cent increase over 1933, Hagenbeck-Wallace reports 45 per cent increase, and the Ringling Brothers about 40 per cent.

Warner Bros. Win In Goldwyn Suit

Sam Goldwyn was yesterday denied his petition for an injunction against Warners on Busby Berkeley's services and the dance director will continue his work on "Dames."

Superior Court Judge Frank Smith overruled Goldwyn by deciding that the contract made by the producer with Warners for the periodical loan of Berkeley failed to provide for the dance director as a party to the deal. The court's action voided the two-year-old contract.

'Peck's Bad Boy' May Be Serialized on Air

A national air sponsorship of a 52-record radio transcription of "Peck's Bad Boy" is being worked on by Walter Dahlquist, of American Radio Features Syndicate.

As in the "Tarzan" air tie-up, Dahlquist hopes to line up sponsors on both sides of the continent.

'To the Ladies' Dialog Rights Bought by Para.

New York.—Paramount has bought the dialog rights to the George S. Kaufman-Marc Connelly play, "To the Ladies." It will star George Bancroft under the title of "Ladies First." Gil Pratt will direct.

Lowe in 'Gift of Gab'

Universal yesterday set the Jerry Wald story, "The Gift of Gab," as the next Edmund Lowe vehicle and started negotiations with MGM for the loan of Madge Evans. Picture is not scheduled to get under way until July 1. Rian James is writing the screen play and producing.

Para. Seeks Colbert

Paramount is paging Claudette Colbert, who went holidaying after "Cleopatra" finished and left no forwarding address. Studio wants her urgently, possibly for retakes.

Marion Dix Assigned

Marion Dix has been assigned to work on the set of "Afterwards" at Radio, writing dialogue as James Cruze directs the production.

Brown With Goldstone

Karl Brown has been engaged by Phil Goldstone to write the screen play for "20,000 Leagues Under the Sea," the Jules Verne story.

Soviets to Spend $40,000,000 on Pix

New York.—V. A. Usievich, chief of the Foreign Trade Division of the Soviet film industry, stated today that the Soviets plan to produce 100 major features this coming year at an average cost of $435,000. They are also going after distribution of their films in this and other countries.

The Soviets will try to interest American producers in sending actors to Russia to make English versions simultaneously with the Russian. Usievich says there are 32,000 theatres in Russia, but only 2000 are wired.

Weingarten Looking Over Pollock Play

Lawrence Weingarten, who returned Wednesday from a short stay in New York seeing plays, brought back an untitled Channing Pollock play that is to be produced in New York in the fall.

Weingarten is now reading the play and MGM is considering its purchase as a Robert Montgomery vehicle.

Two New MGM Writers

Two writers moved in at MGM yesterday. Lynn Riggs signed to work on "Wicked Woman." John Russell, author of "Pagan," comes on to write an original for Ramon Novarro.

Change Role For Searl

Sol Lesser yesterday agreed to change the characterization of the part in "Peck's Bad Boy" for which he wanted Jackie Searl, eliminating the mean taint in order to have Searl in the picture after all.

Wanger Quits MGM

(Continued from Page 1)

accelerated by the knowledge that he will return to Paramount in one of the top production spots when the reorganization of that company is announced in about two weeks.

This reorganization of Paramount, it is understood, will include both Sam Katz and Jesse Lasky in addition to Wanger, returning much of the production force that made the slogan, "If it's a Paramount picture, it is the best show in town."

Wanger denies the Paramount hook-up, stating: "I am leaving for New York Monday to confer with my attorney, Nathan Burkan, pass on one of three deals he has ready for me, and I will then take the first boat for Europe for a month's search for material for my new production job. All that I can say is that I will be back to Hollywood in one of three spots."

Wanger had charge of six productions, only one of which, "Stamboul Quest," is in work. The other five are "Duchess of Delmonico's," "Vanessa," "Timberline," "Five Days" and "Movie Queen." These will be distributed among the other producers on the lot.

Not that it MATTERS
by Helen Gwynn

Honestly, if a person feels called upon to rush into print with his opinions on any given subject, it's all right by us. But when that person does it in the guise of an expert, then he has already thrown himself to the wolves and deserves to be torn apart for any exhibition of ignorance. For instance, in this month's "Screen Book," one Dr. Louis E. Bisch, M.D., Ph.D., who wrote a couple of plays, once, takes it upon himself to write an article entitled "Why The Stars Don't Know How to Act" and comes out with some pretty phoney statements about the picture industry.

First of all, he blames the movies for the fact that screen players are mostly not very good on the stage and, of course, cites the example of Katharine Hepburn. He claims, along the same lines, that the director on a picture does all the thinking and timing for the actors and thus renders them incapable of thinking for themselves.

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To us, he's wrong in both instances. In the first place, stage technique and movie technique are two separate and distinct schools of thought and action. There may be a happy combination of the two on a co-operative basis, but it is obvious that they must be different. And a movie director does no more thinking for an actor than a good stage director does. That's any director's job—the timing and the correct interpretation of the author's idea.

He also claims that the screen actor becomes stereotyped. Tut, tut, Dr. Bisch, an actor may be typed, but if he becomes stereotyped in his acting, it's his own fault. Surely the screen cannot be blamed for that when the actor is going through a new part every few months and doesn't have to fear going stale in a part he must go through night after night on the stage. One of the screen's greatest assets is the fact that, no matter how many times a picture is shown, the performances cannot falter. Only the best gets into the can. Whereas on the stage any producer, author or director will tell you a cast needs constant looking after in order to make each performance of a play, good.

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He says that the biggest legitimate acting names are deserting the screen and wonders what will happen to pictures. Well, by his own arguments, this cannot hurt the screen one bit since in order to be a picture star it is not necessary to have had stage experience because picture technique is so different it can make its own stars.

And then the good doctor wonders what the poor picture star will do when pictures no longer want him, and the stage just can't use him. Pity the poor actor, my children, who has been making thousands of dollars a year for at least five years, and then ask yourself why he can't retire with good grace and good income and write articles about the good, old days.

LABOR BOARD REINSTATES OUSTED UNION USHERS

Washington—One of the most momentous decisions in the history of the conflict between employer and labor in the theatre was handed down here yesterday by the National Labor Board when it ruled that nine ushers discharged from theatres in Elkhart, Ind., because they had former a union and had applied for an A.F. of L. charter, be restored to their jobs.

The decision means that employers must not try to prevent their employees from forming unions subsidiary to the American Federation of Labor, and it cannot be appealed. The ruling affirmed a similar one made by the Indianapolis Regional Labor Board.

The ushers involved were employed by the Warner and Bucklen Theatres. Last August they planned to apply for a charter, but were persuaded to refrain, and from then until December a company union prevailed. In December they applied for their charter and were fired at once, allegedly for union activities, and girls were put in their places.

Fenton and Engels For 'House of Strangers'

"House of Strangers," Invincible's story of the Austro-Italian war front, goes into production next Tuesday at Universal, with Frank R. Strayer directing.

Leslie Fenton was engaged for it yesterday through Selznick & Joyce. Maury Cohen's deal borrowing Wera Engels from Reliance also went through. Both support Eric von Stroheim.

'Spanky' a Hero

"Spanky" McFarland, Roach baby gangster, got back Wednesday from a three weeks visit to his home town, Dallas, Texas. The 5½-year-old is now a hero in his family, having fished his 6½-year-old brother out of the water when he tumbled off a yacht's gangplank during the vacation.

Fan Mail For Caruso Jr.

As a result of Enrico Caruso, Jr's. first radio broadcast Tuesday, KFWB received 470 letters from listeners, a record for any one personality at the station. Most of the letters came from foreigners, 28 of whom were named Caruso.

Falkenstein to 'U'

Fritz Falkenstein joins the Universal staff today to write with Julius Klein the script for Carl Laemmle Sr.'s production of "My Mother," inspired by the Whistler painting. The MacQuarrie office set the deal.

Gordon and Revel Back

Harry Revel and Mack Gordon are back at Paramount after shopping on Broadway for musical suggestions for numbers for "Big Broadcast of 1934." Production starts the first week of July.

Thew Out of MGM

Harvey Thew finished his end of "The Rear Car" script and left the MGM lot yesterday. He teamed with Al Boasberg on the adaptation.

Swanson In Person Causes Extra Shows

Chicago.—The personal appearance of Gloria Swanson at the Chicago Theatre Wednesday and yesterday caused the house to run five shows each day, the first time in over twelve weeks that this has happened. It was the same story in Detroit, crowds storming the theatre.

After the fiasco at the New York Paramount, she started on tour under the management of Dan Winkler and the results have proved that she is still one of the great drawing cards of the screen world.

Bill Cagney Signed by Monogram For Three

Monogram yesterday signed Bill Cagney to a three picture deal and will spot him in "The Redhead," a novel by Vera Brown, as his first. Script has been written by Betty Burbridge under Mrs. Wallace Reid's supervision.

He then goes into "Dames and Dynamite," which Al DeMond is scripting and George Bertholon supervising. His last subject will be "Reckless Romeo," based on an original by N. Brewster Morse, "Ten Minute Eggs."

Paramount to Start 'Mrs. Wiggs' May 28

"Mrs. Wiggs of the Cabbage Patch" is on Paramount's production sheet to start the week of May 28. Pauline Lord is on the way from New York for it.

The screen play is being prepared by William Slavens McNutt and Jane Storm. Norman Taurog directs.

Gorney-Hartman Set

Stanley Bergerman has signed Jay Gorney and Don Hartman to write two musical numbers for "Romance in the Rain," which Stuart Walker directs when it starts June 1. Studio is negotiating with Harold Hecht to stage a musical number in the picture.

New Term For Meins

Gus Meins yesterday had the pleasure of tearing up his old Roach contract and receiving a new deal from the hands of Henry Ginsberg. Meins has directed the Todd-Kellys and Our Gang for several months.

Wald Story For MGM

MGM is concluding a deal with Jerry Wald for the purchase of his original story, "Night School." Studio has no definite plans for it as yet.

Air Yarn For Grant

Paramount has acquired an aviation story by Nell Shipman for Cary Grant. The title is "Eye of the Eagle." Frances Drake will have the girl lead.

Genevieve Tobin Sails

New York.—Genevieve Tobin sailed for Europe yesterday on the Mauretania. She will be there two months.

Marjorie Rambeau May Do 'Klondike Kate' Yarn

Willard Mack and Edward Paulton are writing a story around the life of Kate Rockwell Natson, better known to the world as "Klondike Kate."

Harry Weber plans to produce it with Marjorie Rambeau in the role of Kate. He is negotiating for a major release.

Referee Settling Paramount Cases

New York.—Referee Ehrhorn, sitting in for Referee Davis in the Paramount bankruptcy hearings, yesterday approved the plans of the trustees to effect a reorganization of the Goldstein Brothers circuit and the Olympia Theatres, both in New England. There was no opposition.

He also approved the settlement of the claim of the Artfilm Studio Inc. for alleged infringement of the Stambaugh patent on the blue transparency method. Paramount is to pay Artfilm $500 and buy the patent for $2000.

'High Yaller' For Stahl

John Stahl yesterday tested Freddie Washington, colored actress, for the "high yaller" role in "Imitation of Life" and so far she has the inside track for the role.

NOW BOOKING ENTIRE COUNTRY



JEWEL PROD.. 723 7 Ave., N. Y.



FWC Exonerated On Two Complaints

The Los Angeles Grievance Board yesterday decided that Fox West Theatres were not guilty of charges brought against the corporation by the Egyptian Theatre, of Maywood, and the Cosm Theatre, of Glendale.

The Egyptian charged a violation of the film code in that the Alcazar, a Fox West Coast house, in Bell, had cut prices and had flooded Maywood with advertising that cut into the Egyptian's trade. The Cosmo charged over-buying by FWC.

A third case yesterday was that of the Crystal Theatre, charging that the Muse, Rosslyn and Wonderland theatres, on Main street, had cut prices. This was referred to the Code Authority.

Paramount Publicity Will Move Next Week

Paramount studio publicity department moves one block west to a new one-story building at the end of next week. The move will concentrate the publicity, fan mail, publicity stills and foreign departments under one roof, with Tom Baily chief mogul.

Irving Briskin Back

Irving Briskin returned to his supervisor's desk at Columbia yesterday after a nine-day trip to Victoria, B.C.

Viva-Villa

starring

Wallace Beery

Cast includes

LEO CARRILLO, FAY WRAY, STUART ERWIN, KATHERINE DeMILLE, H. B. WALTHALL and JOSEPH SCHILDKRAUT

An MGM Picture

Loew's State



ZANUCK WOULD LIMIT SCOPE OF CRITICISM

New York.—Darryl Zanuck, who, ten days ago, came out in favor of criticism of pictures, stating that he did not care how severe it was, now feels that the criticism should be confined to what is in the picture and the reviewers should not go beyond that.

This later opinion grew out of a review of "The Affairs of Cellini" in one of the local picture trade papers. Reviewer included in his notice a warning to exhibitors not to play the picture if they did not want to encounter censorship troubles. This, Zanuck believes, is not within the province of any reviewer and he expressed his opinion in an admonition to the paper.

"I do not question the right of reviewers to express any critical opinion they see fit on the merits of what is in the picture," he said, "but I feel that such remarks do not come within the province of a critic."

Two New Ones Start at Para; Six Now in Work

Paramount started two new features this week, "Ladies Should Listen" going in first, and "Ladies First" following yesterday. Frank Tuttle and Gil Pratt are the respective directors.

Rosita Moreno was added yesterday to the "Ladies Should Listen" cast, headed by Cary Grant and Frances Drake.

Wesley Ruggles wound up the Jack Oakie picture, "Shoot the Works," Tuesday, leaving six features active at Paramount.

Bars Put Up at 'U' Against All Visitors

Because the lot was over-run with salesmen, agents and many other people who bothered the employees, Carl Laemmle Jr. yesterday put stringent pass regulations into effect at Universal.

Hereafter, non-employees will be admitted to the lot only by appointment, okayed at the information desk.

Chester Hale on 'Tour'

Jack Chertok, head of the MGM musical department, yesterday assigned Chester Hale to direct the musical numbers on "Student Tour," in which Jimmy Durante and Charles Butterworth have the leads. Charles Reisner directs the Monta Bell production.

Tupper Finishes One

Tristram Tupper has completed his script of "The Healer," a novel by Robert Herrick, and will be given another assignment by Monogram. Story is planned for Lionel Atwill, with no supervisor or director set as yet.

Shumate With Rogell

Sid Rogell has borrowed Harold Shumate from the Irving Briskin unit at Columbia to write the screen play for "Produce the Body."

Arnold in Agency

Hank Arnold joins the Landy and Hunt publicity office as an associate.

Mind Reader Picking Pay Spots For Frolic

The Screen Actors' Guild isn't missing a bet in the handling of its Film Stars Frolic. It has even hired a professional "mind reader" to spot the places where it will stake out its concessions, hoping he picks paying spots.

Lawrence Re-opens Para. Claim As Test

New York.—The claim of Vincent Lawrence against Paramount for $113,000 for contract services, which was disallowed recently by Referee Davis, was re-opened yesterday. The claim has been amended to $24,500, covering only the period of services from May 24, 1933, when the contract was disaffirmed, to September 6, 1933. During this time, Lawrence alleges, he was unable to get employment.

The trustees see in this claim a test case, and their answer sets up that the New York corporation laws permit contracts to become invalid whenever the employer desires, under bankruptcy. Additional briefs will be filed within a week.

Edward Arnold Gets Lead in 'U' Picture

Edward Arnold breaks into starring ranks in Universal's "Ransom, One Million Dollars," the studio failing to put through its deal with MGM for the loan of Leo Carrillo. Murray Roth directs under Eph Asher's supervision.

The deal was set by Schulberg, Feldman and Gurney through an arrangement with B. P. Schulberg, to whom Arnold is under contract.

Raphaelson Assigned

Signed to a long-term deal, Samson Raphaelson has been assigned by Fox to write the script for "Servants' Entrance," which will star Janet Gaynor

Two More For Agency

The Small-Landau office has signed Leon Gordon and Irving Caesar to managerial contracts.

Briskin After Col. Stock

(Continued from Page 1)

believed that both brothers would welcome the Briskin purchase.

The Columbia-Briskin contract has expired and Briskin has let it be known that he is not interested in signing a new deal unless there are a lot of changes in the ticket, especially in view of the fact that at least three other major plants have offered him better working conditions and more pay. Consequently, permitting Briskin to buy into the company will be the one way to cinch his services.

If the deal goes through, one of the best sales managers, now connected with a major outfit, will go over to Columbia to handle the sales.

We Are Privileged
by Carl Laemmle, Jr.,
to Announce that
Today
RICHARD THORPE
Becomes A Universal
Director and Has Been
Assigned by Mr. Laemmle
to
RIAN JAMES'
Unit.

He Will Direct
"Walking On Air."

Richard Thorpe Is
Personally Represented by
Milton E. Hoffman
and Sig Schlager

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CULVER CITY,

THE Hollywood REPORTER

Vol. XXI, No. 10. Price 5c. TODAY'S FILM NEWS TODAY Saturday, May 19, 1934

ZUKOR PRODUCING HEAD

TRADE VIEWS by W. R. WILKERSON

•THE boys around New York are still talking about that exploitation blast Sam Goldwyn put behind the Music Hall showing of "Nana." Sam spent $48,000 for that blast, took 50 per cent of every dollar that was paid at the Music Hall box-office, over $60,000, and checked about even on the deal for the two weeks showing. Even so far as the engagement was concerned, but he SOLD "Nana" all over the country as a result of the campaign and launched Anna Sten as a star, in fact, a star who is much better than the picture she was in.

But where Goldwyn came out even on his big belch, many other producers have shot—and LOST—the wad in their effort to sell New York and America on a picture that did not meet with favor. Witness the case of Fox recently with "Stand Up and Cheer" in the same house in New York. Fox figured it had a bet (and so did this paper) and decided to help chase people over to the Music Hall for that engagement. They splashed $28,000 in the papers and on the billboards, to no avail. As a consequence, when RKO said the picture was not doing sufficient to stick for a second week, Fox said IT MUST STAY, and stay it did, but it cost the Fox organization a pretty penny.

•

In order to keep "Stand Up and Cheer" for a second week at the Music Hall, Fox agreed to take four Fox pictures that RKO had contracted for, but did not want to play, back from RKO at a cast of $7,500 a picture—$30,000 for the four, in addition to not taking a dime for the play of "Cheer" for the second week. In short the two weeks engagement cost Fox around $58,000. A pretty expensive venture.

•

And on the thought of getting rid of "shelved" pictures, the past year will probably go down in the record books as setting forth more pictures put on the shelf and PAID for than any other year in this business. Exhibitors have been up against a pretty tough proposition during the year, what with the quality of the product sent them by Hollywood. When they did get a picture that had any resemblance to entertainment, they held it for the limit and shelved other pic-

(Continued on Page 2)

Johnson Will Not Remove Rosenblatt

Washington.—Gen. Johnson said last night that Sol Rosenblatt would not be removed from his jurisdiction over the film industry. He admitted there might be changes in the NRA, but said that the NRA staff would make them, and that they would not be results of the Darrow report.

MGM Profit Three Times Last Year's

New York.—The financial report of Metro-Goldwyn-Mayer for the twenty-eight weeks ended March 15 showed a net profit of more than three times that shown for the corresponding period last year. The figures are $3,037,088 as against $966,173. This is after deductions for amortization, depreciation and Federal taxes.

The report shows a net operating income of $16,147,265 and miscellaneous income of $452,453.

Wanger Buys Two Yarns By Transatlantic Phone

Walter Wanger, by transatlantic telephone with London agents yesterday, closed for the purchase of "There Goes the Groom," a novel by Gardin Layton, and optioned "Sir Humphrey," Austin Murdock's novel.

He will use the stories in connection with his new production set-up, either as an independent or with some major here.

"Adolph Zukor Presents" To Appear On Main Titles Of All Paramount's Pictures

New York.—Adolph Zukor is now in charge of production at the Paramount studios. This became known yesterday when an order went through that the main titles of all future Paramount pictures should read "Adolph Zukor presents," instead of crediting Paramount or any producer.

This also goes for all pictures made by independent producers for Paramount release, because the first picture which will carry the new-style title is "Kiss and Make Up," a B. P. Schulberg production. The names of Schulberg, Rogers or any other independent producer will be on the main title, but secondary to Zukor's.

This brings the Paramount president directly into the branch of the industry in which he always has been the

(Continued on Page 5)

Sam Wood Refuses Bid To Direct in England

Sam Wood has turned down the offer by Associated Talking Pictures of London to direct "The Moon Was All Aglow" during his vacation in England.

The director will rest only during his four months vacation which starts as soon as he completes "Stamboul Quest" for MGM.

Gene Fowler Really Goes

Gene Fowler finally entrained for the East yesterday, the next stop being Fire Island.

French Ask 3-Mos. Ban on U.S. Films

Paris—Representatives of American film companies were amazed yesterday when it was learned that French producers are pushing a move that will virtually spell ruin to American films here, if the effort is successful.

The French producers are asking the government to prohibit importation of all American films for a period of three months; to increase the tariff on negative copies of films by more than 3000 per cent; and to grant a favorable tariff to French versions of films made in Germany, which would give German films the inside track here.

'Millie' Wanted Abroad

New York.—Lewis Milestone has received an offer to direct "One Hundred Years to Come" for Alexander Korda's London Films and may accept. This is the original written by H. G. Wells.

Mannix on 'Vanessa'

Eddie Mannix goes in as associate producer on "Vanessa," at MGM. Picture will star Helen Hayes, under William K. Howard's direction. Arthur Richman and Lenore Coffee are writing the screen play.

Frances Fuller Here

Frances Fuller arrived in Hollywood yesterday, after a six months absence, and goes into the spot opposite George Bancroft in "Ladies First" at Paramount. Gilbert Pratt directs.

Scoop For Pathe News

New York.—The Pathe newsreel obtained exclusive news shots of the running down of the Nantucket lightship by the Olympic.

INDIE EXHIBS ORGANIZE REVOLT AGAINST PRICES

New York.—Driven to united opposition by the percentage demands that are being made by the major companies for product for the coming season, independent exhibitors from the East and Middle West met at the Motion Picture Club yesterday to outline plans for a battle which, they believe, affects their existence.

According to Sidney Samuelson, of the Allied States organization, and Lou Blumenthal, of New York, a check-up showed that those who were at the meeting represented nearly 75

(Continued on Page 4)

Holzman and Daab on Way Here by Steamer

New York.—Ben Holzman, Eddie Cantor's manager, and Hy Daab, who has given up publicity work to write scenarios, are sailing for Hollywood today on the S.S. California.

It is understood that Daab has a writing deal on with Warners.

Pickford Due Tomorrow

Mary Pickford flies in Sunday morning, the day's delay due to a holdover on her Toronto appearance.

LOUIS KING NOW PREPARING "WANTED" for Fox

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher

FRANK T. POPE.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957
New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 2 Cathedral Mansion; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

'COME WHAT MAY' OUT DATED; 'EVERY THURSDAY' AMUSING

Mary Philips Is Good Picture Bet

"COME WHAT MAY"

Hal Skelly presents "Come What May," by Richard F. Flournoy; directed by Leo Bulgakov; settings by Clement M. Williams; with Hal Skelly, Mary Philips, Stanton Bier, Granville Bates, Sara Perry, Robert Mayors, Robert Sloane, Alfred Corn, Harry Clancy, W. W. Shuttleworth, Nancy Evans, John Bennethum. At the Plymouth Theatre.

New York.—Hal Skelly demonstrates in "Come What May" his versatility as an actor, in an almostplotless play, which starts in 1896 and ends thirty-two years later. We behold the transition of Hal Skelly from a small-town typesetter in his early twenties, to a man in his late fifties. Skelly is ably abetted by Mary Philips, who plays his wife.

The play is an old-fashioned drama that lacks punch. It is another "Cavalcade" type of play without the pageantry, and concerns itself with the marriage of the two principal characters—Chet Harrison, played by Skelly, and Eve Hayward, played by Mary Philips—Skelly's call to arms during the Spanish-American war, and the birth of their son. After a ten-year lapse we are again introduced to the family, with Skelly losing his job and their boy, now ten years of age, getting his first position. There is another lapse of ten years and we find the son called to the colors during the great war and his subsequent death. After the war, a nephew whom the couple have raised and who has taken their son's place in their affections, announces his desire to leave them and make his way in the world, leaving them all alone. The play ends with the elderly lovers commenting on the fact that the world has used them very decently and things look very happy and prosperous.

Leo Bulgakov, who directed this play in a manner reminiscent of his earlier success, "One Sunday Afternoon," handled the direction with consummate skill. The characterizations of the cast were done with artistry and restraint, and particularly is the performance given by Mary Philips, as Eve Hayward, to be commended.

Because of the absence of plot "Come What May" apparently would make a weak picture. Hal Skelly's performance was excellent; Mary Philips got everything that was possible out of a very human role. If she photographs well, she should be a fairly good bet for pictures, as she is a dramatic artist of ability.

Kind Heart Leads Cobb To Refuse Personals

Irvin Cobb has been offered ten weeks personals on an eastern circuit when "Fisherman's Luck" is released, although he hasn't started shooting the Roach comedy yet.

Cobb turned it down with the comment that he feared that, ater sitting through the picture, the audience would have suffered enough.

Fox Takes Joe May For 'Music in Air'

Joe May, the German director who has been sitting out his contract at Columbia for three months or more without an assignment, winds up his term in about two weeks and goes over to Fox to direct "Music in the Air."

'Scarlet Empress' Is Held Over in London

London.—"Scarlet Empress," the Marlene Dietrich picture, caught on in its opening week and is held over for a second. Other holdovers are "It Happened One Night," "Roman Scandals" and Bob Flaherty's "Man of Aran."

The newcomers for the week are "Tarzan and His Mate" at the Empire, "We're Not Dressing" at the Plaza, "Flying Down to Rio" at the Regal, and "Hips, Hips, Hooray" at the Capitol. "The House of Rothschild" will open at the Tivoli next Thursday.

'Young Eagles' Winds Up at Sennett's Today

George W. Stout, producer of the Romance serial, flew east yesterday for a couple of days business in New York.

Ashton Dearholt, who succeeded Vin Moore as director of "Young Eagles," is set to wind up the serial today at Mack Sennett studio.

'Fascist Parade' in Work

New York.—David Calcagni, president of the Integrity Film Corporation, announces the forthcoming appearance of a feature called "The Fascist Parade," which is now in production.

European Sailings

New York.—Sailing on the Paris today are Hal Wallis and Louise Fazenda, Charlie Farrell and Virginia Valli, and Charles Caldwell Dobie, noted writer.

Tradeviews

(Continued from Page 1)

tures they knew would do nothing but hurt the business.

A big chain operator told us recently that his chain had shelved (and PAID for) over a third of the product it contracted for, and even with that big luxury in booking, had the best year in some time. All of which proves what a great business this picture business really is and what just a few good pictures will do in earning profits for all concerned. Consequently, why is there so little effort put forth in making BETTER PICTURES?

Has Possibilities For Film Purposes

"EVERY THURSDAY"

Presented by Wee & Leventhal Inc. at the Royale Theatre; written by Doty Hobart; staged by Theodore Viehman; settings by Martin Turner; with George Carleton, Ann Dere, Queenie Smith, Leon Janney, Tucker McGuire, Frederick Forrester, Jack Davis, Sheila Trent.

New York.—Queenie Smith came back to town in a mildly amusing comedy by Doty Hobart, called "Every Thursday" and presented by the amazing Wee and Leventhal, who have already shown themselves to be among the most alert showmen of the season.

Leon Janney, of the pictures, makes his debut as a legitimate stage actor, taking the part of the adolescent boy who is always getting into jams with women, only to be rescued by Miss Smith.

The plot of the play itself is very amusing and easily adaptable for pictures: The Clarks cannot imagine their son growing up, and consequently still treat him as a child. Sadie, the hired girl (Miss Smith) is always getting the boy out of jams and eventually develops a crush for the boy. Things between Sadie and the boy are kept a secret until Mrs. Clark overhears a conversation which leads her to believe that Sadie is going to have a child by her son, and then the fireworks begin.

However, it is all straightened out when Sadie explains that she was just trying to get back five dollars from the boy that she had loaned him some time before. Sadie plays the martyr and gives the boy up to the girl next door, who also loves him.

Miss Smith does the best that she can with the part of Sadie and often stirred the audience with her eccentricity.

Possibilities in this one for pictures.

Picture Folk to Form Naval Militia Branch

Hollywood will soon have its own special Division in the California State Naval Militia. Yesterday authorization was given Lieut. Gene Owen Hagberg, of the C.S.N.M., to organize the special Hollywood Division which will become a part of the 1st Regiment.

There will be 100 men in the division, of which four will be commissioned officers and 16 petty officers. Lieutenant Hagberg is a cemarman, and expects to recruit most of the division from the picture industry.

Hull Due in Month

New York.—Henry Hull, finished in "Tobacco Road," is signed by Universal to go west in a month for the lead in "Great Expectations," from the Dickens novel.

RAMBLING REPORTER

Merian C. Cooper has decided to live in Honolulu permanently—that is, between the occasional pictures he may make! . . . And what of Dorothy Jordan's career? . . . The Dick Wallaces, off on a trip to Scotland Monday. . . . Do you know what famous English theatrical man is said to be handling the Irish Sweeptakes in this country? . . . Mrs. Paul Warburg just unleashed herself in Reno. . . . . It was Lloyd Sheldon who once asked for a "coloratura-baritone" for one of his pictures! . . . . Patricia Ellis has called off the personal appearance tour and will sail up to Seattle maybe instead.

•

Eddie Lowe, lounging on the Malibu sands all week—and Mae Sunday in the same place recouping from the Al Rogells' cocktail party. . . . Billy Haines, homeward bound via the high seas at the moment. . . . Edna May Oliver is taking Virginia Hammond to Italy for a vacation—they sail on the Rex right soon . . . . Over at MGM they're referring to "Laughing Boy" as "The Sad Indian" (!) . . . . A girl named Letitia Clapsaddle works in the Security-First National Bank. . . . . Really think that Maureen O'Sullivan and John Farrow are secretly wed. . . A feller named Carl Miller is trying to get Stu Erwin to finance a Robot that stands behind your bar and mixes the drinks—that is, if you have a bar!

•

Richard Halliburton, author and globe-trotter, around town—he swam the Hellespont once. . . . Virginia Pine's hospital room one mass of flowers from Hollywood pals—that beooty will never be a "lonesome Pine!" . . . Herbert Marshall, Arthur Richman, Bessie Love, Phillips Holmes, Ray Griffith, Hedda Hopper, Ben Goetz, Mrs. Clark Gable, Al Newman, Ruth Roland, Mrs. Walter Connolly, among the lunchers at the Vendome yesterday. . . . Adolphe Menjou may do the Barrymore role in "Hat, Coat and Glove." . . . Marian Nixon off to the Redwoods tomorrow for a trip.

Little Theatre of Beverly Hills for Professionals
624 North Rexford Drive
Beverly Hills

THEDA BARA
in "BELLA DONNA"
$1.10 and 55c tax included

OXford 5903
OXford 0555
May 21-25
inclusive

'FOG OVER FRISCO' CORKING; 'LET'S TALK IT OVER' FINE

Dieterle Direction Novel, Enthralling

"FOG OVER FRISCO"
(Warners-First National)

Direction .....Wilhelm Dieterle
Original .....George Dyer
Adaptation.....Robert N. Lee and Eugene Solow
Screen Play.....Robert N. Lee
Photography .....Tony Gaudio
Cast: Bette Davis, Donald Woods, Margaret Lindsay, Lyle Talbot, Hugh Herbert, Arthur Byron, Robert Barrat, Henry O'Neill, Irving Pichel, Douglas Dumbrille, Alan Hale, Gordon Westcott, Charles Wilson, Harold Minjir, William Demarest, Douglas Cosgrove, William Davidson, George Chandler.

If "Fog Over Frisco" doesn't start a vogue for mystery pictures, we miss our guess. The mystery formula, so successful in modern-day novels, has long eluded satisfactory screen transcription—unless based upon a central character of a detective, as are the Philo Vance stories, among others. Producers have claimed that the literal minds of movie audiences reject the far-fetched situations generally employed without criticism by novelists. These producers are invited to view "Fog Over Frisco."

The picture is almost entirely a directorial triumph. Wilhelm Dieterle has evolved a treatment as distinguished as it is distinctive. He tells his story in a series of only slightly related incidents, almost montage, and does not pause to explain anything until the finale when, in one fell swoop, he explains everything. The treatment achieves a tempo of furious intensity. We are quite aware that this is an inept simile, but the effect is like a top that spins madly at first, to take shape only as it begins to stop. But then you must see the picture, so make your own similes.

In comparison to the direction, the story is relatively unimportant, being a more or less conventional mystery yarn. The racket concerned is the disposition of stolen securities, and several people are murdered in the course of the plot. Adaptation by Robert N. Lee and Eugene Solow is workmanlike, leaving no loose ends in the solution. Explanations for a few mysterious happenings are merely indicated and the audience is thereby given credit for intelligence enough to figure things out for itself.

And did the patrons love to figure? They were still talking about it as they came out of the preview and probably continued all the way home. It was the first opportunity they had had to talk, for they sat more than ordinarily tense in the theatre, almost afraid to breathe lest an important point in the story be missed.

Performances in the main, very good. Bette Davis has a strange character to perform, skirting upon the pathological, and she acquits herself splendidly. Margaret Lindsay is at all times charming and more than usually competent. Donald Woods seems a bit too determined a hero, and Lyle Talbot has nothing to do. Hugh Herbert carries all of the comedy, working hard. He has a couple of lines in photographing a corpse that could be eliminated to advantage. The other members of the cast are uniformly good, with Douglas Dumbrille, Robert Barrat, Arthur Byron and Alan Hale particularly outstanding. Lighting and photography by Tony Gaudio exceptionally fine.

Your only difficulty with "Fog Over Fricco" will be in turn-over. Too many of your audience will want to sit through it a second time. It's that kind of a picture.

Play it up as a really intelligent mystery thriller.

Charwomen Strike in New York Theatres

New York.—The janitors and charwomen of the Loew's and RKO Radio City theatres have joined the strike started Thursday by the ushers, doormen and ticket takers, members of a new employees' union.

New York Grosses Show No Animation

New York.—There is no apparent improvement in the grosses of the big New York picture palaces. Good receipts are scarce.

At the Music Hall, "Change of Heart" could get only $67,300. "Manhattan Melodrama" grabbed $48,475 for its second week at the Capitol, and "He Was Her Man" at the Strand, for its second week ending next Tuesday, will take about $27,500. The Paramount was poor with around $20,000 for "Thirty Day Princess," "Glamour" gave the Roxy about $19,000, and "Murder in Trinidad" took $10,500. "Rothschild" in its tenth week at the Astor held up with nearly $17,000.

Lloyd Nolan Gets Term Contract With Para.

Paramount is closing negotiations on a long-term contract for Lloyd Nolan, who starred in the Broadway edition of "One Sunday Afternoon."

He is due here in ten days from New York. The ticket is being handled by Small-Landau in conjunction with Jane Broder.

Kahn-Donaldson Set; Goldwyn-Felix Dicker

Gus Kahn and Walter Donaldson have been engaged by Sam Goldwyn to write songs for the new Eddie Cantor picture.

Goldwyn is dickering with Seymour Felix to stage the dances, the attempt to get Busby Berkeley having failed.

Term For Jean Parker

Jean Parker's option was exercised by MGM yesterday. The player, headed by the company for stardom, goes into "Have a Heart," the Butler-De Sylva picture which John Considine produces as her next.

Chester Morris Does Extraordinary Job

"LET'S TALK IT OVER"
(Universal)

Direction .....Kurt Neumann
Authors .....Dore Schary and Lewis Foster
Screen Play.....John Meehan Jr.
Photography .....Charles Stumar
Cast: Chester Morris, Mae Clarke, Frank Craven, Irene Ware, Andy Devine, Anderson Lawler, John Warburton, Goodee Montgomery, Russ Brown, Henry Armetta.

Chester Morris gives one of the finest performances of his career as the gob, Mike McGann, in the Universal picture, "Let's Talk It Over."

His keen sense of dramatic value, his timing, his simplicity and utter honesty to type, his superb sincerity—these all make his characterization a miracle of emotional lights and shadows. His Mike McGann is an extremely interesting human being.

Direction is strong and vivid and the writing is exceptionally smooth. With bouquets going to all departments, "Let's Talk It Over" is one of Universal's best. But why the title?

Morris is a sailor who accidentally rescues Mae Clarke, heiress to twenty millions, from drowning. Taking full advantage of the situation, he calls on her and, because he is such a cocksure, impossible, boastful young upstart, she introduces him to her friends, who all watch to see what the freak will do next. Taking her interest in him seriously, he quits the navy and goes to work in her uncle's bond house. Mae gets him the job on a bet—a hundred dollars that she can make something out of him. Instead, he makes something out of himself, and she finally falls very much out of love with her idle, restless, scatter-brained existence, and very much in love with him.

One of the beauties of Morris' characterization is that he never quite gets over being the gob. The polish is there, but his essential SELF remains the same. It is a great performance. Miss Clarke is more than acceptable as the rich, unthinking girl; Frank Craven has a swell part as her very understanding uncle; Andy Devine is a comic sailor; John Warburton is the snobbish fiance of Miss Clarke; Irene Ware makes a small role memorable; Goodee Montgomery has a vamp part, and Russ Brown and Henry Armetta are well cast.

Kurt Neumann directed; John Meehan Jr. made the screen play from the story by Dore Schary and Lewis Foster, and Charles Stumar photographed.

Young and old will like this picture. It's good, reliable stuff, made extraordinarily entertaining by Morris' performance.

(Other Review on Page 4)

Berkeley Starts 300

Busby Berkeley set 300 girls at work yesterday on a special set for "Dames" that required 30 tons of steel in construction. Happy conclusion to the Goldwyn-Warner suit was the signal for on with the dance numbers.

Not that it MATTERS
by Helen Gwynn

Still one of the most astonishing things about Hollywood to the visiting foreigner is the thousands of people who are lured to the Cinema Capitol in the fond hope that they will be stars some day. They tell us that they've heard about and read about Hollywood in the foreign prints, but that nothing they've said can compare to the vastness of the picture industry and the terrible feeling of discouragement it engenders in the stranger. They cannot quite fathom the terrific attraction that Hollywood has, the enormity of the possible reward, in the face of what looks like the complete impossibility of attaining that reward. They cannot understand why steps haven't been taken to keep people out of Hollywood. They can't understand that such a thing is impossible.

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Not until the glamour of existence in Hollywood is completely taken away; not until fame and fortune become meaningless words to beauty that is struggling for a livelihood, will it be at all possible to assure anyone of the futility of trying to crash the gates. It's too much worth while for the one who does, by some queer trick of fate or luck or accident, become a star to convince the thousands of there's that it's of no use, because there's no guarantee that the same thing cannot happen to them.

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That's a right expensive experiment that Radio is conducting with that two-reeler in color, but definitely, if anything is to come out of color photography at all, it's worth spending the money to get it just right and finally find out just what it is that they're working with and how to use it. To date, so far as color films are concerned, not enough time has been spent on the study of lights and colors and their relation to each other. That's where stage training comes in and that's where Robert Edmond Jones fits in so helpfully; Robert Edmond Jones and a staff of experts that should be able to turn out an artistic masterpiece in color. Being somewhat of an old die-hard, we hope that the black and white medium will not be entirely eliminated. But if color is successful, it will be grand to see pictures that require a great deal of outdoor shots and atmospheric beauty, done in color, and other types of pictures can still use the effective black and white. Who knows, there may be a whole new school of cinema art evolved from it. The black and white to belong to the etcher's group and the color photography sort of portraits in oils or something.

At any rate it seems proper and fittin' for Radio to try the experiment, because it has a piece of property on the schedule that cries aloud for color photography, and that is "Green Mansions."

U's 'LITTLE MAN' IS SLOW; ACTING BETTER THAN STORY

Sullavan Shines, As Does Montgomery

"LITTLE MAN, WHAT NOW?"
(Universal)

Direction .....Frank Borzage
Novel .....Hans Fallada
Screen Play....Wm. Anthony McGuire
Photography .....Norbert Brodine
Cast: Margaret Sullavan, Douglass Montgomery, Alan Hale, Catherine Doucet, DeWitt Jennings, Bodil Rosing, Muriel Kirkland, Donald Haynes, George Meeker, Paul Fix, Carlos de Valdez, Hedda Hopper, Fred Kohler, Mae Marsh, Sarah Padden, Tom Ricketts, Frank Reicher, Monroe Owsley, G. P. Huntley Jr., Christian Rub, Alan Mowbray, Etienne Girardot, Earle Fox, Max Asher.

There is a far greater chance that the individual performances in this picture will give more pleasure than the entertainment value of the story so carefully and thinly spread across the screen. It is a tale so elaborately simple, so carefully casual, so much the picturization of every day tragedies, deliberately underwritten and underplayed, that most of the dramatic values and entertainment values come out slightly underdone.

Play up the appearance of Margaret Sullavan, Douglass Montgomery and a fine supporting cast, and the fact that the title was a best seller, but don't bank too heavily on the tears or laughs.

A boy and a girl get married because they are in love and the girl is going to have a baby. They go to a small town where the boy gets a job because he says he is a bachelor. The boy is fired when he is forced to confess he is married because his employer's daughter wants him for a husband. The boy and girl go to Berlin, to the boy's stepmother. The stepmother is a not so nice gal, running a not too good establishment, and when the boy finds it out, he and the girl move out. The boy loses his job. The baby is born. The boy is about to get a good job as the picture ends.

Just like that—it all happens just like that and, despite, the fact that there are moments that could have been incisive and dramatic, moments to wring the heart and moments for laughter through tears, nothing is done with the cause to bring about the effect. It's all quite true to life, but it isn't especially good theatre, and somehow Mr. Borzage's garret doesn't seem to have as much charm as it once possessed.

Margaret Sullavan is very lovely and completely good, but for a gal who rose to sensational stardom in her first picture, her role is hardly big enough for her—she's out of the picture for far too long at a time and the star part is really Douglass Montgomery's. Montgomery is excellent in a role that makes him a fairly dull and slightly stuffy person.

The really interesting performances and people are the minor characterizations, headed by Alan Hale and Christian Rub. Hale goes out of the picture all too soon and Rub comes in far too late, but in between is a good scene by Alan Mowbray that is a joy because he gives it so much pace. Muriel Kirkland is soooo annoyingly good as the girl trying to get a husband, and Catherine Doucet, G. P. Huntley, Jr. and Monroe Owsley win individual mention for their performances.

The photography by Norbert Brodine is excellent throughout.

Bill Daniels Set Up As Ace Cameraman

MGM in its house organ has just announced a list of what it calls the thirty best pictures the studio has produced in its history. Out of this thirty, Bill Daniels has photographed nine.

'U' Has Seven Ready To Start In June

"Walking on Air" is the next starter on Universal's production schedule, set for June 1, Rian James on the screen play, and it is Dick Thorpe's first Universal direction.

"Fanny," William Wyler directing; Bennie Zeidman's production, "Castles in the Air"; and Stanley Bergerman's "Romance in the Rain" are also supposed to start in June.

John Stahl's production, "Imitation of Life," and Eph Asher's "Ransom—One Million Dollars," may also get under the lights the same month.

Connolly Will Stage Dances in 'Flirtation'

Bobby Connolly, Broadway dance director imported by Warners as an ace in the hole during the Busby Berkeley litigation, will stay on his merits.

Result of his Technicolor short, finished Wednesday, is assignment to do the dances for "Flirtation Walk," the Dick Powell-Ruby Keeler musical, on the June schedule. Meantime he starts another color short next week.

New One For Caruso

Warners yesterday optioned Enrico Caruso Jr. for another short Spanish musical. This time it may have an English version. William McGann again directs for Manuel Reachi.

MGM Borrows Regan

MGM is borrowing Phil Regan, Warner's radio name, for "Student Tour." MGM originally tested Regan as a Crawford lead, but Warners signed him.

Hyman Takes 'Quest'

Bernie Hyman has taken over the production reins on "Stamboul Quest," which Walter Wanger had in work at MGM.

Vicki Baum to S-F-G

Vicki Baum yesterday signed a managerial contract with the Schulberg, Feldman and Gurney office.

Heavy Guards Set On Johnson Reply

Washington.—Due to the "leak" on the famous Darrow film code report, an ironclad censorship was placed around the reply of General Johnson here yesterday while it was being printed.

Special guards were thrown about the section of the printing plant handling the reply in order to keep reporters and others from obtaining advance tips on its contents. Government employees leaving the printing room were searched, and every possible precaution taken to keep the reply secret until it is officially released.

Eugene Walter To Do McGuire Screen Play

Eugene Walter has been engaged by William Anthony McGuire to write the screen play of the Universal producer's story, "A Saint in the Cellar."

McGuire is undecided whether he will add this picture to his list of four under his Universal contract or produce it independently.

New England Village Built For 'Letter'

Splurging on his first Majestic picture, Larry Darmour has constructed a complete New England village in Laurel Canyon for exteriors of "The Scarlet Letter."

Robert Vignola puts the picture before the cameras next Wednesday. Interiors will be shot at the Darmour studio.

Bancroft and Karns To Sing in Para. Pic

"The Tattooed Lady" will be sung by George Bancroft and Roscoe Karns in Paramount's "Ladies First." The Robbins number, Walter O'Keefe sequel to "Man on the Flying Trapeze," was sold for the picture by Abe Meyer.

Martin-Lowe Finish

Al Martin and Sherman Lowe have completed their original, "Crimson Romance," for Mascot, and Milton Krims is now writing the continuity and screen play. Dave Howard probably will direct. Marty Cohen is supervising.

Ceballos With Small

Edward Small signed Larry Ceballos yesterday to direct the dances in "Transatlantic Showboat," Leroy Prinz dropping out owing to prior assignments. The Small-Landau office made the deal.

Fox Signs Morgan

Ralph Morgan was signed yesterday by Fox for a part in "She Was a Lady." Morgan finishes work Monday night in "Afterwards" at Radio, and starts work in the Fox picture Tuesday morning.

Court Won't Kill Para. Libel Suit

New York.—The Appellate Division of the Supreme Court yesterday denied the request of Paramount-Publix for permission to carry to the Court of Appeals its motion for the dismissal of the $150,000 libel suit brought against the corporation by Mrs. Minerva Brown, of Norwich, New York.

Mrs. Brown's suit is based on the picturization of Dreiser's "American Tragedy," which Paramount made. The plaintiff is the mother of the girl who was killed by Chester Gillette.

Seven Seas Corp. Head Here For Production

William Fisk III, president of the Seven Seas Corp., is due from New York today or Monday after five months absence.

Fisk has been arranging release for "Cane Fire," Hawaiian feature directed by Lois Weber last fall, and is expected to have new production plans. The company quarters at General Service Studio.

Monogram Starting Production With Rush

Monogram finished "The Star Packer" Tuesday, started "Jane Eyre" Thursday, and has "Happy Landings" set for a start next Wednesday. Bill Cagney's first for Monogram, "Redhead," starts some time in June. Guy Robertson also arrives in June for "King Kelly of the U.S.A."

Pierson Back to Para.

Arthur Pierson, recently under term contract to Paramount, returned to that organization yesterday for a featured role as a free lancer in "52 Weeks for Fleurette." Al Werker directs.

Frances Drake Set

Frances Drake was handed the role opposite Herbert Wilcoxon yesterday by Paramount in "Shoe the Wild Mare," the Gene Fowler story.

Exhibs Hit Percentages

(Continued from Page 1)

per cent of the independent buying power of the entire country.

The problem of buying film this coming season, the independent leaders say, is the most pressing they have to face. Philadelphia exhibitors are primarily responsible for this campaign because of their squawks that Fox is insisting on booking thirty of its pictures for next season at rates ranging from 25 to 35 per cent. Such demands, they say, will put them out of business.

The principal result of yesterday's meeting was a determination to hold a mass gathering, probably in Madison Square Garden, which will be addressed by leaders from all sections. The sentiment of those who met yesterday indicated that, on this alleged grievance at least, the great bulk of the independent exhibitors will stand together, being convinced that they must do so for their own protection. Another meeting will be held shortly.

Mitzi Green Wins $5000 Agency Suit

An agent must prove himself directly responsible for securing a position on which commission is disputed, ruled Superior Judge Parker yesterday in dismissing the $5,000 commiission suit brought by William Meiklejohn and Arthur Esberg against Mitzi Green and her father, Joe Keno.

Judge Parker's decision is in line with recent New York court rulings. Mitzi Green and her father were represented by F. B. McCarthy and J. F. Rosen. Meiklejohn and Esberg, who sued on a contract in which they were engaged to secure Mitzi for a Ward Baking Co. broadcast transcription were represented by Martin Gang.

Joe Keno convinced the court that he and the program sponsor had put over the $50,000 deal with World Broadcasting Co. The case has been under submission since the trial two weeks ago.

Irish Sweepstakes Basis of MGM Picture

The stamp of approval was placed by MGM yesterday on a Robert Hopkins idea to make a picture based on the Irish Sweepstakes, and the studio schedules it for immediate production under the title, "The Winning Ticket."

It will be a comedy and Ray Doyle has been assigned to write the screen play. Harry Rapf produces it. Other production plans are not set.

One Play Good and One No Good For Pictures

New York.—Of the two plays that opened on Broadway this week, "Invitation to a Murder" is favorable for pictures and "Come What May" is unfavorable.

Inez Courtney Here

Inez Courtney, comedienne of Joe Cook's "Hold Your Horses" on the New York stage, arrived yesterday from the East on the steamship Pennsylvania to start her term deal at Columbia. Player has not been given an assignment as yet.

Gloria Shea at Mayfair

Mayfair yesterday signed Gloria Shea for the lead opposite Buster Crabbe in "Alice Takes a Hand," an original by Rex Taylor. Picture goes into work Monday at the Darmour studio, with Spencer Bennet directing.

Lee With Mamoulian

Sam Goldwyn has signed Bob Lee to be Rouben Mamoulian's assistant director on "Resurrection," which goes into work June 1. Leonard Praskins is completing his job of polishing up the script.

George Rosenor East

George Rosenor, accompanied by his wife and son, left on an automobile trip to New York yesterday. Actor-writer will return to the Shubert fold.

New Staub Comedy

Ralph Staub is starting in a few days on another Warner short, featuring El Brendel and Phil Regan. Staub is both producer and director.

Up-to-the-Minute Casting News

Arthur Hoyt and **Edward McWade** for "Notorious Sophie Lang," for Paramount.

C. Aubrey Smith for "One More River," Universal, by Small-Landau.

Margaret Seddon into "Jane Eyre," Monogram, by Hallam Cooley.

Charles Coleman for "Shock," Monogram, by Hallam Cooley.

Gloria Shea in "The Vicious Circle," Mayfair, through Lichtig and Englander.

Vernon Downing to "Treasure Island," MGM, through Max Shagrin.

Charles French and **Solidad Jimenez** to "The Red Rider," Universal serial, by Bill Charney, of the Harry Wurtzel office.

Frank Moran to "Three Chumps Ahead," Todd-Kelly short at Hal Roach.

Lionel Belmore for "Caravan," Fox, by Leo Lance of Max Shagrin office.

Clarence Muse to "Count of Monte Cristo," Reliance, through MacQuarrie.

Keith Kenneth for "Grand Canary," Fox, by MacQuarrie.

New Play For Arthur

London.—George K. Arthur, over here on business, has taken a six months option on Temple Thurston's new play, "The Wandering Jew," and will produce it on Broadway next Fall. He has started negotiations with Paul Muni and Philip Merivale for the lead.

Mrs. Farnol Arriving

Mrs. Lynn Farnol, wife of the Sam Goldwyn publicity diretcor, gets in today from Austin, Texas, where she stopped off to visit on her return here from New York. She has been on her parents' ranch near Austin for the past two weeks.

Zukor Production Head

(Continued from Page 1)

most deeply interested. Some years ago, when Jesse L. Lasky was in the company, the pictures were split in the matter of presentation credits. Zukor would present one, and the next would carry Lasky's name. Now, however, Zukor will have the title field to himself.

"I have always taken a great interest in production," he said the other day to a representative of the Reporter. "Nothing gives me keener pleasure than to lay out in front of me a story and then visualize the writers, directors and cast who should handle it. To me it is the most fascinating part of the business.

"Now that the reorganization of the company is under way in New York, I can be relieved of some of the duties that have kept me there and can do what I have always wanted to do—make pictures."

There have been few outside of the Paramount organization who have realized what a keen production mind Adolph Zukor has. In the past it was his advice, his hints which made vast improvements in many Paramount pictures. His presence at the studio should make for greatly improved Paramount product.

HENRY B. WALTHALL

Contracts for the Future

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"The Scarlet Letter"

(Majestic Pictures—
Larry Darmour, Producer)

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JOHN FORD'S PRODUCTION
of
"JUDGE PRIEST"
FOX

Second Fox production
to be directed by
LOUIS KING

•

Mr. Walthall Is Personally
Represented by
Milton E. Hoffman
and Sig Schlager

Hoffman-Schlager, Inc.

Fourth Annual Directors' Number

Who Are The ACE DIRECTORS And How Did They Get That Way?

Do Directors Have Box-Office Draw? And What Are Their Production Values?

OUT SOON

THE Hollywood REPORTER

Vol. XXI, No. 11. Price 5c. TODAY'S FILM NEWS TODAY Monday, May 21, 1934

DARROW PUT ON THE PAN

Servicing Firms To Go After 'Slickers'

Aroused by the "confidence man" tactics of two independent production companies, which have since vanished in thin air, the Hollywood service men are uniting in a plan to eliminate this type of producer. In both cases, last week the life savings of elderly widows were lost and it is out of indignation against the unscrupulous persons involved that the servicing group is determined to eradicate the "confidence man producer."

In the first case a woman posted $23,000 to make a group of short subjects She was "promoted" by a man who had never made a picture

(Continued on Page 8)

Cooper To Produce 'Pompeii' For Radio

Merian Cooper's first production for Radio under his new arrangement will be a spectacle, based on Bulwer-Lytton's "Last Days of Pompeii." He is also to do a second spectacle, the nature of which has not been announced.

Mr. Cooper is returning to Honolulu tomorrow. He expects to make a trip to Italy for material on the "Pompeii" picture and will start production on it about September 1.

Fleet Visit Brings War Films to Broadway

New York.—The visit of the United States fleet to New York has caused the Broadway houses to concentrate on war films.

The Globe Theatre has booked "War's End," the Columbia will revive "Forgotten Men," and the Mayfair will show "The Unknown Soldier."

No Rogers-Warner Deal

Charles R. Rogers' negotiations with Warners were called off last week when satisfactory percentage arrangements could not be worked out. Negotiations were exclusively reported in the Reporter a number of months ago and later denied by Rogers, who was then still under contract to Paramount.

Pabst-Radio Split

G. W. Pabst and Radio are separating by mutual consent after the studio and the director could not agree on an assignment for him. He moves to another major studio, where a deal is being closed today.

Sol Rosenblatt, Richberg And Johnson Say His Suggestions Mean Facism Or Communism

Washington.—Five of the most important government reports ever issued concerning the motion picture industry were released by the White House last night. They consisted of two reports by Clarence Darrow and his Review Board, one by J. F. Sinclair, minority member of the Darrow board, one by Donald Richberg, NRA chief legal counsel, and the combined replies of General Hugh Johnson and Sol A. Rosenblatt to the charges by Darrow

In Darrow's two reports, he and his board attack practically everything in the film code, advocate the ousting of Sol Rosenblatt, call for sweeping changes in the entire code set-up, declare the NRA is futile, shock advocates of true democracy by declaring that we must have either monopoly by government or a planned economy which demands socialized ownership and control, and wind up by stating that hope for American people lies in the latter plan.

In biting and vitriolic phrases, Johnson, Richberg and Rosenblatt attack Darrow and his board, defend the film code and those connected with it, and charge the Darrow board with being unfair, prejudiced, ignorant of the meaning of the code, and advocates of either Fascism or Communism, and demand that the board be abolished.

In other words, Johnson, Richberg and Rosenblatt defend self-government of industry, while Darrow and his Review Board declare that the only thing that will work is absolute government ownership of all industry.

Darrow's advocacy of government monopoly of the film industry was contained in the supplemental report which has been kept secret while the first report of his board was being discussed and its contents were leaking to the press. This report was written by Darrow and W. O. Thomson.

"Fascism or Communism The Choice"

It was to this report that General Johnson issued his most vitriolic replies. He declared that "stripped of shadowy verbiage, this means that the choice of the American people is between Fascism and Communism, neither of which can be espoused by any one who believes in our democratic institutions of self-government. Nor can any public official who has taken oath to defend the Constitution of the United States adopt or officially advocate such a program. The supplementary report demonstrates completely the propriety of my recommendation that the Review Board should be abolished."

Summed up, the Darrow report favors double bills, opposes fixing minimum admissions, calls for a sweeping revision of the film code, a complete change in the make-up of the Code Authority, changes in trade practices, immediate ousting of Rosenblatt as administrator of the film code, development of a new leasing system for films, establishment of the right to buy, the abolition of block booking, and the giving of equal powers to the independents, majors and the government in the code.

The ousting of Rosenblatt is called for on the grounds that he was formerly associated with "a lawyer, many of whose clients were and are now, engaged in the theatrical and motion picture industries. This attorney is a member of the Board of United Artists." This refers to Nathan Burkan.

Continuing, the report says: "It would appear from the testimony before this board that the Deputy Administrator may be prejudiced against the independent exhibitors." One witness, the report states, "testified that at a meeting of independent exhibitors held with the Administrator the objection was made that the Deputy Administrator was biased and prejudiced against independent exhibitors, and he admitted it was so."

The report further states, "because of the defiance by the Deputy Administrator of this board, and because of testimony to the effect that he is prejudiced against the independent exhibitors, distributors and producers in the industry, this board recommends that the Deputy Administrator be removed from all connection with the motion picture code and another Deputy Administrator be appointed."

In declaring the film code is monopolistic, the report says that Section

(Continued on Page 4)

Columbia Declares Common Dividend

New York. — Columbia Pictures Saturday declared a dividend of 25 cents a share on its common stock, payable July 2. This is the first dividend on this issue since October, 1931, when it paid 18¾ cents a share. The company also declared a 2½ per cent semi-annual payment in stock on the common, payable August 2.

This action is thought to have been the result of the stockholders' suit brought by Mrs. Cohen, in which she complained because of the lack of dividends on the common stock in the face of the company's statements of continued prosperity.

Menjou in Barrymore Role at Radio Studio

Adolphe Menjou was reported closed Saturday for the John Barrymore role in "Hat, Coat and Glove."

At the same time, Universal was said to be polishing off a deal for the player in "Human Side," which comes off the shelf for Edward Buzzell's direction. Eph Asher produces.

All-Star Cast Set For 'Ruggles' at Paramount

Paramount will produce "Ruggles of Red Gap" with an all-star cast headed by Charles Laughton, Charles Ruggles and Mary Boland. Studio has also spotted Sir Guy Standing, Evelyn Venable and Kent Taylor in the cast. No director, writers or a definite production date set as yet.

Carole Lombard Ill

Carole Lombard was sent home Saturday with an attack of intestinal flu and, as a result, Henry Hathaway is shooting around her in "Now and Forever" at Paramount. Picture started last week with Gary Cooper in the other lead.

Hammerstein to MGM

Oscar Hammerstein II. arrives tomorrow from New York with a contract to work on MGM musicals. He has just finished collaboration with Jerome Kern on "Three Sisters," London musical show.

Sedgwick to MGM

Edward Sedgwick returns to MGM to direct "King of the Diamond." The deal was set by Phil Berg.

EDWARD LUDWIG directing "Man Who Reclaimed His Head" Universal

THE Hollywood REPORTER

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Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 2 Cathedral Mansion; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

THE LOW DOWN

The other night a big production exec went to one of the newer night-places and played himself a few games of chance. For the first time in his long career of gaming, he won a little over ten thousand dollars! He was that excited! But not as upset as the management. Because they couldn't pay him off! They gave him a check for twenty-five hundred and notes for the balance owed him. So now the question arises as to whether the exec will ever get the rest of his winnings —or be offered the club itself as a gift instead! (And its not the Colony.)

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Rumors of an engagement between Lothar Mendes and Pamela Ostrer, whose pappy is one of the biggest stockholders in British Gaumont. But's there's lots more to the story. Seems Lothar, when he started romancing with Pamela, also suggested that the lass take the feminine lead in "Jew Suss" which he was about to direct. Now, the company had no intention of spending a vast fortune on this picture, but when Pamela stepped into the cast, the whole aspect changed. Maybe Mendes changed it—or maybe it was love, but when the thing got into production it went on for months and months and has cost close to a million dollars.

•

Rufus LeMaire got back to town Saturday night just in time for the big party thrown by the Ned Marins. Inez Courtney just made the soiree too and is here for a spell. LeMaire left the party early—but might just as well have stayed to the bitter end—because the guests who remained made him feel like a bridegroom by calling him up every five minutes until dawn. Others at the party were the Al Rocketts, Ernst Lubitsch, Jeanette MacDonald, the Felix Youngs, Eddie Mannix, the Richard Rowlands, the Harry Rapfs, Mrs. Jack Warner, Edgar Allan Woolf, Dick Powell, the Mike Levees and many more.

'DU BARRY' WEAK ON HISTORY, BUT GRAND ENTERTAINMENT

Dieterle, Chodorov, Owen, Highlights

"MADAME DU BARRY"
(Warners)

Direction .....Wilhelm Dieterle
Original Screen Play..Edward Chodorov
Photography .....Sol Polito
Cast: Dolores Del Rio, Reginald Owen, Veree Teasdale, Osgood Perkins, Helen Lowell, Victor Jory, Henry O'Neill, Ferdinand Gottschalk, Virginia Sale, Dorothy Tree, Hobart Cavanaugh, Arthur Treacher, Anita Louise, Camille Rovelle, Maynard Holmes, Halliwell Hobbes, Jesse Scott, Nella Walker.

It isn't history, but it's awfully good company, this celluloid account of the doings of the famous Madame DuBarry. Wilhelm Dieterle has crashed through with a comedy version of the story of this famous favorite of a king that leaves nothing to be desired in the way of laughs and lavishness. He obviously directed for laughs, and he certainly was successful in creating them.

The story is built around the escapades of DuBarry (Dolores Del Rio) at the French court. She has a fertile imagination when it comes to thinking up ways of making trouble for everyone concerned and of taking care of her favorites. Her word is law and she can make or break a minister by raising her finger. The king and the courtiers are her slaves and she drives them mercilessly, although usually good-naturedly.

The story, an original by Edward Chodorov, is a brilliant piece of writing and both cast and director catch and maintain the spirit. Chodorov obviously has remembered the last lines of a lot of good stories and has adapted them in the French bedroom manner, which gave the preview audience plenty of enjoyment.

The whole offering is charming and made even more so by the excellent playing of the cast. Miss Del Rio never has been more beautiful, and she brings to her role a freshness, a grace and a sense of comedy that are delightful. Reginald Owen, as the king, is superb. He never has done a better piece of work during his entire career.

Osgood Perkins gives the type of performance for which he is noted, which means that no one could possibly have played better the role of the great Cardinal Richelieu. Veree Teasdale as a sister of the Duc de Choiseul, and Ferdinand Gootschalk as a master of ceremonies are also admirable.

The photography, by Sol Polito, is nothing short of stunning. Some of the scenes are breath-takingly beautiful.

Exhibitors should have no trouble selling this one. With the names in the cast and the interest that the Du Barry story has always had, it ought to be in the bag. It is a picture which stresses the laughs and plenty of them, even if it is not a perfect historical document.

Wanger Planning To Sign Up Noted Stars

Walter Wanger has postponed his departure for New York until Wednesday in order to complete his negotiations with two noted stars whom he anticipates signing to contracts for his coming production venture.

New Producer Will Present Plays Here

New York.—Thomas H. Wilkes, who has been out of the play production field for the past seven years, is returning to the game and will produce both in New York and in Los Angeles.

He plans to offer the Eugene O'Neill play, "Mourning Becomes Electra," on the west coast with Judith Anderson, Alla Nazimova and Earle Larimore in the cast. The tentative opening date is June 18, and Frank Reicher will direct.

Elissa Landi Brings Her Suit For Divorce

Elissa Landi has filed suit for divorce from John Cecil Lawrence, according to an announcement made yesterday by her attorney, Roderick Johnston. The suit is filed in Los Angeles and the cause given is mental cruelty.

Miss Landi and Lawrence were married in England in 1928. She came to this country in 1930 and has been here ever since, while he has remained in England.

Hull's Arrival Stops Brook-Universal Deal

Negotiations between Universal and Clive Brook have been placed on ice. Deal was originally in work to have the player take the top spot in "Great Expectations," which was placed on the production schedule at his suggestion. However, assigning of Henry Hull to the star role changes this.

Max Gordon To Produce DeSylva-Silvers Show

New York.—Max Gordon will produce the Buddy DeSylva-Sid Silvers musical show in October. Music for the production will be furnished by Koehler and Victor Arden.

Seiter on 'By Your Leave'

William Seiter was set by Radio Saturday to direct "By Your Leave" and Frank Morgan will be borrowed from MGM for a leading role.

Sheridan on Script

Oscar M. Sheridan has been assigned by MGM to do the script of "Indo China."

Agency Signs Wood

Sam Wood signed a managerial contract Saturday with Berg, Stebbins, Allenberg and Blum.

Festival Proposed To Find New Talent

Through the efforts of the Women's Community Service Auxiliary of the Los Angeles Chamber of Commerce, all of the would-be scenario writers, photographers, make-up artists and costume designers who have an eye on the picture field, will have an opportunity to show their wares to picture judges next month.

The WCSA is conducting a competitive Festival of the Allied Arts in an effort to bring out latent talent in Southern California. In this competition are the picture activities outlined above. The committee that will judge these efforts will include John Boles, Fred Beetson, Max Parker, Julian Johnson and Mabel E. Kinney.

Mankiewicz and Young Wedding Celebrated

Joe Mankiewicz and Elizabeth Young were married yesterday at Herman Mankiewicz's home in Beverly Hills, Judge Billings officiating.

Mrs. Herman Mankiewicz was the matron of honor, Gail Patrick the maid of honor, and Phillips Holmes best man. The couple drove north on their honeymoon.

Tribute to Schencks At Palisades Opening

New York.—Governor Harry Moore, of New Jersey, participated in the tribute to Nicholas and Joseph M. Schenck at the opening of Palisades Park for the Summer.

The occasion was the twenty-fifth anniversary of the Schencks' control of the amusement park.

London Paper Praises Jaffe and Lodge Acting

London.—The London Daily Express, commenting on the Dietrich picture, "The Scarlet Empress," says it is "an essay in brave film pageantry and braver nonsense."

The paper remarks that Sam Jaffe and John Lodge give the best performances.

Julie Lang East

Julie Lang, wife of Dick Hunt, left Saturday by train for New York to set contracts for her free lance fan magazine articles. She will be gone a month. Miss Lang formerly was in charge of fan magazine contacts for Paramount.

Stu Erwin Assigned

Stu Erwin gets one of the important cast spots in MGM's "Sacred and Profane Love," the Crawford-Gable picture which Clarence Brown directs.

Lesser After Alexander

Sol Lesser is negotiating a deal with MGM for the loan of Katharine Alexander for a top spot in "Peck's Bad Boy."

Robertson Assigned

John Robertson will direct "Wednesday's Child" as his next assignment for Radio.

'TERROR' THRILLY MYSTERY; 'I GIVE MY LOVE' HACKNEYED

Marked By Good Writing, Direction

"RETURN OF THE TERROR"
(Warners)

Direction .....Howard Bretherton
Author .....Edgar Wallace
Screen Play.....Eugene Solow and Peter Milne
Photography .....Arthur Todd
Cast: Mary Astor, Lyle Talbot, John Halliday, Frank McHugh, Robert Barrat, Irving Pichel, George E. Stone, J. Carrol Naish, Frank Reicher, Robert Emmett O'Connor, Renee Whitney, Etienne Girardot, Maude Eburne, Charles Grapewin, George Humbert, Edmund Breese, George Cooper, Cecil Cunningham, Frank Conroy, Howard Hickman.

There's an icy chill in every reel of "Return of the Terror." While the solution of the thing at the very end, with such a lot of names bandied back and forth in the explanation, is not as clear as it might be, the terrified shrieks of the audience throughout make such a criticism seem puny.

Laid as it is against the background of an insane asylum, the picture is rather unpleasant to watch, but it is undeniably effective and exciting.

John Halliday, a doctor engaged to Mary Astor, is accused of murdering a few inmates of his hospital. False evidence against him makes a conviction certain, so he pleads insanity and is sent to an asylum. In the meantime, other murders take place in his hospital, which is run by Lyle Talbot, a doctor-colleague of Halliday.

All the murders are committed by a fiend who signs himself "The Terror," and it isn't until all the patients are driven crazier than ever, and Halliday escapes from the asylum, that the mystery is solved.

Frank McHugh and Robert Emmett O'Connor are amusing as they work together to find the fiend. Mary Astor has very little to do; Halliday is splendid as Dr. Redmayne; George E. Stone and Robert Barrat are a couple of minor gangsters; Frank Reicher has a swell characterization, and Irving Pichel is a grand lawyer. Maude Eburne is funny, and so is Charles Grapewin.

Howard Bretherton directed for gasps; Eugene Solow and Peter Milne didn't skip a chill in their adaptation of the Edgar Wallace yarn, and Arthur Todd helped it all along by good photography.

If your audiences go for mysteries—especially the creepy kind—here it is.

Presnell Assigned To 'Blonde Countess'

Robert Presnell has completed his polishing job on "The Big Benefit" at MGM and has been assigned to write the screen play of Herbert Yardley's "The Blonde Countess," which is planned for Clark Gable.

C. Gardiner Sullivan and the author have completed their treatment of the story. Lawrence Weingarten produces.

Earmuffs on Welcome Committee Stop Arlen

Richard Arlen and family returned from Europe Saturday, with Dick full of stories about the trip. When they stepped off the train the entire Toluca Lake gang was waiting to welcome them—and every one of them wore earmuffs.

Warners Lead For Control of Fox Met.

New York.—The question of who shall get the Fox Metropolitan Playhouses is expected to be settled on June 20 when the hearing will be held on the reorganization plan of the bondholders. Bids are expected from Warner Brothers, Walter Reade, and interests represented by Attorney D. W. Kahn who, in some quarters, is suspected of being a Warner agent.

In view of the apparent desire of several concerns for this chain, the consolidated corporate and receiver's income report is interesting. For the period from June 4, 1932, to December 31, 1933, the net loss, after interest and other charges, was $2,095,226.

Jack Benny Arriving For Reliance Picture

Jack Benny arrives in Hollywood next Saturday and will make this his national broadcasting headquarters during the production of "Transatlantic Showboat," Edward Small's musical, in which he gets a top spot.

Ben Stoloff gets the megaphone on the production, set to start the first week of June.

Hervey and Muse For 'Count of Monte Cristo'

Irene Hervey is being borrowed from MGM by Edward Small for "The Count of Monte Cristo," current Reliance production at the Pathe lot.

Small also engaged Clarence Muse Saturday for the part of Ali, the mute.

Lindsey to Talk on NRA

Judge Ben Lindsey will speak on "The Relation of the NRA to the Future of the Office Employees" next Wednesday night at a mass meeting of white collar workers, sponsored by the Office Employees Association of Los Angeles.

Cormack on 'Buccaneer'

Paramount has assigned Bartlett Cormack to write the script on "Buccaneer," which will be Cecil B. De Mille's next for the studio. Story is based on the life of Sir Henry Morgan, famous pirate.

Beauty Set in 'Tour'

Dorothy Short, who won transportation to Hollywood last year as an Atlantic City beauty prize, gets a part in "Student Tour." Chuck Reisner starts production at MGM today or tomorrow.

Acting, Direction, Good; Story Stale

"I GIVE MY LOVE"
(Universal)

Direction .....Karl Freund
Original .....Vicki Baum
Screen Play.....Doris Anderson
Photography .....George Robinson
Cast: Paul Lukas, Wynne Gibson, Eric Linden, John Darrow, Tad Alexander, Sam Hardy, Anita Louise.

Even if Vicki Baum did write it, as is modestly attested by the 50 percent billing above title, "I Give My Love" is still variation number 162 of the "Madame X" theme. Or is it 163?

The basic formula must still be a good one, for the final scenes are undeniably powerful, however maudlin. The mother, by now a drink-sodden hag on the streets of Paris, attracts the attention of her artist son, who sees in her face the perfect realization of a character portrait he decides to title "Defeat." In posing for him, the mother learns his identity and there is a pitiful moment when she arrives at his studio, attempting to look her best in a stolen lace collar. The painting is nearly finished when the arrival of the man the boy calls Father leads to revelations, so long delayed. The painting is exhibited, but the face wears a different expression. It is now titled "Sacrifice."

This much and little more than this much of the story is excellent. The rest is a hodge-podge of situations, by turns sensitive and just penny-dreadful. An obvious effort has been made by all concerned to remove the stigma of familiarity from the treatment, but not until the climaxing sequence is anyone very successful.

Wynne Gibson does yeoman service as the mother, suffering long and valiantly. It is a much more convincing performance than her material deserved. Paul Lukas' work is of the pattern he has made distinctly his own, the quiet romantic, the understanding friend. Eric Linden is wellnigh perfect as the grown-up son, a keenly etched portrayal. John Darrow does the despicable husband, a role broadly written and performed to the hilt, but it should lead to better things for this thoroughly capable young actor. Anita Louise is appealing in a brief opportunity which she makes count. Tad Alexander contributes a canny youngster of twelve, and Dorothy Appleby is in for only a flash. Photography by George Robinson is standard.

The direction of Karl Freund is splendid when it has a chance to be splendid—meaning again the latter scenes. He can be commended for several nice touches that unfortunately are lost in the welter of an inadequate, painfully slow and even more painfully familiar story. The audience that can't call every turn of this plot is an audience that has never seen a picture before. It hasn't a chance in the larger metropolitan houses, which automatically relegates it to small communities, where tear-jerkers may still be liked.

Not that it MATTERS
by Helen Gwynn

Every dog has his day and these are the dog days in Hollywood production. Summer is upon us and the season is practically over, BUT there is still a schedule to be filled by every company to complete this season's program and so the "dogs" are having their day.

Now is the time to sell something you've had lying around in your trunk for the last few years. The price you get may not be too high, but in order to gather in the three or four hundred thousand dollar grosses that represent the summer colonies out for an evening's entertainment, the major companies go in for making what they laughingly call "quickies," or keeping their negative costs down to a very low level.

Or, better yet, the producing companies do a little Spring cleaning of their shelves and dust off a few old ones that they couldn't make a go of on their regular season's program. Now, if by any chance, one of these quickies should turn out to be a "wow," you can rest assured it will be quickly jerked and saved for the new season splash and another "quickie" hastily substituted.

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The strange part of it all is that the same thing happens every year, in spite of all the beautiful planning. In the marvelous press books, (that are even now being prepared to help the high pressure salesman), will always be the glowing accounts of anywhere from fifty-two to sixty-four feature pictures a year. These are divided into two groups, the specials and the program pictures. But you will notice that only a small percentage of these coming attractions are fully described as to type and casting, etc.

Just why it never occurs to them to cut down on the number of scheduled pictures in the first place is one of the wonders of the picture industry. However, having sold the exhibitor a set of pictures, the producer cannot afford to leave gaps in the schedule because of the bad effect it will have on the sale of his next season's product. And that sale is always just about to start at the same time that the producer has run out of material. And, of course, the other consideration is the three or four hundred thousand dollars that even a bad picture can gross because some of the people have to have their movies all the time.

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Somehow, it seems to us that the better part of production valor would be more discretion in the number of pictures they agree to turn out each year. It seems to us that, if the pictures were fewer but of better quality, that is, in entertainment value, they'd never have to worry about picking up that "small change" in the Summer time but would keep the grosses at a high average all through the year. The public soon gets wise to the fact that for a couple of months they can expect nothing much, and so the ones that could be persuaded to go see a good picture stay at home, while fans cut dow nto once a week.

SOL ROSENBLATT DEFENDS HIMSELF AGAINST DARROW BOARD ATTACKS

Johnson, Richberg, Also Justify Him

(Continued from Page 1)

ten is so worded that it gives affiliates the opportunity to lease theatres to "straw men" and have them classed as independent exhibitors.

Another recommendation is that the Code Authority be changed so that it represents all divisions of industry, claiming that the present set-up represents eight to two against the independent. Also claiming the Code Authority is self-perpetuating under the present system, it is suggested that this be made impossible. And it is recommended that government representatives be given the right to vote.

The new Code Authority set-up recommended is: five representatives of affiliates, five unaffiliates and five representatives to be chosen by the President; all members have the right to vote, with a majority vote ruling. Not more than two of the unaffiliates shall be producers, distributors or exhibitors who belong to the Hays organization, and neither shall they be members of any trade association supported in whole or part by affiliates. This hits the MPTOA.

No Forcing of Shorts

The report demands that the forcing of shorts with features be banned and recommends the cancellation provision of ten per cent be increased to fifteen per cent.

In rapid succession the report hits at the make-up of clearance boards, selection of clearance board secretaries from film boards of trade, and hits at grievance boards, saying the code gives them no power to hear cases involving pictures of producers going to their own theatres. It also hits at the right of the Code Authority to hear additional evidence when a case is appealed from a grievance board, stating this is contrary to law.

The right to buy in the open market and the problem of block booking next come, with the explanation that the problem is too big to set forth in the report. A committee is suggested to come from within the industry to handle the problem and work it out so block booking will be eliminated and the right to buy be granted, this committee to be appointed by Darrow, and render a report to the President by August 1, 1934.

If its report is not in by then, Darrow suggests that a clause be inserted in the code to the effect that "it shall be an unfair method of competition to deny to any exhibitor the right to buy in free and open competition whatever run or runs of pictures he requires for the operation of his theatre."

Socialization Urged

In his supplemental report Darrow comes out flatly with the assertion that "the choice is between monopoly by government and a planned economy which demands socialized ownership and control, since only by collective ownership can the inevitable conflict of separately owned units for the market be eliminated in favor of planned production. The hope of the American people lies in the planned use of America's resources following socialization."

In attacking the Darrow report, General Johnson declared: "The board was established at my suggestion to supply fair and constructive criticism. It is clearly incapable of fulfilling this function and therefore I recommend that it be abolished forthwith."

Rising to the defence of Rosenblatt, General Johnson declares that Darrow's attack on the film code administrator "impugns the motives of the Divisional Administrator because he formerly worked for an attorney who has clients in that field, and asks for his removal. Nobody here has rendered more public-spirited, disinterested and intelligent service than this Divisional Administrator."

Richberg takes up the club in defence of Rosenblatt when he declares that irrefutable evidence shows that Rosenblatt not only offered to testify before Darrow, but offered to make all of his records available to Darrow's board.

Discredited Witnesses

Richberg declared that the code, which Darrow attacks, was assented to by 9039 members of the industry, but that Darrow's board heard only 21 witnesses, representing but 15 out of 7500 theatre operators, and made its rulings on evidence such as that. He pointed out that Darrow took only 14 hours and 21 minutes of hearings to condemn a code that required more than 1200 hours in drafting, and which was drafted only after 206 witnesses had been heard.

"The board," says Richberg, "acted solely on the basis of a disorderly mess of sworn and largely false testimony of a few malcontents (many of them discredited by previously illegal practices) covering only 8 out of 288 subdivisions of the code, and arrived at sweeping conclusions upon the entire code founded on obvious ignorance of the code, of the industry and the law. The detailed analysis of the board's action shows conclusively that the investigation was carried on with utter disregard for fair play, and that the conclusions of the board are unworthy of the slightest consideration."

Richberg then points out that it is plainly evident to anyone that the film code is of incalculable benefit to the small enterprises and affords great relief from monopolistic effects of the copyright laws and other property rights which have previously given legal advantages of an oppressive nature to large enterprises. He declares that a return to the "savage, wolfish" competition advocated by the Darrow board would mean an enlargement of monopolistic power sanctioned by the law.

Richberg accuses the Darrow board of refusing even to receive correct information, citing the fact that seven producing companies filed a brief which was not considered.

Rosy Defends Himself

Rosenblatt, in defending himself and the film code, declared that the Darrow attack upon him is "wholely unwarranted, unjust, prejudiced and ignorantly contrived." Speaking of the recommendation that he be removed from office he said: "The report itself does not even pretend to justify this recommendation, which is totally unsupported by even the slightest proof of any kind, and is based solely upon the vicious mouthings, innuendos and conjecture of a few disgruntled and disappointed enemies of the National Industrial Recovery Act and particularly of the motion picture code."

He then cites the fact that while for thirty years no agreement ever could be arrived at between the contending film forces, through his efforts an agreement (the code) has been reached which is substantially satisfactory to all but an insignificant, raucous minority.

Speaking of the hearing of the Darrow board, Rosenblatt says: "It was not even a star chamber proceeding. It was no proceeding at all. The statements of a few discredited and disgruntled witnesses, some of whom have been found guilty by the Supreme Court of New York of being violators of the code provisions with respect to labor, and who, it will be demonstrated later, brazenly misstated facts, constitute the basis of the report."

Rosenblatt then introduced a letter showing he had offered to testify before Darrow at any time, and make his records available to the Review Board. He cited court decisions declaring block booking legal.

Code Boards Defended

He further stated that distributors cannot force exhibitors to purchase more shorts than they need. Designation of play dates, he says, is taken care by grievance boards. Likewise minimum price fixing. He hit the suggestion of a board to study block booking, and vigorously defended the various code boards.

Going further into the attack upon himself by the board, Rosenblatt declares that, if anything, he really favors the independents, citing that it was his law firm that won the celebrated Singer case that made new law in the industry. He also cited fake telegrams sent last Fall against him, and declared that racketeering "leader" got $9000 from Detroit exhibitors and others and came to Washington in an attempt to impugn his character, but to no avail.

Those close to the Administration here predict that the Darrow board will soon be abolished by Executive order, first because it heard mostly one-sided testimony, and second because what it proposes is nothing more or less than socialism.

It is believed doubtful that there will be any radical changes in the film code, and unless General Johnson resigns under Congressional fire, Rosenblatt will not leave, either.

Highlights Of Reports

Clarence Darrow says: Rosenblatt should be ousted; film code is monopolistic; indies, majors and government should have equal powers; Recovery Act futile, and socialization of all industry with collective ownership is only solution.

Gen. Johnson says: Darrow supplemental report means choice between Fascism and Communism; Darrow board should be abolished as it is prejudiced and partisan and unfair in its methods.

Donald Richberg says: Darrow board acted only on basis of largely false testimony of a few malcontents; is ignorant of contents of the code and gave findings contrary to fact and conclusions contrary to intelligent opinion.

Sol Rosenblatt says: Darrow report wholly unwarranted, unjust, prejudiced and ignorantly contrived. Attack on me based on vicious mouthings, innuendos and conjecture of few enemies of NRA and picture code.

Ousting of Review Board Is Expected

Todd and Kelly Finish; Laurel and Hardy Start

Thelma Todd and Patsy Kelly wound up their Hal Roach series Friday. Today Laurel and Hardy resume their interrupted series, starting "Public Enemies" with Charles Rogers directing. Walter Long, Harry Dunkinson and Mae Busch play in it with the comedians.

It is a directing debut for Rogers, who has previously worked with Laurel and Hardy as writer and actor. He replaces Lloyd French, who went east to make Warner shorts recently.

World Broadcasting Outfit to New Offices

The World Broadcasting Company has moved its offices from the General Service studios to the Richfield Oil building at Sixth and Flower.

The recording will still be done at the General Service plant, but the manager, P. W. Campbell, explains that the office move is needed so that he may be closer to advertisers and agencies.

Dick Diggs Promoted

Richard Diggs, who has been handling matters pertaining to censorship at the Paramount studios, has been promoted to be assistant to Bayard Veiller, associate producer.

'Nell Gwynn' Premiere

New York.—"Nell Gwynn," a print of which was brought from England by executives of British and Dominions will have a Broadway premiere, but the house is not yet picked.

New One For Bellamy

Next feature into production at Columbia will be "By Persons Unknown," fourth of the police-detective series featuring Ralph Bellamy. Director yet unassigned.

STEPS PROPOSED TO CURB DISHONEST 'PRODUCERS'

(Continued from Page 1)

before. He managed to keep within the law by making a few pictures which finally went to a receiver and were sold for less than their cost, leaving the woman without the only funds she had for the support of herself and her family.

The second case involved a producer who also promoted a widow into backing a group of features. With no distribution set, the pictures are out somewhere in the state right field, with no chance of recouping the original investment. The backer was also taken for everything.

The service men who supplied the materials for the producers were acquainted with both cases and voluntarily pooled funds to keep the women from want.

John Jasper, business manager for the Davidge laboratory, said: "The tragedy left in the wake of the confidence man type of producer is beyond the power of even the District Attorney to remedy. In each case, recently, investigation showed that the producers could not be touched on any sort of charge that would hold. There was no chance of getting back the money for the helpless widows and their children and, rather than seek a means of bringing the producers to book, the cases were dropped and charity raised for the women from the service men.

"The only way to put a stop to it will be the close co-operation of all servicing companies which, even at a cost to themselves, will refuse to service this type of producer. Before granting credit, or even if on a cash basis, every newcomer to the independent field must be carefully investigated and, if he has no authorized release or any prospects of earning back the cost of his film, service will be refused him. It will cost us something, but it will be worth it to avoid having the tragedies we have recently seen."

Milliken in Europe On Good Will Mission

London.—Carl Milliken, of the Hays office, is in London on behalf of the organization.

The London press believes that his visit is connected with Hollywood's concern over the change in British taste about pictures and that he has plans for an interchange of ideas and personalities to promote closer co-operation.

Max Manne Bankrupt

New York.—Max Manne, former director of sound effect for Hugo Riesenfeld and Paramount's Long Island studio, has filed a petition in bankruptcy, listing liabilities of $2852 and no assets.

Steele Starts June 1

Bob Steele's first picture for Sam Katzman's Supreme Pictures goes into work June 1, with a deal on for space at Talisman Studios. Bob Hill directs a story by Jack Natteford.

Harris After Muni To Play Nijinski

New York.—Sam Harris is after Paul Muni again. This time he wants him for the leading role in a play about Nijinski, the famous dancer, which he will produce this Fall. Nijinski is now in a sanitarium in Switzerland and interest in him has been re-created recently through the biography written by his wife.

New York Operators To Fight 'Request System'

New York.—About 250 members of Motion Picture Operators Local 306 have organized the "Progressive Club" within the union to fight the Harry Sherman regime.

They also seek the end of the "request system," whereby chief operators on theatre chains keep their favorites working. Lester Isaacs, of Loew's, and Harry Ruben, of Paramount, are named as the principal offenders.

Team to Warners

Albert J. Cohen and Robert Terry Shannon register today at Warners to write the screen play for their original story, "King of the Ritz," under Sam Bischoff's supervision.

Donald Woods to Fox

Donald Woods was borrowed from Warners by Fox Saturday for the role opposite Helen Twelvetrees in "She Was a Lady," which Al Rockett is producing.

Code Heads Worried Over Exhibs' Revolt

New York.—The Film Code Authority is worried over the recent revolt in Iowa and Nebraska, where many exhibitors retracted their code assents and their assessments, charging that the distributors dominated the local boards. Charles O'Reilly has been sent to pacify them.

The authority is also concerned over the attitude of the local boards about whose interests shall come first in their decisions and has notified all members that the "best interests of the nation and the industry" shall be regarded as the primal obligation.

Musical Completed by Mentone in New York

New York.—Mentone Pictures has just completed a two-reel musical for Universal at the Fox Movietone studio here. It is called "Soup to Nuts" and was directed by Milton Schwartzwald and Joe Bannon.

In the cast are Donald Brian, Vivienne Segal, Bob Hope and Al Goodman's orchestra.

Para. Calls Roberts

Marguerite Roberts, who prepared the screen treatment of Vina Delmar's original, "End of the World," is being called back to that picture by Al Lewis to work on the dialog and screen play. First she completes her adaptation of "Intimate," also to be an Al Lewis production for Paramount.

Most Played on Air

To familiarize the rest of the country with the tunes most on the air around New York, the following is the compilation for last week.

Plugs are figured on a Saturday-through-Friday week, regularly.

Only the chain stations are listed as indicative of general plug popularity.

Data obtained from Radio Log compiled by Accurate Reporting Service.

Title	WEAF, WJZ, WABC
RIPTIDE	29
1,000 Good Nites	27
Love Go Wrong	24
Little Man, Busy Day	23
Beat O' My Heart	23
Cocktails For Two	21
Love Thy Neighbor	20
True	20
I Ain't Lazy	19
Play To Me Gypsy	19
Do I Know Sunday	16
Had My Moments	16
Nite on the Desert	16
Easy Come, Easy Go	15
Reminds Me of You	15
House is Haunted	14
Waitin' For Katy	14
Old Water Mill	14
Ill Wind	14
Loves My Marguerite	13
Goodnite Lovely Lady	13
Nasty Man	13
My Shawl	12
Madamoiselle	12
Touch Your Hand	12
Your Love	12

—From "Variety" May 15th

WRITTEN BY

GUS KAHN

and

WALTER DONALDSON

CARL LAEMMLE

PRESENTS

CHESTER MORRIS

IN

"EMBARRASSING MOMENTS"

WITH

MARION NIXON and WALTER WOOLF

VARIETY SAYS:

Performances in top spots are good . . . laughs are plentiful. . . . Morris gives bite and authentic character to his part. . . . Production well presented and well photographed. . . .

REPORTER SAYS:

Clever comedy . . . guaranteed to hold its own on any program. Laughs and thrills deftly intermingled for the type of entertainment we used to have before pictures began talking so much. . . . There is action in "Embarrassing Moments" and plenty of it . . . Chester Morris is nothing short of swell . . .

A

STANLEY BERGERMAN PRODUCTION

THE Hollywood REPORTER

'MOMENTS' CLEVER COMEDY'
'LET'S TALK IT OVER' FINE

Morris Is Swell, Direction Capital

"EMBARRASSING MOMENTS"
(Universal)

Direction .....Edward Laemmle
Original.....Wm. Anthony McGuire
Screen Play: Gladys Unger, Charles Logue.
Added Dialogue.....Dickson Morgan
Photography .....Charles Stumar
Cast: Chester Morris, Marian Nixon, Walter Woolf, Alan Mowbray, John Wray, George Stone, Henry Armetta, Gay Seabrook, Herman Bing, Jane Darwell, Charles Coleman, Virginia Sale, Edward Earle, John T. Murray, Wallis Clark.

A dandy little comedy, guaranteed to hold its own on any program. Laughs and thrills are deftly intermingled for the type of entertainment we used to have before pictures began talking so much. There is action in "Embarrassing Moments" and plenty of it.

The plot has to do with a practical joker who simply is unable to resist any opportunity to perpetrate a gag. His girl and his best friend plan a cure after he has worked a telephone rib on the friend, a particularly hilarious sequence, by the way. The friend feigns suicide so that the joker may be accused of murder, but the frame-up goes wrong when the lad flees town.

Thrown into association with a band of counterfeiters, he is made an innocent dupe and nearly lands in jail across the border. An escape by plane makes a neat chase finish.

Only one sequence mars the smooth unfolding of the story. That is the duel wherein the joker bests his opponent, a revolutionary general. The idea is definitely slap-stick, even to the point of the general losing his pants. It just isn't funny enough and the improbability of the situation interrupts the air of reality the rest of the yarn has built.

Chester Morris is nothing short of swell as the practical joker. He plays with fine authority a role that can only be described as exacting because it combines so many conflicting moods. Marian Nixon acquits herself capably as the girl in the case. Walter Woolf is ill at ease as the friend, although handling the several songs well. Alan Mowbray is outstanding in the supporting cast.

Direction by Edward Laemmle maintains a fast tempo. The script, from an original by William Anthony McGuire, has all the appearances of being a tight job of writing. The several loose ends and false leads are cutting faults. Photography and lighting a bit spotty.

Get behind Morris in your campaign, not so much because of this release as because of what his name will mean to you in subsequent films. This trouper is headed right for the top.

"EMBARRASSING MOMENTS"

for

STANLEY BERGERMAN

"LET'S TALK IT OVER"

for

B. F. ZEIDMAN

CHESTER MORRIS

Two More Starring Pictures This Year For Universal

IN PREPARATION
"THE PHANTOM REGIMENT"

MANAGEMENT
REBECCA and SILTON

Chester Morris Does Extraordinary Job

"LET'S TALK IT OVER"
(Universal)

Direction .....Kurt Neumann
Authors .....Dore Schary and Lewis Foster
Screen Play.....John Meehan Jr.
Photography .....Charles Stumar
Cast: Chester Morris, Mae Clarke, Frank Craven, Irene Ware, Andy Devine, Anderson Lawler, John Warburton, Goodee Montgomery, Russ Brown, Henry Armetta.

Chester Morris gives one of the finest performances of his career as the gob, Mike McCann, in the Universal picture, "Let's Talk It Over."

His keen sense of dramatic value, his timing, his simplicity and utter honesty to type, his superb sincerity—these all make his characterization a miracle of emotional lights and shadows. His Mike McCann is an extremely interesting human being.

Direction is strong and vivid and the writing is exceptionally smooth. With bouqets going to all departments, "Let's Talk It Over" is one of Universal's best. But why the title?

Morris is a sailor who accidentally rescues Mae Clarke, heiress to twenty millions, from drowning. Taking full advantage of the situation, he calls on her and, because he is such a cocksure, impossible, boastful young upstart, she introduces him to her friends, who all watch to see what the freak will do next. Taking her interest in him seriously, he quits the navy and goes to work in her uncle's bond house. Mae gets him the job on a bet—a hundred dollars that she can make something out of him. Instead, he makes something out of himself, and she finally falls very much out of love with her idle, restless, scatter-brained existence, and very much in love with him.

One of the beauties of Morris' characterization is that he never quite gets over being the gob. The polish is there, but his essential SELF remains the same. It is a great performance. Miss Clarke is more than acceptable as the rich, unthinking girl; Frank Craven has a swell part as her very understanding uncle; Andy Devine is a comic sailor; John Warburton is the snobbish fiance of Miss Clarke; Irene Ware makes a small role memorable; Goodee Montgomery has a vamp part, and Russ Brown and Henry Armetta are well cast.

Kurt Neumann directed; John Meehan Jr. made the screen play from the story by Dore Schary and Lewis Foster, and Charles Stumar photographed.

Young and old will like this picture. It's good, reliable stuff, made extraordinarily entertaining by Morris' performance.

REELING around LONDON

Most of movieland's big shots were at Frances Day's second home the other night; we refer to the Savoy Grill! Edna Best, Richard Norton, Claude Allister, Cyril Gardner, Rufus LeMaire, Alfred Drayton amongst them. . . . Gregory Ratoff with Christopher Mann, Gregory hoping to stay over for another picture. . . . Benita Hume was wearing this week's craziest and biggest hat. . . . Connie Sparks looking very well—and a host of others. . . . The latest line here is "Come up and see me some time, I'm no agent!!" . . . Ernest Betts and Paul Holt, British movie critics, talking it over in Piccadilly. . . . Even if Sidney Lanfield is here to meg the new Jack Buchanan pic, it's little daughter, Sheila Lanfield, who is getting all the press breaks. . . . Bert Ambrose, the Diamond Brothers and Cyril Gardner discussing Elstree at three-thirty a.m. at the Mayfair. . . . The Jannings pic for Sam Speigal is definitely off.

•

R. C. Sherriff, Dave Bader and Lloyd Knechtel grabbing backgrounds for Jimmie Whale's next Universal opus. . . . Eddie Cahn in town and sore because his "Blackshirt" deal is cold here—no fault of Eddie's; the company just gone out of the business and that's that! . . . Lee R. Loeb here and all pepped up about it. . . . We liked your golf short commentary, Pete Smith, on that Leo two-reeler. . . . Ah me! with stage and screen Shots grabbing themselves titles (if there are any left after the Midnite Folly Gals have had their fill) it's getting difficult to know who dons the grease paint for lurve and who for, well, whatever-goes-with-it. . . Jack Kirkland is busy on a new play, leastways that's what he says. . . . Jack Votion at British tradeshows. . . . Tush, tush, Bob Kane, Georgie White, Harry Lachman, John Blystone et al (who is that guy Al?), that was a meanie—re-running some of those early numbers again later in the pic in "Scandals."

•

Billy Hornbeck will probably edit a biggie this side before he heads back for Hollywood, that land of milk and honies. . . . There are six good reasons for "Rip Tide" being a hit here, apart from the swell production, of course—Shearer is four of them, Montgomery and Marshall are the other two. . . . Teddy Joyce, formerly of the Pantages on the Boulevard, is staying on at the Kit-Cat; they like him that way. . . . John MacDonnell, former B.B.C. chieftain, is British Production Contact for Fox; whatever that may mean. . . . T. Hayes Hunter favors the Capitol Grill for lunch. . . . Arthur Dent doing his best to seat all the many clamoring for tickets to see the B.I.P. "Bulldog Drummond" pic.

Suit on Ownership of 'Within the Rock'

Filing of an action in Superior Court against Davidge Laboratories by Screencraft Productions Saturday disclosed a battle among the defunct production company's board of directors for the ownership of their last picture, "Within the Rock," which Al Ray directed. Davidge is holding the film until the owner is determined.

Dispute started with Sam Katzman and Al Alt, founders of the company, which operated last season through Dave Mountain's Showmen's Pictures in New York. The two other board members are Abe Prall and A. W. Hackel.

Katzman and Hackel started the suit against Davidge with the purpose of getting a legal interpretation of the situation, Katzman maintaining the picture has been sold to Showmen's and claiming he wants to deliver it in order to get his portion of the finances out of it.

Hazard to Warners

Lawrence Hazard signed a long term deal with Warners over the week-end, M. C. Levee handling the ticket. Writer's first assignment is "Pickwick Papers."

Maxine Doyle on Loan

Maxine Doyle was borrowed from Warners by MGM Saturday for the bracket spot with Phil Regan, also from Warners, in "Student Tour."

UP-TO-THE-MINUTE CASTING NEWS

Eric Mayne and **Caryl Lincoln** to "The Merry Widow" at MGM.

Herman Bing by Menifee I. Johnstone to "Merry Widow," MGM.

Sir Guy Standing to "Shoe the Wild Mare," Paramount.

George Irving for Mayfair's "Alice Takes a Hand," by Menifee I. Johnstone.

Dell Henderson to "The Notorious Sophie Lang," Paramount.

White and Fowser Plan Siam and Indo-China Trip

Tom White and Hugh Fowser are planning a picture expedition this Fall into Northern Siam and Indio-China, White specializing on picture-making and Fowser on the capture of wild animals.

The ten shorts White made for the Huntington Expedition are now being released, and he has his latest picture, "Dusturan," nearly ready for distribution. "Dusturan" is seven reels of his Ceylon adventures last Spring. A United Artists release for it is aimed at.

Goodrich-Hackett Set

Francis Goodrich and Albert Hackett are doing the adaptation of "Hide Out," Mauri Grashin gang story in which Robert Montgomery will star for MGM. Direction is assigned to W. S. Van Dyke. The picture is on the June production schedule.

EDWARD LAEMMLE

DIRECTED

"EMBARRASSING MOMENTS"

A UNIVERSAL PICTURE

YOUR AGENT

Can't Contact the Contract-Signing Executive

EVERY MORNING BUT—

The Fourth Annual DIRECTORS' NUMBER Does—And How

OUT SOON

SEND IN YOUR QUESTIONNAIRES

PICTURES NOW SHOOTING

PRODUCTION ABOUT THE SAME WITH 37 IN WORK

BAROMETER

This Week	37	Features
Last Week	36	Features
Year Ago	26	Features
Two Years Ago	31	Features
Three Years Ago	30	Features

Columbia

"THE DEFENSE RESTS"

Cast: Jack Holt, Jean Arthur, Nat Pendleton, Donald Meek, Ward Bond, Sarah Padden, John Wray, Raymond Hatton, Raymond Walburn, Arthur Hohl, Shirley Grey.
Director .....Lambert Hillyer
Original Screen Play .....Jo Swerling
Photography .....Joseph August
Associate Producer.....Robert North

"BLIND DATE"

Cast Ann Sothern, Paul Kelly, Mickey Rooney, Spencer Charters, Jane Darwell, Joan Gale, Geneva Mitchell, Neil Hamilton, Theodore Newton, Tyler Brooke.
Director.....Roy William Neill
Original Screen Play.....Ethel Hill
Photography .....Al Siegler
Associate Producer .....Robert North

"THE CRIMINAL WITHIN"

Cast: Richard Cromwell, Arline Judge, Guy Usher, Rita La Roy, Crane Wilbur, Bradley Page, Purnell Pratt, Wallis Clark, Thomas Jack, Bill Davidson, George Humbert.
Director .....Al Rogell
Original Screen Play: Herbert Asbury and Fred Niblo Jr.
Photography .....John Stumar
Producer .....Sid Rogell

Fox

"BABY TAKE A BOW"

Cast: James Dunn, Claire Trevor, Shirley Temple, Alan Dinehart, Dorothy Libaire, Ray Walker, Ralf Harolde, James Flavin.
Director .....Harry Lachman
Story .....Edward Paramore
Screen Play.....Philip Klein
Photography.....L. W. O'Connell
Producer .....Sol Wurtzel

"CARAVAN"

Cast: Charles Boyer, Loretta Young, Jean Parker, Phillips Holmes, Louise Fazenda, Eugene Pallette, C. Aubrey Smith, Dudley Digges, Richard Carle, Charles Grapewin, Billy Bevan, Armand Kaliz, Harry Bradley.
Director .....Erik Charell
Original Story.....Melchoir Lengyel
Screen Play and Dialogue—
Samson Raphaelson
Continuity.....Robert Liebmann
Lyrics.....Werner Richard Heymann
and Gus Kahn
Photography.....Ernest G. Palmer
and Theodor Sparkuhl
Producer .....Robert Kane

"SHE LEARNED ABOUT SAILORS"

Cast: Lew Ayres, Alice Faye, Frank Mitchell, Jack Durant, Nick Foran, Harry Green.
Director .....George Marshall
Original Screen Play: William Conselman and Henry Johnson.
Photography .....Harry Jackson
Producer .....John Stone

"CHARLIE CHAN'S COURAGE"

Cast: Warner Oland, Drue Leyton, Donald Woods, Paul Harvey, Murray Kinnell, Reginald Mason, Si Jenks, Virginia Hammond, Harvey Clark, Jerry Jerome, Jack Carter, James Wang, Wade Boteler, Paul Hurst, John David Horsley, Frank Rice, Paul McVey.
Directors .....George Hadden
and Eugene Forde
Novel .....Earl Derr Biggers
Screen Play.....Seton I. Miller
Photography .....Arthur Miller
Producer .....John Stone

MGM

"BARRETTS OF WIMPOLE STREET"

Cast: Norma Shearer, Fredric March, Charles Laughton, Maureen O'Sullivan, Ferdinand Munier, Katharine Alexander, Marion Clayton, Ian Woolf, Una O'Connor, Vernon Downing, Neville Clark, Matthew Smith, Robert Carlton, Allan Conrad, Peter Hobbes.
Director .....Sidney Franklin
From play by.....Rudolf Besier
Screen Play.....Claudine West
and Ernest Vajda
Add. Dialogue..Donald Ogden Stewart
Photography .....William Daniels
Producer .....Irving Thalberg

"TREASURE ISLAND"

Cast: Wallace Beery, Jackie Cooper, Lionel Barrymore, Otto Kruger, Lewis Stone, Cora Sue Collins, Dorothy Peterson, William V. Mong, Douglas Dumbrille, Nigel Bruce, Chic Sale.
Director .....Victor Fleming
Novel.....Robert Louis Stevenson
Screen Play.....John Lee Mahin
Photography .....Hal Rosson
Producer .....Hunt Stromberg

"100% PURE"

Cast: Jean Harlow, Lionel Barrymore, Patsy Kelly, Lewis Stone, Franchot Tone, Hale Hamilton, Clara Blandick, Alan Mowbray, Henry Kolker, Russell Hopton, Gary Owen, Ben Bard.
Director .....Jack Conway
Original Screen Play.....Anita Loos
and John Emerson
Photography .....Ray June
Producer .....Bernard Hyman

"THE MERRY WIDOW"

Cast: Maurice Chevalier, Jeanette MacDonald, Minna Gombell, Edward Everett Horton, Una Merkel, Barbara Leonard, Sterling Holloway, George Barbier, Joan Gale, Sheila Manora, Leona Walters, Edna Walde, Barbara Barondess, Shirley Ross, Dorothy Granger, Jean Hart, Elinor Hunt, Dorothy Wilson, Jill Dennett, Maria Troubetylcoy, Tyler Brooke, Cosmo Kyrle Bellew, George Lewis, John Merkyl, Charles Requa, Fifi D'Orsay.
Director .....Ernst Lubitsch
Original Operetta.....Franz Lehar
Screen Play.....Ernest Vajda
and Samson Raphaelson
Dance Director .....Albertina Rasch
Photography .....Oliver Marsh
Producer .....Irving Thalberg

"THE GREEN HAT"

Cast: Constance Bennett, Herbert Marshall, Henry Stephenson, Mrs. Pat Campbell, Leo Carroll, Hugh Williams, Alec B. Francis, Elizabeth Allan, Robert Lorraine.
Director .....Robert Z. Leonard
Novel .....Michael Arlen
Photography .....Charles Rosher
Producer .....Irving Thalberg

"REAR CAR"

Cast: Charlie Ruggles, Una Merkel, Mary Carlisle, Russell Hardie, Porter Hall, Cliff Thompson, Willard Robertson, Sterling Holloway, "Snowflake," Berton Churchill, Wilfred Lukas, Akim Tamiroff, John David Horsley.
Director .....Harry Beaumont
Play .....Edward E. Rose
Adaptation .....Harvey Thew
Screen Play: Ralph Spence, Edgar Allan Woolf and Al Boasberg.
Photography .....James Van Trees
Producer .....Lucien Hubbard

"STAMBOUL QUEST"

Cast: Myrna Loy, George Brent, Lionel Atwill, C Henry Gordon, Douglas Dumbrille, Christian Rub, Rudolph Amendt, Robert Gleckler, Reginald Barlow.
Director .....Sam Wood
Original ..... Leo Birinski
Producer .....Walter Wanger
Photography .....James Wong Howe
Producer .....Bernard Hyman

Paramount

"IT AIN'T NO SIN"

Cast: Mae West, Roger Pryor, John Miljan, Katharine DeMille, James Donlan, Frederick Burton, Augusta Anderson, Duke Ellington and orchestra, Johnny Mack Brown, Stuart Holmes, Harry Woods, Benny Baker, Morrie Cohen, Warren Hymer, Wade Boteler, George Walsh, Eddie Borden, Fuzzy Knight, Tyler Brooke.
Director .....Leo McCarey
Original Screen Play.....Mae West
Music and Lyrics: Arthur Johnston and Sam Coslow.
Photography .....Karl Struss
Sound .....Harry Mills
Producer .....William LeBaron

"SHE LOVES ME NOT"

Cast: Bing Crosby, Miriam Hopkins, Kitty Carlisle, Edward Nugent, Lynne Overman, Warren Hymer, Henry Stephenson, Maude Turner Gordon, Margaret Armstrong, Judith Allen, Vince Barnett, Matt McHugh, Ralf Harolde, Henry Kolker, George Barbier, Franklin Ardell.
Director .....Elliott Nugent
Original Story.....Howard Lindsay
Based on Novel by.....Edward Hope
Music: Harry Revel and Ralph Rainger
Lyrics.....Mack Gordon and Leo Robin
Photography .....Charles Lang
Sound .....Harold C. Lewis
Producer .....Benjamin Glazer

"SHOOT THE WORKS"

Cast: Jack Oakie, Dorothy Dell, Roscoe Karns, Arline Judge, Ben Bernie, Alison Skipworth, William Frawley, Lew Cody, Paul Cavanagh, Tony Merlo, Monte Vandergrift.
Director .....Wesley Ruggles
Original .....Ben Hecht
and Gene Fowler
Screen Play.....Howard J. Green
and Claude Binyon
Music.....Ralph Rainger, Harry Revel
Lyrics.....Leo Robin, Mack Gordon
Photography .....Leo Tover
Sound .....M. M. Paggi
Producer .....Albert Lewis

"THE OLD-FASHIONED WAY"

Cast: W. C. Fields, Baby LeRoy, Judith Allen, Joe Morrison, Samuel Ethridge, Ruth Marion, William Blatchford, Jan Duggan, Tammany Young, Jack Mulhall, Oscar Apfel, Joe Mills, Emma Ray, Otis Harlan, Nora Cecil, Richard Carle, Lew Kelly, Oscar Smith, Edward J. Le Saint, Davison Clark, Dorothy Bay, Maxine Elliott Hicks, Larry Grenier, Ruth Marion, Jeffrey Williams, Dell Henderson.
Director .....William Beaudine
Original .....W. C. Fields
Adaptation: Walter DeLeon and Garnett Weston.
Screen Play: J. P. McEvoy and Jack Cunningham.
Music .....Harry Revel
Lyrics .....Mack Gordon
Photography .....Ben Reynolds
Sound .....P. J. Wisdom
Producer .....William LeBaron

"THE NOTORIOUS SOPHIE LANG"

Cast: Gertrude Michael, Paul Cavanagh, Arthur Byron, Alison Skipworth, Ben Taggart, Leon Errol, Charles Judels, Franklin Pangborn.
Director .....Ralph Murphy
Original....Frederick Irving Anderson
Screen Play.....Anthony Veiller
and Frederick Irving Anderson

PICTURES Now SHOOTING

THIS WEEK AS COMPARED WITH 36 LAST WEEK

Photography.....Al Gilks
Sound .....Henry Lindgren
Producer .....Bayard Veiller

"NOW AND FOREVER"

Cast: Gary Cooper, Carole Lombard, Shirley Temple, Sir Guy Standing, Charlotte Granville, Tetsu Komai, Jameson Thomas.
Director .....Henry Hathaway
Original: Jack Kirkland and Melville Baker.
Adaptation .....Austin Parker
Screen Play: Vincent Lawrence and Sylvia Thalberg.
Photography .....Harry Fischbeck
Producer .....Louis D. Lighton

"LADIES SHOULD LISTEN"

Cast: Cary Grant, Frances Drake, Edward Everett Horton, Charles E. Arnt, Nydia Westman, George Barbier, Rafael Corio.
Director .....Frank Tuttle
Original: Alfred Savoir and Guy Bolton
Adaptation .....Guy Bolton
Photography .....Henry Sharp
Producer .....Louis D. Lighton

"LADIES FIRST"

Cast: George Bancroft, Frances Fuller, Roscoe Karns, George Barbier, Nella Walker, Charles Sellon, Helena Phillips.
Director .....Gilbert Pratt
Original: George S. Kaufman and Marc Connelly.
Screen Play.....Humphrey Pearson
Photography .....William Mellor
Producer .....Douglas MacLean

RKO-Radio

"AFTERWARDS"

Cast: Zasu Pitts, Slim Summerville, Ralph Morgan, Bruce Cabot, Willian Gaxton, Huntley Gordon, Kay Johnson, Julie Haydon.
Director .....James Cruze
Original Play.....Walter Hackett
Screen Play: Marion Dix and Arthur Caesar.
Photography .....Harold Wenstrom
Sound .....P. J. Faulkner
Producer .....Cliff Reid

"HAT, COAT AND GLOVE"

Cast: Barbara Robbins, John Beal, Sara Hayden, Samuel Hinds, Murray Kinnell, Margaret Hamilton.
Director .....Worthington Minor
Play .....Wilhelm Speyer
Screen Play.....Francis Faragoh
Photography .....Roy Hunt
Sound .....George Ellis
Producer .....Kenneth Macgowan

United Artists

Reliance Pictures, Inc.

(RKO-Pathe)

'COUNT OF MONTE CRISTO"

Cast: Robert Donat, Elissa Landi, Louis Calhern, Sidney Blackmer, O. P. Heggie, Raymond Walburn, Lawrence Grant, Luis Alberni, Georgia Caine, Irene Hervey, Ferdinand Munier, Lionel Belmore, William Farnum, Wilfred Lucas, Tom Ricketts, Clarence Muse.
Director.....Rowland V. Lee
Original .....Alexandre Dumas
Screen Play and Dialogue .....
Phillip Dunne and Dan Totheroh
Adaptation .....Harry Thew
and Harry Hervey
Photography .....Peverell Marley
Producer .....Edward Small

Universal

"ONE MORE RIVER"

Cast: Diana Wynyard, Frank Lawton, Colin Clive, Henry Stephenson, Mrs. Patrick Campbell, Jane Wyatt, C. Aubrey Smith, Reginald Denny, Kathleen Howard, Lionel Atwill, Alan Mowbray, Gilbert Emery, E. E. Clive, Robert Greig, Gunnis Davis, Tempe Pigott.
Director .....James Whale
Story .....John Galsworthy
Screen Play.....R. C. Sherriff
Photography .....John Mescal
Producer.....Carl Laemmle, Jr.

"THERE'S ALWAYS TOMORROW"

Cast: Frank Morgan, Binnie Barnes, Lois Wilson, Louise Latimer, Elizabeth Young, Robert Taylor, Helen Parrish, Dick Winslow.
Director .....Edward Sloman
Original Screen Play....Edward Sloman
Continuity.....Christine Ames
and William Hurlbut
Photography .....Norbert Brodine
Producer .....Henry Henigson

"THE RED RIDER"

(Serial)

Cast: Buck Jones, Grant Withers, Janet Chandler, Walter Miller, Richard Cramer, Margaret La Marr, Charles French, Edmund Cobb, J. P. McGowan, William Desmond, Mert LaVare, Frank Rice, Monte Montague, Jim Thorpe, Jim Corey, Bud Osborne, Al Ferguson, Silver, Lee Beggs, Dennie Meadows, Cliff Lyons.
Director .....Louis Friedlander
Original .....W. C. Tuttle
Screen Play: George Plympton, Bin Moore, Ella O'Neill, Basil Dickey.
Photography .....Richard Fryer
Sound .....Charles Carroll
Associate Producer.....Henry MacRae

Warners-First National

"DAMES"

Cast: Dick Powell, Ruby Keeler, Joan Blondell, Guy Kibbee, Hugh Herbert, Virginia Pine, Ronny Cosby, Zasu Pitts, Bess Flowers, Pat O'Malley, Mary McLaren, Johnny Arthur, Arthur Vinton, Hobart Cavanaugh, Arthur Aylesworth, Leila Bennett, Phil Regan.
Directors.....Ray Enright
and Busby Berkeley
Original .....Robert Lord
Screen Play.....Delmer Daves
Music and Lyrics: Harry Warren, Al Dubin, Sammy Fain, Irving Kahal, Mort Dixon, Allie Rubel.
Photography .....George Barnes
Supervisor .....Robert Lord

"BRITISH AGENT"

Cast: Leslie Howard, Kay Francis, Phillip Reed, Tenen Holtz, J. Carrol Naish, Gregory Gaye, Halliwell Hobbes, Doris Lloyd, Alphonse Ethier, Irving Pichel, Walter Byron, William Gargan, Ivan Simpson, Paul Porcasi, George Pearce, Walter Armitage, Cesar Romero, Arthur Aylesworth, Mariana Schubert.
Director .....Michael Curtiz
Novel.....H. Bruce Lockhart
Screen Play.....Laird Doyle
Dialogue.....Roland Pertwee
Photography .....Ernest Haller
Supervisor.....Henry Blanke

"THE DRAGON MURDER CASE"

Cast: Warren William, Margaret Lindsay, Lyle Talbot, Robert Barrat, Arthur Aylesworth, Robert McWade, Eugene Pallette, George Meeker, Etienne Girardot, Dorothy Tree, George S. Stone, Helen Lowell, William Davidson, Robert Warwick.
Director .....H Bruce Humberstone
Story.....S. S. Van Dine
Screen Play.....F. Hugh Herbert
and Robert N. Lee
Adaptation .....Rian James
Photography .....Tony Gaudio
Supervisor.....Henry Blanke

"KANSAS CITY PRINCESS"

Cast: Joan Blondell, Glenda Farrell, Hugh Herbert, Robert Armstrong, Gordon Westcott, T. Roy Barnes, Osgood Perkins, Ivan Lebedeff, Vince Barnett.
Director .....William Keighley
Screen Play.....Manuel Seff
and Sy Bartlett
Supervisor.....Lou Edelman

Independent Productions

Liberty

(RKO-Pathe)

"TWO HEADS ON A PILLOW"

Cast: Neil Hamilton, Miriam Jordan, Henry Armetta, Hardie Albright, Lona Andre, Edward Martindel, Dorothy Appleby, Mary Forbes, Emily Fitzroy, Claude King, Claire McDowell, Eddie Kane, Dorothy Grainger, Betty Blythe, Nellie Nichols, George Lewis, Mary Foy, Julda Ford.
Director.....William Nigh
Novel.....Dorothy Canfield
Screen Play .....Al De Mond
Photography .....Harry Neuman
Producer.....M. H. Hoffman

Mascot

(Mack Sennett Studio)

"BURN 'EM UP BARNES"

(Serial)

Cast: Jack Mulhall, Frankie Darro, Lola Lane, Julian Rivero, Edwin Maxwell, James Bush, Jason Robards, Francis McDonald, John Davidson, Eddie Hearn, Stanley Blystone, Alan Bridge.
Directors: Bert Clark and Armand Schaeffer.
Original Screen Play: Al Martin, Sherman Lowe and Wyndham Gittens.
Photography ..... Ernie Miller
Supervisor .....Victor Zobel

Mayfair

(Darmour)

"ALICE TAKES A HAND"

Cast: Buster Crabbe Gloria Shea, George Irving, Emmett Vogan, Max Wagner.
Director .....Spencer Bennett
Original .....Rex Taylor
Screen Play.....George Morgan
Photography .....Edward Snyder

Monogram

(General Service Studios)

(Lone Star Production)

"SHOCK"

Cast: Ralph Forbes, Gwenllian Gill, Monroe Owsley, Reginald Sharland, Billy Bevan, Clyde Cook, Douglas Walton, Alex Courtney, Olaf Hytten, Montague Shaw, Mary Forbes, David Jack Holt.
Director .....Roy J. Pomeroy
Story .....Roy J. Pomeroy
Screen Play.....Madeline Ruthven
Photography .. ..Jack MacKenzie

"JANE EYRE"

Cast: Virginia Bruce, Colin Clive, Beryl Mercer, Aileen Pringle, Jameson Thomas, Lionel Belmore, Joan Standing, Ethel Griffies, Edith Kingdon, Edith Fellowes, William Wagner, Claire DuBrey, Jean Darling, Richard Quine, Anne Howard, Clarice Selwyn, Hylda Tyson, John Rogers, David Torrence, Greta Gould, Gail Kay, Olaf Hytten, William Burress, Desmond Roberts.
Director .....Christy Cabanne
Novel .....Charlotte Bronte
Screen Play.....Adele Commandini
Photography .....Robert Planck
Supervisor .....Ben Verschleiser

WHAT'S WHAT

BRULATOUR BULLETIN

WHO'S WHO

Published Every Monday — J. E. BRULATOUR, Inc., Distributors — Eastman Motion Picture Films

the REFLECTOR

Playboys (at times)—these lab-chiefs—summer sunshine does funny things to them same as the rest of us. . . . Roy Hunter, majordomo of Universal, spends his noon hours pulling the bright sun through intricate lenses on a specially prepared Leica for the registration of natural-color stills . . . and they're sooo beautiful, too. . . . Jawnem Nicholaus slinking into his second young-manhood as a golf-o-maniac and bravely trudging the canyons at Bel-Air to reduce his waist-line and enlarge his smile. . . . George Seid of Columbia finds his newest hobby in split-bamboo casting rods and shiny smooth-running reels with silky lines and gaudy lures designed to attract the poor fish. . . . . Mike Leshing of Fox thinks in the same direction and will start a fishin' trip justlikethat. . . . Harry Ensign at Paramount sticks to the mountain stuff when he's not playing off some sort of golf finals . . . and Charlie Levin at Roach shoots a mean game of croquet.

•

Louiewilliamo'connell putting the finishing touches to "Baby Take a Bow" at Fox. . . . At the same studio a newcomer in the camera department, George Schneidermann, comes in off'n his boat to do a few added scenes for Jack Ford, "The World Moves On." . . . Earlier in the year out at EMgeeem a young fellow named Ollie Marsh started shooting with Ernst Lubitsch directing "The Merry Widow" . . . and still going strong, thankyuh . . . and a coupla hundred yards away on another stage Jimmy Howe is busy outshooting himself with Sam Wood on "Stamboul Quest." . . . Pev Marley runs the camera in and out of synthetic tunnels as he keeps busy rolling the footage on Eddie Small's production of "Monte Cristo" at Pathe, and he's getting plenty of exercise for a boy who's had only four idle days in eight months. . . . Jim Brown of Larry Darmour is off on a long career today and will do a dozen in a row for his old boss.

•

Art Lloyd just waiting the starting gun at Roach, which will go off this week sometime. . . . Roy Hunt at RKO actively in production on "A Hat, A Coat, A Glove." . . . Ray Rennahan and Bill Skall turning the cameras on a Technicolor short for the same studio. . . . Harold Wenstrom finishing up on his current production, and will then have a few weeks off to enjoy his new beach house. . . . . According to advices most of the boys at RKO are going to have a short vacation, and the studio expects to be going again in full swing about the end of June.

Errata

In last week's Bulletin we published a story to the effect that Bob Planck was to take over the cameras on Roy Pomeroy's picture, "Shock," with Monogram.

However, about the time this story was being printed Trem Carr made a few magic passes, and switched his program, which sent Jack Mackenzie into the spot which we had announced for Planck. Mackenzie will complete production late this week.

Thanks From Tannura

Phil Tannura, one of the old timers from the camera ranks, has returned to his British post after a month's visit with his old pals and associates here.

Writing to George Gibson of the Brulatour staff, Tannura says: "I wonder if it would be asking too much for you to publish a few lines in your Brulatour Bulletin, telling the boys in the camera departments, laboratories and sound departments of my sincere appreciation for the kindness everyone has shown to me during my visit in Hollywood. Particularly am I grateful to the heads of the camera departments at every studio on the Coast. What they showed me and told me was a delightful revelation and has made my vacation a real pleasure from which I expect to profit greatly. I enjoyed very much your interesting Bulletin, and in case I find any news which I consider sufficiently important in our studio in London, I'll send it on to you.

"I wish also you would publish my address, because from time to time many of the Hollywood cameramen have questions regarding conditions in Europe, and I'd be very glad to answer any of these to the best of my ability. Address me at: 9 Arcade House, Hampstead Way, N.W. 11, London, England."

Mellor Elevated

Again it's happened. Another operative cameraman steps from the ranks and up to the top in his profession.

Bill Mellor, who for the past several years has been associated with Paramount as operative cameraman for Victor Milner, now gets the big break on his home lot, and is in work on his first production, "Ladies First," starring George Bancroft. Picture got under way during the past week, and while Bill was as nervous as the proverbial bride—(he'll probably deny this)—his first day's work (and every day's since) clicked like a clock with the front office bosses, the cast, the lab and even Bill himself.

Seitz Does It

Some very interesting things happen without a bit of warning at the Movietone Studios. Not the least of these was brought to light late last week, when a contingent from the camera department came marching in with a large wedding cake, placed it in Johnny Seitz' lap with cheers and congratulations.

Then came the general studio broadcast of the news that Seitz and Miss Mary Boyle took a quick run out of the state and had the ceremony performed about six weeks ago, and until middle of last week were wholly successful in keeping the happy event an absolute secret from even their most intimate friends.

Jerry Best East

Major Levinson at the Warner Bros.-First National Studio, temporarily lost his right hand man, Jerry Best, who left for New York and other points East of the Mississippi. Best will visit his family in New York, and is also scheduled to spend several days in the Bell Laboratories in New York.

Viva Gaudio

Tony Gaudio, the stormy petrel of the camera, loudly declares he wants everybody to know that it was he who conceived the idea of the disc and filter combination in the same piece of glass.

In the disc itself, Gaudio states, he has had Eastman Kodak Company place the filter, instead of having separate pieces for each.

It's an accepted fact that Gaudio has pioneered many important factors in improvement of camera technique, and he promises to announce very shortly another one of great importance to every cameraman.

Ruttenberg Here

Joe Ruttenberg, one of the outstanding cameramen of New York, arrived in Hollywood early last week, and is spending his time visiting the major studios where he has many friends in the photographic, laboratory and other technical departments. Ruttenberg is very much interested in new equipment. Ht is also inspecting and devoting long hours to rigid investigation of projection background systems employed by all studios. He will remain in Hollywood for some time before returning east to resume his work there.

Starts at Fox

Hal Mohr has been assigned to the camera and is scheduled to start work this week with Frank Lloyd on the new Janet Gaynor production, "Servants' Entrance."

Bert Glennon draws immediate assignment for Number Two under his new contract, and starts with Hamilton McFadden on the Helen Twelvetrees picture, "She Was a Lady."

The Sol Wurtzel unit, "Charlie Chan's Courage," is being given finishing touches by Joe Valentine.

False Alarm

Follow-up on last week's story regarding Paul Perry, reported by Fred Jackman to be stranded in China, now indicates that even in the land of laundries they experience exaggerations.

Jackman has radioed Hollywood that Paul Perry is fine and dandy, has practically finished his work in China for Chester Bennett; and further advises that Bennett has signed Perry to a new contract and will continue on 'round the world.

Sorry if our story upset some of Paul's friends, and we unite with them in giving three cheers that the rumor was just that.

the BUZZER

(NOTE: Each week, sales and service representatives of J. E. Brulatour, Inc. will ask a number of cameramen the same question. The question will be given and then the answers verbatim.)

QUESTION: WHAT ARE YOUR OPINIONS CONCERNING THE USE OF SHORT FOCAL LENGTH LENSES SUCH AS 24, 28 and 32?

HAL ROSSON (M.G.M.): These lenses should never be used in full shots unless the set is designed especially for them. Their value generally is nil and should be used only for effect and the distorted perspective shots.

PEV MARLEY (U.A.): Except in special cases where one is cramped for space and must use this type of lens, they should only be used where grotesque effects are desired.

JACK MACKENZIE (Monogram): I find it necessary to hide these lenses from most directors, as, having achieved an odd effect with one at some time or other, they insist on trying to use them too much. They have no value except when used as effect lenses.

HARRY JACKSON (Fox): I find these lenses useful sometimes in photographing musical numbers to give certain desired effects, but unless they are very high type I find that they fall away at the edges, both in exposure and focally.

SOL POLITO (Warners): I have had some success in using these lenses for certain types of shots in musical pictures, but would not advise their use without very definite thought and planning in building the set and spotting the people.

HAROLD WENSTROM (RKO): If the set is properly designed and sufficient space given to the cameraman to use the longer focal length lenses, I know of no time in regular production when these lenses should be used. They are effect lenses or for distorted perspective shots only.

Noffka Arrives

George Noffka, who has been a top production executive with M.G.M. and Fox for many years, arrived in Hollywood from New York mid-week as American representative for DeBrie Camera Company, Paris.

Accompanying Noffka is a mechanical technician from the Paris plant.

Latest model of the DeBrie Super Parvo is being exhibited by Noffka, who is making his headquarters at the General Service Studios.

Out 'n In For Sharp

At Paramount Henry Sharp finished production on Saturday night and immediately jumped into "Ladies Should Listen," Frank Tuttle's new picture starring Cary Grant and Ida Lupino.

Brodine Continues

At Universal Studios the Edward Sloman production, "There's Always Tomorrow," continues with Norbert Brodine in charge of the photography.

M-G-M STUDIOS,
% READING DEPT.
CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XXI. No. 13. Price 5c. TODAY'S FILM NEWS TODAY Wednesday, May 23, 1934

RKO PULLING OUT OF RED

TRADEVIEWS by W.R.WILKERSON

•MR. G. A. ATKINSON does us the honor of reprinting in his London Era one of our tradeviews that had to do with our remarks that the doors are always open here for good British pictures, that there should never be any misunderstanding or arguments between America and Great Britain regarding their pictures. Mr. Atkinson in rebuttal states:

•

"Strange, isn't it, that British producers should still continue to miss that wide-open door, but the facts can be easily tested.

"Hollywood produced about 500 films last year, and it is safe to assume that practically all these films were shown in Britain.

"London produced nearly 200 films last year, of which about 100 were made for purely quota purposes.

"How many of the remaining 100 were shown in America, or seen in Hollywood?

"The truth is, of course, that America will only take from us pictures that are better than her own best, which is reasonable; but why should we take from America pictures that are inferior to our own average—or even our worst?"

•

And if Mr. Atkinson is right in asserting that England takes American pictures that are inferior to those of her own make, then the only answer is that the American pictures, good or bad, must draw more money than those made by the British studios.

That can be the only answer, for certainly if our exhibitors found pictures of another country better box-office than those made here in Hollywood, that's the product they would buy. Patriotism or sentiment will not sell theatre tickets and the picture business is based on selling tickets.

•

It is, of course, true, as Mr. Atkinson says, that most of the 500 pictures he mentions as having been made in Hollywood were shown in Great Britain, and it is also true that few of Britain's pictures were shown in this country. Obviously the British exhibitors think along the same lines as the Americans; they go for the best box-office product, no matter who produces it.

Frank Joyce Able to Leave Bed For Walk

New York.—Frank Joyce was well enough yesterday to leave the Midtown Hospital for a short walk, and is expected to leave for Hollywood within a few weeks.

'Black Chamber' For Powell at MGM

William Powell's first starring picture on his new contract at Metro-Goldwyn-Mayer will be "Black Chamber," which has had the tentative title of "The Blonde Countess."

The picture is an adaptation of a book by Herbert O. Yardley, entitled "The American Black Chamber," which was the sobriquet of a department of the United States Secret Service during the war.

In addition to Powell, Myrna Loy and Charles Butterworth will be in the cast.

Paul Lukas Lead For 'Hat, Coat and Glove'

Paul Lukas is understood set for the part in Radio's "Hat, Coat and Glove," from which John Barrymore pulled out and which Adolphe Menjou declined.

The deal is a loan from Universal and Radio is to start work immediately on the production.

Beahan-Cohn Coming

New York.—Charles Beahan postponed his departure for Hollywood so that he might accompany his boss, Harry Cohn, who leaves on today's plane.

Receiver's Report Reveals Small Profits This Year As Against Heavy Losses In 1933

New York.—Radio-Keith-Orpheum and its subsidiaries are pulling out of the red and are seeing black figures on the balance sheet. The Irving Trust Company, equity receiver for the corporation, filed its third report yesterday with the Federal Court, showing a profit for the first quarter of this year, before deducting income taxes, of $498,131. This compares with a loss for the year 1933 of $4,384,064, and a loss for 1932 of $10,695,503.

It is the same story with regard to the subsidiaries. RKO-Radio Pictures and RKO-Pathe Pictures show a profit for the first quarter of 1934 of $308,602, compared with a loss of $603,293 for the corresponding period

(Continued on Page 2)

General Motors Offers Winchell $2500 Weekly

New York.—General Motors has offered Walter Winchell 26 weeks on the air at $2500 a week, but he may turn it down and remain with Jergens on a 40-weeks contract for $2000 weekly.

Winchell is leaving for the coast Tuesday. Sidney Skolsky and Louis Sobol are starting West Friday.

New Deal For Leisen

Paramount has discarded Mitchell Leisen's old contract and has handed him a new deal which he takes up on his return from Honolulu in three weeks.

FWC Assets Will Be Sold Before July 10

New York.—It is probable that sales of the Fox West Coast assets will take place before July 10. The reorganization plan will probably be in effect some time in August.

This is all part of the plan that has been laid out, because the Chase National and Fox Film, as the principal creditors of Fox West Coast, would control any group taking over the assets at a sale.

Schenck Wants to Team Gable-Colbert Again

New York.—Darryl Zanuck's plan to team Clark Gable and Constance Bennett in the one picture for which he has signed Gable, was somewhat amended yesterday when Joseph Schenck started hunting for a story which would fit Gable and Claudette Colbert.

He wants to get Colbert for the picture in view of the great success of "It Happened One Night."

Depinet-Sisk East

Ned E. Depinet, Radio vice-president, and Robert F. Sisk, in charge of advertising for the company, left last night by plane on their return to New York. They were here two weeks, conferring on future pictures.

John Barrymore Ill

John Barrymore is in the Good Samaritan Hospital, seriously ill with an acute infection contracted while on his yacht. Dr. Sam Hirschfeld is attending him.

Lull at Radio Lot

With the completion yesterday of "Afterwards," Radio studios go into a temporary production lull. Only one short is scheduled for the stages today.

UNIVERSAL CHANGING ITS PRODUCTION SET-UP

A revised production set-up at Universal City, whereby serials and at least two groups of features will be made by independently financed producers for Universal release, will be officially disclosed at the Universal convention in New York, June 5.

Four serials are to be produced by Milton Gatzert, "The Red Rider," now in the making, with Buck Jones starring, being the first. The status of Henry McRae as Universal serial producer is to be determined today, probability being he will continue his past

(Continued on Page 7)

Joan Bennett Goes to 'U' For Runyon Story

Universal yesterday signed Joan Bennett and borrowed Edward Arnold from B. P. Schulberg for the leads in "Million Dollar Ransom," the Damon Runyon story which Murray Roth will direct.

William Lipman scripted and Eph Asher is the associate producer. The Bennett and Arnold deals were negotiated by Schulberg, Feldman and Gurney.

AUSTIN PARKER Now Writing For COLUMBIA

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher

FRANK T. POPE.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 2 Cathedral Mansion; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

THE LOW DOWN

Just remembered what a certain young well-known writer told us of his experiences with Von Sternberg while "Scarlet Empress" was still in the script stage. It's really a "believe it or not"—but here y're: Seems that Von wanted a "little extra writing" on the script, and asked this particular writer to do the job. He did it and turned it in. Then the director called him up, complimented him on his work and added: "I like your writing very much; I shall use several of the words!" (!) Which is exactly what he did—being particularly impressed with a phrase or two—and that's all of the writer's work which reached the screen. But here's the payoff: When the script was handed to the writer he noticed that his mimeographed copy was without punctuation of any kind—all the sentences running into each other. He asked Von Sternberg about it and also how he expected actors to interpret their roles properly from such a script. Von replied that he didn't want the actors to have any preconceived NOTIONS about how to read their lines! They were to learn the words, that's all—HE would tell them how to read them! And they shot Lincoln!

•

Someone standing on the sidelines of the set where Elissa Landi was working in "Count of Monte Cristo" the other day, heard the lady spouting French during the scene. And it was extraordinarily bad French. Knowing that Elissa knew much better, he asked her about it. He was informed that only one or two in the troupe could speak good French, and Director Rowland V. Lee didn't want just a little good French here and there—so they were all speaking bad French!

•

The William R. Hearst party which sails Saturday to spend the Summer abroad together consists of Marion Davies, the George Hearsts, the Bill Hearsts, Buster Collier, Dorothy Mackaill, Eileen Percy, Harry Crocker, the Jack Hearsts, Joe Willicombe, and a few maids, secretaries and toothbrushes. In the meantime, what is Eddie Kane going to doooo?

New York REVIEWS

"HE WAS HER MAN"

Warners prod.; director, Lloyd Bacon; writers, Niven Busch, Tom Buckingham, Robert Lord.

Strand Theatre

Mirror: Joan Blondell and James Cagney are such a plausible team of performers that any film they make can hold your interest. They succeed in making fair entertainment from this rather unsatisfactory story. Director Bacon has handled it with imagination.

Herald-Tribune: Mr. Cagney steadies the plot continually. That he carries the motion picture through some of its sensational interludes is something of a fact. Lloyd Bacon has directed the production and has done as proficient a job as one might ask for with the material at hand.

American: "He Was Her Man" is a satisfying picture of program variety, full of suspense and elevated above the average by the presence of its star. It is well cast and nicely directed. The entire cast does creditable work, with Cagney's characterization best.

News: Although the story lets Cagney down and Blondell is obviously unsuited to her role of the morose Rose, the picture is not without its excitement and moments of suspense.

Times: Mr. Cagney once more reveals himself to be a genuinely expert actor. Miss Blondell does well as Rose.

World-Telegram: Now and again it gives promise of stirring itself out of the doldrums, but it never quite comes to life. The cast is good—the production excellent. But at best "He Was Her Man" is only so-so underworld melodrama.

Sun: The Warners know how to make this sort of melodrama. They've kept both stars from overplaying their toughness, and they've mingled an element of tenderness, instead of hard-boiled comedy, along with the excitement.

Post: The tale lacks the virility of the early gangster pictures. It is interesting chiefly because of the playing of Cagney and Miss Blondell in the principal roles.

Journal: It is a combination of sentiment and underworld melodramatics. And the combination of moods extends to the players as well as to the plot. For while Cagney does his customary hard-boiled characterization during the first part of the story, the ending bows him out with self-sacrificial heroics.

Ray Rockett Joins Edington and Vincent

Edington and Vincent announced yesterday that Ray Rockett had become an associate of the firm in its agency business.

Rockett has been in the picture game for a long time, and was formerly production manager for First National.

European Arrivals

New York.—Arriving on the Ile de France today are Elmer Rice, the playwright, and William Haines.

RKO Pulling Out of Red

(Continued from Page 1)

last year. The entire 1933 loss was $1,290,685, after all charges, and the 1932 loss was $5,381,051.

The operations of the Radio City theatres for seven months ended March 31 gave the corporation a share amounting to $58,282. The RKO Vaudeville Exchange and the Vaudeville Collection Agency showed a quarter's profit of $9036.

The total claims that have been filed against RKO amount to $35,413,733, of which, claims aggregating $2,031,000 have been withdrawn. Special Master Thomas D. Thatcher has given hearings on claims, totaling $24,000,000, but so far has not rendered decisions on any.

The receivers report that prospects for increased admissions are not very bright, both because of probable lessened attendance and because of the deterring influence of the Federal tax.

Much New Blood For 'U' Writing List

Wholesale infusion of new writing blood is underway at Universal. Leopold Atlas, reporting at the studio today, is the 21st name on the active writing list.

A dozen others most recently enrolled by Leonard Spigelgass are John Balderston, Jean Bart, Forrest Halsey, Victor Herman, Sarah Y. Mason, William Lipman, Eugene Burton, Ralph Burton, Karen De Wolf, John Meehan, Jr., Gene Solow and Nat Ferber (the latter was last on the John McGraw story at MGM).

Previously, Universal added Jacques Deval, Barry Trivers, David Hertz and William Hurlbut to its literary staff.

The veterans among Universal's writers are now Gladys Unger, Clarence Marks, L. G. Blochman and Doris Anderson.

Lilian Bond to Stage

Lilian Bond will play the lead opposite Leslie Fenton in "Bitter Harvest," which will be produced by Melville Brown at the Hollywood Playhouse, May 28. Ralph Farnum handled the deal.

NOTICE!

The largest annuity company in the world is represented by

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RUTH COLLIER

is pleased to announce

HOUSTON BRANCH

(author of "Tiger Shark,"
"Hard To Handle," etc.)

has completed an operetta

(music by Charles Wakefield Cadman)

which will be produced in

September by

J. J. SHUBERT

'VIRGIE WINTERS' EXCELLENT; 'LOVE CAPTIVE' PRETTY POOR

Fine Direction, Writing, Acting

"VIRGIE WINTERS"

(Radio)

Direction .....Alfred Santell
Original Story.....Louis Bromfield
Screen Play.....Jane Murfin
Photography .....Lucien Andriot
Cast: Ann Harding, John Boles, Helen Vinson, Betty Furness, Frank Albertson, Creighton Chaney, Sara Haden, Molly O'Day, Ben Alexander, Donald Crisp, Wesley Barry.

A wholly absorbing, moving story of the life and one great love of a small town milliner and what life and love and that small town did to her. It is completely box-office so far as universal appeal is concerned, but, more than that, it is a superb piece of picture-making that will delight those who look beneath the entertainment value in a film and appreciate the small, fine qualities and finesse that go to make that entertainment better than most.

The picture has all the same quality that went into the writing of Edgar Lee Master's "Spoon River Anthology." It is almost like a page out of that book for the beautiful simplicity and atmosphere of the small town life it describes. To Alfred Santell must be given the credit for having thought of all the little touches, seemingly unimportant in themselves, that go to make this such a perfect example of what can be done with an almost routine plot if care is observed in its setting and characterization.

Along with that is the grand adaptation that Jane Murfin has made from the Louis Bromfield short story. It must have been a difficult job to keep up the interest in this Virgie Winters because, under a number of other names, this heroine has made her appearance in many pictures in the last few seasons, but never so appealingly, nor so intelligently.

Virgie Winters' story is that of the faithful, loving mistress who must give up her man for the sake of his career. She has a child by him which he manages to adopt. Finally, as Virgie is about to reap her reward in marriage to this man, he is killed by his wife, and Virgie, thinking always of her child, takes the rap. In the end, however, she is pardoned because the wife confesses to the child on her deathbed and it is presumed that Virgie will live happily ever after in the sunshine of her daughter's love.

Ann Harding as Virgie Winters gives one of the best performances of her life and looks simply beautiful in the old-fashioned costumes she wears throughout most of the picture. John Boles again plays the role of the career-man and is still doing well by it. Betty Furness, as the daughter, definitely registers as a darned good little actress, and Helen Vinson, in the one big scene given her as the wife, walks away with plenty of honors. Donald Crisp shows up as an actor again in the part of Mike, the bartender, and is plenty good, as are Creighton Chaney, Sara Haden, Ben Alexander, Molly O'Day, Wesley Barry and Frank Albertson in small parts that all stand out for their excellence.

Lucien Andriot, by his photography, has contributed a great deal toward the atmospheric quality of the picture. For those scenes laid in the days of twenty-two years ago, his camera work gives the impression of an old tintype and, as the years go on, so does his photography.

It's really a great picture and the exhib who sells it as such will be more than repaid for his efforts.

(OTHER REVIEW ON PAGE 6)

Life Sues Cantor And Air Sponsors

New York.—Life, the magazine, filed suit in the Federal Court yesterday asking $25,000 from Standard Brands and Eddie Cantor on the ground that material Life had copyrighted was used in Cantor broadcasts without permission.

New Pictures on B'way This Week

New York.—Six new pictures are making their bows to Broadway this week and two of last week's attractions are held over. These two are "Murder at the Vanities" at the Rivoli, and "Beyond Bengal" at the Gaiety.

The newcomers are "Upper World" at the Strand today; "Where Sinners Meet" at the Music Hall, and "Hollywood Party" at the Rialto tomorrow; "Viva Villa" at the Capitol, with Everett Marshall, Patricia Bowman and Borra Minevitch in the stage show; "Many Happy Returns" at the Paramount, and "Now I'll Tell" at the Roxy, all on Friday. "Sorrell and Son" opens at the Mayfair next Monday.

Ed Hatrick Sailing For Europe With Hearst

New York.—E. B. Hatrick is sailing for Europe next Saturday with the William R. Hearst party.

Hatrick yesterday confirmed the report that DeLuxe Laboratories will do the printing for the Metrotone newsreels.

Felix Ferry to Produce Musical Picture Here

New York.—Felix Ferry, European producer, is flying to the coast Friday and will produce a musical picture there, entitled "Music and a Woman."

The release is not set yet, nor is the studio at which he will make the production.

Butterworth Better

Charles Butterworth left the hospital Monday after treatment for sinus and goes into his role in "Student Tour' for MGM today.

Jack Cummings Ill

Jack Cummings, MGM shorts producer, is home ill with the flu.

Players Hampered By Muddled Story

"THE LOVE CAPTIVE"

(Universal)

Direction .....Max Marcin
Original .....Max Marcin
Continuity .....Karen de Wolf
Photography .....Gilbert Warrenton
Cast: Nils Asther, Gloria Stuart, Paul Kelly, Alan Dinehart, Renee Gadd, Virginia Kami, Russ Brown, John Wray, Robert Greig, Ellalee Ruby, Franklyn Ardell.

Universal has a weak sister in "The Love Captive," alias "The Humbug," unless it goes through the process of considerable retakes. Cutting won't help, for the fault is a major one.

Dealing with the highly incredible subject of hypnosis, the story has to fight for every bit of audience appeal. Then it commits the cardinal sin of confusing its audience. There is more than a little confusion as to which deserves the sympathy, the M.D. who charges the hypnotist with malpractice or the hypnotist who faces the charge of being a charlatan.

On the hypnotist's side of the controversy—and that's just what it is, a controversy—to his credit, there are the cures of a dope fiend, a habitual drunkard and a chap with the hiccoughs, three in all and all miraculous. To his discredit, there is a nameless charge brought against him by a former girl assistant, the conquest of the heroine, now his assistant, and another conquest of an attorney's wife. Hardly enough to justify his murder, however near to the perfect crime this murder is, for if we justified the murders of all doctors who have conquests —well, we wouldn't have many doctors left alive.

On the other side of the argument, there is the regular M.D. with nothing much against the hypnotist except that his girl has been stolen. So muddled is the writing of this role that even Paul Kelly, one of the finest actors on the screen today, can't do anything with it.

All of which leaves only one conclusion. The hypnotist must be brutalized—and in the early reels—if the picture is going to get anywhere with its audiences.

Nils Asther turns in a nice job as the hypnotist. His English is much improved. Gloria Stuart is beautiful as the heroine, although having precious little to do. Alan Dinehart scores as the attorney, one of the few characters completely understandable. Renee Gadd, a new foreign importation, is acceptable in her American debut. The others have scant opportunities.

Max Marcin's direction is halting, very definitely lacking in tempo. The film has no comedy excepting Robert Grieg's butler, but several unintentional laughs. Photography good enough.

Kruger-Erwin Cast

Otto Kruger and Stu Erwin were set by MGM yesterday for leading roles in support of Clark Gable and Joan Crawford in "Sacred and Profane Love."

Not that it MATTERS by Helen Gwynn

At last reports, "Mother Machree" had been sold to Fox for early production. Which is okay by us, but before the sale was made to Fox, that story had been optioned by a well-known independent producer. At the time that Mrs. Scott, the authoress, sold that option she was very anxious to have a certain actress and good friend of hers play the title role. In fact, the story had been written with this actress very much in mind. And the name of the actress was Mary Carr.

Well, sir, Mrs. Scott asked the independent producer if he would mind if she made a suggestion as to who should play the part and the producer said certainly not, to fire away. Whereupon Mrs. Scott mentioned Mary Carr. "Oh, no," said the producer. "We couldn't use her. You see, I bought the story because we have an actress under contract who just fits the part."

"And who is that?" asked Mrs. Scott.

"Vera Gordon!" came the answer.

•

There's one thing about writers—you just never know when you're talking to one. F'rinstance, Gilbert Roland, as you've probably never suspected, is a writer. Short stories are his forte and, from all reports and rumors, they're not only short stories, but they're good short stories. They're so good, in fact, that a publishing house in New York is definitely interested in putting them into a book and you may look forward to seeing Roland's name on the list of best sellers any season now.

•

Carl Brisson is slightly hurt and put out over the seeming neglect of one Greta Garbo. It seems that he feels that he's a Scandinavian and so is the glamorous Garbo and he's the first one to visit and join the film colony since Garbo's dramatic rise to fame, and he thinks it would be only fittin' and right if she should welcome him as a compatriot, if not as a friend of her youth. But Brisson forgets all the publicity he gave to the effect that he and Garbo were likethat at one time back in the old days. And publicity is not exactly a pass key to Garbo's house. Besides which, if he did kiss her once, why should he tell, unless he thought it was good publicity, and that should be welcome enough. . . . Marian Spitzer has thought up a brand new business for herself, just in case all else should fail. She's gonna cross homing pigeons with stool pigeons and do her own interior decorating.

Dorothy Dare Set For 'Sweet Adeline' Lead

Dorothy Dare, Joe Cook's lead in "Hold Your Horses," will be transplanted from Broadway by Warners for a term ticket.

First assignment for the Broadway girl is "Sweet Adeline."

MINNA GOMBELL

played MIMI in

"THE THIN MAN"

Management
HARRY WURTZEL

**Now Playing MARCELLE in "THE MERRY WIDOW"
also for MGM**

PORTER HALL

plays the lawyer MacCAULAY in

"THE THIN MAN"

Management:
AL KINGSTON

MGM

'BRAIN-TRUSTER' MAY HELP ROSY ON FILM CODE

Washington.—While the report could not be verified, the Washington "grapevine' today carried the persistent rumor that President Roosevelt is seriously considering calling in a member of his celebrated "brain trust" to help Sol Rosenblatt unscramble some of the problems of the picture code.

The names of Raymond Moley and Rexford Guy Tugwell were mentioned as the most likely men to be called if the President decides Rosenblatt needs help. Moley was in session with the President yesterday for some time. Tugwell long ago made some pertinent suggestions regarding the picture industry, and is known to believe in complete government control of everything.

Representatives of the Hays office, stirred by the attacks upon the picture industry which both Gen. Johnson and Donald Richberg have declared is a monopoly, were running around in circles yesterday in an effort to avert the growing onslaught against the business. The fear is growing here among picture people that a drive is on in all parts of the country to have the government take over the same kind of control of the picture business as it did of the meat packing industry thirty years ago. Any way you look at it, the industry is faced by turmoil.

Glen Boles Signed to Term Deal by Warners

Glen Boles, 21-year-old Hollywood stock and radio juvenile, whose only picture work has been in the indie, "Quitters," and MGM's "Cellini," was signed by Warners yesterday for a term, and assigned to "Flirtation Walk," the next picture to go into production at the Burbank studio.

There's a possibility that Dick Powell, Ruby Keeler and Pat O'Brien, the featured trio, may take a jaunt to West Point to appear in background shots.

Dowling and Brownell On Boulder Dam Film

Pat Dowling and H. H. Brownell arose before daylight Sunday and set off in the direction of Boulder Dam to film material for an industrial picture.

Dowling and Brownell did a Boulder Dam industrial a few years ago for the International Harvester Corp.

Hamilton to Columbia

Finishing yesterday in "Two Heads on a Pillow" for Liberty, Neil Hamilton goes to Columbia to take a top spot in "Blind Date."

June Loses Tonsils

June Knight had her tonsils removed yesterday at the California Lutheran Hospital.

OPEN FORUM

Hollywood Reporter:

I think the article in the "Low-down" in regard to a film executive winning money at a gambling house is entirely unfair to the club.

For your personal and confidential information the executive was myself. It is a fact that I won the money and a fact that the club paid off one hundred cents on the dollar, so if you can, without mentioning my name, give the club the same boost as you gave them a rib.

If you knew these boys you would put yourself out to do them a good turn. When you meet a regular fellow give him a chance and that is what I can say about these boys.

EXECUTIVE.

Film Tennis Tourney Starting Next Sunday

The annual motion picture tennis tournament gets under way next Sunday at the Los Angeles Tennis Club, with a record entry list in prospect. Among the topnotchers entered are Fredric March, Gilbert Roland, Theodore Von Eltz and Ted Easton, the latter former intercollegiate singles champion.

The tournament will be held Sunday, Memorial Day and the following Sunday. Entries close Friday. Entries may be sent to Von Eltz at the Tennis Club.

Lindsey Asks Probe Of Film Monopoly

Defying the orders of Deputy Administrator Sol A. Rosenblatt, Judge Ben B. Lindsey, it was learned last night, has prepared his report on the studio labor complaints filed with him and heard by him, and has forwarded the report to George Creel, State head of the NRA for California.

The report is understood to present to the Federal government charges that the motion picture code is fostering a dangerous monopoly controlled by the major producers, and recommending to the national administration a sweeping investigation of these charges.

While the report is said to defend the principles of the NRA, it is understood to point out numerous defects in the administration of the code, with recommendations for their correction. The full and complete reasons why Judge Lindsey took issue with Rosenblatt are also said to be contained in the report, together with a general airing of conditions as observed by the Judge in Hollywood.

Term For Ray Turner

Ray Turner, Paramount's music department pianist, was handed a new contract yesterday and goes into his fourth year with the studio.

Forbes For 'Barretts'

Ralph Forbes was signed by Irving Thalberg at MGM yesterday for an important spot in "Barretts of Wimpole Street."

NATALIE MOORHEAD

plays JULIA WOLF in

"THE THIN MAN"

MGM

'MURDER ON BLACKBOARD' GOOD, EXCITING MYSTERY

Edna May Oliver Carries Off Honors

"MURDER ON THE BLACKBOARD"
(RKO-Radio)

Direction .....George Archainbaud
Author .....Stuart Palmer
Screen Play.....Willis Goldbeck
Photography .....Nick Musuraca
Cast: Edna May Oliver, James Gleason, Bruce Cabot, Gertrude Michael, Regis Toomey, Edgar Kennedy, Tully Marshall, Jackie Searl, Fredrik Vogeding and Barbara Fritchie.

A particularly gory murder committed in the echoing silence of a deserted classroom, just a little while after the children have all gone home, is the unusually effective beginning of the RKO-Radio picture, "Murder on the Blackboard."

From then on, with Edna May Oliver and James Gleason supplying the sleuthing and the comedy, the picture hits a fairly good tempo, although it is undeniably true that a little speeding up wouldn't hurt it at all in places.

However, Miss Oliver and Gleason work so well together, and their business is so funny, that the picture is a good bet the way it stands now.

There are two young teachers in this school, Barbara Fritchie and Gertrude Michael. Besides rooming together, they both love the same man, Bruce Cabot. An older teacher, whom everyone calls Snoopy Withers (Miss Oliver) is horrified to discover this certain afternoon the dead body of Miss Fritchie. Knowing practically everything that goes on within her eyesight or earshot, she elects herself aide de sleuth to Inspector Piper (Gleason.)

After a series of horrifying experiences, another near murder, the discovery that violence was not needed to kill the young teacher as she was rapidly dying from a poison that was being administered her, Snoopy Withers unearths the whole plot which, miraculously, corresponds to the ideas that Gleason has had all along—AFTER she tells him all about it.

Miss Oliver is priceless as Snoopy. Her indignant sniffs, her important adjusting of her ratty little fur piece, and her knowing glances at dead ants and lighter fluid, make grand comedy. Gleason is clever and amusing as the inspector. Regis Toomey does a bit well; Gertrude Michael is more than pleasing as the murderee's friend; Edgar Kennedy is funny as Detective Donahue; Tully Marshall is the principal; Jackie Searl is splendid as a bad little boy; Fredrik Vogeding staggers neatly through the role of a drunken janitor, and Bruce Cabot is ineffective.

George Archainbaud imbued the piece with real eeriness; Willis Goldbeck adapted the Stuart Palmer story, and the photography by Nick Musuraca is just what a mystery needs.

The picture is good now. With a little speeding up, it will go in any house that likes mysteries.

Thar's Gold in Them Thar Sherman Vines

When Lowell Sherman went out to Universal several months ago to direct a picture, he was given a neat little bungalow, with nicely trimmed vines about it. To date he has drawn total salary of $120,000, directed no picture, and the vines have grown about the bungalow door so heavily it can hardly be opened.

Elsa Lanchester Cast In 'Marie Antoinette'

Elsa Lanchester, wife of Charles Laughton, joins the cast of "Marie Antoinette" for a featured assignment.

Sidney Franklin directs the Norma Shearer picture, which the Irving Thalberg unit produces for MGM.

Oland Option Lifted

Warner Oland has had his option taken up by Fox and will appear in some more "Charlie Chan" pictures. Jack Gardner set the deal.

'U' Changing Set-up

(Continued from Page 1)

responsibilities, but as an aide to Gatzert.

Lou Ostrow's deal with Universal is also slated for final signatures today, or, at latest, before Carl Laemmle starts East this week-end. The arrangement is expected to call for six Royal Productions for Universal release, and two pictures to be made by Ostrow as a Universal producer.

Ostrow is about set on two of his stories, one said to have a French locale, but is withholding titles for the time. The only other serial story so far decided on by Gatzert is "Tailspin Tommy," from the Hal Forrest cartoon series.

Universal is also expected to announce a curtailed shorts output for next season at the convention. The universality of the double-feature is blamed for a lessened market in the short-subject field.

Warren Doane, independent producer of two-reel comedies for Universal the past two years, is anxious to go into the production of feature-length comedies. He has given Universal the quits notice, permitted either party each May during their eleven-year contract, but Mastroly and the Senior Laemmle do not consider it final and expect him to continue with the two-reelers. This will also be decided this week.

However, the John Hix "Strange As It Seems," a monthly novelty release by Universal for over three years, has been definitely dropped.

Universal's Mentone musical shorts, made in the East by Rowland and Rice, are on the teeter board, their fate to be decided before the convention.

Impartial Member of Labor Com. Named

Sol A. Rosenblatt yesterday appointed W. Jefferson Davis, an attorney, of 458 South Spring street, Los Angeles, as the third and impartial member of the Studio Labor Committee.

The committee, whose duty is to handle complaints on the part of studio labor, now consists of Pat Casey, chairman, representing the studios; Ed Smith, representing labor, and Davis. It replaces a former committee composed of Casey, Smith, Al Berres and Dick L'Estrange.

Chas. Burr Crashing Into Production Again

Charles C. Burr is setting up headquarters at General Service with plans for an untitled outdoor feature.

His claim against Educational for cash alleged due as director on his last Educational comedy is set for hearing in Superior Court tomorrow.

Monogram Boosts Ante on Westerns

Paramount's inclusion of westerns in next season's program has encouraged Monogram to order a new set of Lone Star pictures, with a tilt of 25 percent in the production budget.

First of the new feature westerns will be "The Wolf Hunters," a James Oliver Curwood story, which will go into production in June as John Wayne's first vehicle for the season. Lindsley Parsons was assigned last night to the adaptation, screen play and dialog. R. N. Bradbury will direct.

Parsons also received from Paul Malvern, Lone Star producer, the story of "The Texas Terror" to adapt as one of the three Waynes to follow.

Chicago Tribune Digs Into Alleged Film Dirt

Philip Kinsley, one of the star reporters of the Chicago Tribune, has arrived in Hollywood with an assignment from his paper to get at the facts about the alleged smut in recent motion pictures.

There has been so much talk about this subject by church people and women's organizations that the Tribune wants the truth.

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FRAUD CHARGES TOSSED ABOUT IN INDIES' BATTLE

The fight among the board of directors of Screencrafts Productions over the ownership of its last picture, "Within the Rock," broke in court yesterday. Superior Court Judge Frank C. Collier granted Sam Katzman a temporary injunction against Al Alt and Abe Prell from taking over the property. Hearing was set for June 8. The Davidge Laboratory is holding the negative.

Katzman, in his complaint, accused Alt, Prell, Dr. Benjamin Naidis and their Showman's Productions of "sham, fraud and conspiracy," alleging that the trio had the releasing contract between Screencrafts and the New York firm of Showmens Pictures cancelled with the intent to take it over themselves. Katzman claims that he and A. W. Hackle were forced out of defunct company.

Dr. Benjamin Naidis, the complaint declares, is Prell's brother-in-law and insolvent, and entered a third party claim against the picture on an alleged chattel mortgage and note which are "sham and fraud." Naidis was used as a dummy in Alt and Prell's scheme, according to Katzman, in order to compel the complainant to post a $28,000 bond or lose the rights to the picture.

Para. Signs Ann Ronell

Ann Ronell was signed by Paramount yesterday to write songs for "The Big Broadcast of 1934."

Mae West Finishes In 'It Ain't No Sin'

"It Ain't No Sin" is completed so far as Mae West personally is concerned. Leo McCarey is cleaning up musical sequences and expects to go off the shooting schedule Friday.

While Paramount has "Me and the King" as next for the star, no writing assignments have been announced, and Miss West has been weighing the attractions of Honolulu vs. the Baer-Carnera fight in New York as between-picture relaxations.

Thew Back to MGM For 'Death on the Diamond'

Off the salary list at MGM for five days when he finished the script on "Rear Car" last week, Harvey Thew was recalled yesterday to handle the screen play on "Death on the Diamond."

Edward Sedgwick directs under Lucien Hubbard's supervision.

Buffington Polishing

Mascot has signed Adele Buffington to polish up the script on her own original, "Along Came a Woman." Screen play has been written by Douglas Doty and George Sayre. Picture will be one of the first of the studio's series of features to get into work.

UP-TO-THE-MINUTE CASTING NEWS

Claudia Coleman by Bernard, Meiklejohn and McCall and **Lucien Prival** by Hallam Cooley to MGM's "Merry Widow."

Hyram Hoover to "Happy Landings," Monogram.

John Hale by Bernard, Meiklejohn and McCall to "Student Tour," MGM.

Doris Lloyd by Max Shagrin to "She Was A Lady," Fox.

Gay Seabrook to "She Learned About Sailors," Fox, by Bernard, Meiklejohn and McCall.

Russ Powell by Max Shagrin for Reliance's "The Count of Monte Cristo."

Reginald Sheffield by Bernard, Meiklejohn and McCall for "One More River," Universal.

Charles Grapewin for "Old Judge Priest," Fox, by Beyer-MacArthur.

Dick Quine for "Jane Eyre," Monogram, by Max Shagrin.

Albert Conti by Bernard, Meiklejohn and McCall for Paramount's "Ladies First."

Chanslor to Warners

New York.—Roy Chanslor was signed by Warners yesterday on a three months writing deal. He will arrive in Hollywood May 28.

Boston Writer Coming

Elizabeth Borton, of the Boston Traveler and Herald staff, arrives here June 15 to write a series of star interviews for her paper.

Reed To Direct One For Beauty Winners

New York.—Luther Reed is to direct a picture in the East which will have a tie-up with the Atlantic City beauty contest next month and will have four of the contestants in the cast.

The picture is called "Convention Girl" and will be produced by Dave Thomas' Major Productions in the Photocolor studios at Irvington-on-the-Hudson. Starting date is June 25.

Barker Will Direct Mono's 'Moonstone'

Reginald Barker will direct "Moonstone" for Monogram. The picture is based on the Wilkie Collins mystery novel.

Either "Moonstone," "King Kelly of the U.S.A.," or "Redhead," which Mrs. Wallace Reid is adapting with Betty Burbridge, will be the next Monogram feature in production.

Kolker to Columbia

Columbia yesterday signed Henry Kolker to replace Guy Usher in the cast of "The Criminal Within," the latter being previously committed to another studio. Richard Cromwell and Arline Judge have the top spots in the picture, which Al Rogell directs.

Doty-Sayre Set

Douglas Doty and George Sayre have been assigned to do the continuity on "One Frightened Night" for Mascot. George Rosener has completed his treatment of the story.

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WHEN . . .

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THE Hollywood REPORTER

Vol. XXI, No. 14. Price 5c. TODAY'S FILM NEWS TODAY Thursday, May 24, 1934

PARA. PLAN SHAPING UP

TRADE VIEWS by W. R. WILKERSON

•ONE of the most popular and sagacious moves that Paramount has made during recent years was the elevation of George Schaefer to the spot he now holds in that organization. They have given him a flock of titles (not even Schaefer knows how many), but with each title goes a certain amount of duty that will be exercised in a manner that will be of the greatest benefit to Paramount and the whole picture industry.

The worst that anyone can say about Schaefer is that he is "bull-headed." He is that to the nth degree. He gets an idea he believes in, and it takes a cyclone to move him from that stand and not even then unless he is convinced he is wrong. But even his severest critic (and he has plenty who are inspired by jealousy) can not point a finger at him and accuse him of trickery, dishonesty or in any way fashioning his moves or decisions to suit some political move. And it is for those reasons that George is at the top today and at that spot he will remain until he desires to step down or out.

•

Schaefer divides the affections of exhibitors throughout the country with Jimmie Grainger, because both of them operate the same way in handling theatre owners. They make tough deals, but stand up behind those deals, and any showman can bank on the word of Schaefer or Grainger. For that reason all that either has to do is to write a letter, send a wire or put in a phone call to do 90 percent of his selling.

We have known Schaefer since the early World Film days. He was one of the first exchange managers we ever worked for in the New York exchange of World and, even at that early period of his selling, he won the respect of the men working under him and, as a result, had the best paying office in the organization.

•

There are all kinds of whispers about who will be brought into Paramount when the reorganization sets in and there will be plenty brought in and quite a few let out, but it is our opinion, from reading between the lines and knowing George Schaefer, that nothing will happen without his

(Continued on Page 2)

Rockefellers Now In Show Business

New York.—The operating of the Radio City Music Hall is now directly in the hands of the Rockefellers. RKO must consult with them on bookings and everything else pertaining to the big amusement palace.

Moeller Likely to Direct 'Fountain'

"The Fountain" will probably be the first feature to stop Radio's current production gap, possibly getting started before the end of next week. Jean Hersholt was signed for it yesterday to support Ann Harding.

Philip Moeller, Theatre Guild director who arrived from the East Sunday, is likely to be given direction.

Mark Sandrich is supposed to start "The Gay Divorce" a week later, with

(Continued on Page 4)

Wesley Ruggles Signs For New Term at Para.

Paramount yesterday signed Wesley Ruggles to a new contract to start immediately on the completion of his present deal. It is a one year ticket, set by the Berg, Stebbins, Allenberg and Blum office, which has signed the director to a managerial deal.

Charlie Beahan Back

Changing his mind about waiting for Harry Cohn, Charles Beahan reached here by plane yesterday. Cohn is remaining in New York, to fly back over the week-end.

More Than Half Of Six Percent Bonds Deposited In Kuhn-Loeb Scheme Of Reorganization

New York.—The reorganization plan being worked out by Kuhn, Loeb and Company for Paramount-Publix is rounding into shape and a definite announcement about it is expected any day. Already more than one-half of the six per cent bonds of the Paramount-Famous-Lasky Corporation have been deposited, according to a report made to the New York Stock Exchange yesterday.

The report shows that, of the bonds originally listed, $5,944,000 remain, while $5,974,000 have been removed from listing and relisted under certificates of deposit. No mention is made of how many of the two issues of Paramount-Publix 5½ per cent bonds have been depisited.

Samuel Zirn, counsel for one group of Paramount creditors, renewed his

(Continued on Page 2)

Marshall and Carlisle For 'Enter Madame'

Paramount yesterday purchased "Enter Madame," an original by Gilda Varesi and Dolly Byrne, and will spot Herbert Marshall and Kitty Carlisle in the top spots. Jacques Duval and Gladys Lehman have been assigned to write the screen play.

U. A. Convention June 2

New York.—The date of the United Artists sales convention has been changed to June 2, at the Hotel Drake, Chicago. The line-up will be 20 features and the Disney shorts.

Royalty May View 'Are We Civilized?'

New York.—Edwin Carewe and his editorial associate, Dan Milner, expect to sail for England this week-end with a print of "Are We Civilized?"

It is understood that a command preview will be given before King George as a sequel to the private American showing given President Roosevelt, May 3. Mrs. Roosevelt, in her international peace talk on a national hook-up the following evening, stated that the President had previewed a picture for the first time, and, without identifying it, called it "one of the finest pictures against war" she had ever seen, coupling it with "Cavalcade."

Cortez, Not Lukas, In 'Hat, Coat and Glove'

Radio finally settled the problem yesterday of who will play the lead in "Hat, Coat and Glove." Ricardo Cortez will have the role, being loaned by Warner Brothers.

John Barrymore had the part first, and pulled out. Adolphe Menjou declined it, and Paul Lukas was understood to be set for it.

Wanger Sails Saturday

New York.—Walter Wanger sails for Europe on the Ile de France Saturday in search of material for his independent production venture.

Howard Hawks to 'U'

Howard Hawks has been signed by Universal to direct one picture and will report there as soon as the story is selected.

Brands to Honolulu

Harry and Mrs. Brand sail for Honolulu at the end of next week for a fortnight's vacation.

CASEY LEAVES, SPIKING LABOR BOARD'S WORK

Pat Casey, chairman of the Producers Committee and chairman of the NRA Studio Labor Committee, left for New York last night.

When it was learned yesterday that he was leaving there were loud howls from labor men who pointed out that, by his departure, the Studio Labor Committee is once more placed in a spot where it cannot function, and the labor men are again left out on a limb as far as having their complaints attended to.

"It is just the old merry-go-round," exclaimed one labor man yesterday. "When Judge Lindsey started to take

(Continued on Page 4)

MGM Allows Option On Lupe Velez to Lapse

MGM omitting to call its option on Lupe Velez this week means that she is free for new alliances about June 20. She is now in Washington, one of her early stands in a six weeks personal tour.

Her last assignment was in "Laughing Boy" with Ramon Novarro.

Eddie Mannix East

E. J. Mannix, MGM executive, leaves by plane tonight for New York.

WILLIAM R. LIPMAN ADAPTATION "LITTLE MISS MARKER"
(Management: DESHON-NAYLOR) (Screenplay and Dialogue In Collaboration) (OPENS PARAMOUNT THEATRE TODAY)

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher

FRANK T. POPE.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957
New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 2 Cathedral Mansion; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

RAMBLING REPORTER

Joe Schenck gets back to town today. . . . and Kendall Glaenzer left for N. Y. last night. . . . Jean Muir is mad at the publicity boys for linking her name via print with so many fellers . . . there being nothing serious in her love-life, it seems. . . . The Ben Hecht script on "Viva Villa" is being published in book form in New York —first time that we know of. . . . Did you know that C. Aubrey Smith is seventy-one years old and still one swell cricketer? . . . The "Shim Sham Revue" in condensed form will probably go into the Pantages end of this month. . . . Davie Harris, back from a jaunt to Frisco. . . . Carole Lombard throwing a cocktail party for Mme. Frances Spingold this afternoon. . . . Eddie Lowe's house-guest, Desmond Gallagher, is a recitation specialist de luxe.

•

Bette Davis and husband are up in the High Sierras. . . . Gary Cooper has bought his bride a new Packard . . . and Norman Krasna is sporting a fancy Rolls-Royce—migod! the UPKEEP. . . The home (almost completed) of Adolphe Menjou and Veree Teasdale, will boast a fourteen hundred dollar refrigerator with a gold plaque, reading, "Donated by Jesse Lasky and Albert Kaufman"—Adolphe won the money from them at golf. . . . Mae West (laden down with false eyelashes), the Stephen Ameses, the Jack Haleys, B. P. Schulberg, Sylvia Sidney, Adolph Zukor, the Mervyn LeRoys enjoying the fights Tuesday night.

•

What famous French writer at a major studio took the "precaution" to bring two mistresses with him from Europe? And there's an angle to the whole thing that is even funnier than that! . . . Phillip Reed has bought a house at Malibu. . . . Gloria Swanson, Louella Parsons, Wm. E. Goodman Jr., Consul to Siam, Mrs. Walter Winchell, Hedda Hopper, Wally Beery, Lola Lane with Al Hall, Alice White, the Al Newmans, Nigel Bruce, Heather Angel, Bill Goetz, Mrs. Leslie Howard, Mollie Merrick, glimpsed at the Vendome yesterday. . . . Mae Sunday, house-hunting for Virginia Pine who will leave the hospital in a few days.

New York REVIEWS

"SADIE McKEE"

MGM prod.; director, Clarence Brown; writers, Vina Delmar, John Meehan; music and lyrics, Nacio Herb Brown and Arthur Freed.

Capitol Theatre

Mirror: Joan Crawford gives two admirable performances in this handsome and highly entertaining film. She performs brilliantly as an actress and just as brilliantly as a sport in permitting Edward Arnold to steal her film. Arnold plays one of the finest character roles ever exhibited on the screen.

Post: Though it would be accurate to say that the plot is the heartiest kind of tripe, the same cannot be said of the picture, for the good reason that Edward Arnold's performance is a brilliant piece of redemption. It is not only one of the best drunk characterizations we have ever seen, but Mr. Arnold's presence together with that of Jean Dixon supply the only genuine acting contributions to the picture.

Sun: Another of those innately cheap stories which Metro-Goldwyn-Mayer knows how to handle so expertly. Glazed, varnished, fitted up with smooth dialogue and direction, acted by such players as Joan Crawford, Franchot Tone and Gene Raymond, "Sadie McKee" is good box-office stuff. As drama it's pretty second rate.

Times: Clarence Brown's direction of this film is studied and in its way effective, but it scarcely improves the flow of the story. There are many static interludes, a great deal of talk, which is by no means as interesting as the producers evidently thought it to be. It is, in fact, an exasperating type of motion picture.

News: "Sadie McKee" is not a pretty picture, but it is a singularly truthful transcription of a novel to the screen. Clarence Brown has taken off his kid gloves for the Vina Delmar story and has given us a bare-knuckle, two-fisted screen version of it. The unpleasant, but nevertheless interesting group of characters emerges on the screen just as Miss Delmar created them.

Herald-Tribune: In a series of panels printed by Clarence Brown with bold sweeping strokes, the story of "Sadie McKee" comes to life on the screen as a fascinating study of one woman's life. That the film is, in its writing and treatment, a lurid canvas cannot be denied; nor is its melodrama typical, yet certain of the characters ring so true that the false ending may be discounted.

Journal: "Sadie McKee" was expertly tailored for its star, Joan Crawford. With a story by Vina Delmar that brings in a bit of "Bad Girl," a bit of "Dancing Lady" and an ending that gives the glamorous Miss Crawford every opportunity to be glamorous, the picture will undoubtedly delight Crawford fans.

World-Telegram: It is a quite standardized plot, but it is extremely well worked out and capitally played by its entire cast, so that it results in a thoroughly effective and entertaining melodrama. Miss Crawford plays Sadie quietly and forcefully, but the film belongs, by the sheer brilliance of his acting, to Mr. Arnold.

American: The production is skilfully aimed at the bull's eye of popular appeal and, with the svelte star heading a superb cast, the film is destined for wide approval. Despite the excellence of Miss Crawford, and notwithstanding the infectiousness of Gene Raymond's portrayal, first histrionic honors go lock, stock and barrel to that superb player, Edward Arnold. Clarence Brown's skilful direction is another asset.

Paul Muni Will Play Nijinski For Harris

New York.—Paul Muni has agreed to play the role of Nijinski, the famous dancer, in the piece to be produced by Sam H. Harris, provided the Melchior Lengyl play satisfies him.

Harris made arrangements to produce the play through Alexander Korda, who controls both the stage and screen rights.

Tannura Going Home

New York.—Phil Tannura, cameraman, sails tomorrow for England and the British Gaumont studios.

Tradeviews

(Continued from Page 1)

sanction, nothing will be done without his approval. And that's as it should be, for Paramount or any other company never had a more loyal, yes, a more successful, worker than George Schaefer.

Una O'Connor Signed

David Selznick closed a deal with Jack Gardner, via cable from London yesterday, for Una O'Connor's appearance in "David Copperfield." Player is now in "Barretts of Wimpole Street."

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Authors' League Hits At Richberg

New York.—Marc Connelly and Elmer Davis, president and vice-president of the Authors' League of America, yesterday issued a statement questioning several phases of Donald Richbergs reply to the Darrow Board. The statement quotes one phrase from the Richberg answer, which says: "The Code affords great relief from the monopolistic effect of the copyright law."

"The Authors' League," the statement says, "had not understood that the Motion Picture Code nor any other code deprives the author of a literary work of his monopoly right in it until he sells it to someone else. Do we understand that if a large enterprise buys a work from its author, it no longer has the exclusive right to produce it as a book, play or motion picture, and that that right is open to anybody who chooses to take it without paying for it We hope that this is not what Mr. Richberg means, but it is what his language seems to mean."

Para. Plans Shaping Up

(Continued from Page 1)

attack on the trustees yesterday, following the answer, filed by counsel for the trustees, that in his application for their removal he had proved neither disqualification nor improper election.

Replying to this, Zirn said that the Chase bank has secured virtual control of Paramount by having as two of the trustees "its direct representatives" in Fox and Loew's, two competing concerns. These two, Zirn says, are controlled by Chase and he questions the likelihood of these two trustees, who owe their livelihood to Chase, prosecuting the preference suit against the banks and prosecuting Chase for its alleged connivance and participation in preference deals.

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'MAN WITH TWO FACES' GOOD; RADIO 'CAVALIERS' GREAT FUN

Plenty of Honors For All Concerned

"THE MAN WITH TWO FACES"
(Warners)

Direction .....Archie Mayo
From play by Alexander Woollcott and George S. Kaufman
Screen Play.....Tom Reed and Nevin Busch
Photography .....Tony Gaudio
Cast: Edward G. Robinson, Mary Astor, Ricardo Cortez, Mae Clarke, Louis Calhern, Arthur Byron, David Landau, John Eldredge, Emily Fitzroy, Henry O'Neil, Margaret Dale.

We don't know what changes or treatment the Kaufman-Woollcott play, "Dark Tower," may or may not have undergone in its transference to the screen, but we are fully aware that the play has emerged as more than satisfactory picture entertainment. It's a first-rate mystery yarn WITHOUT a mystery so far as the audience is concerned, for the only ones who are the least bit baffled by the crime which is committed are a couple of detectives. But the yarn holds interest from start to finish nevertheless, partly because the characters are so well drawn and played, and partly because what the film lacks in acute suspense it makes up in charm, for the whole thing has been handled in a comedy vein.

Acting honors are sahred by all who take part in "The Man With Two Faces," the meatiest role, of course, being Edward Robinson's, and he plays expertly. However, a slimier, more obnoxious heavy has never been seen than that which Louis Calhern contributes to this opus—which is paying him a compliment—at least, that's the way we mean it.

Mary Astor does a grand job as the young actress, whose career and life are almost ruined by the hypnotic spell under which she is held by Calhern, her good-for-nothing husband. Robinson, as her actor-brother, assumes another identity in real life, kills the blackguard and gets away with it very cleverly, though his chances for evading the law are almost spoiled at the last minute by a dick who is even cleverer than he. It's a pleasure to see Ricardo Cortez in a sympathetic role for a change, and he makes an attractive love interest for the distracted Miss Astor. Bouquets must be tossed to Mae Clarke, in a comedy role, and to Margaret Dale, a beautiful and capable elderly lady. David Landau cops one of the best scenes in the picture at the finish, and he well deserved it. Emily Fitzroy, Arthur Byron and John Eldridge are O.K. in brief parts.

Archie Mayo's direction and the screen play of Tom Reed and Nevin Busch combine to make "Man With Two Faces" better than average film fare. Robinson fans will get a kick out of his impersonation of a Frenchman, and with the other star names and subject matter, it should please 'em anywhere.

Super-Chiseling

A director worked out a new gag this week for saving the studio $25. He had an extra bend over a fallen man, and, while the extra's back was to the camera, the director said: "I know that man." Then the extra turned around facing the camera. On the screen the extra appears to have done the speaking.

Reisner-Cummings Teamed on Features

MGM has teamed Charles F. Reisner and Jack Cummings as a new feature comedy producing unit to produce four feature comedies on the coming program. The first will go into work as soon as Reisner completes his directing assignment on "Student Tour," which starts next Monday.

Marty Brooks, who was Cummings' assistant, has been promoted to charge of the shorts department under Harry Rapf. Sam Baerwitz, a short subject producer, has resigned and left for New York.

Gordon and Revel Back; Two Assignments Set

Mack Gordon and Harry Revel, Paramount song writers, returned from a three-week vacation in New York yesterday and were handed two assignments.

They will do the numbers for "Here's My Heart," the Bing Crosby-Claudette Colbert picture, and for "College Rhythm," the musical to feature Lanny Ross, Joe Penner and other names.

Col. to Have Elevators In New Studio Buildig

Columbia's new electrical building on Beachwood Drive, first unit in the studio's $350,000 building program, is nearly completed.

Next unit to be started will be writers-wardrobe-makeup-still building, which will introduce elevators to Hollywood as a means of intra-studio communication.

Clifton Short Done

Elmer Clifton has finished the third of a novelty travel series, presenting American rodeo performers in exotic locales. Duncan Renaldo and Harry Myers worked in the latest one, which had India for setting. Clifton works at Prudential studio.

Gladys George Here

Gladys George arrived by train yesterday from New York to start her term deal with MGM. Her most recent stage vehicles were "Milky Way" and "Queer People."

Vidor Rushing 'Bread'

King Vidor has a synchronizing and editing staff of 35 spread over a 24-hour schedule to get "Our Daily Bread" ready for its United Artists release.

Director Scores With Bert and Bob

"COCKEYED CAVALIERS"
(RKO-Radio)

Direction .....Mark Sandrich
Authors: Edward Kaufman and Ben Holmes.
Additional Dialogue: Grant Garratt and Ralph Spence.
Photography: David Abel and Vern Walker.
Art Direction: Van Nest Polglase and Carroll Clark.
Music by Will Jason and Val Burton
Cast: Bert Wheeler, Robert Woolsey, Thelma Todd, Dorothy Lee, Noah Beery, Robert Greig, Henry Sedley.

With not much originality, but with a good deal of vim, vigor and spirit, Wheeler and Woolsey go back to the Medieval Ages for the setting for their new comedy, "Cockeyed Cavaliers."

Because of the elbow room allowed by the setting, the piece is featured by more comedy than usual and fewer puns, and one or two individual sequences alone are worth the price of admission.

We first see the comedians riding the rods of a coach and four. Woolsey has been having quite a lot of trouble because Wheeler is a kleptomaniac, and so, when first the four horses disappear and then the coach, Woolsey knows just where to look for them. However, their return helps none at all, and the two friends find themselves in the pillory. They are aided to escape by Dorothy Lee, who, dressed as a boy, is trying to escape the persistent attentions of the fat, old Duke.

By a fluke, they are mistaken for the King's physician and his entourage, and they live in great style at the Duke's castle, until a wild boar hunt and the subsequent discovery of their real identities brings everything to an amusing climax.

Wheeler and Woolsey are exceptionally ridiculous in the costumes of that time. Dorothy Lee and Thelma Todd, unfortunately, have little to do. Noah Beery is grand as Miss Todd's jealous spouse, and Robert Greig and Henry Sedley both add many laughs to the film.

The story, by Edward Kaufmann and Ben Holmes, is highlighted by some really hilarious sequences. The rest is the usual Wheeler and Woolsey stuff. Art direction, by Van Nest Polglase and Carroll Clark, and photography, by David Abel and Vern Walker, are both outstanding. Will Jason and Val Burton wrote the music, and one song is a knockout, "And the Big Bad Wolf Was Dead." The picture owes most, however, to the director, Mark Sandrich, whose sense of the ridiculous is only excelled by his control. There is a Great Dane in this film which is a joy to watch.

If your audiences like the Wheeler-Woolsey brand of comedy, this is one of the best.

Para. Drops 'Ticket'

"One Way Ticket," which was to have been made by B. P. Schulberg for Paramount with Sylvia Sidney in the lead, has been definitely shelved.

Not that it MATTERS
by Helen Gwynn

A visiting English stage actor recently voiced a very sage observation on the reason for the various attitudes assumed in public by screen actors and actresses, as against the usually conservative actions of a stage star when out for an evening among the common people. He said that actually a screen star has no public. He may have a million fans, but to the fans he is only a picture and to him the fans are just so many thousands of letters his press agent tells him about. Hence, when he gets out in public, he usually puts on an act. Whereas, a stage player is constantly acting before a public and, with each performance of a play, that public's reaction demands a slightly different brand of acting, so that when the stage player appears in public, it's more or less relaxation for him. He's heard his applause for the evening and can be himself.

•

After all, a screen star is every bit as public-conscious as the public is star-conscious, and unconsciously most of the screen stars try to play the leading role, no matter where they may be. That's why so often, when screen stars marry, whenever they are seen together in public there is much billing and cooing, and external evidence of great domestic bliss as only two screen stars could play it. And usually the break-up is accomplished with the same fine regard for how it registers. Even at the fights out here, it is evident that most of the stars who attend, in some way during the course of the evening, manage to draw attention to themselves. They are out in public—mostly their public whom they have never seen, whom they have never personally played to, and it's hard to resist seeing how effective they can make their presence.

And, of course, practically everything they do is written off to good publicity and showmanship as understood by those people trying to bring screen shadows to life for the benefit of an avid public, that craves personal contact as much as screen stars crave an audience.

•

Good heavens, they're not shooting two versions of the "Merry Widow" —they're practically shooting four of them all at once. They all come under the heading of English and French, but for distribution in England all references to the king or royal family must be eliminated, and for Belgian consumption the same restrictions apply so that it is necessary to make four takes of one scene whenever royalty rears its head. . . . Heh, heh, they're calling the Sten picture, "Resurrection," "Nana Strikes Back."

Mrs. Kalmus Injured

Mrs. Natalie Kalmus, wife of Dr. Herbert T. Kalmus, head of Technicolor, is at St. Vincent's Hospital, suffering from cuts and bruises received in an automobile accident at Cole and Willoughby avenues.

Reviewing the FAN MAGS

MODERN SCREEN
132 pages and cover
COVER DISPLAY.....Norma Shearer (MGM)

Publicity Space (Approximate)

MGM	**1304 sq. inches**
Paramount	**860 sq. inches**
Fox	**516 sq. inches**
Warners	**383 sq. inches**
Universal	**182 sq. inches**
Columbia	**110 sq. inches**
United Artists	**90 sq. inches**
Radio	**60 sq. inches**
Twentieth Century	**35 sq. inches**

Walter Ramsey begins, in the June Modern Screen, the best life story ever written on Spencer Tracy, and one of the cleverest and most revealing life stories ever written about anybody.

S. R. Mook has a lot of fun in "Bing Means to Quit"; Gladys Hall has "Risking All," a story of how movie-struck girls and boys go about attracting attention; Dena Reed has an extraordinary, but rather thin story, "Spies Infest Hollywood"; Gertrude Hill writes the 'steenth yarn on Baby LeRoy, "Public Enemy No. 1"; Ramon Romero reviews the status of those who have "No Mothers to Guide Them"; John Lodge breaks down and offers "Let Me Tell You About Marlene Dietrich"; Maude Lathem writes well in "Will Gloria (Swanson) Come Back Again?" and Katherine Albert does right by "Will Rogers—Father and Husband."

Regina Cannon drags up the old question of Miss Brian's marital hesitation in "What's the Matter with Mary?"; Cyril Vandour writes with apparent authority on the old topic, "The Man Garbo Loves"; Jack Jamison tells about Jean Muir in "She Knew What She Wanted"; Dorothy Manners interviews Miss Francis in "Kay Has Fooled Us All"; and also Jean Harlow in "Stop Gossiping About Me"; Carter Bruce quotes Helen Mack in "I Want to Be Bad"; Gladys Hall goes sentimental in "With a Song in His Heart" (Otto Kruger); and Walter Ramsey talks with Lee Tracy about Mexico and fans in "Thank You, My Friends."

The mag has lots of meat in it, served well.

MOVIE CLASSIC
90 pages and cover
COVER DISPLAY.....Dolores Del Rio (Warners)

Publicity Space (Approximate)

Paramount	**849 sq. inches**
Warners	**464 sq. inches**
MGM	**425 sq. inches**
Fox	**335 sq. inches**
Universal	**182 sq. inches**
United Artists	**180 sq. inches**
Radio	**120 sq. inches**
Chaplin	**70 sq. inches**
Columbia	**55 sq. inches**

Movie Classic does something interesting this month. It features short, one-page stories, extremely well written and carrying a miximum of either news or interest.

They are "Chaplin's Secret Out—Wed at Sea Last June," by Boris Nicholai; Dortothea Wieck Denies Rumors of Nazi Ties, But Faces Boycott," by Elisabeth Goldbeck; "Sally Eilers Helps Husband in Balm Suit, But He Loses," by Joan Standish; and "Coopers, Weissmullers and Cabots Form Hollywood's Strangest Sextet," by Esther Mead.

Another interesting departure from the usual fan mag routine is the Jack Grant yarn, "His Roles Changed Her Life," a true Hollywood short, short story. It is exceptionally well handled.

Winifred Aydelotte reviews the royalty situation in "Hollywood Makes Over the Queens of History"; Dorothy Donnell has a grand story, "Bing Crosby Talks About Songs"; Franc Dillon has "The Brents' Break-up Gives George a Break"; Sonia Lee offers "George Raft's Own Story of His Marriage"; and Dorothy Manners tells about Fay Wray in "The Girl Who Got Ahead By Not 'Going Hollywood'."

Richard English has an interesting angle in "Why Foreign Stars Leave Their Husbands at Home"; Mark Larkin is fascinating in "Why Von Sternberg Makes Films That Are Different"; Elza Schallert has a good, rounded story in "Will Ronald Colman Marry Again?"; Mark Dowling writes "Esther Ralston Stages a Comeback," and Dorothy Calhoun brings up the perennial question, "Is Garbo Losing Her Popularity?"

SILVER SCREEN
82 pages and cover
COVER DISPLAY.....Jean Harlow (MGM)

Publicity Space (Approximate)

Paramount	**528 sq. inches**
Warners	**515 sq. inches**
MGM	**427 sq. inches**
Fox	**278 sq. inches**
Universal	**244 sq. inches**
Columbia	**229 sq. inches**
Radio	**153 sq. inches**
Goldwyn	**102 sq. inches**
Twentieth Century	**90 sq. inches**
Lloyd	**86 sq. inches**

Two stories bring a lot of laughs to the June Silver Screen. They are "Burning Their Emotions at Both Ends," by Elizabeth Wilson, and "Can She Repeat?" (Margaret Sullavan), by Patricia Keats.

Harriet Parsons writes dramatically in "Magic!" all about Dolores Del Rio's success formula; Lenore Samuels writes about Walter Huston in "A Giant on Broadway"; Muriel Babcock contributes another Anna Sten yarn, "The Victory for Beauty"; Maude Cheatham has a nice, human story called, simply, "Raft"; Margaret Ettinger tells of Ann Sothern's struggles in "It's Worth It"; Helen Louise Walker describes some newcomers in "New Girls to Satisfy Hollywood's Insatiable Demand"; and James M. Fidler must feel kinda funny about his Jean Harlow yarn, "Whispering Tongues."

Appel on MGM Dances

Arthur Appel has been signed by MGM to stage the dance numbers in "100% Pure," which Jack Conway is directing. Upon its completion, Appel will co-diect the dance sequences on "Student Tour," with Chester Hale.

Meeting Planned to Ratify Basic Pact

From sources close to the situation it was revealed yesterday that the two-year extension of the Basic Agreement between the major studios and several International unions has not been ratified by the studios, and will be taken up early next month at a special meeting between producers and union heads in New York.

The extension, according to the information, was a deal handled solely by Pat Casey. The unions involved were the IBEW, the Musicians, Carpenters and Joiners, and Painters, Decorators and Paperhangers. The extension was granted last March after conferences in Hollywood between Casey and union heads.

Labor Board Spiked

(Continued from Page 1)

over the complaints, Rosenblatt appointed a new labor committee, but only named Pat Casey and Ed Smith. For weeks that committee has been of no use, for it could not function with only two men appointed.

"And now just as Rosenblatt completes the committee by the appointment of W. Jefferson Davis as the impartial member, what happens? Pat Casey, the chairman, ducks to New York for an indefinite stay, and goes before Davis gets back to Los Angeles for even an organization meeting. With Casey, representing the studios, away there can be no action, for it would be lopsided."

UP-TO-THE-MINUTE CASTING NEWS

Herbert Vigran for "Happy Landings," Monogram.

Ruth Clifford for Paramount's "Ladies First."

O. P. Heggie to Sol Lesser's "Peck's Bad Boy."

Dewey Robinson for two at MGM, "Student Tour" and "Merry Widow."

William Von Brinken to MGM's "Stamboul Quest."

C. Aubrey Smith for "Resurrection" at Goldwyn's by Small-Landau.

Mischa Auer to "Stamboul Quest," MGM, by Beyer-MacArthur.

Addison Richards for "British Agent," Warners, through Al Kingston.

John Eldridge and **Phillip Reed** by Warners for "Lost Lady."

Roland Young, Mary Astor and **Mary Kornman** by Radio for "By Your Leave."

Moeller on 'Fountain'

(Continued from Page 1)

Ginger Rogers, Fred Astaire and Edward Everett Horton in leading parts.

Con Conrad has written three song numbers for this.

Ahead of these two pictures on the official Radio schedule are listed "Wednesday's Child" and "Romance in Manhattan," but no directors or cast assignments have been made on either. Arthur Caesar is adapting "Romance."

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MAX FACTOR'S MAKE-UP STUDIOS

Warners Postpone Jolson Pic to Fall

Warners, with one musical nearing completion and "Flirtation Walk" and "Sweet Adeline" in Summer spots on the schedule, is putting Al Jolson's "Go Into Your Dance" over to a probable October start.

Jolson goes to New York next week to look over the shows. His broken finger is not recovering satisfactorily and has to go back in splints. Earl Baldwin is doing the screen play for the next Jolson piece, which is based on Bradford Ropes' novel.

Rogers and Astaire For 'Radio City Revels'

Ginger Rogers and Fred Astaire are in mind for "Radio City Revels," original story for which is being written by Dorothy Yost for H. N. Swanson's Radio production.

The story of boy and girl romance, with the Rockefeller Foundation development for background, is aimed towards a mid-July starting date.

Griffith-Jackson Team

Horace Jackson and Edward Griffith are collaborating on the screen play of "An Imperfect Gentleman," their own original, at MGM. Griffith will direct and Irving Thalberg produces.

Marion on 'Riffraff'

Irving Thalberg has assigned Frances Marion to adapt her own original, "Riffraff," at MGM. The studio has no definite production plans on it as yet.

Correction

Owing to misinformation received from the Washington correspondent, this publication on Tuesday printed an incorrect version of the outcome of the RCA-DeForest patent suit in the U. S. Supreme Court. The decision of the court was in favor of RCA.

Lucile Watson May Do 'No More Ladies'

MGM yesterday took up its option on the New York stage play by A. E. Thomas, "No More Ladies," and will probably use it as a vehicle for Lucile Watson, recently signed to a term deal because of her work in it opposite Melvyn Douglas. The play is now in its fifth month at the Morosco in New York.

Monte Blue Goes to MGM For First Time in 6 Years

MGM yesterday signed Monte Blue for the one serious role that runs throughout "Student Tour," the part of Jeff, the college coach. Deal was negotiated by Bernard, Meiklejohn and McCall and is the player's first on the lot since "White Shadows of the South Seas" in 1928.

Hawks and Volck Ill

Both partners in the Hawks-Volck office gave in to illness yesterday, William Hawks weathering the day out before going home last night to fight off a heavy cold. Volck dropped out the night before with an attack of nervous indigestion.

Marshall Again For Shearer Lead

If he can work out his schedule, Herbert Marshall will play the lead opposite Norma Shearer in "Marie Antoinette" at MGM.

He is now in "The Green Hat," next goes into "The Painted Veil," opposite Greta Garbo, then to "Enter Madame" at Paramount. He must be in New York September 10 to start rehearsals on a play which Gilbert Miller is producing.

Radio Completes Its Current Shorts Today

Lloyd Corrigan expects to turn in the final Technicolor today on "La Cucarocha," the Spanish musical short made by Whitney Productions for Radio.

The second of the Edgar Kennedy series was turned in Tuesday night by Alf Goulding, and absence of further starting dates on Lee Marcus' schedule leaves the Radio lot short-less as well as feature-less for a few days.

'Letter' Started

Robert Vignola puts "The Scarlet Letter" into production at Darmour studio Wednesday. Colleen Moore, Hardie Albright and Henry B. Walthall in the principal parts.

Halperins East

Edward and Victor Halperin are planning another production venture and leave shortly for New York where they will complete their plans.

OPEN FORUM

The Hollywood Reporter:

It is ungratful quibbling after your grand review of "Du Barry"—but apropos of the historical authenticity: even the recognized authorities differ widely as to the behind-the-scenes incidents of the period, but the political aspects, as presented, are concurred in by all of them. Further, while it is hard to believe that the tone of the court was as flip and trivial as shown—that very tone is the unanimously stressed viewpoint of biographers. The sleigh-riding episode was frankly transplanted from the antics of a previous incumbent—and I'll SHENK you the nightgown business.

But while we are being exact, may I point out that you erred slightly in designating our Richelieu "the great Cardinal"? The great Cardinal had been dead over a hundred years and would have hung his dissolute grandnephew—had he known him.

The only other possible point of dispute is Marie Antoinette's foreknowledge of Du Barry. Zweig says no—but there are ten who say yes—and it always struck this old scholar as dubious that the most talked-of scandal of Europe never reached the gossip-loving ears of Marie.

All in all, we felt your "historical" slur rather keenly over here, as it is well known that to the last man we would lay down our lives for the authenticity of our epics.

EDWARD CHODOROV.

WILLIS GOLDBECK

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Hollywood Reporter . . .
"Good Exciting Mystery"

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in

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2—May I?

(She Walks Like You—She Talks Like You)

3—She Reminds Me Of You

4—Goodnight, Lovely Little Lady

5—Once In A Blue Moon

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Paramount Pictures

THANKFULLY

MACK GORDON

AND

HARRY REVEL

% MR. SAMUEL MARX,
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THE Hollywood REPORTER

Vol. XXI, No. 15. Price 5c. TODAY'S FILM NEWS TODAY Friday, May 25, 1934

WARNERS BATTLE LOEW'S

TRADEVIEWS
by FRANK POPE

•EVERY day the mail brings us a lot of letters from exhibitors all over the country and most of the letters contain squawks about something or other. The majority of them are on the quality of the pictures the exhibs are forced to play. Recently the squawks have been getting longer and louder, seemingly because the end-of-the-season product has contained an unusual number of cats and dogs.

The principal worry of our correspondents seems to be that this below-average screen fare will continue through the Summer when it is hard enough to drag customers in, even with good pictures.

•

"The trouble is," writes one house owner, "that the majority of the production executives don't know their business. They seem to have no minds of their own, no conception of what is needed to make a box-office draw. Added to that, most of them believe they are infallible and know what the public wants better than that public does. So we get the same bunk, month after month.

"There apparently isn't an ounce of originality in the production ranks. About all they seem to be able to do is to copy one another, and so we get those terrible cycles of films on the same subject, each one being a little worse than its predecessors. The only difference is in titles and casts.

"The public is too wise to be fooled by this sort of stuff nowadays and shows it by cheerfully staying away from the theatres. When we do get a picture that is different, that has something out of the ordinary to recommend it, we have no trouble.

"But when we get picture after picture which not only have little or no entertainment value, but also are liable to spring stuff on us that offends our best patrons—and we have been and are getting plenty of that smut—the receipts drop off to the vanishing point and we house managers get bawled out besides.

"We have kicked individually and in groups, but it does no good. We still get the same old tripe, no matter what promises are made. The Reporter has the right idea. There is just one thing that can remedy present conditions in the theatres and that is—BETTER PICTURES.

Broadway Holds Over 'Marker' and 'McKee'

New York.—"Little Miss Marker" is doing such good business at the Paramount that it is being held over for a second week, setting back the engagement of "Many Happy Returns." The same is true of "Sadie McKee" at the Capitol, which holds "Viva Villa" back a week.

Meighan Returns For 'Peck's Bad Boy'

Thomas Meighan, at a phone in Great Neck, L. I., and Sol Lesser, in Los Angeles, consummated a long distance contract yesterday that brings Meighan to the coast to play Bill Peck in "Peck's Bad Boy." It is Meighan's first picture work since he worked in "Cheaters at Play" for Fox, a February, 1932, release. Production will start about June 9 at the Pathe studio.

"Dude Ranger," Zane Grey story, will be George O'Brien's first of the six Lesser-Zanft productions at Fox.

Wallace to Scotland On Fox Location Trip

Mr. and Mrs. Richard Wallace leave here Monday for New York and then take the boat to Scotland.

Wallace will shoot a lot of background shots for the Fox production of "Marigold," which will be placed in work on his return here in late July.

Harold Young Director

London.—Harold Young, supervising editor for Alexander Korda, has been assigned to direct "February 29th" for Warners.

Court Rejects Bid For Fox Met. Chain Which Would Make Them Tops In N. Y. Theatres

New York.—In spite of the fact that Warner Brothers' bid of $3,500,000 for the Fox Metropolitan Playhouses chain was refused, Warners are still keeping up their battle with Loew's for control of the New York theatre situation.

The refusal of their bid for the chain came from the courts, which figured it entirely too low, as it would give the Fox Met. bondholders only 25 cents on the dollar. Warners have now engaged Samuel Untermyer to handle further negotiations for the chain and he will make another attempt to induce the bondholders to accep the Warner bid.

The Warners believe they will have no trouble with Washington and the anti-trust regulations if they can acquire the chain because of the influen-

(Continued on Page 2)

Warner Baxter Signed For Capra Film at Col.

Warner Baxter was signed yesterday through the Schulberg, Feldman and Gurney office, for the leading role in "Broadway Bill," which Frank Capra will produce for Columbia. There was some difficulty in getting the consent of Fox to the loan, but the deal finally went through.

It is probable that Lynn Overman will also be a member of the cast.

Cohn-Schenck Flying

New York.—Harry Cohn and Joseph M. Schenck left for Hollywood last night by plane.

Hays Office Steps On Seven Pictures

New York.—Rigid orders for drastic cuts in at least seven pictures have been sent out by the advertising and censorship committee of the Hays office. Among the pictures said to be affected are Paramount's "It Ain't No Sin," starring Mae West; Warner Brothers' "Du Barry" and "Dr. Monica," and MGM's "The Postman Always Rings Twice."

It is understood that the required cuts have been or are being made, but a warning has gone to Paramount, according to the report, that, if there is a single offensive line or situation in the West picture, it will be banned in its entirety.

MGM Gives New Terms To Rivkin and Wolfson

Tearing up the old ticket before its expiration, MGM yesterday handed Allen Rivkin and P. J. Wolfson a new 52-week contract.

They are currently working on "Dolly," which Gregory La Cava will direct. This puts the damper on the team's deals in Russia and England.

Austin Keough East

Austin Keough, legal counsel for both the production and distribution branches of Paramount, left last night by train on the return trip to New York. He spent two weeks here going over a large number of company matters involving production and policy.

Vallee to Warners

New York.—Warners are today closing a term deal with Rudy Vallee for one picture a year. It is understood the first will be made in August, with no definite story set as yet.

Murphy For MGM

MGM yesterday signed Dudley Murphy to a term ticket to direct. Deal was negotiated by Hawks-Volck.

PRODUCERS WILL TRY TO CHECK CENSOR DANGER

A meeting of the heads of the major producing companies was held yesterday to discuss ways and means to check the campaign in favor of censorship which is growing rapidly in all parts of the country. This movement has attained a size and an impetus which make it alarming to the industry.

Professional reformers and petty politicians see a chance for publciity or cash in it and are swinging into line with the churches, the women's or-

(Continued on Page 3)

Gollomb to MGM For 'Casino Murder Case'

Joseph Gollomb was signed by MGM yesterday to write the screen play for "The Casino Murder Case," the Van Dine story which will have William Powell doing his Philo Vance again.

New Term For Steiner

Max Steiner, Radio music department chief, was signed yesterday to a new straight two-year contract by the company.

AL HALL Directed "LITTLE MISS MARKER" Paramount Theatre NOW

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher
FRANK T. POPE.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957
New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 2 Cathedral Mansion; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

THE LOW DOWN

Don't be surprised if a "love match" that was so sentimental as to be positively sloppy all during the engagement and knot-tying stage, goes on the rocks any minute. If there is any devotion, it's all on the wife's side—and the husband never deserved any particle of it anyway. She now seems to realize what a heel he is and the fact that he only gets through doors because of her, with the result that she is sipping cocktails that she never sipped before, and it looks like curtains.

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In discussing the Chinese episode in which he and some of his staff were supposedly arrested for photographing a Chinese funeral, George Hill, just back from China, denies all! He explains that, so far as the picture company was concerned, all was peace and good will. BUT when the Chinese government found out how much the undertaker was charging the movie lads to photograph the funeral—why, they arrested the undertaker!

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The printed statement in one of the dailies yesterday that "Gertrude Lawrence is only three years older than Doug Fairbanks, Jr." threw us (and a lot of other people) into a gale of hysterics. Miss L., y'know, has a daughter in the young lady stage, and young Fairbanks really is young—in case you've forgotten—just twenty-four! Maybe the "statement" was anent Gertie's daughter—or maybe they meant Gertie is only three years older than Bert Taylor. Anyway—we give up!

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Carole Lombard's chic little bar was jammed to the rafters yesterday at cocktail time. Russ Columbo, Rosie Dolly and Irving Netcher, T. Netcher (devastating in yellow boutonniere), Mme. Frances, guest of honor, Lloyd Pantages, Whitney de Rham, Alan Tomblin, Gloria Foy, Walter Lang and, of course, "Fieldsie"—made merry. A whole gang of Billy Haines' friends will be at the Pasadena station this afternoon to meet him—and most of them will be in Grecian, Venetian and Egyptian costumes.

New York REVIEWS

"STINGAREE"
RKO-Radio prod.; director, William A. Wellman; writers, E. W. Hornung, Lynn Riggs, Leonard Spigelgass.
Music Hall

Mirror: It is a thin picture, but a charming one, handsomely staged and delightfully played by an interesting company. Miss Dunne uses her fine voice, brilliantly singing some ambitious numbers in the plausible role of an opera star.

Post: It is a preposterous tale, with Mr. Dix doing his best to prevent it from being even faintly credible. Miss Dunne's share in the story is more believable, since her activities are confined largely to pleasant vocalizing.

Sun: "Stingaree," although presented as a drama, is really an operetta with only occasional songs. The plot at least is straight operetta stuff of the old-fashioned kind. Irene Dunne and her voice save the day. She has several songs to render and does them with real charm. "Stingaree" falls flat because of its poor handling.

Times: The picture is a pleasant narration of a highly improbable fable. Miss Dunne gives a charming performance and she sings several songs very agreeably. Mr. Dix does quite well as Stingaree.

News: E. W. Hornung's picaresque tale about an Australian bandit has been used as the basis for the movie "Stingaree." Under the able direction of William Wellman, a romantic and glamorous moving picture has been made of one of the outlaw's most gallant gestures.

Herald-Tribune: It is an elegant horse opera, punctuated with episodes in a concert diva's career. Its mood of improbable romance is its chief charm. Rich in backgrounds, pleasantly acted, and graced with some delightful songs, it proves a moderately diverting entertainment.

Journal: It's an amiably romantic melodrama of another era. Miss Dunne sings pleasingly, and the old-fashioned costumes are becoming to her. Mary Boland gives one of her characteristic comedy performances.

World-Telegram: A fair-to-middling blend of romance and music which may be attended without much harm, since the chief casualty that results is a trifling loss of time. Taken all in all, the best that can be said of "Stingaree" is that it is just fair screen entertainment.

American: Without Irene Dunne, we fear that this successful enterprise would have emerged a rather witless, disjointed piece of business, seldom transcending mediocrity. Both the dialogue and action of the piece are repetitions and not too inspired.

Marian Marsh and Her Brother Return Monday

With his name changed to Anthony Marsh to match his sister's, Eddie Morgan and Marian Marsh will return to Hollywood Monday after playing brother and sister in "Prodigal," Universal production just completed in Germany under Paul Kohner's supervision. Romantic lead for Miss Marsh was Louis Trenker.

On the strength of his German work, a spot at Universal City is being negotiated for the new Marsh by Ivan Kahn.

7 Pounds, 11 Ounces Added to the Baldwins

Earl Baldwin, Warner writer, spent yesterday telling friends about the new member of his family, Miss Phyllis Ella Baldwin, who weighed in at seven pounds, eleven ounces, the night before at St. Vincent's Hospital. Her mother is the former Mildred Lamb, dancer.

Clean-up Week at 'U'

Directors' Row at Universal was roped off at each end yesterday, and furniture was piled in the street for a general housecleaning. Redecorations in William Wyler's bungalow showed up the rest of the row, and other directors demanded a brighten-up campaign.

Neville at MGM

Jack Neville is shaping up a crime mystery original for Ned Marin at MGM.

Suit Brought Over Merriwell Yarns

New York.—Gilbert Patten, who, under the pen name of Burt L. Standish, wrote the Frank Merriwell stories, yesterday filed suit in the Federal court against Superior Talking Pictures for $250,000 damages.

Superior recently advertised the distribution of a series of twelve "Frank Merriwell" pictures, featuring Flash, the "talking horse," and Captain, the "King of Dogs."

Violet Kemble Cooper Signed For 'Fountain'

Violet Kemble Cooper was signed, through Edington and Vincent, in New York yesterday by Radio for an important role in the Ann Harding picture, "The Fountain." The player closes a Summer stock season at Ann Arbor, Mich., July 4, for the trip to Hollywood.

Warners Battle Loew's

(Continued from Page 1)

tial connections that they have in the Capital.

Fox Metropolitan bonds dropped two and one-half points yesterday, and there is a suspicion among the bondholders that the Warners are trying to break the price, which is now around $33.

Meanwhile Loew's, which is still tops in the New York territory, is saying nothing, but insiders are sure that company has something up its sleeve which it will pull if Warners get the Fox Met. chain.

London's Smartest Address—
GROSVENOR HOUSE
PARK LANE . . .

is also London's most modern hotel. An apartment at Grosvenor House provides an actual "home from home," replete with every modern aid to greater comfort.

The location of Grosvenor House is a happy blend of convenience and charm; in and around the hotel London's social life moves; near by are the best shops and the theatres; just across the way is London's great garden, Hyde Park.

Life is amusing, easy and pleasant at

Grosvenor House, London



Cable Address for Reservations: GROVHOWS, AUDLEY, LONDON

"KISS AND MAKE UP" AMUSING BURLESQUE ON BEAUTY GAME

Fine Acting, Writing, In Clever Comedy

"KISS AND MAKE UP"
(Paramount)

Direction.....Harlan Thompson, Jean Negulesco
Original .....Stephen Bekeffi
Adaptation .....Jane Hinton
Screen Play.....Harlan Thompson, George Marion Jr.
Music and Lyrics.....Ralph Rainger, Leo Robin
Photography .....Leon Shamroy
Cast: Cary Grant, Genevieve Tobin, Helen Mack, Edward Everett Horton, Lucien Littlefield, Mona Maris, Rafael Storm, Madame Bonita, Doris Lloyd, Milton Wallace, Toby Wing, Rita Gould, Katherine Williams, Lucile Lund, Judith Allen, Jean Gale, Hazel Hayes, Lu Ann Meredith, Dorothy Drake, Helene Cohan, Jean Carmen, Gi Gi Parrish, Ann Hovey, Betty Bryson, Jacqueline Wells, Dorothy Christy, Sam Ashe, Helena Phillips, Henry Armetta, Chick Collins, John Sinclair, George Andre Beranger.

"Kiss and Make Up" will be a slick picture after some drastic cutting has been done. The first half is incredibly slow, but it is over-length and can easily be shortened and speeded up.

The second half, however, makes up for everything, being a riot of love and comedy which will send any audience into spasms.

The story burlesques woman's eternal search for beauty. Cary Grant gives an exceptionally fine performance as a health and beauty doctor who makes all women beautiful. His masterpiece is Genevieve Tobin and it has taken him a year to do the job. In that time he has succeeded in arousing the jealousy of her husband, Edward Everett Horton. He divorces Tobin, much to her delight, and she promptly ensnares Grant into marriage. They go to the Riviera for their wedding trip, but their honeymoon is ruined by Tobin's abundance of both cold nature and cold cream.

Accompanying them on the trip is Helen Mack, Grant's secretary who, of course, is in love with him. She meets Horton, who makes love to her synthetically. His curly hair catches her fancy and she encourages him. Then the Grant-Tobin marriage suddenly goes on the rocks, Grant realizes that he loves Mack, so he gives up the beauty parlor, gets an old college pal to be his partner in medical research and starts to find Mack. Meanwhile Tobin, deserted, besmears her face with more cold cream and starts her campaign for a third husband.

At this point the riot starts. Horton and Mack are in a taxi, with Grant and his friend, Dr. Roberts, chasing them in another cab. Grant has acquired a lot of guinea pigs for his research work and in the cab they suddenly begin to multiply by the hundreds. Finally Horton's taxi is wrecked and in the crash it develops that his curly hair is a toupee. So Mack leaves him for Grant whose hair is his own.

Everyone in the cast does extremely fine work, and there is one flash of Mona Maris which is worth the price of admission. The new directing team of Harlan Thompson and Jean Negulesco did exceptionally well, and the art director deserves a special medal.

The adaptation and screen play by Jane Hinton, Harlan Thompson and George Marion Jr. are cleverly handled, the dialogue being bright and witty. The music and lyrics are by Ralph Rainger and Leo Robin. Leon Shamroy's photography is in keeping with the rest of the production.

When this is cut into proper shape, no exhib need be afraid of it. It will please any audience.

Poland Bars 'Three' Film Cos. For Slurs

Dispatches from Warsaw yesterday stated that Poland had barred from showing in that country the product of three American motion picture companies. The three are Warner Brothers, First National and Vitaphone. The cause is alleged slurs in three Warner pictures on the names of three of Polands national heroes.

Halperins Form Co. To Produce Eight

Edward and Victor Halperin announced yesterday the formation of a production unit under their own name for release through a major channel. The brothers pull out tonight, accompanied by Richard Carroll, for their trip to New York, where final details on their plans will be set.

They have decided to make eight pictures and already have stories by Rex Beach, Vicki Baum, Garnett Weston, George Manker Watters, Nina Wilcox Putnam and Albert Payson Terhune. Negotiations are on with Elissa Landi, Bebe Daniels, Edmund Lowe, John Boles and Gregory Ratoff. Production headquarters will be established at RKO-Pathe.

Joan Crawford Will Star in 'Indo-China'

Joan Crawford will star in "Indo-China," which was previously slated for Constance Bennett at MGM.

Arthur Richmond will write the screen play when he finishes on the Garbo picture. Bernie Hyman produces.

Roberts on Lederer Pic

"Romance of Manhattan," starring Francis Lederer, will probably be Stephen Roberts' first directorial assignment at Radio. Roberts was signed by Radio last month for four pictures.

May Robson's New Deal

May Robson's MGM contract was torn up and a brand new one issued to her yesterday. She is 51 years old, professionally.

Bradley King Signs

Bradley King has signed a managerial ticket with Edington and Vincent office.

Settlement Near Warner-Erpi Suit

New York.—Once more the injunction and royalties suit of Vitaphone against Electrical Research Products Inc., which has been stringing along since October, 1932, is reported to be near settlement. It has been twice before the Federal court in Wilmington and was submitted to arbitration until Warners felt they could get no settlement that way and threw it back into the courts.

Three weeks ago it was said that the case had been settled, with Warners getting $3,500,000 cash and other considerations which were believed to be the right to handle Erpi's sound equipment, but the Government stepped in and stopped that settlement.

Under a second agreement, after Erpi had violated the first one made when Warners were pioneering sound, Erpi—or, rather, Western Electric—was to pay Warners eight percent royalties. It was for this money, variously estimated at from $5,000,000 to $50,000,000, that Warners sued.

New Vina Delmar Yarn Purchased by MGM

New York.—Metro-Goldwyn-Mayer has bought the screen rights to "Bright Girl," a new Vina Delmar novel which starts as a serial in Liberty next week.

The company is also understood to be backing Lawrence Schwab's new play, "Snatch As Snatch Can."

Cobb Starts As Actor

Irvin Cobb started his acting career yesterday in "Angle Worms" at the Roach studio. Frank Darien, Katherine Ward, Benny Baker and Frank Brownlee are the humorist's fellow actors. Hal Yates directs.

Harold Lloyd East

Harold Lloyd leaves for New York tomorrow, by train to attend the Fox sales convention, at which he will show a print of "The Cat's Paw." He will be accompanied by Bernie Burdon, his film editor.

Censorship Discussed

(Continued from Page 1)

ganizations and others which are campaigning for drastic restrictions on pictures.

The situation, with the Patman bill for a Federal Motion Picture Commission now before Congress, has grown serious. The crusade being conducted by the Catholic church is having its effect, and the one being run by Mrs. August Belmont and her Motion Picture Research Council, is growing in strength daily. There is not the slightest doubt that members of Congress are being bombarded by supporters of this censorship campaign to aid the Patman bill and the producers feel that they must do something, by propaganda or otherwise, to offset it.

Not that it MATTERS
by Helen Gwynn

The old wholesale method of giving tests is still going on despite so many statements and reports to the contrary. Only the other day a young boy was scheduled to make a test over on one of the major lots. Now the test had been ordered by one of the executives, so the lad's agent didn't think it necessary to appear with him, but just sent him over at the appointed time.

The boy walked into the studio and finally made it clear that he was to have a test. He was then told to go to a certain stage. He finally found the stage and also found a picture in production. After looking around for a bit, he spied a camera and a couple of fellows 'way off in a corner and walked over to them. Whereupon a small, dark fellow came up to him and asked him what he wanted. He explained that he was to have a test. The small, dark fellow then wanted to know what kind. Nobody seemed to know, so they decided to call up the front office.

•

At last it was all straightened out—it was to be a silent test, and as soon as the word came through, the small, dark fellow turned to the aspiring actor and told him everything was set. The boy then cautiously inquired about make-up and was told that if he wanted to, he could go and have some make-up put on.

Arriving back with the make-up on, he was given three or four orders while the cameras were grinding and then the test was over. He never did find out the name of the small, dark fellow, nor does he know or exactly want to know what that "test" looked like.

Tests like that only try a person's patience and are a pretty poor example of the intelligence used in this never-ending hunt for talent. There's screaming and carrying on every day to the effect that it is almost impossible to find any talent, but just how they expect to discover it, using those methods of looking for it, is a bit difficult to understand. Tests of that kind are a waste of time and money to the company and simple suicide for the would-be actor.

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Helen Morgan is our idea of an all right person. With all the opportunity in the world to scream her story for the front pages and hand out plenty statements to the public, Miss Morgan deliberately said nothing in all this controversy over "Memory" and will tell her story to the proper people at the proper time. It must have taken a lot of self-control, in view of all the one-sided stories that did see print, but in the end that dignified silence should be all to Morgan's benefit. The real story is a honey, anyway.

Pearson on 'Ruggles'

Humphrey Pearson was signed by Paramount yesterday to write the screen play for "Ruggles of Red Gap."

'INVITATION TO A MURDER' WILD AND LURID MELODRAMA

Okay For Pictures If You Like Murder

"INVITATION TO A MURDER"

Presented by Ben Stein at the Masque Theatre; written by Rufus King; staged by A. H. Van Buren; settings by Robert Barnhart. Cast: Wm. Valentine, Warren Wilson Humphrey Bogart, James Shelburne, Juan Varro, Sherling Oliver, Gale Sondergaard, Walter Abel, Jane Seymour, Edgar Charles and Walter Plinge.

New York.—This is lurid melodrama at its best. A skilfully and expertly written murder mystery with all the trimmings—trap doors, poisonings, suspended animation and feigned death — a fiendish she-murderer, grasping voracious relatives and moments of thrilling stark horror. Yes, even the inevitable pistol shot—but a devilishly conceived and executed pistol shot. All this taking place in the sombre, massive, walled library of the wealthy and eccentric Channings on the wild West Coast shore of California.

What differentiates this mystery play from its predecessors is the genius of Rufus King's technique, in which he leaves no gaps or loopholes and keeps his audience guessing up to the very last moment how the story will turn out. He has done a vastly superior job than that seen in "Murder at the Vanities."

Walter Abel's realistic work as the doctor, whose one slip almost leads to the destruction of his sanity and life, is the highlight of the performance, and he shares top honors with the author and producer for a very interesting evening in the theatre.

Lorinda Channing, head of the disintegrating house of Channing, descendants of pirates and early gold-discovering settlers of California, whose motto was "to the victor and the strong belong the spoils," suspects a plot on the part of one of her relatives to kill her—two attempts having been made, once with poisoned perfume which her maid was indiscreet enough to use, and again when she receives poisoned grapes and tests out her theory on her pet parrot. The huge Channing fortune is at stake.

She conceives the idea of feigning death in order to trap the guilty one. She invites in a strange doctor and persuades him to administer a drug that will put her in a cataleptic state, later to be revived in her coffin by an antidote. After her supposed funeral, when all have retired for the night, she leaves her coffin with the aid of her butler and sets about trapping one of her cousins who made the poison attempts. She kills him with a Maxim silencer on the gun, then traps the doctor into firing the same gun at her, this time with a blank bullet. She then vanishes and the doctor is held for the murder of Walter Channing.

She reappears on the scene the next day and does her utmost to convince everyone that the doctor is the guilty one. However, as all murderers are supposed to do, she has left a clue to the guilty one, via fingerprints on a cigarette case, and her own relatives turn on her. She cheats the law by suicide.

Film producers whose clientele must have their murder a day dished up in hair-raising style should do well with this one.

Old English City Gets First Cinema

Rochester, one of the oldest cities in England, is just building its first motion picture theatre. Heretofore when residents of Rochester wanted to see a picture they journeyed to neighboring Strood or Chatham.

Walton Gets Juvenile Lead in 'Monte Cristo'

Romantic leads for "The Count of Monte Cristo" were completed yesterday when Edward Small engaged Douglas Walton to play opposite Irene Hervey. Walton is a young freelance who appeared in "Lost Patrol," "Murder in Trinidad" and "Madame Spy."

Laurel and Hardy Will Finish One Tomorrow

Laurel and Hardy will finish "Public Enemies," tomorrow, and next week will work out an idea for their fifth in the interrupted series.

James Morton was an addition to the "Public Enemies" cast yesterday.

Picture Execs Handle Frolic For Charity

Harry Rapf, Sam Briskin, Jacob Milstein and Henry Ginsberg are managing a frolic to be held at the Colony Club, June 7, as a benefit for the Consumptives' Home of Denver, one of the most important American-Jewish welfare institutions.

Allen Arraignment Set For Next Tuesday

Dave Allen, Central Casting head, will be arraigned next Tuesday on the morals charge brought against him. Postponement until that date was granted yesterday by Judge Bowron on motion of Attorney Jerry Geisler.

Natteford Story Head

Jack Natteford has been made story editor of Supreme Pictures, the Sam Katzman-A. W Hackle company. While also writing for the independent company, he is on the original and screen play for the second Bob Steele picture, "Brand of Hate," which goes into work July 18.

'U' Wants Torres

Universal is negotiating with Bren, Orsatti and Marx for Raquel Torres for the lead in "'Neath Southern Skies." No director or writer has been assigned as yet.

Aron Mathieu Here

Aaron Mathieu, editor of the Writers' Digest, published in Cincinnati, is in Hollywood on business and is at the Hotel Christie.

Lindsey Report Up to Washington

George Creel, State head of the NRA, yesterday dumped into the lap of official Washington the question of whether Judge Ben Lindsey or the Studio Labor Committee has jurisdiction over the labor complaints filed some time ago with Lindsey, and which the Judge refuses to turn over to the labor committee.

Creel passed the problem on when he forwarded to NRA officials in Washington the 24-page report made to him last Wednesday by Judge Lindsey, who asked that a Federal investigation be made of the attitude of Sol Rosenblatt in the handling of studio labor complaints. Creel asked for an official ruling on the jurisdiction.

Tristram Tupper to Para. For 'Outrage'

Monogram yesterday granted Tristram Tupper a leave of absence to go to Paramount and write the screen play of "Outrage," an original by Beulah Marie Dix and Bertram Milhauser.

James Flood will direct and Benjamin Glazer produces. Tupper leaves Monogram as soon as he completes "The Healer," which he is scripting.

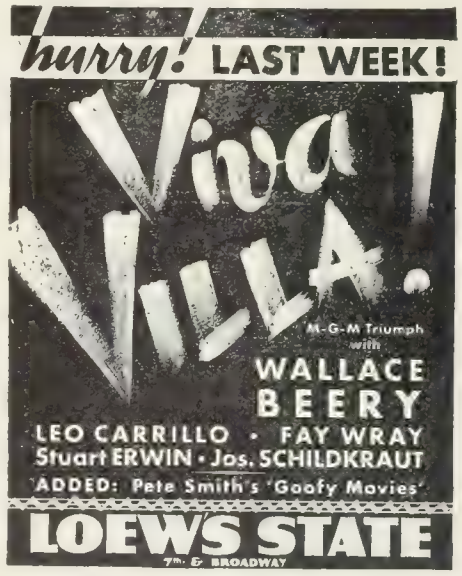
Para. Directors Get Army Of Lawyers

New York.—A veritable army of legal talent has been engaged to defend the Paramount directors who are being sued by the trustees for something more than $12,000,000 that was expended in the repurchase of Paramount stock.

Adolph Zukor, Ralph Kohn, Austin Keough, Sir William Wiseman, Felix and Gilbert Kahn and the Stralem estate will entrust their case to Cravath, DeGersdorf, Swaine and Wood. Sam Katz has engaged Sam Spring. Sidney Kent, Jesse Lasky, Daniel Frohman and Elek John Ludvigh will probably have Hughes, Schurman and Dwight. J. E. Brulatour will be represented by Konta, Kirchwey and Engel, while H. W. Fried will act for the estate of Emil Shauer.

New Publicity Firm

Shane Ryan and Hal Wiener, two well known publicity purveyors, have joined forces and have opened offices at 1509 North Vine Street. Miss Ryan was associated with many big theatrical producers in New York. Wiener was formerly assistant dramatic editor on the Los Angeles Herald-Express.







Casting Troubles Delay 'Four Walls'

Despite its having the largest and most important list of star players, MGM has run up against the same sort of casting snag that has bothered Radio and Columbia. Studio's problem is on "Four Walls."

The decision to splurge on the production and give it a top-name cast had the studio dickering with Paul Muni, who originated the leading part on the stage, and also Edward G. Robinson, Ricardo Cortez and Chester Morris. With Clark Gable favored above all, the plan now being considered is to shelve the picture for three months until he is available. The screen play, by Bernard Schubert, is nearly finished. Edward Marin is to direct, but will likely be moved over to "All Good Americans" first.

Langdon West Engaged As Technical Advisor

New York.—Langdon West, who aided in the production of such stage spectacles as "The Wanderer," "Chu Chin Chow" and "Aphrodite," has been engaged by Warner Brothers as technical advisor for their coming production of "The Miracle." He will leave for Hollywood soon.

Sidney With S-F-G

Sylvia Sidney yesterday signed an exclusive five-year managerial contract with Charles Feldman, of the Schulberg, Feldman and Gurney agency.

Search For Kid Delays 'Fleurette' at Para.

Al Werker won't get "52 Weeks for Fleurette" going at Paramount until next week.

The delay is due to the difficulty of casting Helen Mack's eight-year-old boy in the picture. Must be a typical American kid who talks and acts as if raised in show business. The studio says the part is good enough to make the reputation of the kid getting it.

Clarence Brown Starts New Crawford Picture

Clarence Brown put "Sacred and Profane Love" into production at MGM yesterday with Joan Crawford, Clark Gable, Otto Kruger and Stuart Erwin in the cast.

The story is an Edgar Selwyn original, adapted for the screen by John Lee Mahin, with the Arnold Bennett title now owned by MGM tacked on.

Burnet on Delmar Yarn

Dana Burnett's first writing assignment on his Paramount contract is the screen play for "The End of the World," Vina Delmar's original on which Renaud Hoffman, George Manker Watters and Marguerite Roberts have done the preliminary writing.

Seff on 'Golddiggers'

Warners has assigned Manny Seff to work on the screen play for "Golddiggers of 1935," which the company plans as a yearly musical with a list of top-name contract players.

TO THE MOTION PICTURE INDUSTRY:

For years Milton Krims has been gathering accurate data and material on the life of

STEPHEN COLLINS FOSTER

writer of those immortal melodies, "Old Black Joe," "My Old Kentucky Home," "Oh, Susanna . . ," "Old Folks at Home" and many others.

The intensely dramatic circumstances in the life of this most important figure in the musical development of our country have now been crystallized into a motion picture scenario by Mr. Krims, entitled

"HARMONY LANE"

Announcement books to the trade and considerable other expense incidental to active preparation and early production of the picture have already been incurred.

Because of this and also because of the definite value already established in this motion picture property, I hereby ask the motion picture industry to kindly respect my priority rights.

MASCOT PICTURES
NAT LEVINE, President

"TERROR" THRILLY MYSTERY

Marked by good writing, direction.

There's an icy thrill in every reel of "The Return of the Terror" . . . Eugene Solow and Peter Milne didn't skip a chill in their adaptation of the Edgar Wallace yarn.

—Hollywood Reporter, May 21, 1934

"FOG OVER FRISCO"

. . . The adaptation by Robert N. Lee and Eugene Solow is workmanlike, leaving no loose ends in their solution. Your only difficulty with "Fog Over Frisco" will be in turnover, for many of your audiences will want to sit through it a second time. It's that kind of a picture. Play it up as a really intelligent mystery thriller.

—Hollywood Reporter, May 19, 1934

EUGENE SOLOW

"THE RETURN OF THE TERROR"

Picture has all the elements for the detective thriller patrons but devoid of those generally inexplicable holes in such films, due largely to good script work by Eugene Solow and Peter Milne. "Return of the Terror" is one of those chilling wholesale murder mystery yarns that spells sure box-office.

—Variety, May 21, 1934

Management
NAT GOLDSTONE

FOR UNIVERSAL

(Completing)
"LOST AMERICAN"
(Original Screen Play)

Starring vehicle for
Henry Hull

RIAN JAMES — PRODUCING

The Vendome

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Cocktail Party
Bridge Tea
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at a cost so small it will astound you, giving you a selection of the finest foods, rarest delicacies and the rarest vintages of Wines and Spirits.

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and ask for Mr. Hoffman in our catering department; he will be happy to suggest menus to suit your price.

METRO-GOLDWYN-MAYER STUDIOS,
% MR. SAMUEL MARX,
CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XXI, No. 16. Price 5c. TODAY'S FILM NEWS TODAY Saturday, May 26, 1934

WOMEN SLAM 2 MAJORS

Kahn and Wiseman Sons Back Wanger; Para. Hook-up Seen

New York.—The belief that, when the Paramount re-organization has been completed, Walter Wanger will again be found as one of the top executives is being strengthened here through the knowledge of the close association of Wanger with Roger Wolfe Kahn and young Wiseman, son of Sir William Wiseman, of Kuhn, Loeb and Company.

Wall Street hears that these two young men will be Wanger's backers in his coming production venture and see in this a sign that Kuhn, Loeb and Company have Wanger tabbed for a Paramount berth a little later.

Wanger, who says he is not going back to Paramount, is not sailing for Europe tomorrow, as he had announced, saying that he has personal business to settle here and may sail next week.

Added weight is given the Paramount rumor by the fact that Sir William Wiseman recently took over the framing of the Paramount re-organization plan, which will be handled by his firm.

Canadian Actress Signed by Warners

New York.—Helen Trenholme, 22-year-old Canadian girl, whose dramatic broadcasting in Montreal brought her to Broadway where she has been appearing in "The Strange Orchestra," yesterday was signed for a term with Warner Brothers.

Goldwyn Wants New Tag

Sam Goldwyn is discarding the title "Resurrection" for the next Anna Sten picture and has sent word throughout his organization for suggestions which will give an impression of lightness, instead of the heavy gloom of the present tag.

Lead For Mary Astor

Mary Astor was assigned the lead opposite Warren William in "The Case of the Howling Dog" yesterday by Warners. Story is by Earl Stanley Gardner. Production is about five weeks ahead.

Toeplitz in N.Y. on Deal

New York.—L. Toeplitz, formerly associated with Alexander Korda in London Films, is in New York on a production deal which he will not discuss.

Receivership For Warner Bros. Asked

New York.—A suit to throw Warner Brothers into receivership was filed in the New York Supreme Court yesterday by M. B. Levine, who charges mismanagement and demands the return to the stockholders of the 100,000 shares of stock which the directors voted to the three Warners.

'Rothschild' Sets Record For 1 Show

London.—"The House of Rothschild" set a new record for one performance at its opening showing at the Tivoli Theatre, grossing $46,000. The performance was for charity and tickets sold as high as $50 each. The beneficiaries are the Personal Service League and the Fund for German-Jewish Women and Children.

The great audience was most enthusiastic about the picture and the enthusiasm was echoed in all the press reviews.

Federation Claims Warners And MGM Will Not Play Ball; Others Trying; Body Split Over Picture Department

Hot Springs, Ark.—The Federation of Womens Clubs, in convention here, heard the report of its motion picture department yesterday and the body, representing over 2,000,000 women, was divided in opinion regarding the activity of that department and felt there was little value in the report.

The report, as read by Mrs. Richard R. McClure, chairman, indicated that MGM and Warners have shown little or no inclination to cleanse their stories for the screen, "still believing that the type of pictures they turn

(Continued on Page 2)

MGM Execs Sailing

London.—David Selznick, Howard Estabrook and George Cukor leave here June 6 on the Ile de France on their return to Hollywood.

Radio May Lend Lederer to Para. To Get Barrie Yarn

A deal is on between Radio and Paramount which, if it is consummated, will send Francis Lederer to the Paramount studio on a loan to play the lead in "Pursuit of Happiness" in exchange for the screen rights to J. M. Barrie's "The Little Minister," which Radio wants for Katharine Hepburn.

Both Hepburn and Radio are hot on the idea of the Barrie novel and Arthur Hornblow, who will produce "Pursuit of Happiness," is just as strong for the idea of getting Lederer. Radio has heretofore refused to lend him, figuring it should get all the benefit of his pictures.

Al Green Starting 'The Lost Lady' Monday

"The Lost Lady" goes into production Monday at Warners, with Al Green directing Barbara Stanwyck.

The cast as signed yesterday had Henry Kolker, Rafaelo Ottiano, Frank Morgan, Walter Walker, Henry O'Neill, Samuel E. Hinds and Virginia Hammond. Green's assignment puts "Firebird" over to later this Summer.

Foy Signs Robles Kid

Bryan Foy yesterday signed June Robles for personal appearances and will possibly use the girl in a feature. Youngster gained world wide publicity when she was kidnapped in Tucson, Arizona, several weeks ago.

Radio Sets Moeller

Radio yesterday set "Age of Innocence" as Philip Moeller's first picture assignment. He will co-direct with George Nicholls Jr.

TRADE VIEWS by W. R. WILKERSON

MR. MOTION PICTURE!
STAND UP AND DEFEND YOURSELF.
You have to now.
You should have long ago.
But you didn't.
And look what they are doing to you.
They are trying to destroy you AND WILL DESTROY YOU, if you don't stand up and defend yourself.

There are no "ifs, ands or buts" about it this time. THEY have labeled you with every crime, they are accusing you of everything, they are using as campaign slogans SAVE THE AMERICAN HOME—PROTECT OUR CHILDREN, etc., etc. They have you in a corner and you have to fight. You can't sit back and take it this time, as you have done for the past 25 years when professional reformers and cheap politicians have seen fit to attack you. You can't pass the buck to Will Hays, because he will do nothing, AS USUAL, and as a matter of fact, many believe that he started the whole thing, that he gave the Catholic Church its first ammunition. You have to pass Hays up in this defense of your industry. You have to do it yourself and do it quick.

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This "Clean the Screen of its Filth" program has reached astounding proportions. It has filtrated to sources that are more than dangerous. It is now reaching the press with the most damaging propaganda that has ever been directed at this or any other legitimate industry.

As an example, Mr. Motion Picture, did you see the McCutcheon cartoon that was published by the New York Herald-Tribune on Sunday, May 16? Did

(Continued on Page 4)

PHILIP DUNNE *WROTE THE SCREEN PLAY AND DIALOGUE *in collaboration "Count of Monte Cristo"

THE Hollywood REPORTER

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FRANK T. POPE.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957
New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 2 Cathedral Mansion; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

FOY'S 'HIGH SCHOOL GIRL' JUST A MORAL PREACHMENT

Production, Story, In Very Good Taste

"HIGH SCHOOL GIRL"
(Bryan Foy)

Direction .....Crane Wilbur
Original.....Crane Wilbur
Adaptation .....Crane Wilbur and Wallace Thurman
Photography.....William Thompson
Cast: Cecelia Parker, Helen MacKellar, Crane Wilbur, Carlyle Moore Jr., Noel Warwick, Mahlon Hamilton.

Obviously a preachment, "High School Girl" has received a better production than its theme generally warrants. Ordinarily, a moralizing picture of the sort is designed to play the ten cent houses on our cities' "Main Streets," coupled with flamboyant "Men Only" and "Women Only" advertising. "High School Girl" can be sold legitimately, for there isn't an offensive second in the entire hour of its running time.

The story does not attempt to disguise its moralizing. It tells of an unsophisticated school girl, neglected by her clubwoman mother. Involved in a puppy-love affair, she asks for instruction, only to be told that she is too young to know about such things. The inevitable occurs and the girl is taken away by her understanding older brother to have her baby secretly. Her constant worry causes complications and her parents have to be told. With the telling, comes acknowledgment of their error in raising the girl in ignorance.

Throughout the plot wanders the character of a biology professor who preaches the doctrine of frankness. The part is played effectively by Crane Wilbur, also credited with direction, the original story and co-adaptation. It must be that Mr. Wilbur has neglected to join the cameraman's union.

Although the complete unsophistication of the girl dates the piece slightly, she is beautifully played by Cecelia Parker, who looks of high-school age. Nice performances too by Carlyle Moore Jr., as the brother, and Noel Warwick as the youthful swain. An unprogrammed colored girl playing the maid runs away with the comedy honors.

Helen MacKellar does the mother a bit too heavily-handed, and Mahlon Hamilton is the father. The writing is entirely in good taste and the direction, unwavering to the theme, is noteworthy for development of characterizations. Production and William Thompsons photography are above standard.

You are the best judge as to whether a story of this sort will appeal to your audiences. You should encounter no censorship difficulties, for the picture is innocuous enough to pass any restrictions. If there must be screen preachments of the kind, this could hardly be improved.

Paris Film Workers Protest U.S. Films

Paris.—The French Association of Film Workers staged a demonstration last night against the competition of foreign pictures, especially American. In busses and on foot, carrying banners, they paraded up the Champs Elysees. The idea was to call the attention of the government to their difficult situation.

Ostrow Hangs Out His Shingle at 'U'

Lou Ostrow's shingle was hung out at Universal yesterday, although he is not officially through as Monogram's executive producer until Thursday.

The gun is also being jumped at the General Service lot Monday, when Robert Welsh moves into Ostrow's office, and Herman Schlom goes from the Universal leasing office into Welsh's office as Monogram's production manager, assisting Welsh. All the changes take place as of June 1.

Alfred Stern next week takes over the Universal leasing department, with Clara A. Toney continuing as secretary.

Henry B. Walthall Set For Two at Fox

When he finished his work in "The Scarlet Letter' for Majestic the end of next week, Henry B. Walthall moves over to Fox for two pictures, having been set yesterday by Hoffman-Schlager for the second, "Wanted," which Lou King will direct.

He will 'work in "Judge Priest" first.

John Arnold a Father

John Arnold, president of the ASC and head of the MGM camera department, became the father of a daughter last night. The baby was born at the Hollywood hospital where she and her mother are getting on nicely.

Rosy Coming Out to Settle Labor Rows

According to information received yesterday by the local unions of the IATSE, Deputy Administrator Sol A. Resnblatt will leave for Hollywood June 15 for the purpose of attempting to settle the labor troubles of the IATSE.

This information was sent by telegram by Louis Krause, assistant president of the IATSE. Krause stated that Rosenblatt had said that he would be agreeable to doing this, and to having a representative of the Alliance accompany him on the trip.

George Stout Back to Finish 'Young Eagles'

George W. Stout returned from New York yesterday after a flying trip to deliver the first five episodes of the Romance serial,"Young Eagles." States righting all set, with First Division taking 60 per cent of the territory.

Stout is supervising the editing of the remaining seven episodes at Sennett studio and will then plan for his next Romance serial, to be started in 60 days.

'Chain Gang' Suits Off

Atlanta.—Two suits for $100,000 each, brought against Warner Brothers because of the filming of "I'm a Fugitive from a Chain Gang," were dismissed yesterday at the request of the plaintiffs, E. L. Rainey and G. A. Johns, of the State Prison Commission.

Moore Due June 5

Victor Moore is due to arrive June 5 from New York for Universal's "Romance in the Rain," which Stuart Walker directs.

Bellamy Buys Farm

Ralph Bellamy has purchased 150 acres of land in Salem County, Connecticut. He plans eventually to build a home there.

Women Slam Two Majors

(Continued from Page 1)

out are satisfactory from every point of view and no new policy is necessary." Mrs. McClure's board indorsed Radio Pictures, Fox, Columbia and Universal for the progress they have made in dispensing clean pictures. Paramount was placed on the fence, but it was felt "its attitude will change to the extent that it can be included with the above group."

The report further states that, of almost 350 pictures reviewed by the board, 55 were banned entirely in the opinion of the reviewers. Of this number, Warners had 15, Paramount 13, MGM 7, and the remainder split in small lots between the rest of the major companies.

It was easy to be seen that many of those present were neither satisfied with the report or the activities of the motion picture department and, although nothing was brought out in the open meeting, it is felt that those not favoring those activities will be heard from before the convention closes. One member stated: "Most of that committee are entirely too close to those in charge of production and exhibition. They permit themselves to be dined and entertained in Hollywood and elsewhere, and that may or may not have clouded much of their work."

Another member stated: "The screen has to be cleansed and we have a mighty weapon in our hands. Imagine what would happen if every member of our Federation should stay away from the movies for a week, or even a day! That means 2,000,000 paid admissions would be denied the theatres on those days. And this will happen if those picture-makers don't adjust their attitude. I know we will be joined by at least a million Catholics, the entire body of the Federal Council of Churches and organizations headed by the Jews."

RAMBLING REPORTER

Al Hall and Lola Lane were supposed to elope to Yuma last night. . . Angela Joyce, the wench who is suing Lord Revelstoke for breach of a few promises, left via boat yesterday for England to testify. . . . Arthur Johnson, w.k. song-maker and fiance of Loretta Sayers, sails for Honolulu today . . . Loretta can't go because she has to be bridesmaid at her sister's wedding in New York. . . . The Countess di Frasso arrives in Hollywood for a ten-day stay. . . . Bill Powell, Ronnie Colman, Warner Baxter and Reginald Berkeley are over at Catalina on that 110-foot yacht they hired, just waiting for Dick Barthelmess to jern them for a fishing and hunting trip way down the coast—none of the crowd has ever hunted before! . . . Claudette Colbert sick abed at home these past coupla days. . . . Sign on a Beverly Hills theatre reads, "Little Women"—"Bottoms Up"(!) . . . . Walter Winchell will be in our midst next week. . . . The Baron Rothschild is the "handiest" man in town.

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Virginia Pine moving from the hospital into Doug Jr's. old house in Beverly. . . . The Chick Chandlers very together again after a "trial separation" that almost lasted a whole week! . . . The Stanley Bergermans and Junior Laemmle are throwing a big masquerade party for the Mervyn LeRoys Saturday night next week. . . The Alan Dineharts are actually getting to look alike. . . Sari LeMaire is in training to carry around a particular new top-piece. . . . Michael Pearman and Frances Drake haven't seen anyone but each other for days!

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Mrs. Wally Beery doing very nicely in her own menage. . . . And Frank Joyce taking daily walks around the block in New York! . . . The cheapest streak in Hollywood belongs to a male actor on the Universal lot. . . Travis Banton is giving another of the famous Banton teas on Monday. . . . Dolores Del Rio, lunching the brides, Martha Sleeper, Carmelita Geraghty and Raquel Torres. . . . Miriam Hopkins and Jean Dary are on fire! . . . Is it true that Louis B. Mayer and Pat Casey have a mad on? . . . Warner production costs have been cut twenty-five to fifty thousand, but the cuts never seem to hurt their pictures any! . . . They practically carried Harry Cohn off the plane here last night—for the first time 'arry was air sick!

'SWEENEY' FALLS VERY FLAT; 'PRECIOUS THING' ALSO FLOPS

Badly Written and Not at All Funny

"FRIENDS OF MR. SWEENEY"
(Warners)

Direction .....Edward Ludwig
Original Story.....Elmer Davis
Screen Play.....Warren Duff and Sidney Sutherland
Photography.....Ira Morgan
Cast: Charles Ruggles, Ann Dvorak, Eugene Pallette, Dorothy Tree, Harry Beresford, Berton Churchill, William Davidson, Herbert Bunson, Harry Tyler, Dorothy Burgess.

This picture is labeled a comedy. In order to prove it, they've dug up an old story about the worm turns and planted every gag with a steam shovel, and if you have the intelligence of a two-year-old you have your choice of taking the broad hint or leaving it unsmiled at.

The only thing that saves it, so far as Warners is concerned, is the fact that it looks as though it had been budgeted in at even less cost than usual, because evidently nobody thought it worth while to spend enough money to stop up the holes in the picture or to waste film by explaining the appearance of several characters or the significance of anything in the plot.

Mr. Elmer Davis will certainly not be able to recognize anything in this picture as his original story except the title and the names of the characters. The whole "plot" revolves around one, Asaph Holliday, who was a wow in his college days, but who has become a browbeaten wage slave and forced to write an article supporting a crook as candidate for Governor. An old college pal comes into town and they get drunk together, and the college pal gives back Holliday his old fightin' spirit, and Holliday goes back to the office and rewrites the article and, as final proof of his emancipation, we are allowed to see him sling the equivalent of a custard pie into the face of a fresh soda fountain clerk.

There are more, if not better examples of flat comedy writing and direction than have been seen in many a day. Two whole sequences, supposedly funny, fall to the ground with a sickening thud with no effort made to revive them.

Charlie Ruggles should insist on staying on his home lot. At least, they know what to do with his comedy talents. In fact, everybody should have known much better and the best thing to do with the picture is to double feature it where it won't hurt.

Glennan in Ridge Spot

T. Keith Glennan takes over the management of General Service Studios next week, succeeding J. M. Ridge, who returns to Erpi after six months in charge of the Hollywood studios. Glennan has been on the coast two months.

Graham Out of Warners

Carroll Graham completed the adaptation of his book, "Border Town," for Warner Brothers, and left the lot The story is for Paul Muni

Charlie Ray Staging A Comeback at Para.

Charlie Ray is planning a comeback. He will play a part in Paramount's "Ladies Should Listen," his first screen appearance since 1928 when he played opposite Corinne Griffith in "The Garden of Eden."

Black Ink Again On Warners' Books

New York.—Warner Brothers and subsidiaries report a profit of $38,855 for the 26 weeks ended February 24, 1934, as compared with a net loss of $3,422,326 for the corresponding period last year. This is after all deductions for amortization of film costs, depreciation, interest and Federal taxes. A total of $905,015 was credited to the deficit account representing profit on redemption of funded indebtedness, adjustment of income tax and profits on sales of capital assets.

Binnie Barnes Makes 'U' Debut in Trailer

Binnie Barnes made her first camera appearance under her Universal contract in the three-reel convention trailer, directed by Charles Gould under the supervision of John LeRoy Johnston.

Twenty Universal players made bows and speeches to the sales convention in the film, Russ Brown leading off.

'Gang' Goes Musical In Its Next Picture

"Our Gang" plays an early return date this year at the Hal Roach studio, starting a picture next Thursday under direction of Gus Meins.

It will be the Gang's first "musical," calling for instrumental and vocal performances by Spanky, Scotty and Stymie.

Montgomery Returns

Robert Montgomery checks in today at MGM, returning from his ten weeks vacation on his farm in Massachusetts. He goes into "Hideout" as his first assignment and is slated also for the bracket spot with Loretta Young in "Forsaking All Others."

Lasky Sets Berkeley

Jesse L. Lasky yesterday signed Reginald Berkeley to write a new screen play for "Marie Gallante," which will star Spencer Tracy. The Hawks-Volck office signed the writer to a managerial deal and set the Fox ticket.

Para. Term For Overman

Lynn Overman was placed under long-term contract to Paramount yesterday and will get a featured role in "52 Weeks for Fleurette" as his next assignment. The Broadway stage star made his picture debut in "Little Miss Marker."

Jean Arthur The Only Saving Grace

"MOST PRECIOUS THING IN LIFE"
(Columbia)

Directed by.....Lambert Hillyer
Story .....Travis Ingham
Screen Play.....Dore Schary and Ethel Hill
Photography.....John Stumar
Cast: Jean Arthur, Richard Cromwell, Donald Cook, Anita Louise, Mary Forbes.

There is absolutely nothing in this one to recommend it except the elegant and completely wasted performance of Jean Arthur, who proves long before the finish that she should have been saved for better things.

How in the name of anything, this script or story could have passed an official O.K. in this day and age is beyond us. And seemingly beyond the preview audience, too, for it tittered and all but hooted during a great part of the film.

"Most Precious Thing in Life" is Version No. 18967543000 of the Madame X theme. This time, though, the mother in the mother-love yarn is not a Madame—just a scrublady. She starts out as just a small time gal in a college town—just a nice, sweet nobody who marries the rich boy as he graduates, and they go to live with his family—the mean old snobs! They manage to separate her and her husband and convince her that the baby will be better off with them. (Where have we heard that one before????)

Well, so, years later (for no reason —because the gal is comely and shapely—) she is a scrublady at the same college where she had her romance and, of course, her son comes under her wing as she cleans up his dormitory. He participates in a romance identical with that of her youth, and just when Poppa is about to break it up, dear ole scrublady saves the day and never, never lets on that she is the boy's mommy!

Well, it's pretty awful. Obvious every foot of the way and containing some godawful passages of elementary psychology. Richard Cromwell tries hard with the dull and slow stuff at hand. So do the others, including Don Cook, Anita Louise, Mary Forbes.

Jean Arthur (in character make-up most of the footage) really comes through, and looks very pretty in earlier scenes.

Best thing to do with this is tear it up and forget it. Only the most provincial audiences could possibly sit through it.

Joe Brown to Hawaii

Joe E. Brown sails June 1 from San Francisco for a Honolulu vacation. His next assignment at Warners is "The Six-day Bike Race," which Earl Baldwin wrote and adapted.

Virginia Pine Better

Virginia Pine's condition was reported much better yesterday. It is believed the Warner contract girl will not have to undergo an operation.

Flop of 'Vanities' Features Grosses

New York.—The big feature of the week's grosses at the Broadway houses was the flop of "Murder at the Vanities," which did only $11,000 at the Rivoli.

"Stingaree" got $73,000 at the Music Hall, "Sadie McKee" took $46,000 at the Capitol, and "Little Miss Marker" chalked up $37,000 at the Paramount. "The Black Cat" at the Roxy grossed $18,500, "Beyond Bengal" at the Gaiety took $7200, and "Murder in Trinidad" got $5500 for five days of its second week at the Mayfair. "Rothschild" grabbed $15,800 for its eleventh week at the Astor, and "Upper World," for the week ending next Tuesday, will give the Strand about $15,000.

'Flying Down to Rio' Held Over in London

London.—In addition to "The House of Rothschild" at the Tivoli, the new pictures in London this week are "Let's Fall in Love" at the New Gallery, "All Men Are Enemies" at the Capitol, "Manhattan Melodrama" at the Empire, and "Lost Patrol" at the Plaza.

"Scarlet Empress" and "Roman Scandals" are still doing big business, and "Flying Down to Rio" is also one of the holdovers.

Texas Rain Holds Up 'Song of the Shepherd'

San Antonio.—Seven days of rain and cloudy weather at the location wanted by A. H. Phillips and W. J. Kerr for their three-reel Cinecolor, "The Song of the Shepherd," are delaying production.

Babe Stafford will be summoned from Hollywood to finish the picture as soon as the weather improves.

N.Y. Agent Hooks in Here

Johnny DeSilva, formerly of the firm of Grady and DeSilva, New York theatrical agents, has become associated with Lichtig and Englander. He was connected with the Shuberts and Flo Ziegfeld for a number of years, handling the personal business of their stars.

Holmes Starting One

Ben Holmes puts the second of the 1934-35 Clark and McCullough series of shorts into work at Radio the middle of next week. In addition to the leads, the cast includes Eddie Gribbon, Bud Jamieson, Marty Collins, Constance Bergen, and Claire Myers.

'Hat, Coat, Glove' Starts

With Ricardo Cortez filling the John Barrymore role, Radio yesterday put "Hat, Coat and Glove" back on the stages. Worthington Minor directs and Barbara Robbins and John Beal are in the cast.

Morris Gets Vacation

Chester Morris will get no further Universal assignments for a couple of months, although he is still subject to call for two pictures. He gets the vacation because he appears in pictures for release in June and July.

Extras Lose Dough By Not Complaining

Scores of extra players in Hollywood are depriving themselves of hundreds of dollars by refusing to file complaints of alleged code violations by the studios with the Code Committee for Extras, according to one member of the committee.

"The impression seems to be that those who file complaints with us will be barred from further work in the studios," said this member. "In this belief the extras are wrong. Our grievance sub-committee has handled a lot of complaints and has collected a lot of money from the studios for the extras, and we have watched carefully and have yet to find one instance where the complaining extra has been barred by the studios."

Acad. Research Com. Finds New Economy

The Academy Research Council yesterday accepted and approved a confidential report covering sound and camera motor starting and stopping systems, and scene cueing and slating methods, which it is expected will result in tremendous savings for the major studios that are maintaining the Council.

The Council also accepted the final report of the sub-committee on revision of the standard release print, and decided to continue the committee as a permanent one.

'Ah, Wilderness' Will Play Holiday Matinee

Will Rogers will give a special Decoration Day matinee of Eugene O'Neill's "Ah, Wilderness" at El Capitan Theatre.

This extra holiday matinee will be in addition to the regular Saturday matinee and will mark Rogers' only Wednesday afternoon performance during his engagement.

Newman Scoring 'Bread'

Alfred Newman, musical director for United Artists companies, is starting on what he considers a unique scoring assignment, the music for King Vidor's "Our Daily Bread." Much of the action and sound effects were timed to a metronome for rhythmic effects.

Agency Moves Offices

The Berg, Stebbins, Allenberg and Blum office yesterday moved into its own building at 9484 Wilshire boulevard. The Business Management Corporation, the office's subsidiary, was moved from the California Bank Building at the same time.

Voight Gets Divorce

Hubert Voight, Columbia publicity head, yesterday was granted an interlocutory decree from his wife, Olive Hatch Voight, in Judge Carlos Westover's court. Attorney Hiram G. Kellog represented Voight.

Roberts Band in Short

Lee Marcus yesterday signed up Hal Roberts and his Trojan band for a short to be called "Songs of the Colleges." Fourteen college songs will be featured.

Roxy Theatre Shows Much Smaller Loss

New York.—Howard Cullman, receiver for the Roxy Theatre, yesterday reported to the court that, for the 25 weeks ended May 3 the net loss of the house was $27,079, as compared with $143,187 for the corresponding period a year before.

Lindsey Quits NRA To Run For Judge

Judge Ben B. Lindsey, for weeks a storm center in studio labor disputes because of his defiance of Deputy Administrator Sol A. Rosenblatt's orders to turn over labor complaints to the Studio Labor Committee, resigned last night as Labor Committee Compliance Officer for the NRA.

He will become a candidate for the Superior Court Bench vacancy created by the retirement of Judge Edwin F. Hahn and made it plain that he is not quitting because of his difficulties with Rosenblatt.

From East to West

New York.—Jack Benny, Mary Livingston, Don Wilson and Frank Parker are all leaving for Hollywood today.

Smith to Make Pic With Cast of Aztecs

Wallace Smith, novelist and screen writer, who today completes the adaptation for Columbia of his own novel, "The Captain Hates the Sea," leaves next Tuesday for Mexico where he will produce a picture in the jungles some four hundred miles from Mexico City.

The picture will be written and directed by Smith, will be financed by Mexican capital and made with the cooperation of the Mexican Department of Education. It will be a story of an Aztec Indian tribe that has been one of the most mysterious of all the tribes in Mexico. Through the co-operation of the Mexican government the picture will be made in the village of the tribe, the members of which are said to have never been photographed before, even with still cameras. Smith will be accompanied by Bolton Mallory.

Goldwyn Girl Hunt On

Still not satisfied with the selection of "Goldwyn Girls" for the current Eddie Cantor picture, Sam Goldwyn will hold auditions again next Tuesday and Thursday. Company has optioned around 150 beauties in the past three weeks.

TRADEVIEWS

(Continued from Page 1)

you see cartooned the big man sitting in the center of a lot of yes men and his chair labeled SALACIOUS PRODUCER, and did you read the remarks that were made to that producer by those yes men?

One of them said: "Why you're one o' th' great educational influences o' th' country, Chief! Look what America was when you started educatin' 'em and look what it is today." With another squawking: "Yes, an' look what the children knew before you started educating them! NOW THEY KNOW EVERYTHING." And still another chirped: "You're giving the people what they want, Chief. Is it your fault that they've learned to like it rare?" (And that fellow just speaking was seated in the star's chair and he had three service stripes on his arm labeled "divorce service stripes." And Mr. Salacious Film Producer was reading a newspaper headline, "NATION WIDE WAR AGAINST FILTHY FILMS," and he looked worried.

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That, Mr. Motion Picture, is just one of the things that they are hurling at you, and there are thousands of others equally as damaging. What are you going to do about it? Are you going to sit back and pass the buck along to someone else, who in turn passes it right back to you? Or are you going to try to protect your industry from this unjust attack and go about educating the public, moviegoers and otherwise, to the TRUE CONDITIONS of the motion picture industry AS AN INDUSTRY? You have to think fast, old boy. There is no time for tarrying. You must bestir yourself.

You know and we all know that there is less filth in pictures today than at any time in the industry. Certainly there are occasional slips by producers who have no place in this business, who should have been chased out long ago, but who have been permitted to carry on and cause others to carry their burden. But they are few and far between. Occasional bits of vulgarity HAVE CAUSED ALL THIS TROUBLE, but only a slip-up that would happen in any business, from time to time.

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For those slip-ups, Mr. Motion Picture, you are being crucified, WITHOUT A TRIAL, WITHOUT A HEARING. Accordingly, you must make your own trial, you must conduct your own hearing, and it must be in the newspapers of the country and the better magazines; NOT FAN MAGAZINES, but recognized publications that reach the people who do and do not frequent the picture theatres.

You have been threatened before by a disorganized, money-seeking, political-minded gang of cheap reformers. But, old boy, don't fail in your recognition of the people who are doing the attacking now. They may be reformers, they may have political tendencies, but they are not cheap and they are not looking for publicity or notoriety.

THEY BELIEVE the screen is ruining the American home. THEY BELIEVE the screen is debauching our youth. THEY BELIEVE the screen incites crime, and THEY BELIEVE the screen must be curbed, and unless you can have your side of the story heard, IT WILL BE CURBED to such an extent that your very life will be threatened.

THINK IT OVER, OLD BOY, AND WE WILL BE WITH YOU IN THE NEXT ISSUE WITH SOME THOUGHTS AND SUGGESTIONS.

'The Love Captive'

Directed and Written

by

Max Marcin

DAILY VARIETY Says:

Screen version of Max Marcin's "The Humbug" neatly accomplishes what it sets out to do, presenting a suspenseful tale about a hypnotist whose uncanny works turn back upon him, and offering an hour's absorbing entertainment in dramatic novelty. It is throughout an excellent piece of craftsmanship, with Marcin as author, co-adaptor and director, chiefly responsible.

The technology of hypnosis is authentically shown without the hocus-pocus usually ascribed to the power of suggestion, in the plot which Nils Asther weaves about his patients and victims and eventually himself in the guise of the professional hypnotic practitioner. Gloria Stuart becomes his office nurse and his beloved after cutting off her engagement to Paul Kelly. Kelly, believing Asther has befuddled her with his powers, threatens to kill him, but is dissuaded by Alan Dinehart, his brother-in-law, who in turn goes gunning for Asther when he suspects he has transferred his spell to his own wife, played by Renee Gadd.

Climax comes when Asther, seeking to save his reputation, puts on a sort of clinic called by an investigating committee of doctors. Committee presents Dinehart, who is in a jealous rage, as his hypnosis subject. Test of the so-called charlatan's powers is the presumed inability of his subject to pull the hair-trigger of a loaded pistol. But under the goad of seeing his wife with the hypnotist, as she is about to defend the latter, he shoots and kills Asther.

Picture ends with question, propounded to the audience over the head of one of the characters: Was the man who killed the hypnotist in a state of mental and moral irresponsibility, or did he take knowing advantage of a perfect alibi provided by the victim himself?

Principals give excellent performances, and rest of the cast is good in lesser parts. Photography is okay. Picture will hold any audience.

MAX MARCIN

Management

Schulberg-Feldman-Gurney

% MR. SAMUEL MARX,
CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XXI. No. 17. Price 5c — TODAY'S FILM NEWS TODAY — Monday, May 28, 1934

PARA'S INDIE PRODUCT

Derr-Sullivan In With Para. Release

E. B. Derr and Charles Sullivan will soon get under way with the production of a group of pictures with the Pathe studios to be used as their production base.

The schedule calls for twelve pictures during the year and it is understood that from four to six of the twelve will be released by Paramount, with a probable Fox release for the rest.

The D-S duo that functioned so well in getting out the Pathe product three years ago have been ready to go since last November, having had their full financing at that time and also all the stories they intended to do for the first year, but the release held them up until Zukor gave them the nod for a starter.

'Mutiny on the Bounty' To Have Big 'Name' Cast

Irving Thalberg is crowding "Mutiny on the Bounty" with a name cast. He has slated Robert Montgomery, Wallace Beery, Clark Gable and Myrna Loy, with Douglas Dumbrille getting a featured spot.

This is the Frank Lloyd picture which the director takes up for MGM when he finishes the Janet Gaynor production, "Servants' Entrance," at Fox.

Irv Cobb's First on Current Roach Program

While Irvin Cobb is signed for eight Hal Roach comedies, his first one, "Angle Worms," now in the making, will be issued this year as the concluding number on Roach's all-star series.

Exhibitors thus get a break with the humorist's first comedy at no extra cost. On the other hand, the release is expected to act as an audience appetizer for the seven to come next season.

Musical For Freund

The first picture to be directed by Karl Freund under his new contract with Universal, which the Nat Goldstone office negotiated, will be a musical with original story and score.

Eddie Robinson East

Edward G. Robinson and his wife left by train Saturday for New York. While the length of the vacation is indefinite, they will be away at least two weeks.

Columbia Goes High For Warner Baxter

In order to get the services of Warner Baxter for the Frank Capra picture, Columbia had to fork over $82,000 to Fox and Baxter. A record price for Columbia.

Rothacker To Head Erpi Studio Here

Watterson Rothacker will take over the desk vacated by J. M. Ridge as the boss of the General Service studios here, controlled by Electrical Research Products Inc.

The former First National boss will not only tend to the leasing space at that plant, but will have the first O.K. on all Erpi financing of production units in this sector.

'20th Century' Goes Big

Aided and abetted by a high-powered exploitation campaign engineered by Mike Newman, of the Columbia Exchange here, "Twentieth Century" at the RKO-Hillstreet drew in $4800 for the first three days' showing. This is nearly double normal business.

Zukor Organization Will Release At Least 24 Outside Pictures During Coming Year

New York.—Paramount will release at least 24 outside pictures during the coming year, a distinct departure from the policy the company has been working under almost since its inception. This change of the Paramount production front was made possible after months of hectic debate on the part of the top men in the Paramount organization, who were divided in their opinions about the plan.

The new setup will give Electrical Research from eight to twelve pictures

(Continued on Page 4)

Gable Definitely Set For 'Four Walls' Lead

Deciding to star Clark Gable in "Four Walls," MGM Saturday pushed the production up the schedule for a three months period until the player is available.

Edwin L. Marin moves over to direct "All Good Americans," but will return to the former assignment when it comes up at a later date. Wells Root is writing the screen play.

TRADE VIEWS by W. R. WILKERSON

There is little doubt in the minds of any student of motion pictures, or of any branch of the entertainment business, that the Catholic Church, or any Church or all the Churches, can NOT keep people out of the picture houses or away from entertainment they want to see. As a matter of fact, it has always proved just the reverse; that just as soon as a priest or a minister calls attention to a picture, advising his flock not to see it, the theatre is generally packed with those congregations eager to see what all the shooting is about.

As a consequence, the war now being conducted against the screen by the Catholic and other churches, by the Parent-Teachers Association, the Federation of Women's Clubs and other organizations, holds but one GREAT DANGER and that is unfair legislation directed against this industry in the States and by the Federal Government. That's the trouble, that's the war to be fought. And this industry MUST give combat or lock up its doors and go out of business, because the effects of such legislation will put 90 per cent of the industry out of business anyhow.

The only way to fight that legislation is with the same weapons that are being used against this industry—PROPAGANDA.

(Continued on Page 4)

French Exhibs Want More American Pix

Paris.—Members of the French Cinema Owners Association have risen to the defence of American pictures and have voted a protest against the government's proposal to restrict American films.

The Cinema Owners, in a resolution presented to the government, declared that imports of American films should be increased, if anything, and added that of the 174 French films made in 1933, only 20 were good, while 65 were average, and the others thoroughly unworthy.

Halperins Set Two For Early Production

"Celebrities," a Hollywood story by George Manker Watters, and "The Man Who Couldn't Die," a Wandering Jew fantasy by Garnett Weston, are held by the Halperin Brothers for production in their new indie plans. Authors of the yarns will probably do the screen treatments.

Al Lichtman Appoints Lazarus His Assistant

New York.—Al Lichtman, general sales manager for United Artists, has appointed Paul Lazarus his assistant.

Steve McGrath steps into the Lazarus job as head of the contract department.

Laughton As Pirate

Paramount will star Charles Laughton in "Buccaneer," based on the life of the pirate, Sir Henry Morgan. Lawrence Stallings is writing the original.

French Para. Pictures

Paris.—For the third time, and they say it is serious now, Paramount has officially announced it will go into the production of French films. No starting date has been given.

NACIO BROWN and ARTHUR FREED WORDS and MUSIC "STUDENT TOUR"

THE Hollywood REPORTER

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Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 2 Cathedral Mansion; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

THE LOW DOWN

When Gene Fowler was at MGM he, of course, figured in a lot of story conferences. He was diligent about it too, and took notes all through the doings. Allen Rivkin and P. J. Wolfson, who happened to be working with Fowler on a particular story, were plenty impressed by Gene's seemingly rapt attention and his continual jottings. Rivkin figured that perhaps taking notes at conferences was the secret of the novelist's great success and, after one of the sessions, asked to see Fowler's notes. "Sure!" said Gene, handing over the papers. The sheets were full of notes for Fowler's new book on Pets! (!)

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Oliver Marsh, y'know, has been Joan Crawford's bright, particular cameraman for many a moon now, having cameraed all her latest pictures. But Joan couldn't have Marsh for "Sacred and Profane Love" (just started) because he is busy on "The Merry Widow." Well, so, the other day Joan visited the "Widow" set and took Oliver a gardenia. After she left the set, Jeanette MacDonald sent out for a whole corsage of gardenias and, when they arrived, presented them to Marsh and made him wear them all day. All for a gag.

•

The Joe Mays gave a party Saturday night, because May starts at Fox today, directing "Music in the Air," with Erich Pommer producing. There was lots of bowling, billiards and music, and among those who participated were the Dick Wallaces (who get off to Scotland this week positively), Eddie Lowe, the Phil Bergs (Leila Hyams), the Sam Jaffes, the Eddie Knopfs, Annabelle (remember her in "July 14th"?) and her good-looking actor husband.

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So Saturday night May Sunday locked her front door and went up stairs to sleep. But she forgot to lock her car. In fact she forgot to put her car in the garage at all. So when she woke up the car was gone! Stolen, of all things! And if there's anything la Sunday hates, it's walking!

New York REVIEWS

"LITTLE MISS MARKER"

Paramount prod.; director, Al Hall; writers, Damon Runyon, William R. Lipman, Sam Hellman and Gladys Lehman.

Paramount Theatre

Mirror: Remarkable Shirley Temple, the most bewitching and talented child ever in the movies, plays the title role in this pleasant, sentimental little film. Little Miss Temple is so completely captivating, she stirs your interest in all the peculiar situations she develops.

Post: It may be a formula, but at least it isn't an overworked one, and its most enviable quality is the unexpected intrusion of comedy into situations which lie perilously close to sentimentality. It is this skilful mixture of moods which furnishes the chief delight of "Little Miss Marker"—this and the incredible acting of that incredible child, Shirley Temple. "Little Miss Marker" is Miss Temple's picture. Remarkably enough it is not classifiable as a sob picture. It has the saving grace of humor, and it has Shirley Temple.

Times: This picture is a delight in many respects, for it has been produced so pleasingly and with such efficient portrayals that only a dyed-in-the-wool cynic could fail to be affected by its sterling humor and pathos. Little Shirley Temple, the lovely tiny lass of "Stand Up and Cheer," is virtually the stellar performer and no more engaging child has been beheld on the screen.

News: One of the most amusing and touching films of the season. It is my advice that you beg, borrow or lift the price of admission to see it. The picture has, besides its lively plot, a bit of child acting that has not been seen since Jackie Coogan was a babe in Charlie Chaplin's arms.

Herald-Tribune: The picture is not without its affecting moments, but it would have had more of them had the direction been swifter. Shirley Temple most of all brings a lump to the throat by her naturalness. The cast enters into the spirit of the piece with vim, and there are really many amusing moments in it.

American: A load of laughter, salted with a tear or two, characterizes the excellent entertainment of "Little Miss Marker," for nothing less than your enthusiastic approval. Little Miss Temple is distinctly the star of the proceedings, and the promise given in her previous appearance is generously fulfilled by her exquisite achievement here.

World-Telegram: A good and pleasant little film. The really witty, often truly human and touching things make this sentimental little tale a grand piece of entertainment. It actually manages to be immensely moving and charming.

Sun: The picture has the same skilful blending of hard-boiled comedy and wholesale sentiment as "Lady For A Day"—the same background of tough mugs and dolls, the same kind of lively dialogue, and a whole new set of slangy lovable characters. "Little Miss Marker" is thoroughly delightful, and as funny a picture as you're likely to see for a good many months.

Journal: A heart-warming yarn that alternates comedy and sobs and emerges as utterly delightful entertainment. It's tenderly sentimental without being maudlin, and charming without being affected. You'll have a lot of laughs, an elegant cry and enjoy yourself immensely.

European Dance Gag 'Dancing Lady' Plug

Amsterdam.—"Dancing Lady" will have its first European showing here, at The Hague and at Rotterdam on June 1. Tied up with this showing will be one of the biggest exploitation stunts ever pulled in Europe.

A dance contest, embracing the countries of Holland, Belgium, Denmark, France, Hungary, Norway, Poland, Rumania, Spain and Switzerland, is being held, with MGM offering a free trip to Hollywood to the winners of the contest. The finals will be held here in conjunction with the opening of the picture.

Heming For Duffy Play

Henry Duffy will bring Violet Heming to the Coast June 18. Player opens in "Always Juliet" at San Francisco, following it with an appearance here in the same play.

Virgil Apger Promoted

Virgil Apger, assistant to Clarence Bull in MGM's portrait studio, has been promoted to publicity stills.

George Barbier Loaned For 'Resurrection' Role

Paramount is loaning George Barbier to Samuel Goldwyn for a part with Anna Sten in "Resurrection," which will probably go into production three weeks from today.

The assignment means Brian Foy will not be able to get Barbier to repeat his stage part in "That's Gratitude," which Frank Craven starts June 15. Foy is dickering with Columbia to borrow Walter Connolly.

Caesar Out of Radio

Arthur Caesar turned in his completed screen play on "Romance in Manhattan" at Radio Saturday and checked off the studio's payroll. Script is one of two up as Francis Lederer's next, which must be delivered to the theatres by August 31.

Al Santell Married

Alfred Santell was married Saturday at Yuma, Arizona, to Jane N. Kiethley, of Michigan City, Ind. The ceremony was performed by Justice of the Peace Earl A. Freeman.

Code to Yank 215 Theatres Into Line

New York.—The Code Authority on Saturday made public the names of 215 theatres in seventeen key cities which did not sign the Motion Picture Code, but which have taken advantage of privileges under it.

The Code Authority, therefore, is issuing a ruling that they are subject to assessments for expenses. The ruling also states that the payment of these assessments will not give these theatres the right to file protests and complaints, that right being reserved for theatres which signed the code assents.

Warners Set Brent

Although he has still some time to go in "Stamboul Quest" for MGM, George Brent was yesterday scheduled by Warners to go into the bracket spot with Jean Muir in "A Lady Surrenders" when he reports back to his home lot. The story is an original by Mary McCarthy Jr.

OPEN FORUM

Dear Open Forum:

One of my secretaries was able to get in and see me yesterday — I must fire my doorman — and showed me your item anent my Rolls.

I resent it. Keep your dirty editorial hands off my nice, new 1928 car. Or it'll fall to pieces.

I am decrying all of Hollywood's attitude to Rolls-Royces. In the first place it isn't putting on the dog at all because I counted the Rollses in town yesterday and there are sixty-four more than Fords.

Secondly, it's necessary for a bachelor. Anyway, this bachelor. So far I've had out two featured players, a supervisor, and a substitute Goldwyn girl. Tie that, if you can. What I'm trying to do is tie the Goldwyn girl.

If Joe Mankiewicz can get married I can get a Rolls. You mentioned "upkeep." Let me see Joe end up the year having spent only four hundred bucks on Elizabeth Young, counting insurance and a new seat cover.

And if Joe thinks he can rent Young out to studios, well, I can rent out my car. I don't know what he's asking for Young, but I get a hundred dollars a day.

Business managers may get in touch with Bren, Orsatti and Marx, who'll probably rent them their own cars, the crooks.

Sincerely,
NORMAN KRASNA

STUDIO EMPLOYEES
you can borrow on
★ **Salary - Furniture or Automobiles**
$10 to $300
24-HOUR SERVICE
Strictly Confidential
Small Monthly Repayments
Loans Arranged by the
LOCAL LOAN CO.
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HEmpstead 1133

'NIGHT OF LOVE' CHARMING: 'THE PERSONALITY KID' GOOD

Star, Director and Talbot High Spots

"ONE NIGHT OF LOVE"
(Columbia)

Direction .....Victor Schertzinger
Original Story.....Charles Beahan, Dorothy Speare
Screen Play: S. K. Lauren, Edmund North and James Gow.
Music.....Victor Schertzinger and Gus Kahn
Photography .....Joseph Walker
Cast: Grace Moore, Tullio Carminati, Lyle Talbot, Luis Alberni, Andreas de Segurola, Mona Barrie, Henry Armetta, Jessie Ralph.

The making of an opera star, told with a great deal of good humor, a great deal of good taste and a great deal of good music, that will provide an altogether charming evening's entertainment in the theatre for practically the entire family.

Grace Moore comes back to pictures a really radiant singer—pounds lighter in both weight and temperament—her voice a complete pleasure to hear (and brilliantly recorded) and so beautifully photographed that you don't mind the fact that, through fifty percent of the picture, the gal's mouth is wide open, trilling out thrilling notes. Her singing of the exquisite aria from "Madame Butterfly" is not only the perfect triumphal climax of the picture story, but is actually the most beautiful rendition of song in the production, and you leave the theatre doubly convinced that you have really seen and heard the crowning success of a singer's career.

The heroine of the picture starts out by losing a radio contest, but decides to go to Italy to study anyway. While in Italy she is forced to take a job in a night club and is there discovered by the Maestro. The Maestro is through with mixing love and business and his training of our heroine is all business—he thinks, until our heroine walks out on him and goes to America. There she is about to make zee grand flop when just in the nick of time the Maestro shows up to lead her to success and the altar.

It's nothing new in the way of such stories, but it is told very delightfully and humanly by both writers and director. Victor Schertzinger besides contributing the directorial touches, also helped write the one original song, "One Night of Love," which will be heard around. Carminati is the great Maestro and weary lover, and his performance is nicely balanced between comedy and a Maestro's fiery temperament.

Lyle Talbot is a grand surprise package in the role of the discarded suitor. He plays a light comedy role and does so well by it that you're sorry he's not around more often. Luis Alberni is simply grand as the accompanist, walking off with two swell scenes. Jessie Ralph is very good as the duenna of the heroine. Mona Barrie as the menace does all right in a routine part but it isn't very exciting.

Joseph Walker's photography is on a par with the rest of the production.

Without seeming to quibble with a good picture, it is hereby suggested that, for the benefit of the production as a whole, most of the cutting be done on the "Carmen" scenes, which are not only too long but not for Miss Moore's operatic talents—just not her type, and slightly jarring in a musical performance so thrilling.

Jewish Wife Barred, German Actor Quits

Berlin.—Albert Bassermann, famous theatre and film artist, had the courage to quit the profession because the government wouldn't allow his wife to appear on the Leipzig stage. She was barred because her grandmother was not Aryan.

Barthelmess-Erpi Talking About Deal

"Watty" Rothacker and Richard Barthelmess will go into a huddle today that may tend to place Dick in a production immediately, with Erpi financing the show and with Paramount to do the releasing

In the event that negotiations flop, Barthelmess will leave tomorrow for New York and probably Europe on an extended vacation.

Ernst Frank to Direct 'What Women Dream'

Universal has assigned Ernst L. Frank to direct "What Women Dream," which William Hurlbut is scripting.

Picture will be an English version of a German picture, the second one recently handled in this manner by the studio. "The Secret of the Blue Room" was the American remake of a German talkie.

Frank Borzage Taking Troupe to West Point

Frank Borzage leaves for West Point next Friday with five members of the cast of "Flirtation Walk" to get them in scenes with the commencement exercises as background for the Warner picture.

Dick Powell, Ruby Keeler, Pat O'Brien and two players to be cast this week will make the trip.

Robinson Out of Warners

Casey Robinson turned in his closing notice at Warners Saturday. He finished work on "Earthworm Tractor" for Joe E. Brown, under Sam Bischoff's supervision.

3 For Hawks-Volck

Hans Kraly, Courtenay Terrett and Noel Francis have signed managerial tickets with the Hawks-Volck office.

Crosland, O'Brien And Farrell Score

"THE PERSONALITY KID"
(Warners)

Direction .....Alan Crosland
Authors .....Gene Towne, C. Graham Baker
Screen Play.....F. Hugh Herbert, Erwin Gelsey
Adaptation .....David Boehm
Photography .....William Reese
Cast: Pat O'Brien, Glenda Farrell, Claire Dodd, Henry O'Neill, Robert Gleckler, Thomas Jackson, Arthur Vinton, Clarence Muse, Clay Clement, George Cooper, George Pat Collins, Al Hill.

At first glance, the Warner picture, "The Personality Kid," looks like just another one of those yarns about the pork and beaner who makes a big splash in the prize ring through a series of framed fights.

But on second glance, the film is an expertly directed, wholly satisfactory piece of entertainment which, if not bristling with originality, is distinguished by swell, balanced production.

The story is almost too familiar to repeat, but there are just enough clever touches, and the whole thing is enlivened by such deft, honest direction, that the picture takes on a brand new aspect.

Pat O'Brien is the egotistical fighter, who climbs up near the championship, never dreaming that his sensational rise is due entirely to the ability of his opponents to lie down in the fifth round to the tune of a hundred bucks. Glenda Farrell is his wife and his manager, and she, with one eye on retirement to a little farm, doesn't care how the fights are won. When he finally realizes the frame-up, he quits and begins standing in bread lines. However, when he hears that his wife is going to have a baby, he accepts an offer to throw a fight. At the last moment, though, he crashes through and wins.

The story, by Gene Towne and C. Graham Baker, and adapted by David Boehm, could never have stood on its own merits without the strong direction of Alan Crosland, and the performances of Pat O'Brien and Glenda Farrell.

Clarence Muse is amusing as Shamrock; Claire Dodd has a grand role and makes the most of it; Thomas Jackson is well cast as a sports writer; and Henry O'Neill is seen to advantage.

William Reese's photography is worthy of Crosland's direction. F. Hugh Herbert and Erwin Gelsey wrote the screen play.

This one is a very reliable programmer, with a sustained good humor and honesty.

New Script For Roberts

Marguerite Roberts turned in her adaptation of "Intimate" at Paramount Friday and was assigned to work with Dana Burnet on "The End of the World" screen play. She previously worked on the treatment.

Not that it MATTERS
by Helen Gwynn

We understand Mark Hellinger is seriously considering giving up his newspaper work. Not that we want to hasten his decision one way or the other, but we hereby submit a sample copy of a true story of a song writer in Hollywood. Of course, the names of the people are necessarily fictitious, as are the names of the city and the studio.

The Boy had just been called in by the head of a music publishing house in New York and had been given a six months contract to go to Hollywood and write music for the films.

His Mother: "He was ALWAYS a good boy."

His Father: "He WAS always a good boy."

His Sweetheart: "He was always a GOOD boy."

The Other Woman: "Why, the big poop."

As for the Boy, it was the dream of four years spent in the eighth grade of public school come true.

And so the Boy journeyed out to Hollywood and reported at the Big Studio and soon he was called in to the Front Office and given as his first assignment a Two Weeks Vacation.

Fresh from his Vacation, the Boy came back to Hollywood and in due time he was called in to the Front Office and given his second assignment. He was to write a song for a Big Picture even then in Production. Just a little number because in the Big Picture this particular song was to be hooted off the screen.

So the Boy, Thinking It Over, decided to brush up a Little Number that he had dashed off and tried to sell in New York and it was put into the Big Picture and a lot of Time and Money were spent in Putting It Over, to be Hooted Off the Screen.

But when the songs in the Big Picture were submitted to the Music Publishers in New York, Lo! the Boy's Little Number which was hooted off the screen was found to be the "Pop" (for popular) Number of them all. And the Boy found himself a Success and returned to New York and married his Sweetheart, and his hometown New York newspapers interviewed the Boy's family and it was interesting to see how it affected each one of them.

His Mother: "He was ALWAYS a good boy."

His Father: "He WAS always a good boy."

His Wife: "He was always a GOOD boy."

The Other Woman: "Why, the BIG poop."

Well, the part about the vacation and the song are true, anyways, and that's Hollywood for you, my lads.—(Ed.'s Note.)

Valentine at MGM

Joe Valentine has been set to do the photography on MGM's "Student Tour," which gets under way today. The deal was set by the ASC agency.

Brandt and Physioc To Do Six in Orient

Neale Brandt and Lewis Physioc are planning to make a series of six short subjects of highly dramatic nature, laid in the jungles of the Federated Malay States and China.

Both Physioc and Brandt have spent much time in the Malay country and, through their contacts there, they figure on making their pictures at much less cost than would ordinarily be entailed. They are dickering with two major companies now for a release, and expect to leave for the Far East as soon as this is set.

The pictures slated are: "The Faithful Pet," "Monkeys, Malays and Cocoanuts," "The Python Feast," "Tamil Coolies and the Man-Eating Tiger," "Hok-Kein Chinese Ceremonies" and "Just Elephants."

Baptists Praise Films, Denounce Radio Bills

Rochester.—Delegates to the annual Northern Baptists convention Saturday were told that the motion picture is one of the greatest means of public education, and urged that radio programs be cleaned up. These statements were contained in a report of the committee on the American home.

The report urged that an effort be made to eliminate the exciting broadcasts, featuring crime, murder and other horrors.

Cagney and O'Brien to Be Team in 'Air Devils'

Warners has definitely decided to wean James Cagney away from the tough, gangster type of character he has been enacting and will team him with Pat O'Brien again in "Air Devils," an original John Monk Saunders story which the studio has just purchased.

Cagney and O'Brien were teamed in "Hey, Sailor."

John Boles Gets Lead In Fox 'Music in the Air'

Eric Pommer will get John Boles for the leading role in "Music in the Air," which he is producing for Fox. The player has yet to take the bracket spot with Irene Dunne in "Age of Innocence" for Radio, reporting back to Fox after he has gone through with that commitment. Joe May directs the Pommer picture.

Foster Set For Two

Preston Foster's first work on his new MGM contract will be in "Sacred and Profane Love." He also has a spot in Garbo's "Painted Veil," which goes into production next week.

Morosco Turns Agent

Walter Morosco drops the production mantle to venture into the agency field, today joining the Small-Landau office as an associate. He recently held a supervisory spot at Fox.

Crane Wilbur at Col.

Crane Wilbur was signed by Columbia Saturday for a featured role in "The Criminal Within." Ivan Kahn set the ticket.

TRADEVIEWS

(Continued from Page 1)

Seated in this chair, we are of the firm belief that there is nothing wrong with the subjects used for the production of our pictures or the finished pictures, save an occasional bit of vulgarity that is brought about by the stupidity of some of our producers. That can and will be eliminated. But as for the rest, we are making the same type pictures (only better entertainment) now that have been made during the many years since the inception of the business. The same type subjects are being used, must be used in order to attract the public to our halls to see our shows. Our producers must reflect life and, to do that, they must produce stories that have as their background love, passion and crime. What kind of a story are you going to tell without these three ingredients? Yes, certainly, an occassional travel picture whose very educational value makes it interesting, but otherwise we must stick to the same fundamentals of drama that were used at the time of Christ and his Apostles; must use the same mirror that reflected the writing of the Bible.

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The first picture we ever saw was "The Great Train Robbery," and most of our stories since the day of the production of that picture concerned themselves with some kind of robbery. We are using the same type story today that was used last year, the year before and every year before that. We are telling the same tale that was told during the time of Christ, during the period in which the Bible was written. Consequently, why this damaging propaganda against our industry right at this time? Why not ban the spoken word of Christ? Why not deny the teachings of the Bible? Why not bar that Bible from public reading?

There's nothing wrong with this business now that was not wrong before. There is no reason for the Catholic and other churches jumping on us right at this time other than our own timidity in permitting them to do it without offering some form of defense, without offering a fight for OUR RIGHTS. We don't mean that our leaders should fight the Church, for that's a losing fight, but we should fight this propaganda that is smothering us with propaganda that will defend us.

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How far do you think the Churches, reform organizations and even the Government itself would get with a fight directed against the newspapers and what they printed? There will be no such fight for the simple reason that the Church and the Government KNOW the press will fight back and will win that fight.

Suppose the producers of motion pictures should attempt to screen some of the things that the newspapers of this nation foist on their reading public every day, what do you think would happen? We know a very successful editor of one of the country's big tabloids who recently directed that a picture of an attractive girl in some degree of nudity, should be run EVERY DAY in a given position in that sheet, explaining, "That's for our masturbating readers." Suppose our pictures were built on such a foundation.

The press fights its battles, when there is one to fight. Why must the motion picture industry sit with its hands folded and permit its very vitals to be torn out with hardly a move to protect itself?

Our more intelligent leaders should get together and map out an answer to this WAR ON PICTURES. Map it out and tell it to the world. FIGHT PROPAGANDA WITH PROPAGANDA and let all the professional reformers and money-starved politicians know that we are going to have a hand in any battle directed against this business by SHOWING THEM THE POWER OF THE SCREEN ,which can have greater effect than the press ever thought of having.

'All Good Americans' First For Marin at MGM

First directorial assignment at MGM for Edwin L. Marin will be "All Good Americans," a comedy of American expatriates in Paris, written for the stage by Laura and S. J. Perelman. Screen adaptation is by Wells Root.

The picture will be cast this week, for production starting next week. Lucien Hubbard is the supervisor.

David Landau to Fox

David Landau was signed by Fox Saturday for a top spot in the Will Rogers supporting cast in "Old Judge Priest," Harry Spingler, of the Small-Landau office, setting the deal.

Walker Casting at 'U'

Stuart Walker starts casting today for "Romance in the Rain," which is scheduled to start at Universal June 4. Principals are Heather Angel, Victor Moore and June Knight.

Miriam Jordan East

Miriam Jordan has gone to New York by plane to arrange a deal which will take her to the stage this Fall.

Schary Sells Play

Sidney Harmon purchased "Violence," a play by Dore Schary, Saturday. The producer will offer it to Paul Muni and plans to put it on Broadway in the Fall. Warners is negotiating a supervisory berth for Harmon.

Technical Troupe Back

MGM's auxiliary "Rear Car" troupe is due back at the studio today or tomorrow from a week's stand at Truckee for railroad tunnel and snow shots and sound. John Watters heads the unit, which is entirely technical.

New French Censors

Paris.—According to a new decree of the government, all films will be censored by the "Direction Generale des Beaux Arts" instead of by the Chambre Syndicale as in the past.

Elsa Buchanan Set

With her status as an English actress ironed out with Equity, Elsa Buchanan opens tonight in support of Lilian Bond in "Bitter Harvest" at the Playhouse.

Raymond Upset by Levine's Foster Ad

New York.—Gene Raymond is all hot and bothered over Nat Levine's ad in the Reporter, announcing a picture called "Harmony Lane," based on the life of Stephen Collins Foster.

The reason is that, for ten years, Raymond has been collecting data and material about Foster, with the idea of eventually making a picture. He has acquired screen rights to fictionized episodes from Foster's life and has bought the John Tasker Howard biography, and a Foster play, by Innes Osborne. Other material has been acquired from the National Broadcasting Company, and now Gene sees all his time and work gone to waste. At present he is trying to see what action, if any, he can take to protect himself.

More Stench Bombs in Operators' Union War

New York.—Two ex-convicts were held without bail here yesterday on charges of dropping stench bombs in a motion picture theatre.

The bombs are another move in the war between the rival operators' unions. These bombers were out of luck because police, who have been watching the theatres, were in the house when the bombs were broken.

Verne Yarn Starts Soon

Jules Verne's "Twenty Thousand Leagues Under the Sea," which Phil Goldstone will produce, is slated to get under way about June 10.

Para's Indie Product

(Continued from Page 1)

for Paramount release, B. P. Schulberg six to twelve, the Derr-Sullivan group four to six and a possibility of the same number from Charles R. Rogers, with a space left on the program for about six other pictures of outstanding quality that may bob up during the year.

In each instance Paramount reserves the right of okay on everything. It must approve of the story, the cast and the direction and, in instances where it can help without hurting its own production set-up, will loan players, writers and directors to the independent producers.

From all that can be gathered, George Schaefer was the power that fought it through, but not getting it through until he had sold Adolph Zukor firmly on the idea that Paramount could not produce from 50 to 60 pictures a year and come out with the right quality. Emanuel Cohen, Paramount's production head, was dead set against the outside production and weathered the storm until Zukor gave his approval.

It is understood that only in the instance of the B. P. Schulberg productions does Paramount participate in any of the financing and in that instance with but 50 per cent of the costs. With the others, the production must be financed 100 per cent by the producers, with Paramount to okay all production budgets and the profits to be split 50-50 after the producer is returned his full 100 per cent out of the first money, with a 30 per cent deduction for releasing expense.

ONCE MORE

MY GRATEFUL THANKS
TO ALL WHO
MADE POSSIBLE

"GABRIEL OVER THE WHITE HOUSE"

"ANOTHER LANGUAGE"

"GOING HOLLYWOOD"

"QUEEN CHRISTINA"

WALTER WANGER

PICTURES NOW SHOOTING

PRODUCTION DOWN SLIGHTLY WITH 35 IN WORK

BAROMETER

This Week	35 Features
Last Week	37 Features
Year Ago	25 Features
Two Years Ago	30 Features
Three Years Ago	36 Features

Columbia

"THE DEFENSE RESTS"

Cast: Jack Holt, Jean Arthur, Nat Pendleton, Donald Meek, Ward Bond, Sarah Padden, John Wray, Raymond Hatton, Raymond Walburn, Arthur Hohl, Shirley Grey, Samuel Hinds, Robert Gleckler.
Director .....Lambert Hillyer
Original Screen Play .....Jo Swerling
Photography .....Joseph August
Associate Producer.....Robert North

"BLIND DATE"

Cast Ann Sothern, Paul Kelly, Mickey Rooney, Spencer Charters, Jane Darwell, Joan Gale, Geneva Mitchell, Neil Hamilton, Theodore Newton, Tyler Brooke.
Director.....Roy William Neill
Original Screen Play.....Ethel Hill
Photography .....Al Siegler
Associate Producer .....Robert North

"THE CRIMINAL WITHIN"

Cast: Richard Cromwell, Arline Judge, Rita La Roy, Henry Kolker, Bradley Page, Purnell Pratt, Wallis Clark, Thomas Jack, Bill Davidson, George Humbert.
Director .....Al Rogell
Original Screen Play: Herbert Asbury and Fred Niblo Jr.
Photography .....John Stumar
Producer .....Sid Rogell

Fox

"CARAVAN"

Cast: Charles Boyer, Loretta Young, Jean Parker, Phillips Holmes, Louise Fazenda, Eugene Pallette, C. Aubrey Smith, Dudley Digges, Richard Carle, Charles Grapewin, Billy Bevan, Armand Kaliz, Harry Bradley.
Director .....Erik Charell
Original Story.....Melchoir Lengyel
Screen Play and Dialogue—
Samson Raphaelson
Continuity.....Robert Liebmann
Music.....Werner Richard Heymann
Lyrics .....Gus Kahn
Photography.....Ernest G. Palmer
Sound .....A. L. Von Kirbach
Producer .....Robert Kane

"SHE WAS A LADY"

Cast: Helen Twelvetrees, Donald Woods, Ralph Morgan, Paul Harvey, Jackie Searl, Carol Kay, Doris Lloyd, Ann Howard.
Director .....Hamilton MacFadden
Novel .....Elisabeth Cobb
Screen Play.....Gertrude Purcell
Photography .....Bert Glennon
Sound .....Don Flick
Producer .....Al Rockett

MGM

"BARRETTS OF WIMPOLE STREET"

Cast: Norma Shearer, Fredric March, Charles Laughton, Maureen O'Sullivan, Ferdinand Munier, Katharine Alexander, Marion Clayton, Ian Woolf, Una O'Connor, Vernon Downing, Neville Clark, Matthew Smith, Robert Carlton, Allan Conrad, Peter Hobbes, Ralph Forbes, Lowden Adams, Leo G. Carroll.
Director .....Sidney Franklin
From play by.....Rudolf Besier
Screen Play.....Claudine West
and Ernest Vajda
Add. Dialogue..Donald Ogden Stewart
Photography .....William Daniels
Producer .....Irving Thalberg

"TREASURE ISLAND"

Cast: Wallace Beery, Jackie Cooper, Lionel Barrymore, Otto Kruger, Lewis Stone, Cora Sue Collins, Dorothy Peterson, William V. Mong, Douglas Dumbrille, Nigel Bruce, Chic Sale.
Director .....Victor Fleming
Novel.....Robert Louis Stevenson
Screen Play.....John Lee Mahin
Photography .....Hal Rosson
Producer .....Hunt Stromberg

"100% PURE"

Cast: Jean Harlow, Lionel Barrymore, Patsy Kelly, Lewis Stone, Franchot Tone, Hale Hamilton, Clara Blandick, Alan Mowbray, Henry Kolker, Russell Hopton, Gary Owen, Ben Bard.
Director .....Jack Conway
Original Screen Play.....Anita Loos
and John Emerson
Photography .....Ray June
Producer .....Bernard Hyman

"THE MERRY WIDOW"

Cast: Maurice Chevalier, Jeanette MacDonald, Minna Gombell, Edward Everett Horton, Una Merkel, Barbara Leonard, Sterling Holloway, George Barbier, Joan Gale, Sheila Manora, Leona Walters, Edna Walde, Barbara Barondess, Shirley Ross, Dorothy Granger, Jean Hart, Elinor Hunt, Dorothy Wilson, Jill Dennett, Maria Troubetylcoy, Tyler Brooke, Cosmo Kyrle Bellew, George Lewis, John Merkyl, Charles Requa, Fifi D'Orsay.
Director .....Ernst Lubitsch
Original Operetta.....Franz Lehar
Screen Play.....Ernest Vajda
and Samson Raphaelson
Dance Director .....Albertina Rasch
Photography .....Oliver Marsh
Producer .....Irving Thalberg

"THE GREEN HAT"

Cast: Constance Bennett, Herbert Marshall, Henry Stephenson, Mrs. Pat Campbell, Leo Carroll, Hugh Williams, Alec B. Francis, Elizabeth Allan, Robert Lorraine.
Director .....Robert Z. Leonard
Novel .....Michael Arlen
Photography .....Charles Rosher
Producer .....Irving Thalberg

"REAR CAR"

Cast: Charlie Ruggles, Una Merkel, Mary Carlisle, Russell Hardie, Porter Hall, Cliff Thompson, Willard Robertson, Sterling Holloway, "Snowflake," Berton Churchill, Wilfred Lukas, Akim Tamiroff, John David Horsley.
Director .....Harry Beaumont
Play .....Edward E. Rose
Adaptation .....Harvey Thew
Screen Play: Ralph Spence, Edgar Allan Woolf and Al Boasberg.
Photography .....James Van Trees
Producer .....Lucien Hubbard

"STAMBOUL QUEST"

Cast: Myrna Loy, George Brent, Lionel Atwill, C Henry Gordon, Douglas Dumbrille, Christian Rub, Rudolph Amendt, Robert Gleckler, Reginald Barlow, Leo Carroll, Judith Vosselli.
Director .....Sam Wood
Original ..... Leo Birinski
Photography .....James Wong Howe
Producer .....Bernard Hyman

"SACRED AND PROFANE LOVE"

Cast: Joan Crawford, Clark Gable, Otto Kruger, Stuart Erwin.
Director .....Clarence Brown
Original .....Edgar Selwyn
Screen Play.....John Lee Mahin
Photography .....George Folsey
Producer .....Hunt Stromberg

"THE STUDENT TOUR"

Chast: Charles Butterworth, Jimmy Durante, Phil Regan, Maxine Doyle.
Director .....Charles F. Reisner
Original Screen Play: Arthur Bloch and George Seaton.
Photography .....Joseph Valentine
Producer .....Monta Bell

Paramount

"IT AIN'T NO SIN"

Cast: Mae West, Roger Pryor, John Miljan, Katharine DeMille, James Donlan, Frederick Burton, Augusta Anderson, Duke Ellington and orchestra, Johnny Mack Brown, Stuart Holmes, Harry Woods, Benny Baker, Morrie Cohen, Warren Hymer, Wade Boteler, George Walsh, Eddie Borden, Fuzzy Knight, Tyler Brooke.
Director .....Leo McCarey
Original Screen Play.....Mae West
Music and Lyrics: Arthur Johnston and Sam Coslow.
Photography .....Karl Struss
Sound .....Harry Mills
Producer .....William LeBaron

"THE OLD-FASHIONED WAY"

Cast: W. C. Fields, Baby LeRoy, Judith Allen, Joe Morrison, Samuel Ethridge, Ruth Marion, William Blatchford, Jan Duggan, Tammany Young, Jack Mulhall, Oscar Apfel, Joe Mills, Emma Ray, Otis Harlan, Nora Cecil, Richard Carle, Lew Kelly, Oscar Smith, Edward J. Le Saint, Davison Clark, Dorothy Bay, Maxine Elliott Hicks, Larry Grenier, Ruth Marion, Jeffrey Williams, Dell Henderson.
Director .....William Beaudine
Original .....W. C. Fields
Adaptation: Walter DeLeon and Garnett Weston.
Screen Play: J. P. McEvoy and Jack Cunningham.
Music .....Harry Revel
Lyrics .....Mack Gordon
Photography .....Ben Reynolds
Sound .....P. J. Wisdom
Producer .....William LeBaron

"THE NOTORIOUS SOPHIE LANG"

Cast: Gertrude Michael, Paul Cavanagh, Arthur Byron, Alison Skipworth, Ben Taggart, Leon Errol, Charles Judels, Franklin Pangborn.
Director .....Ralph Murphy
Original....Frederick Irving Anderson
Screen Play.....Anthony Veiller
and Frederick Irving Anderson
Photography.....Al Gilks
Sound .....Henry Lindgren
Producer .....Bayard Veiller

"NOW AND FOREVER"

Cast: Gary Cooper, Carole Lombard, Shirley Temple, Sir Guy Standing, Charlotte Granville, Tetsu Komai, Jameson Thomas, Gilbert Emery, Henry Kolker, Harry Stubbs.
Director .....Henry Hathaway
Original: Jack Kirkland and Melville Baker.
Adaptation .....Austin Parker
Screen Play: Vincent Lawrence and Sylvia Thalberg.
Photography .....Harry Fischbeck
Producer .....Louis D. Lighton

PICTURES Now SHOOTING

THIS WEEK AS COMPARED WITH 37 LAST WEEK

"LADIES SHOULD LISTEN"

Cast: Cary Grant, Frances Drake, Edward Everett Horton, Charles E. Arnt, Nydia Westman, George Barbier, Rafael Corio, Rosita Moreno, Charlie Ray.
Director .....Frank Tuttle
Original: Alfred Savoir and Guy Bolton
Adaptation .....Guy Bolton
Screen Play: Frank Butler and Claude Binyon.
Photography .....Henry Sharp
Producer .....Douglas MacLean

"LADIES FIRST"

Cast: George Bancroft, Frances Fuller, Roscoe Karns, George Barbier, Nella Walker, Charles Sellon, Helena Phillips Evans, Ruth Clifford, Albert Conti, Vera Stedman, Helene Lynch, Marie Wells, Eddie Baker, Duke York, William Robins, Alf P. James.
Director .....Gilbert Pratt
Original: George S. Kaufman and Marc Connelly.
Screen Play.....Humphrey Pearson
Photography .....William Mellor
Producer .....Louis D. Lighton

RKO-Radio

"HAT, COAT AND GLOVE"

Cast: Ricardo Cortez, Barbara Robbins, John Beal, Sara Hayden, Samuel Hinds, Murray Kinnell, Margaret Hamilton.
Director .....Worthington Minor
Play .....Wilhelm Speyer
Screen Play.....Francis Faragoh
Photography .....Roy Hunt
Sound .....George Ellis
Producer .....Kenneth Macgowan

United Artists

Reliance Pictures, Inc.

(RKO-Pathe)

"COUNT OF MONTE CRISTO"

Cast: Robert Donat, Elissa Landi, Louis Calhern, Sidney Blackmer, O. P. Heggie, Raymond Walburn, Lawrence Grant, Luis Alberni, Georgia Caine, Irene Hervey, Douglas Walton, Ferdinand Munier, Lionel Belmore, William Farnum, Wilfred Lucas, Clarence Wilson, Tom Ricketts, Clarence Muse.
Director.....Rowland V. Lee
Original .....Alexandre Dumas
Adaptation .....Harvey Thew and Harry Hervey
Screen Play and Dialogue ..... Philip Dunne and Dan Totheroh
Photography .....Peverell Marley
Producer .....Edward Small

Universal

"ONE MORE RIVER"

Cast: Diana Wynyard, Frank Lawton, Colin Clive, Henry Stephenson, Mrs. Patrick Campbell, Jane Wyatt, C. Aubrey Smith, Reginald Denny, Kathleen Howard, Lionel Atwill, Alan Mowbray, Gilbert Emery, E. E. Clive, Robert Greig, Gunnis Davis, Tempe Pigott.
Director .....James Whale
Story .....John Galsworthy
Screen Play.....R. C. Sherriff
Photography .....John Mescal

"THERE'S ALWAYS TOMORROW"

Cast: Frank Morgan, Binnie Barnes, Lois Wilson, Louise Latimer, Elizabeth Young, Robert Taylor, Helen Parrish, Dick Winslow, Alan Hale, Maurice Murphy, Margaret Hamilton, Anne Darling, Dean Benton.
Director .....Edward Sloman
Original Screen Play....Edward Sloman
Continuity.....Christine Ames and William Hurlbut
Photography .....Norbert Brodine
Producer .....Henry Henigson

"THE RED RIDER"

(Serial)

Cast: Buck Jones, Grant Withers, Janet Chandler, Walter Miller, Richard Cramer, Margaret La Marr, Charles French, Edmund Cobb, J. P. McGowan, William Desmond, Mert LaVare, Frank Rice, Monte Montague, Jim Thorpe, Jim Corey, Bud Osborne, Al Ferguson, Silver, Lee Beggs, Dennie Meadows, Cliff Lyons.
Director .....Louis Friedlander
Original .....W. C. Tuttle
Screen Play: George Plympton, Bin Moore, Ella O'Neill, Basil Dickey.
Photography .....Richard Fryer
Sound .....Charles Carroll
Associate Producer.....Henry MacRae

Warners-First National

"DAMES"

Cast: Dick Powell, Ruby Keeler, Joan Blondell, Guy Kibbee, Hugh Herbert, Virginia Pine, Ronny Cosby, Zasu Pitts, Bess Flowers, Pat O'Malley, Mary McLaren, Johnny Arthur, Arthur Vinton, Hobart Cavanaugh, Arthur Aylesworth, Leila Bennett, Phil Regan.
Directors.....Ray Enright and Busby Berkeley
Original .....Robert Lord
Screen Play.....Delmer Daves
Music and Lyrics: Harry Warren, Al Dubin, Sammy Fain, Irving Kahal, Mort Dixon, Allie Rubel.
Photography .....George Barnes
Supervisor .....Robert Lord

"BRITISH AGENT"

Cast: Leslie Howard, Kay Francis, Phillip Reed, Tenen Holtz, J. Carrol Naish, Gregory Gaye, Halliwell Hobbes, Doris Lloyd, Alphonse Ethier, Irving Pichel, Walter Byron, William Gargan, Ivan Simpson, Paul Porcasi, George Pearce, Walter Armitage, Cesar Romero, Arthur Aylesworth, Mariana Schubert.
Director .....Michael Curtiz
Novel.....H. Bruce Lockhart
Screen Play.....Laird Doyle
Dialogue.....Roland Pertwee
Photography .....Ernest Haller
Supervisor.....Henry Blanke

"THE DRAGON MURDER CASE"

Cast: Warren William, Margaret Lindsay, Lyle Talbot, Robert Barrat, Arthur Aylesworth, Robert McWade, Eugene Pallette, George Meeker, Etienne Girardot, Dorothy Tree, George S. Stone, Helen Lowell, William Davidson, Robert Warwick.
Director .....H Bruce Humberstone
Story.....S. S. Van Dine
Screen Play.....F. Hugh Herbert and Robert N. Lee
Adaptation .....Rian James
Photography .....Tony Gaudio
Supervisor.....Henry Blanke

"KANSAS CITY PRINCESS"

Cast: Joan Blondell, Glenda Farrell, Hugh Herbert, Robert Armstrong, Gordon Westcott, T. Roy Barnes, Osgood Perkins, Ivan Lebedeff, Vince Barnett, Hobart Cavanaugh.
Director .....William Keighley
Original Screen Play.....Manuel Seff and Sy Bartlett
Photography .....George Barnes
Supervisor.....Lou Edelman

Independent Productions

Invincible

(Universal Studio)

"HOUSE OF STRANGERS"

Cast: Erich Von Stroheim, Wera Engels, Leslie Fenton, George Humbert, William von Brincken, Anna de Metrio, Hans Ferberg, Michael Visaroff, Ferdinand Schumann-Heink, Hank Mann, Harry Holman.
Director .....Frank Strayer
Original .....Charles S. Belden
Continuity and Dialogue: Charles S. Belden and Robert Ellis.
Photography .....Andy Anderson
Producer .....Maury Cohen

Majestic

(Darmour Studio)

"THE SCARLET LETTER"

Cast: Colleen Moore, Hardie Albright, Henry B. Walthall, William Farnum, Alan Hale, William Kent, Betty Blythe, Cora Sue Collins, Virginia Howell, Jules Cowles, Alma Chester, Flora Finch.
Director .....Robert Vignola
Novel .....Nathaniel Hawthorne
Screen Play: Leonard Fields and David Silverstein.
Photography.....James S. Brown Jr.
Producer .....Larry Darmour

Mascot

(Mack Sennett Studio)

"BURN 'EM UP BARNES"

(Serial)

Cast: Jack Mulhall, Frankie Darro, Lola Lane, Julian Rivero, Edwin Maxwell, James Bush, Jason Robards, Francis McDonald, John Davidson, Eddie Hearn, Stanley Blystone, Alan Bridge.
Directors: Bert Clark and Armand Schaeffer.
Original Screen Play: Al Martin, Sherman Lowe and Wyndham Gittens.
Photography ..... Ernie Miller
Supervisor .....Victor Zobel

Monogram

(General Service Studios)

(Lone Star Production)

"JANE EYRE"

Cast: Virginia Bruce, Colin Clive, Beryl Mercer, Aileen Pringle, Jameson Thomas, Lionel Belmore, Joan Standing, Ethel Griffies, Edith Kingdon, Edith Fellowes, William Wagner, Claire DuBrey, Jean Darling, Richard Quine, Anne Howard, Clarice Selwyn, Hylda Tyson, John Rogers, David Torrence, Greta Gould, Gail Kay, Olaf Hytten, William Burress, Desmond Roberts.
Director .....Christy Cabanne
Novel .....Charlotte Bronte
Screen Play.....Adele Commandini
Photography .....Robert Planck
Supervisor .....Ben Verschleiser

"HAPPY LANDINGS"

Cast: Ray Walker, Jacqueline Wells, Noah Beery, William Farnum, Morgan Conway, Hiram Hoover, Warner Richmond, Eddie Featherstone, Ruth Romaine, Tom Brower, Billie Erwin, Leon Holmes, Herbert Vigran, Donald Reed.
Director .....R. N. Bradbury
Original Screen Play....Stuart Anthony
Photography .....Archie Stout
Producer .....Paul Malvern

Willis Kent

(International Studio)

"GUNS FOR HIRE"

Cast: Lane Chandler, Sally Darling, John Ince, Ben Corbett, Steve Clemente, Frank Morris, Yakima Canutt, Charles Whitaker, Bill Patton, Jack Rothwell, Nelson McDowell, John McGuire.
Director .....Lew Collins
Story .....C. D. Mann
Adaptation: Willis Kent and Oliver Drake.
Photography .....James Diamond
Producer .....Willis Kent

WHAT'S WHAT

BRULATOUR BULLETIN

WHO'S WHO

Published Every Monday — J. E. BRULATOUR, Inc., Distributors — Eastman Motion Picture Films

the REFLECTOR

New pictures continue to bring new photographic thrills along with better stories and perfect casting . . . "Twentieth Century," produced by Columbia, pins a new medal on the manly chest of Joe August . . . There's one shot of Barrymore with his BACK to the camera that equals anything that any photographer has ever done of the famous face—and boys and girls—you'll agree with us when you see this picture . . . And while we're tossing the orchids, this fellow Seid is keeping pace with his own studio in progress . . . meaning that he's in the front row of labchiefs along with the others of the beeg majors.

•

And while we're chatting about labchiefs, we just bumped into Frank Garbutt in the corridor on the maternity floor at Good Samaritan Hospital and this time it's a girl. . . . We positively know of several 'expectations' in top camera ranks skedded for this summer . . . fine bunch of YOUNGSTERS, these cameramen.

•

Independent production is looking up . . . Eddie Small is now producing "Monte Cristo" and readying another for a quick start . . . Joe Schnitzer is getting set to resume as an independent producer . . . Charlie Rogers' plans are crystalizing . . . Two new outfits here from New York will be shooting within ten days . . . Trem Carr has a schedule of serious size and generally has two or more clicking at the same time . . . Larry Darmour and Harold Hopper are in production with two at the same time at Darmour Studio and a dozen features are set to go before August first under the banner of independents not named here . . . so it looks like Independence Day this year will mean fireworks.

•

Fox Studios are in the midst of a slight lull this week, with O'Connell, Mohr, Schneiderman, waiting for new assignments . . . Artie Miller at the same studio is still home, but doing very nicely . . . Charlie Lang getting another week's vacation due to his production being stopped; possibly will go back to work tomorrow . . . Bill Mellor, whose elevation to first cameraman we reported last week, doing very nicely after his second week on his first Paramount picture . . . Roy Hunt, RKO, is also enjoying a week's vacation, due to changes in the cast of his picture . . . Winnie Wenstrom washed up "Afterwards" with Jim Cruze, and will have a few weeks to himself—too bad it's not duck season, as Winnie's a strenuous hunter—of ducks . . . Ray Rennahan and Bill Skall have been knocking out an average of one Technicolor short a week, and have made two in a row at RKO, and seem to love it.

Glennon Locationing

Bert Glennon, who drew the assignment on photography for Hamilton McFadden's Fox production, "She Was A Lady," left last week with the entire company for the mountain district north of Bishop—(right in the very heart of the trout country)—where they will remain for a week or ten days shooting exteriors.

"Wasn't The Depression Awful?"

During two days of last week approximately one hundred—this is NOT a typographical error: we repeat, 100—operative cameramen and assistants were on the MGM payroll—and active. This is undoubtedly a new all-time record for one studio, and is an excellent barometer of production activity for the present summer in Hollywood.

Among the busiest of the cinematographers on the MGM staff, Hal Rosson set out for Catalina on week-end location with Victor Fleming; Jimmy Howe starts a new one with Sam Wood; Ollie Marsh continues with Lubitsch photographing "The Wedding March"; Bob Leonard is giving the starting cue to Charlie Rosher; Jimmy Van Trees taking care of the cameras on the Harry Beaumont unit; Len Smith is locationing in Arizona on special work, also for the Beaumont unit; Clyde De Vinna again jumped to Catalina for additional shots on the Clarence Brown picture; Jackson Rose, Irving Lipstein and Harold Marzoratti are all on special effects for a number of current MGM productions, and this trio is keeping constantly busy with this work.

At Columbia

Rushing to cast three or four important features scheduled for early production, the Columbia Gower street plant is hitting its peak of the year.

"The Criminal Within," under the direction of Al Rogell, is being photographed by Johnny Stumar, with results highly pleasing to everybody concerned.

Al Siegler is assigned to the Roy Neal picture, "Blind Date"; while Joe August is photographing the Jack Holt vehicle, "The Defense Rests."

Benny Kline is taking a quick vacation, and Henry Freulich, recently elevated to the ranks of first cameramen, has completed his fourth assignment as the Number One boy.

Entire Columbia camera staff will be occupied within another week and production will continue here at top speed until mid-August or first of September.

Musuraca's Vacation

Nick Musuraca hops into his new car and off on a well-earned vacation. Nick is one of those quiet fellows who does not say a great deal, and consequently is not so well known off his home lot (RKO), but his fine, consistent, artistic photographic results on the screen have earned for him an enviable record with every director and star he has ever been associated with. His last three features made in quick succession were, "Arabella," "Murder on the Blackboard" and "Sing and Like It."

Arnold Proud

That long-awaited event at the Arnold household became an actuality Friday evening when a six pound baby girl was born to Mr. and Mrs. John Arnold. Mrs. Arnold and the new heir are doing splendidly and will receive their friends for several weeks at the Hollywood Hospital. John was busy over the week-end receiving congratulations from his myriad friends and associates. He's already had them from us so we won't repeat them here.

De Vinna Off Again

Bored to tears with a couple of quick jumps to Mexico and to Catalina, Clyde De Vinna is polishing up his well-worn seven league boots for a jump to Indo-China, where he will be locationing for the next couple of months on an assignment for backgrounds on the forthcoming Garbo picture, "The Painted Veil."

Accompanying De Vinna will be Harry Parkins, who is making his first long location jump with the globe-trotting photographer. Also in the party will be H. D. Watson, sound engineer, who was with De Vinna on the Alaska trip during the filming of "Eskimo." Jimmy MacKay, associate supervisor, will be in charge of the troupe, all scheduled to leave within a few days.

Valentine Moves West

Joe Valentine has been rapidly forging to the very front ranks of photography since his return to Fox earlier this year. Result of his fine achievement is reflected in his engagement by John Arnold of M. G. M., where he has started work on his initial production, "Hide-out," being directed by Chuck Reisner. Valentine has been doing some really remarkable work and is highly deserving of this latest good break.

At Universal

Dick Fryer is in charge of the cameras on the current Buck Jones serial, "The Redhead From Sundog," which Lou Friedlander directs.

John Mescall continues with James Whale on "One More River."

Norbert Brodine will soon be finishing "There's Always Tomorrow" with Sloman.

Snyder With Mayfair

Mayfair Productions, who have been plugging right along and making pictures for the past two years, and doing right well, thank you, have put "Alice Takes A Hand" into production, with Eddie Snyder at the camera and Spencer Bennet directing.

Edeson-Milestone Reunion

After repeated attempts by themselves, as well as by producers, Arthur Edeson and Lewis Milestone are reunited through a deal made this week by George Seid, in charge of Division of Photography, Columbia Pictures Studios.

Milestone has been working for many weeks on preparation of the story, "The Captain Hates the Sea," and was delighted when advised by General Manager Sam Briskin of Columbia that Seid had made the deal with Edeson.

the BUZZER

(NOTE: Each week, sales and service representatives of J. E. Brulatour, Inc. will ask a number of cameramen the same question. The question will be given and then the answers verbatim.)

WHAT ARE YOUR OPINOINS CONCERNING DOLLY SHOTS?

ERNIE HALLER (First National): There must be some very good reason for making a dolly shot; otherwise it is a waste of time, footage and effort.

BILL MELLOR (Paramount): In my opinion the use of dolly shots can be greatly overdone, and should be carefully thought out, and should have some definite place at which the camera stops so that actors can be allowed time to exit.

JOE VALENTINE (MGM): Personally I am not in favor of making dolly shots unless the people are actually in motion. Swinging the camera from one subject to another is only disconcerting and confusing.

MILTON KRASNER (Paramount): Aside from musical numbers where motion is many times helpful to the scene, dollying from long shot to close-up and from person to person seems to me to be a waste of footage, and, except in special cases, can be achieved more smoothly and logically by direct cuts.

CHARLES LANG (Paramount) Intelligently conceived and well executed dolly shot can be, in my opinion, a great aid to any sequence, but moving from one subject to another just to cover lines of dialogue seems a waste of time and footage, as direct cuts are more practical.

TONY GAUDIO (Warners): Perambulating shots, like everything else, are definitely effective in their place, but it seems to me that many of our pictures have moving shots that do nothing except show the audience the camera can move.

NORBERT BRODINE (Universal): Dolly shots are of great importance to many sequences, but I think most cameramen will agree that moving the camera just to be moving can be overdone.

Van Trees to Radio

Although still in production on "The Rear Car" at MGM, where he was placed in charge of photography through a deal made with Twentieth Century, his contract producers, Jimmy Van Trees over the week-end negotiated deal with Arkayo, whereby he will take charge of the cameras on the Irene Dunne production scheduled to start shooting on June 15. This is Van Trees second production as a member of Radio's camera staff, he having photographed "Stingaree" with Dunne and Dix at the Gower Street plant earlier this season.

Darmour Resumes

Larry Darmour, during the past week, started his first picture under his new corporate set-up and one of his most ambitious efforts to date. "The Scarlet Letter," originally done years ago by Lillian Gish for MGM, was put into production, and the photography is in charge of Jim Brown, Darmour's favorite cameraman

METRO GOLDWYN MAYER STUDIOS,
% MR. SAMUEL MARX,
CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XXI, No. 18, Price 5c. TODAY'S FILM NEWS TODAY Tuesday, May 29, 1934

ZUKOR DENIES INDIES

TRADE VIEWS by W. R. WILKERSON

•WE say that the HAYS POLICY of protecting this business is all wrong. We say that MR. HAYS IS ALL WRONG. We say that, unless something is done to offset the damaging propaganda that is smothering motion pictures, there will be little left of motion pictures.

We feel that Mr. Hays and his organization, since the inception of that organization, have played right in the hands of the enemies of the picture business and only a miracle can save that business at this point. There have been miracles and one will have to strike us now, but this will not happen under the WILL HAYS LEADERSHIP.

•

This is not written to pan Mr. Hays, but in an attempt to arouse the leaders of this industry to come out of their hiding in an effort to DEFEND this GREAT INDUSTRY, to stop passing the buck to Hays, who seemingly has always done the wrong thing in his attempted defense.

Since Hays has been in office, this business has been continually slapped, first on one cheek and then the other. Now those professional reformers, cheap politicians and publicity-seeking churchmen have socked us right in the nose, and a good healthy sock at that, and nothing is done about it. What kind of leaders have we that will permit this industry to be smothered by such unjust attacks?

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This industry has always attempted to compromise with its enemies. What have we to compromise about? Either we are everything they say we are, or we are right. Where is there a compromise?

Talking to most production heads here in Hollywood they admit the business is in a spot, but other than Irving Thalberg there is nothing being done about it, and goodness knows Thalberg can not and will not carry the fight for the whole business.

Why not get someone to fight our battles? Why not appoint a man with a little guts to stand up and tell our side of the story? Why not ask our accusers: "What is a salacious picture and who are you to judge it?"

Reporter Will Not Be Published Tomorrow

Tomorrow being Decoration Day and a legal holiday, there will be no issue of the Hollywood Reporter.

Church Convention Again Slams Films

Saratoga Springs, N. Y.—Motion pictures yesterday came in for another unwarranted denunciation at the convention of the Roman Catholic societies of New York state, in session here.

Two or three speakers reiterated the criticism of allegedly indecent pictures, decried the prevalence of "smut" in screen entertainment and also took shots at the gangster and crime films. A resolution to join in a boycott of such pictures as could not be approved was offered, but action on it was postponed.

Dunne and Lederer To Co-star in 'Roberta'

Radio has purchased "Roberta," getting it away from Paramount, which had previously been reported buying it. Pandro Berman will produce it and is scheduling it as a co-starring picture for Irene Dunne and Francis Lederer.

E. A. Schiller Arrives

E. A. Schiller, in charge of all the Loew theatres except those in Metropolitan New York, arrived last night on the Santa Lucia for a visit to the MGM studios. Mrs. Schiller accompanies him.

Para. Head Asserts Policy Unchanged; Hecht-M'Arthur, Schulberg, Only Outsiders

"Paramount is not planning to rely upon independent producers for twenty-four of its 1934-35 pictures," and "other than the series of four Hecht-MacArthur productions and the series to be made by B. P. Schulberg, Paramount has not entered into any contracts for feature pictures from outside producers."

The above statement, from Adolph Zukor, is a frank denial of the story printed by the Reporter yesterday that Paramount would release at least twenty-four outside pictures on its next year's program.

Zukor stated: "Paramount is fully capable of making the necessary number of pictures called for by the distribution department and the theatres, and your story is without the slightest foundation."

Zanft May Join Schulberg-Feldman

It is understood that the papers are all drawn for the combination of the offices of Schulberg-Feldman-Gurney with that of John Zanft.

This deal has been on and off on several occasions, but looks now to be a certainty.

Edwin Knopf at MGM

Edwin Knopf has a writer's desk at MGM, doing a screen play of the Edgar Selwyn-Sam Marx original, "Paris to New York."

Fox Trying To Buy 'Ah, Wilderness'

In recognition of the great stage success Will Rogers is having in "Ah, Wilderness," the Fox organization is now trying to buy the picture rights to the O'Neill play from MGM, and plans to star Rogers.

MGM purchased the play for a reputed price of $100,000, with the thought of having George M. Cohen enact his stage role in the film, but Geo. M. is sort of burned at pictures and asked a cool $150,000 for the work. MGM turned this down and, finding it pretty tough to cast that part, there is more than a possibility that a deal will be made with Fox, provided that company is willing to part with $100,000.

'Three Musketeers' For Lederer At Radio

Radio has decided to make the famous Alexandre Dumas classic, "Three Musketeers," as a starring vehicle for Francis Lederer, with John Ford to direct it when he takes up his contract with the company.

Kenneth Macgowan is handling the production, which is scheduled for work in September.

Hugh Williams Signed For 'David Copperfield'

Hugh Williams has been signed by MGM for a featured spot in its production of "David Copperfield." The company is endeavoring to gather an all-English cast for the picture.

Boleslavsky's New Term

Richard Boleslavsky was set for another term at MGM yesterday. His first assignment under it is the direction of Greta Garbo in "The Painted Veil," to start late in June.

Astaire Due Friday

Fred Astaire arrives on the Chief Friday to report to Radio on his picture deal.

FRENCH PRODUCERS NOW PLANNING TO INVADE U. S.

New York.—Cable dispatches from Paris state that the French picture producers are planning to carry their war against American product to the point of invading this country with English versions of French films. They expect a Government subsidy to help defray the costs.

The idea is to translate 25 French pictures into English and to raise a fund of 5,000,000 francs for exploitation and sales expense. It is estimated that it will cost about $15,000 for the translation and marketing of each picture.

The government subsidy is asked on the ground that these pictures will

(Continued on Page 7)

Paramount Financing Two Broadway Plays

New York.—Paramount is supplying the finances for two plays which Thomas Mitchell will produce on Broadway this Fall.

One is a play by Sophie Treadwell and the other a new work by Ben Hecht and Charles MacArthur.

Pathe V. P. Arriving

A. B. Pool, vice-president of Pathe, is slated to arrive today from New York. It is believed he is coming to Hollywood to settle the details on the plans of several independent production companies financed by Pathe.

SAM WOOD directing "STAMBOUL QUEST" MGM

THE Hollywood REPORTER

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FRANK T. POPE.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 2 Cathedral Mansion; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

RAMBLING REPORTER

The Freddie Marches have adopted their second baby—a little boy, four months old, named Anthony. . . . Bob Montgomery back in town from an eastern farm. . . . The reason why a certain writer-director stays on in England would astound you! . . . May Sunday's car (absolutely denuded) was found yesterday by the gendarmes —'way down near the beach! . . . Ernst Lubitsch's new Bel Air mansion is almost finished and the ole maestro will move in end of the week—but when is the house-warming????? . . . The Leslie Howards hope to leap to England next week. . . . Joe Bryan, the third, is doing a Profile of Katharine Hepburn for the New Yorker. . . . Ketti Gallian is Winnie Sheehan's latest.

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Bee Stewart went to the doctors about her bad knee and discovered that she had a broken nose too! Don says he didn't do it—"why, he wouldn't hit the dearest, sweetest girl in the world!" . . . The Clara Bow-Rex Bell blessed event is expected in time for Christmas—and there are rumors of the Phil Bergs storking. . . . Ross and Sargent (at the Kings Club) are singing a song called "Doris," all about agents, that is a pip! . . . The Clark Gables, the Dick Barthelmesses, Whitney de Rham, down at the airport to meet Countess di Frasso, here for a few days whoopee before taking half of Hollywood back to Europe.

•

George Cukor bought himself fourteen suits of clothes, twelve pairs of shoes and a few other knick knacks his first day in London—he's gone MAD! . . . Walter Armitage (who really caused a stir in the Theda Bara show) will play the Oliver role in the local production of "Green Bay Tree." . . . The newlywed Joe Mankiewiczes beaming at about two hundred guests at their reception at brother Herman's house Sunday—everybody frolicked in the garden. . . . The Johnny Monk Saunders (Fay Wray), Charles Brackett, the Bob Presnells, the Paul Sloanes, Max Steiner, Wally Beery, Hedda Hopper, Al Lewis, Irene Jones, Elliott Gibbons, Judith Allen among the diners at the Vendome Sunday night. . . . A word to the wise is often sufficient. Especially in the case of Jimmy Durante. Sunday's program was a really amusing broadcast with the Superman rated as having a smart routine.

ROXY BONDHOLDERS ASK FOR RIGHT TO FORECLOSE

New York.—Application for permission to foreclose on the Roxy Theatre was made to Federal Judge Caffey yesterday by the Continental Bank and Trust Company, trustees for the first mortgage bondholders. The claim for unpaid bonds and interest amounts to $4,084,574. Attorneys for the Chase bank, as trustees for the second mortgage bondholders, also appeared with a claim of about $2,000,000.

Judge Caffey withheld his decision because of the possibility of a reorganization plan being perfected before foreclosure, and also because of anticipated help through President Roosevelt's new law to aid bankrupt companies.

If the reorganization goes through, the Bondholders Protective Committee, which holds 65 per cent of the bonds, probably will bid for control and plans to convert Howard Cullman, the present receiver, into a trustee.

Judge Caffey will hold a meeting of creditors on June 8 and at that time will decide whether or not to continue the receivership another six months in case the reorganization plan is not ready.

Mrs. Lasky's Paintings Shown at Stendahl's

An exhibition of oil paintings by Mrs. Bessie Lasky opened yesterday at the Stendahl Galleries, and will continue until June 16. The exhibit comprises 60 canvases ,especially designed for white rooms.

Mrs. Lasky has an international reputation as an artist. Her works have been exhibited in the Paris Salon, in the Cooling Galleries, London, in the Brooklyn Museum of Art, in the Anderson Galleries, New York City, and in other cities throughout the world. Besides her painting, Mrs. Lasky is famed for her music and poetry.

Paul Gerard Smith East; Universal Deal Is Off

Unable to close a deal with Universal for his play, "Mad Marriage," Paul Gerard Smith has called off all negotiations and leaves tonight by train for New York with the piece, which Jed Harris is planning to produce this Fall. Smith wound up his term deal at Warners last week.

Keep It In The Family

Joan Crawford's stand-in for "Sacred and Profane Love" is her sister-in-law, Mrs. Charles LeSeuer. The job is permanent from now on, according to the MGM star.

Believe It or Not

Mrs. Dave Epstein is throwing a party tonight to celebrate the fact that she has been married to Dave for ten years.

Charley Chase Able To Report For Work

Charley Chase showed up at the Roach studios yesterday for the first time in a month. He became ill after eating lobster in Chicago ten days ago, and flew to the coast to recuperate under his home physician.

Chase is preparing the story for his first comedy of the '34-35 season, supposed to start in a couple of weeks.

Dickie Moore's Dog Lost

Dickie Moore, convalescing at home following his recent operation, lost his dog Saturday. It is a Scottie, the gift of John Considine who presented it to the boy when he was working on "Disorderly Conduct" for Fox.

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MAX FACTOR'S MAKE-UP STUDIOS
HOLLYWOOD, CALIFORNIA

WORLD PREMIERE JUNE 1
RADIO CITY MUSIC HALL, NEW YORK
(The World's Largest Playhouse)

CARL LAEMMLE
presents

MARGARET SULLAVAN
DOUGLASS MONTGOMERY
in a
FRANK BORZAGE PRODUCTION

„Little Man, What Now?"

Directed by FRANK BORZAGE
Screenplay by William Anthony McGuire
Produced by Carl Laemmle, Jr.
Novel by Hans Fallada

Elizabeth Wilson in
SILVER SCREEN MAGAZINE:
"An unusually fine picture. Margaret Sullavan fully justifies the promise of 'Only Yesterday' and delivers a remarkable peformance. Borzage at his best."

Jimmy Fidler in
SCREENLAND MAGAZINE:
"The 'Seventh Heaven' of the talkies with the same type of underlying spiritual romance that made 'Seventh Heaven' the greatest silent picture."

Jack Jungmeyer in
DAILY VARIETY:

"A smash hit. Done with taste, feeling and honesty—an important picture both from the money and artistic standpoints and will add to the prestige of all concerned. Frank Borzage at his best. Every sequence has excellent build-up and cracking climax. Another Margaret Sullavan triumph. Douglass Montgomery ably supplements the main dramatic tale as 'the little man.' William Anthony McGuire's rich and selective adaptation provides fine balance of comedy, pathos, human detail and dramatic punch."

A UNIVERSAL PICTURE

WINS CRI

"A Smash Hit!"

"Should Win Academy Award!"

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Screenplay by William Anthony McGuire

Produced by Carl Laemmle, Jr.

Novel by Hans Fallada

Victor Shapiro in

MOTION PICTURE DAILY:

"Rises to heights of magnificent entertainment. It's today's story of youth in any land. . . . Miss Sullavan again demonstrates her outstanding artistry and charm; Montgomery gives a sterling performance; Alan Hale, DeWitt Jennings, Christian Rub and Muriel Kirkland contribute gems. Frank Borzage industry's great heart director. Production is flawless and refreshing; rich in qualities that stir the masses."

Phil Scheuer,

LOS ANGELES SUNDAY TIMES:

"Laemmle performs social service . . beautifully transcribed . . . makes you glow a little."

Warren Stokes in

BOX OFFICE,

ASSOCIATED PUBLICATIONS:

"Another triumph for Margaret Sullavan, Frank Borzage and Universal. Universal can feel proud of this offering. A real down-to-earth story that should register with both mass and class."

Eugene Chrisman in

HOLLYWOOD SCREENPLAY AND SCREEN BOOK:

"Four stars. Highest rating."

UNIVERSAL

ES' RAVES

"Everything Showman Needs!"

"Highest Plane of Art!"

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DOUGLASS MONTGOMERY

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FRANK BORZAGE PRODUCTION

"Little Man, What Now?"

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Screenplay by William Anthony McGuire
Produced by Carl Laemmle, Jr.
Novel by Hans Fallada

Kathryn Daugherty in
PHOTOPLAY MAGAZINE:

"From any standpoint a tremendously important film achievement. . . . Approaches the highest plane of art on the screen. . . . Free from any veneer of superficiality or dramatic subterfuge. . . . Borzage achieves his masterpiece . . . wholesome triumph for Margaret Sullavan . . . more than seconds her sensational debut. . . . Douglass Montgomery, Alan Hale, DeWitt Jennings and Christian Rub are grand."

Edwin Schallert in
LOS ANGELES TIMES:

"Borzage comes near the 'Seventh Heaven' summit if he does not actually attain it. . . . Certainly his greatest since. A beautiful achievement and heart moving if there ever was one. . . . Blends talents of Sullavan and Montgomery. Sheer enchantment distinguishes Miss Sullavan. As radiant a depiction of motherhood as has been shown in any picture. Alan Hale justifies stardom. DeWitt Jennings excellent. Christian Rub superb. . . . Excellent ensemble."

Jerry Hoffman,
LOS ANGELES SUNDAY EXAMINER:

"Sullavan definitely registers as a fine actress. . . . Not one of those one performance stars. . . . Montgomery stands out vividly . . . Adds to Borzage's laurels."

ORES AGAIN

WESTERN PREMIERE
MARCO'S ORPHEUM THEATRE
(San Francisco)

CARL LAEMMLE
presents

MARGARET SULLAVAN
DOUGLASS MONTGOMERY

in a

FRANK BORZAGE PRODUCTION

„Little Man, What Now?"

Directed by FRANK BORZAGE
Screenplay by William Anthony McGuire
Produced by Carl Laemmle, Jr.
Novel by Hans Fallada

Jimmy Starr in
LOS ANGELES HERALD-EXPRESS,
NEW YORK DAILY MIRROR:

"Not since the cinema history-making 'Seventh Heaven' has the screen offered such a love story . . . not since the same 'Seventh Heaven' has Frank Borzage been able to find two characters for such delicate molding by his directorial hands . . . and, not since 'All Quiet on the Western Front' has Universal produced such a stirring film, a production of quality and of such rare entertainment . . . McGuire's treatment superb . . . Borzage should win another Academy award . . . Margaret Sullavan will bring forth even greater adjectives to sing her praises . . . Douglass Montgomery undoubtedly the new 'rave' of film fans."

Gus McCarthy in
MOTION PICTURE HERALD:

"One of the most valuable pieces of screen merchandise from standpoint of prestige building, entertainment and showmanship in months; full of appeal; impressive but not ponderous; sincere entertainment for young and old of both sexes. . . . There is in this picture nearly everything a showman needs to kindle interest. . . . Sullavan makes good every promise. . . . Montgomery fully keeps pace. . . . Sell it with dignified realism.

Dan Thomas in
N.E.A. NEWSPAPERS:

"Frank Borzage's direction has made this real entertainment. . . . Definitely established Margaret Sullavan as one of the screen's outstanding stars."

A UNIVERSAL PICTURE

SHIRLEY TEMPLE A SENSATION: 'LITTLE MISS MARKER' CASHES

New York Holds Pic For the Third Week

New York.—Shirley Temple is the sensation of the East. Yes, the West and the North and the South, and the Paramount production of "Little Miss Marker" is cashing in heavy everywhere as a result.

This Temple child is the type attraction that causes a ticket buyer to go home and tell the family about her and then entertain the neighbors for days about her antics, with the result that "Miss Marker" builds during its run, day for day.

The chief topic of conversation at home, at the office, at the club and wherever you go is Shirley Temple, and unless Hollywood producers rush her, that tiny tot will develop into one of the greatest attractions in this business and an attraction that will serve as an answer to many of the attacks that are being hurled at pictures.

Hollywood. — Shirley Temple is more of a sensation here in the studios than she is in the theatres. Producers and directors who have come in contact with her are pushing each other aside to tell their version of this child genius.

Her selection by W. R. Sheehan for "Stand Up and Cheer" was the talk of the studio. Standing in Sheehan's office with thirty or forty other children, she grew impatient at the tests that Sheehan was making and, walking out of line, she approached Sheehan's desk with, "Do I get the part or not? I'm tired of standing." And she got the part.

On the set, the director gives her mother the lines that Shirley is to read. The mother takes her to one side and, in a few minutes, she comes back with her part letter perfect. Also she knows the dialogue of every other character and should someone blow up in his or her lines, she is heard (in a whisper) correcting them. Her memory astonishes everyone.

Jackie Cooper Starts in 'Bad Boy' June 12

Dorothy Peterson was engaged yesterday by Sol Lesser to play the only feminine role in "Peck's Bad Boy" outside that of a colored cook. She will be Aunt Lily, Jackie Searl's mother in the picture.

Jackie Cooper finished his part in "Treasure Island" at MGM yesterday. Lesser immediately set June 12 as the starting date for "Peck's Bad Boy," which has been marking time for five months.

Diana Wynyard Abroad

On the completion of "One More River," in which she is now appearing, around June 15, Diana Wynyard will leave for London for a vacation. She plans to remain there six months.

Ray McCarey to MGM

Ray McCarey, who has just completed a short at Columbia, goes to MGM to direct a Rugby short for Pete Smith.

Hugh Walpole Set For 'Copperfield' Script

London.—David Selznick has signed Hugh Walpole, noted English writer, to collaborate on the adaptation of "David Copperfield." He will sail for America with the Selznick party on June 6.

New Pictures on B'way This Week

New York.—Six new pictures are announced for the big Broadway houses this week.

The newcomers are "Sorrell and Son" at the Mayfair yesterday; "The Key" at the Strand, and "You Made Me Love You" and the McLarnin-Ross fight pictures at the Criterion today; "Born to Be Bad" at the Rivoli tomorrow; "Little Man, What Now?" at the Music Hall Thursday; "Viva Villa" at the Capitol Friday.

Charles Logue Gets 'Wagon Wheels' Job

Charles Logue was handed the "Wagon Wheels" assignment at Paramount yesterday, and will write the screen play for the first of the three outdoor adventure yarns, starring Randoph Scott.

Frank R. Adams, Harry Ruskin and David Boehm had previously worked on the story.

No Stage or Screen For Robles Youngster

The parents of June Robles, whose kidnapping in Arizona was a nation-wide sensation, have decided that they will not accept any of the offers for her stage or screen appearances.

A deal was about set with Bryan Foy, but the family finally decided to call it off.

Spence On 'Diamond'

MGM has assigned Ralph Spence to write the dialogue on "Death on the Diamond," the Courtland Fitzsimmons original which Edward Sedgwick puts into work next week. Fitzsimmons and Joe Sherman have written the screen play and Lucien Hubbard produces.

Cobb Finishes First

Irvin Cobb's first comedy goes in the bag tonight, with a final title change from "Angle Worms" to "Speaking of Relations." Cobb and the Roach writers are working on the next idea.

Lawrence Assigned

Vincent Lawrence yesterday received the F. Scott Fitzgerald play, "A Man I Knew," to make into a screen play for Paramount. Cary Grant probably gets the star spot.

Mason-Heerman Back

Sarah Y. Mason and Victor Heer-Heerman reported back to Radio after their loan-out deal to Universal, and have gone to work on the screen play of "Little Minister."

15 P.C. of Broadway Plays Sold For Pix

New York.—Of the 118 plays and seven musical shows produced on Broadway this season, only 18 plays and one musical were bought for pictures. The top prices were around $75,000, with "Ah, Wilderness" reported bringing $100,000.

Several plays were sold on a percentage plan, whereby the longer the play runs, the more the picture producer pays for it. These included "Sailor Beware" and "Pursuit of Happiness," bought by Paramount, and "Men in White," which MGM has already produced.

Some of the important ones not yet sold are "Roberta," "Milky Way," "Dodsworth," "Tobacco Road" and "Mary of Scotland."

Segall Play Rights Bought Back from MGM

New York.—Howard Stebbins has repurchased from Metro-Goldwyn-Mayer the rights to the Harry Segall play, "Lost Horizons."

Stebbins will have to pay royalties to MGM instead of to Segall, and the screen rights will be offered again next Fall on the open market.

'Three Stand Alone' Taken Off Radio Shelf

Planned for production months ago and shelved after MGM turned down a loan-out deal on Johnny Weissmuller, "Three Stand Alone" was again placed on the slate yesterday by Radio, after MGM okayed a loan at this time on the player.

Two For Sarah Haden

Sarah Haden was handed a two-picture contract by Radio yesterday. She goes into "Hat, Coat and Glove" and "The Fountain."

Julian Johnson East

Julian Johnson, head of the Fox story department, left Sunday by train for New York. He will be away three weeks.

French Film Invasion

(Continued from Page 1)

help cement "good will" between France and America. The interests behind the new plan are the same which are trying to ban American pictures in France. They are still trying to get a three months ban on American product and the "good will" cry doesn't seem to fit in with that action.

The French film industry itself is badly split over the plan. The French producers are the ones who are backing it, while the exhibitors are violently opposed to any ban. They know that they can do business only with American pictures and they demand that the importation of them be increased rather than lessened.

That the exhibitors are in earnest is shown by the fact that they have declared an advertising boycott on the trade papers that support the demand for the ban.

Not that it MATTERS

by Helen Gwynn

Mebbe you've noticed lately that somewhere in most every picture that's been made recently there's been a part for or a glimpse of some actor or actress who was sitting on top of the world just a few years ago. This is being deliberately done not only out of kindness, (and that has plenty to do with it too,) but because it has been discovered to be good business. The first few times it was done, it was because there was a part that they liked to fill with someone looking for a comeback or needing the job badly. But the audience response was so terrific on the "old timers" that any number of directors and producers make sure that somewhere in their pictures a once well-known and well-liked face appears. It evidently makes the fans happy to greet an old friend again and probably gives the old-timers in the audience a chance to reminisce on "remember when Soandso was a star and the pictures she used to make?"

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We like the idea too. Not only because it gives work where it's needed, but because we resent the fact that so many stars who were great in their time and not only brought pleasure to so many people but made money for so many people, should be so quickly put into oblivion. It seems to us that some tribute of gratitude should be forever due them and, if they need jobs or if they're willing to appear in small roles, it's okay by us.

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Ernst Lubitsch has been greatly annoyed for the last week by rumors linking his name with that of a widow recently arrived in Hollywood from New York. After the third newspaper man had gotten in to see him in order to question him about her, Lubitsch got pretty mad and demanded to know where the rumor had started but naturally nobody could tell him. Finally he mentioned the whole business on the set and Jeanette MacDonald reminded him that he had started the rumor himself. It seems that someone had asked him what he'd been doing with his time and Lubitsch had said, laughingly, he'd been spending all his time with the "Widow," who was the love of his life at the moment. Of course, he meant the "Merry Widow," and the suspicion is that some bright publicity lad overheard the remark and tipped off a couple of people thinking it would be a good publicity break. . . Seems the p.a. wasn't exactly wrong.

Rian James Writing Three, Casting Fourth

Rian James is writing the screen plays of three pictures at the same time at Universal and is attempting to cast a fourth. He is scripting "Transient Lady" by Octavus Roy Cohen; "Gift of Gab," a Jerry Wald original, and "The Human Side," a play by Christine Ames.

At the same time he is trying to cast "It Happened in New York," the new title for the Ward Morehouse original, "Walking on Air."

'Bitter Harvest' Sensitive Play and Beautifully Done

"BITTER HARVEST"

Presented by Melville W. Brown at the Hollywood Playhouse; play by Catherine Turney; staged and directed by Dickson Margan. Cast: Leslie Fenton, Lilian Bond, Elsa Buchanan, May Beatty, Lindsay MacHarrie, Nola Luxford, Catherine Manners, Darwin Rudd, Alfred Cross, Benjamin Brindley, Finis Barton.

A rare opportunity awaits Hollywood playgoers—if they have the intelligence to grasp it. A new play, a beautiful play, a sensitive play is being offered by Mel Brown at the Hollywood Playhouse. It does not bear New York's stamp of approval because New York has not yet seen it. Now we can determine whether Hollywood deserves a theatre. The answer will be "No" if Hollywood lacks the intelligence to seize upon "Bitter Harvest" and give it the run it should have here.

Based upon an episode in the life of Lord Byron, the piece is a first play by Catherine Turney. The plot is delicately conceived and exquisitely executed. It concerns the love of Byron for his half-sister, Augusta Leigh, and his struggle against the inevitable fate of this love. To protect her name, he marries another, only to find his problem still unsolved. With his marriage ended, he plans to leave England, offering to take Augusta with him. But she cries, "I am afraid."

Leslie Fenton, although slightly uneven last evening, is a magnificent Byron. He lends the role of this half-mad genius a genuine color and reads superbly the actual speeches of the poet, so lovingly collected by the playwright.

As Augusta, Lilian Bond gives a hauntingly beautiful performance. She displays a warmth and a depth in her playing that the screen never realized she possessed. The colorful Lady Melbourne is portrayed by May Beatty and she does it justice, as does Alfred Cross as Walter Scott and Nola Luxford as Lady Oxford. Elsa Buchanan plays the unloved wife, a thankless assignment but one not fully realized.

The direction by Dickson Morgan is in perfect harmony. Both have a quality of dignity and sincerity.

Markson Finishes 'Dog' Script; Starts New One

Ben Markson completed the screen play of "The Case of the Howling Dog" at Warners yesterday, and was handed Frank Howard Clark's original, "Traveling Saleslady," to script.

"Howling Dog" is on the Warner schedule for June 15 starting, with Alan Crosland directing Warren William and Mary Astor.

Redmond Services

Funeral services for William J. Redmond, who died after being struck by a car driven by Thelma Allen, will be held at the Wee Kirk of the Heather, Forest Lawn, at 11 o'clock Thursday. Redmond was the son of Harry Redmond, of the special effects department at Radio.

New High Attained By Columbia Stock

New York.—The stock of Columbia Pictures continues to advance and yesterday it reached a new high mark, closing at 34⅜.

Radio Closes Deal For 'Forsyte Saga'

A screen treatment by Larry Bachman has resulted in Radio's getting "Forsyte Saga," the John Galsworthy work, as a possible Katharine Hepburn production.

The treatment received the approval of the late author's widow, Bachmann stepping out of his spot as assistant to Pan Berman to write it after bringing the idea in and getting Berman interested. The studio is looking for another writer to complete the screen play and there is a possibility that it will be the star's first picture, since she has given it her okay.

Fineman Supervising 'Radio City Revels'

Bernie Fineman has taken over the supervision of the Radio-NBC picture, "Radio City Revels," which was formerly handled by H. N. Swanson.

Two other assignments handed the new Radio associate producer are "Murietta," for Francis Lederer, and the first of the William Powell starring pictures.

Lloyd Nolan Gets Lead in 'Outrage' at Para.

New York.—Lloyd Nolan landed a Paramount contract yesterday for his Broadway work in "One Sunday Afternoon."

His first assignment is the lead opposite Evelyn Venable in "Outrage," set for production in Hollywood the first week in August.

Blochman and 'U' Split

Universal yesterday granted L. G. Blochman a release from his long term writing contract so he might complete an untitled novel which Little, Brown and Co. will publish this Summer. Writer was at the studio for ten months, during which he wrote the screen plays for "Bombay Mail" and "The Golden Fleece."

Nick Grinde To Roach

Nick Grinde signed on with Frank Butler's writing squad at the Roach studio yesterday. After preliminary work with the idea staff, he will probably be handed a megaphone.

STATE RIGHTS FOR SALE



Produced in Germany by
CORNELIUS VANDERBILT, Jr.
Dialogue and Commentation by
EDWIN C. HILL
Foremost Radio Journalist
Samuel Cummins
Jewel Productions, Inc.
723 Seventh Avenue, N. Y. C.

Saving Nature Wins Judgment For Prinz

Because he had not thrown away a managerial agreement signed in January, 1933, Leroy Prinz won a judgment Saturday in the commission suit brought by William S. Gill.

Yesterday, however, a new suit was filed against him in behalf of Max Hart, Ltd., claiming $1220 commission on Prinz' Paramount contract. This agency corporation is said to be sole property of Bill Gill.

At the trial last week Prinz was placed on the stand by his attorneys to identify his copy of the contract. It bore the Max Hart, Ltd., imprint, whereas the contract presented by the plaintiffs had the name crossed out and Gill's written in. Result was the judgment against the agent.

All Territory Sold For 'Young Eagles'

Ben Cohen, general sales manager for Romance Productions, announces that he has sold all the territory for "Young Eagles," the serial that has the official endorsement of the Boy Scouts of America. The clean-up deal was for territory supplied through exchanges in Seattle, Portland, Salt Lake and Denver.

The official release date is June 10.

Solow Out of Universal

Eugene Solow has completed his one picture deal at Universal with his original screen play, "Lost American," and has checked off the payroll. Picture, which Rian James is producing, will be Henry Hull's first for the studio.

TERRACE ROOM
MIRAMAR
SANTA MONICA
OPENS JUNE 7th



Kay Kyser
"The Old Man from the South"

California's finest supper club is opening for the summer season. Come and dance to the romantic melodies of Kay Kyser and his famous orchestra. The cool Pacific breezes, the delightful cuisine, the unique entertainment . . . all have made the Miramar the long-established rendezvous of the smart set.

Opening
DINNER INCLUDING COUVERT $3
Thereafter Couvert
Week Nights $1—Sunday $1.50
Dancing nightly except Monday
Telephone Santa Monica 23257 for Reservations

IT'S A MOP-UP

IT'S A BOX-OFFICE SMASH——IT'S THE FIRST REAL NATURAL FOR SHOWMEN IN YEARS——

IT'S GOT EXPLOITATION THAT SKINS THE HIDE OFF ANYTHING RELEASED IN A DECADE . .

"YOUNG EAGLES"

Produced by ROMANCE PRODUCTIONS, Inc. and officially endorsed by the entire organization of the Boy Scouts of America

12-Smashing Chapters-12

CRAMMED WITH THRILLS — ADVENTURE

WILD ANIMALS

EXCITEMENT AND ACTION—FOR ADULTS AS WELL AS AMERICA'S 30,000,000 CHILDREN

Write, wire or long distance phone
ROMANCE PRODUCTIONS, Inc.
Mack Sennett Studios, Hollywood, California

...ARO-GOLDWYN-MAYER STUDIOS,
% MR.SAMUEL MARX,
CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XXI. No. 19. Price 5c. TODAY'S FILM NEWS TODAY Thursday, May 31, 1934

CATHOLICS ON WARPATH

Important Indies Of Country Form Protective Group

New York.—The first really important film-buying combine in the East was organized at the Hotel Astor Tuesday by representatives of 75 per cent of the independent theatre groups east of the Mississippi. It is to be known as the Independent Film Buyers Protective Group.

A committee, consisting of Lou Blumenthal, chairman, Dr. J. B. Fishman, John Bemas, Eddie Ansin and David Barrist, was named to explore all possible sources of new product, either British or American, that can be purchased on "fair play" terms. It will also seek tie-ups with certain producers whereby additional product will be made available to the indie theatres, and will formulate protective measures against unfair percentages and preferred playing time. Harry Brandt and Sidney Samuelson are ex-officio members of the committee.

Laemmle Sr. Leaves For Vacation Abroad

Carl Laemmle Sr. entrained for the East yesterday to sail June 16 on the Ile de France for his annual six weeks in London, Paris and Carlsbad. Business and relaxation.

Universal's president is accompanied by his executive assistant, Joe Weil, and his secretary, Jack Ross.

Colbert and Grant For 'The Gilded Lily'

Paramount closed Tuesday for the Jack Kirkland-Melville Baker story, "The Gilded Lily," and will co-star Claudette Colbert and Cary Grant in it. Marguerite Roberts is writing the screen play.

Adolph Zukor East

Adolph Zukor left Tuesday night for conferences with the Paramount home office staff in New York. The Paramount chief returns for the company convention here June 18.

Fox Convention Starts

New York.—The Fox Film convention, which is in session at the Waldorf, will hear announcements of 58 features for the coming season.

Maurice Schwartz Here

Maurice Schwartz arrived Tuesday in Hollywood to take up his MGM contract.

Television Test at 90 Miles a Success

New York.—The RCA-Victor Company has succeeded in sending television ninety miles, from New York to Camden, with satisfactory results. An ordinary movie camera lens was used, the light being taken by the Zworykin inconoscope and transformed inside a cathode ray tube by means of an electron beam playing on a photo-electric screen. Sound and picture were carried simultaneously.

Cromwell Signs at Radio For 5 More

With four pictures yet to go on his old deal, John Cromwell has been handed another ticket for five more for Radio.

The director had a three-picture ticket when the studio bought the Twentieth Century contract for one. Adding the extra five will keep him with the company for two years.

Mae Clarke to Col.

Mae Clarke goes into the Lewis Milestone production of "The Captain Hates the Sea" at Columbia.

Every Bishop In The Country Sending Letters To Exhibs Demanding Rigid Ban On Filth

New ork.—The Catholic Church is carrying its campaign for what it terms "the elimination of filth in motion pictures" right to the offices of the exhibitors of the nation in a letter demanding that the showmen carry the message to the producers in Hollywood. Every Catholic Bishop in America has been instructed by the hierarchy of the Church to write a letter to every theatre in his diocese.

Every Catholic diocese has been instructed to print in its Catholic organ a list of the indecent films named by the Church weekly.

This list of indecent films is sent to every member of the diocese, in addition to every theatre in that zone. Should the exhibitor advertise for

(Continued on Page 3)

Tone Lead in 'Diamond'

Franchot Tone gets the role of the baseball pitcher in "Death on the Diamond." This is the leading role in the story which Edward Sedgwick directs, under Lucien Hubbard's supervisions at MGM.

Indie Exhibs Vote 9 to 1 For Singles

Indications today are that the motion picture theatres, at least in the greater Los Angeles district, will go to single feature bills within the very near future.

More than 75 per cent of the cards sent out by the Independent Theatre Owners, Inc., of Southern California, have been returned and the balance are coming in rapidly. To date, according to Ben Berinstein, president of the organization, slightly more than 90 per cent of the theatre owners who have voted have signified their desire to eliminate the double bills.

Fox West Coast officials have assured the Independents that, if the indies will go single feature, they will do the same.

'School For Scandal' To Be Modernized at 'U'

Universal has ordered a modern treatment of Sheridan's "School For Scandal" from Eugene and Ralph Burton and Carron DeWolf. The company is thinking about Lowell Sherman for direction. Production would go in this Fall.

$65,000 For 'Roberta'

New York.—Radio is paying $65,000 for the rights to "Roberta," one of the season's musical successes. The contract wtih Max Gordon will be signed today. It is slated for Irene Dunne.

'Milky Way' For Oakie

New York.—Paramount has bought the screen rights to "The Milky Way," one of the Broadway hits, and will star Jack Oakie in it. The play is by Lynn Root and Harry Clork.

British Execs Arrive

New York.—Hubert Marsh and Herbert Wilcox, of British and Dominions, arrive today on the Europa, bringing a print of "Nell Gwynn," which company recently completed.

TRADE VIEWS by W. R. WILKERSON

DEAR MR. PRODUCER:

This war against "filthy pictures" is being fought on every front AND YOU MUST GET INTO ACTION.

If you are guilty of the charges, (and we believe you are NOT) then clean your house IMMEDIATELY. If you deny the guilt, then YOU MUST start a campaign of your own and start it right now. You can't wait a minute; you have no time to pass the buck; there is hardly a moment for discussion. You must ACT QUICKLY or you will find yourselves in the toughest spot you have ever been in in the history of the business.

The Catholic Church and MANY OTHER CHURCHES are in action. They have accused you of debauching the youth of the nation, of contaminating the homes of America, of almost every crime that is known in history. The accusation was passed with not a word in defense uttered by you. They waited for your reply, they waited for a denial of the accusations, but none was presented, so they are now telling the world of your guilt, they have the people believing their charges because of your silence.

Yes, Mr. Producer, they have even gone further. They are publishing weekly blacklists of pictures THEY DEEM unfit for the public eye, be that eye of man, woman or child; and, with

(Continued on Page 4)

NORMAN McLEOD DIRECTED "MANY HAPPY RETURNS"

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher
FRANK T. POPE.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957
New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 2 Cathedral Mansion; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

RAMBLING REPORTER

Al Kaufman and Dorothy Dell are soggy. . . . The Alan Mowbrays are blessed-eventing and expect the stork in the Fall. . . . Katharine Hepburn has taken a two-year lease on a house in Bel Air. . . . Someone who really knows tells us that a visiting titled person has actually CLEARED rooms in Europe with that gal he brought with him to Hollywood—yet he's doing all right with her here at local dinner parties. . . . Georgie Raft will be back here in about ten days—he's still doing the personals in Chicago and Detroit.

•

Bet that the hair-dressers at Columbia aren't a bit sorry that the Grace Moore picture is finished! . . . Ah—ze temperament was tareefic—especially with so many curling irons lying around! . . . Leo Birinski has a cook who cooks him so much every night that he has to eat dinner in one hour shifts! . . . Rosie Dolly says that the Vendome has the best food in America! . . . Mrs. Sidney Lanfield, with baby, back from London—but Sid is still there. . . . Dimitri Tiomkin got over-athletic, fell on his hands and has practically ruined his wrists! Has to have 'em massaged every day—and he loves it!

•

Countess di Frasso, with Capt. Mason, Vivian Gaye with Randy Scott, Marlene Dietrich, among the Kings Clubbers Tuesday night . . . and Lee Tracy and Isabel Jewell, together at the Colony the other night . . . and thousands of people turned out to Travis Banton's to say good-bye to Mme. Frances—among them Claudette Colbert, Carole Lombard, Vivian Tobin, Walter Lang, the Alan Edwardses, Jobyna Howland, Raquel Torres and Stephen Ames, Hedda Hopper, Jetta Goudal. . . . Arthur Sheekman and Richard Dix went to the St. Paul high school together, at which time Dix flunked in dramatics! . . . The dramatic study, incidentally, which Betty Furness indulged in while in New York, did that little gal plenty of good. . . . Sign on a theatre on Western Ave. reads: "Bottoms Up" "I Like It That Way"—Honest!

New York REVIEWS

"MURDER AT THE VANITIES"

Paramount prod.; directors, Mitchell Leisen, Earl Carroll; writers, Earl Carroll, Rufus King, Carey Wilson, Joseph Gollomb; dialogue, Sam Hellman; Music and lyrics, Sam Coslow, Arthur Johnson.

Rivoli Theatre

American: The Carroll strength and the Carroll weakness are both apparent in the production. The former lies in exquisite artistry, the latter in a dearth of humor, and the badly conceived, ill-written roles thrust upon Messrs. Oakie and McLaglen. The show is remarkable in its presentation of new talent. "Murder at the Vanities" is a killing for Paramount.

Herald-Tribune: While lacking the exciting color and verve of the stage offering, nevertheless it is absorbing for its rapid pace in story-telling, its plot, which includes not one but two murders, and the characteristic Carroll alertness. Mr. Leisen has directed his picture ably and the adapters have made a smooth script of it.

World-Telegram: At least it may be said of the screen version of "Murder at the Vanities" that it is much better entertainment than the stage production from which it stems and that its dance numbers have been staged with commendable restraint.

Times: Earl Carroll's stage offering, "Murder at the Vanities," appeals rather to the eye than to the ear. It can boast of its lavish staging, certain tuneful melodies, and its host of attractive girls. But the mystery concerning its two murders is never particularly disturbing. Occasionally there is a flash of good comedy.

Sun: "Murder at the Vanities" turns out to be a humorless, elaborate girl show, with bits of confusing plot interpolated between song and dance numbers. The picture gives the effect of having been done in two parts by entirely disassociated directors, one concentrating on the chorus girl numbers, the other on the murder mystery story. The result is a choppy continuity. The effect is disconcerting.

Post: Not only is the picture excellent from the point of view of dancing ensembles, costumes and girls, but Mitchell Leisen, the director, has achieved some stunning effects with his cameras. Unfortunately these scenes are constantly being interrupted by the intrusion of the murder mystery. The story does not build to a climax because its separate phases run parallel to each other.

Mitchell and Durant East For Baer Fight

Frank Mitchell and Jack Durant hop East June 8 to catch the Carnera-Baer fight and return at once to be on call for Fox, where they are set for two more pictures this year.

The heavy-slugging comedians have turned down two weeks offered them at the Capitol, New York, for a June 7 opening, fearing it might keep them too long from Westwood Hills.

Halperins Tie Up With Railroads For Picture

The Halperins, now in the East, have completed negotiations with various railroads for the use of equipment, railroad yards and workshops in connection with "Juggernaut," which they have had in preparation for the past eight months. Victor Halperin, who will direct, is now shooting material to be used in transparencies and trick shots.

Fred Keating Arrives

Fred Keating arrived by automobile Tuesday, after a five and a half day trip from New York, to start his Columbia deal in "The Captain Hates the Sea." His last work on Broadway was opposite Tallulah Bankhead in "Forsaking All Others."

European Arrivals

New York.—Arriving on the Champlain are J. S. Hummel, Warners' European sales manager; the "Folies Bergere" company of 75 for the Chicago fair, and the London "She Loves Me Not" company, headed by William Harrigan and Elizabeth Love.

Dramatists Pass Up Legit Theatre Code

New York.—The Dramatists Guild has withdrawn from the jurisdiction of the Code Authority of the legitimate theatre and the resignation has been accepted.

The Guild takes the position that its members are not employers of labor, nor do they receive wages, and therefore they get no benefits from the code. The revised legit code comes up for a hearing on June 13.

Catholic Film Company Wants 'Great Apostle'

Reversal of the Hollywood process of importing film material from Europe occurs in a request received by H. O. Stechan for the Austrian translation rights of his unproduced play, "The Great Apostle," based on the life of St. Paul.

The play is under consideration as one of the first productions of the Catholic Film Company, being organized in Austria to produce religious pictures. The translation rights are sought by the Countess Hedvig Schaffgotsch, of Salzburg, Parsch.

Klein and Ruric Out

Marjorie Klein and Peter Ruric have completed their one picture deal with Paramount on the script of "A Son Comes Home" and have checked off the payroll. The story is an original by Julian Josephson, which will probably be for Richard Arlen and Ida Lupino.



CHURCH WAR AGAINST SMUT HURTING THEATERS ALL OVER

Campaign Carried Direct To Exhibs

(Continued from Page1)

showing any one of the pictures on the blacklist, this fact is made known to every Catholic in each and every parish adjacent to the theatre, with a request to keep away from the theatre on the days the picture is being shown.

That this campaign is having its effect is shown by the number of wires being received daily by distribution offices, salesmen and sales managers out in the territory, in addition to the fact that exhibitors are reporting a drop in business of from 25 percent to 35 percent as a result of running any of the pictures that the Church has banned since the start of this campaign.

Exhibitors report that, not only has their business dropped as a result of showing pictures on the Catholic blacklist, but they are being bombarded with letters and telephone calls, reminding them that they are showing pictures that have been adjudged indecent, and on each and every occasion of such showing they (the writers or the persons doing the phoning) will remain away from the theatre.

The letter that is being sent out by every Bishop in America, on his official letter head, reads as follows:

Dear Sir:

This letter is to inform you that the Catholic Bishops of the United States have inaugurated a campaign against indecent shows, which are corrupting the youth of our country.

As you know, the Catholic Church has continually been on the liberal side of the amusement question. We have not opposed, for example, baseball or theatrical amusements on Sundays. We are not supporters of the so-called blue laws. We encourage clean, wholesome recreation for our people at all times, and we shall continue to do so.

In waging this campaign against indecent shows we want you, as manager of a local theatre, to know that the campaign is not against you. We know that many managers of our theatres are just as anxious as any of us to eliminate indecent or demoralizing shows, but these shows are more or less thrust upon them.

To show you that we shall gladly support you in this busibusiness we draw your attention to the fact that we give weekly in our official paper, "The Register," which goes into every Catholic home in the diocese, a list of decent plays. We believe as much in supporting clean shows as in condemning bad ones. Obviously, though, the whole performance must be clean, not merely a part of it.

We know that some of the most outstanding film successes this year have been above reproach, which proves that entertainment value and box office receipts do not depend upon filth.

We would very much appreciate your bringing this campaign to the attention of film producers, and assure them that it is not our wish to injure their business. But we do insist on decent shows, are urging our people to sign the enclosed pledge, and intend to work with other organizations, and to do everything in our power to compel the elimination of filth, and thus safeguard the youth of the country from corruption.

The pledge card that is attached to the letter is titled "Pledge of the Legion of Decency" and is herewith printed in full, having been referred to on several occasions in The Reporter during the past several weeks.

Pledge of the Legion of Decency

(Sign and give to your Pastor)

I wish to join the Legion of Decency, which condemns vile and unwholesome moving pictures. I unite with all who protest against them as a grave menace to youth, to home life, to country and to religion.

I condemn absolutely those salacious motion pictures which, with other degrading agencies, are corrupting public morals and promoting a sex mania in our land.

I shall do all that I can to arouse public opinion against the portrayal of vice as a normal condition of affairs, and against depicting criminals of any class as heroes and heroines, presenting their filthy philosophy of life as something acceptable to decent men and women.

I unite with all who condemn the display of suggestive advertisements on bill boards, at theatre entrances and in newspapers, and the favorable reviews often given to immoral motion pictures in the daily press.

Considering these evils, I hereby promise to remain away from all motion pictures except those which do not offend decency and Christian morality. I promise further to secure as many members as possible for the Legion of Decency.

I make this protest in a spirit of self-respect, and with the conviction that the American public does not demand filthy pictures, but clean entertainment and educational features.

Name.....

No dues whatever for the Legion of Decency.

No meetings.

Millions of Americans, pledging themselves individually, can rid the country of its greatest menace—the salacious motion picture.

Exhibitors, particularly those with small town and neighborhood houses, are feeling the weight of the Catholic drive and are approaching the exchanges for advice. Some have taken the bull by the horns and have cancelled all pictures that are on the Catholic blacklist, particularly those exhibitors who have houses in sections known to be heavily Catholic.

It is understood that the producers are working night and day on a propaganda campaign that is to be placed in the advertising columns of the big newspapers of the nation. This campaign will not refer to the Church propaganda in any way, but will concern itself with what the motion picture industry means to the nation, what it has done for the nation, and its plans for the future.

There is no doubt that such a campaign is in the works, but none of the producers in the West or their distribution offices in New York will confirm this fact or give out any inkling of the type ads they are contemplating in presenting their side of the subject to the public.

'Rothschild' Sets New London Record

London.—"The House of Rothschild," the Twentieth Century production starring George Arliss, has broken all records of the Tivoli theatre for the past year in spite of very hot weather.

Jacobson-Barton Now Full Directors

Arthur Jacobson and Charles Barton, veteran Paramount assistant directors, were promoted to full-fledged directors Tuesday and will pilot the series of outdoor specials which Harold Hurley is superivsing.

They will co-direct "Wagon Wheels," with Randolph Scott and Gail Patrick, and split on the next two productions, handling them alone. The outdoor pictures have been the stepping stones for other one-time assistant directors at the studio, namely Otto Brower and Henry Hathaway.

Paramount Closes For 'Enter Madame' Rights

New York.—Paramount has closed its deal for the talking picture rights to "Enter Madame" and probably will make it a starring vehicle for Elissa Landi. Jacques Deval and Gladys Lehman are doing the adaptation.

New Novel by Gordon

Leon Gordon, Reliance scenarist-supervisor, will have his third novel, "All Men Are Married," published by Four Seas Company of Boston this Fall.

3 Writers Out of 'U'

Forrest Halsey, Jacques Deval, and David Hertz finished their writing assignments at Universal and went off the payroll this week.

U. A. Theatre Dark

The closing of "Murder at the Vanities" at the United Artists Theatre yesterday leaves the house dark for an indefinite period.

Not that it MATTERS

by Helen Gwynn

There's one thing we'd like very much to know. If the censors and bluenoses are going to take it upon themselves to educate the screen, who is going to educate the people into liking it? We'll grant you that most of the pictures made especially for the kiddies have held far more entertainment and amusement for the elders, but that's because children are so much more exacting. However, even the grown-ups tire of playing with children's toys and, after that first pleasure of trying to be kids again has exhausted itself, the whole idea becomes a bore, and if their mentality has kept pace with their growth, it's a relief to get back to grown-up problems and games.

•

And still another question: If the censors and bluenoses succeed in selling all their points to the industry, who's going to sell the pictures to the public? Granted the fact that for years the industry has been able to sell practically ANYTHING to everybody at the same time, that industry has had practically EVERYTHING to sell to anybody. But if the industry is to be reduced to making pictures dictated by the smallest, meanest minority in the world, who's going to convince the majority that they will enjoy spending their money to see them? If all this censorship bugaboo really comes to pass, the censors will have only themselves to thank for throwing the country right back to the burlesque houses.

•

We think we have discovered a sign of progress in Hollywood. The other day the head of a major studio called in a well-known agent. He told the agent that he would gladly pay a large salary, plus all traveling expenses, to a man the agent could recommend as being good at discovering talent. And what do you think the agent said? He said he thought the whole idea was ridiculous. That there is more talent in Hollywood than pictures could ever make use of and that it was about time that Hollywood began to take advantage of its own natural resources.

And that statement is so true that it's just pitiful. So far this week we have heard that same statement made by agents, publicity men and directors. The only people who seem to be unconvinced of the fact are the producers, but the idea is gradually working its way up and any day now they may make use of it. The best illustration of the truth of the idea is that the top-notch box-office stars are all Hollywood products (not Broadway), including Clark Gable, but Gable had to take himself out of the extra ranks and do a show on Broadway before the producers could see him.

MGM 'Melodrama' Gets London Raves

London.—The press here went into a panic over MGM's "Manhattan Melodrama," which opened at the Empire Theatre Tuesday. Excerpts:

Sunday Pictorial—"Manhattan Melodrama" has three stars in the picture. I give it four.

Daily Mail—The perfect illustration of the drama of reality which Hollywood has completely mastered.

Observer—Sensationally written and produced.

Buck Planning Series Of Wild Animal Shorts

A deal whereby Frank Buck, producer of "Bring 'Em Back Alive," will go to Africa to make a series of short subjects with dramatic exposition, is reported under way. A. J. Van Beuren is mentioned as working on the distribution and financial end of the deal with Buck.

Short stories involving wild animals would be purchased for the series.

MGM Puts 'Duchess of Delmonico's' on Shelf

MGM Tuesday shelved "The Duchess of Delmonico's", which was planned for Jeanette MacDonald and Clark Gable, and Tiffany Thayer, who was scripting, has checked off the payroll.

Gregory LaCava, who was to direct as his second assignment for MGM, will be given another picture to handle. Harry Rapf was scheduled to produce.

'Master's Voice' Delay

B. P. Schulberg has shelved work on "Her Master's Voice," the second picture postponement this week. Action was due to the difficulty in getting the proper cast, the producer deciding he will wait until he can get the players he wants.

Marion on 'Gay Divorce'

George Marion Jr. has dropped work on "Radio City Revels" in order to polish off the screen play on "Gay Divorce" for Radio. Ed Kaufman is handling the comedy in the script.

Gene Raymond Back

Gene Raymond checked in Tuesday after a month's vacation in New York. He has been offered a spot in the Eddie Small production of "Showboat."

Howard For Reliance

Sydney Howard will get a featured role in Edward Small's "Transatlantic Showboat" on an exchange deal by United Artists with British and Dominions.

'U' Tests Eddie Foy

Universal is testing Eddie Foy for a featured role in "The Great Ziegfeld," which William Anthony McGuire is producing.

Deal For Aylesworth

Warners notified Arthur Aylesworth that his option was exercised. Player will round out a year with the company's stock group.

TRADE VIEWS

(Continued from Page 1)

the publication, are asking their flocks to keep away from the theatre on the days those pictures are being shown.

And now they have gone further, Mr. Producer. They are in touch with every theatre in the nation in an effort to persuade the exhibitor that you are wrong and that he dare not show those pictures. The theatre man is in a spot. If he shows the pictures, IT HAS BEEN PROVEN, in many instances, that his business reaches the flop stage, and the theatre owner is worried because he is getting letters and phone calls from his patrons demanding that he eliminate those pictures from his program.

•

You may think this war is being fought with blank cartridges, that it is only a flash in the pan. And you may be right. But that does not absolve you of guilt unless you prove yourself innocent. That does not prevent them from starting another war on a different front—Federal censorship and other legal restrictions. You SIMPLY MUST STATE YOUR CASE, you must give your side of the story. You can't sit and hold your thumbs and pass it off with "they are a lot of cheap reformers looking for publicity and maybe a handout."

Mr. Producer, you have never been confronted with such opposition since you have been making pictures. You have facing you a Church that never lost a battle, a Church that is known for its liberal views, a Church that is convinced the screen is demoralizing this nation. It may be wrong (and we believe it is) but it must be convinced, NOT by an attack against the beliefs, but by good sound reasoning, by convincing propaganda, by FACTS.

SO, WHAT ARE YOU GOING TO DO ABOUT IT?

•

Letters have reached this desk from exhibitors, beseeching us to appeal to you for help. Your New York offices have been flooded with mail, telegrams and phone calls from members of your own organizations out in the field, pleading for an answer. What have you done? NOTHING. What are you going to do? As of this hour, NOTHING. And what do you think will be the result?

If the Church substantiates its charges, AS IT IS DOING because of a lack of defense on your part, it has only reached the first stage of its campaign "to purge the screen of its filth." If there is no filth to purge, they will purge something and that something will purge the income of this business by many millions of dollars of cash admissions and inflict a censorship that will make it almost impossible for you to photograph ENTERTAINING pictures.

•

You can prove your case before the nation's jury if you go before that jury, represented by good counsel, and TELL THE FACTS. You can prove that the Bible is your scenario; that your drama is an expurgated leaf of every day life; that your pictures are treatments of saintly subjects when compared to the front page of any newspaper, or the contents of many magazines. You are not the scoundrels that you are represented to be; you are not trying to demoralize your clientele; you are simply trying to furnish ENTERTAINMENT to people who seek it and are willing to pay for it.

The Church or any of the other organizations who have seen fit to attack you have not given you credit for anything and they are blaming you for everything. They have not told their listeners the education that has been given this and other nations via the screen. They have not told them how the people of the world have been brought to the front doors of others, with their work, their play and their customs. They have not given you credit for teaching the history of the world through screen entertainment. They have not done it. BUT YOU CAN AND YOU MUST. You have a case, a good case. Go out and prove it.

Smith-Mallory Leave On Mexico Expedition

Wallace Smith and Bolton Mallory hopped off yesterday on their picture location into Mexico.

They go by train to Acapulco, charter a boat to shoot alligators, and then swing into the interior.

Baxter-Gallian Team

Warner Baxter and Ketti Gallian will be co-starred by Fox in "Hell in the Heavens." Original play was called "The Ace," and served Gallian on the French stage .

Co-operative Plan For Tony Pastor's

The cast of "The Ticket of Leave Man" has taken over Tony Pastor's, which closed May 20, and will reopen the theatre next Saturday night with everyone working on a co-operative basis, and with business affairs in the hands of a special committee.

All members of the cast are selling tickets now for the first three nights. The receipts of these nights will not be divided, but will be set aside as a sinking fund to take care of supplying the house with groceries and refreshments. Starting Tuesday the receipts will be divided.

Ted Lorch, Ole Ness and Joe Topkin comprise the committee handling the business affairs.

Meehan To Do Script Of Own Original at 'U'

John Meehan Jr. was commissioned Tuesday by Universal to prepare continuity and dialogue for his original, "Castles in the Air," which Kirk Neumann will direct under the eye of B. F. Zeidman.

Henry Armetta is added to the cast, for which Russ Columbo, June Knight and Russ Brown were previously set.

Arnold Option Lifted

B. P. Schulberg Tuesday clipped the third option off Edward Arnold's long term ticket. He was in "Thirty Day Princess" for Paramount and is now on loan to Universal.

SERVICE

Satin Smooth

● SATIN SMOOTH make-up is the achievement of an organization whose lifetime has been devoted to a sympathetic study of the problems of the Industry.

● THIS devotion to service has produced in Satin Smooth a make-up of unchallenged perfection—a smoother, faster, make-up that photographs beautifully and sets a pace for all times for performance.

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HOLLYWOOD, CALIFORNIA

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YOUR FRIENDS WILL BE THERE

. . . THE GREATEST OF THE GREAT

WILL PROVIDE ENTERTAINMENT

A CHANCE TO HELP OTHERS WHO NEED IT

. . . WHILE YOU DINE AND DANCE

. . . at the COLONY CLUB

DINNER – $5.00 THE PLATE

All receipts for the evening will be turned over by the Club to the
JEWISH CONSUMPTIVE HOME AT DENVER, COLO.

THURSDAY NIGHT, JUNE 7th

(This ad furnished through the courtesy of The Hollywood Reporter

Cohen-Batcheller Plan Bigger Pix

Declaring that the Invincible and Chesterfield programs for next season would include an undetermined number of specials and a more elaborate production policy, Maury M. Cohn took the plane for New York yesterday to join his partner, George Batcheller, who went East two weeks ago.

Cohen and Batcheller contemplate a trip to Europe to extend their foreign outlets. Their product is now handled for England by British Gaumont, and has some continental releases. Invincible's "House of Strangers," just completed, and the last Chesterfield, "Green Eyes," will be presented to the continent as samples of product offered.

The partnership will continue with each member heading his own corporation and handling his own productions.

Oswald the Rabbit To Be a History Teacher

Oswald, Walter Lantz' cartoon rabbit, will hop through an "Outline of History" for Universal's 34-35 program.

The series starts on the June 30 release with "Christopher Columbus Jr." followed by "Happy Pilgrims," "Civil War Days," "Daniel Boone," "The First Steam Boat," etc. Authentic dates will be used so the kids may learn something.

J. P. Kennedy May Be New Paramount Head

New York—It is reported here that Joseph P. Kennedy may be chosen to head the reorganized Paramount, some credence being given to the rumor by the desire of the bankers to have not only a man who knows something about the picture business, but also one who knows banking and the stock market.

Stahl Starts June 18

Louise Beavers and Freddie Washington look set for the two principal colored parts in "Imitation of Life," the Claudette Colbert picture to be made by John M. Stahl for Universal. Production is scheduled to start on June 18.

Ruth Etting to Radio

Ruth Etting arrives tomorrow from Omaha, where she has been making personal appearances. She goes to Radio for four shorts which Lee Marcus will produce for the new program.

Original For Holt

Columbia has assigned M. Coats-Webster to write an untitled original screen play which will probably be used for a Jack Holt vehicle. Everett Riskin is producing.

John Cecil Graham Sails

London.—John Cecil Graham, Paramount British head, sails Saturday to attend the company's convention in Los Angeles. Sol Newman, of Radio, sails on the same ship.

Complaint Board Meets

The Complaint and Grievance subcommittee of the Code Committee for Extras will meet today to clean up all complaints of extras that are on hand.

'The Racket' Again With Eddie Robinson

New York.—Howard Hawks, who has left here for the coast, is understood to be set to direct the talking version of "The Racket" for Paramount, with E. G. Robinson starred. Gene Fowler is doing the adaptation.

$2,000,000 Budget For Epic of Alaska

New York.—Floyd Crosby, one of the producers of "Tabu," is heading a new expedition to make a picture in Alaska and Northern Canada. The backer is Charles Bedaux, who is said to have put up a bankroll of $2,000,000.

Crosby starts on June 25 and is taking with him a complete developing and printing equipment.

'House of Strangers' Done Under Schedule

For the first time in motion picture history a production involving Erich von Stroheim finished, not merely on schedule, but half a day under, when Frank Strayer turned in the last take of Invincible's "House of Strangers" at Universal Monday.

Invincible's final production on the current program will be "A Girl Must Live," an original which Carl Brown is now adapting. Strayer will direct.

Jones Aide to LeBaron

Paramount promoted John Paul Jones, gagman, writer and assistant director, to the spot as assistant to William LeBaron Tuesday.

OPEN FORUM

AVALON THEATRE
Montgomery, W. Va.

Hollywood Reporter:

For some time you and thousands of people have been condemning indecent photoplays. Just what is considered indecent? Some people say they didn't send their child to see "I'm No Angel" because of Mae West's "smut." But "Angel" drew them in at the box-office the country over. As Groucho Marx said: "I like smut if it is told by the right smutter." In my opinion 95 per cent of the show-going public likes a little dirt here and there.

The children are not keeping the theatres out of the red, but the parents are, and they must like dirt. What about the grosses on "So This Is Africa," the most suggestive picture I have ever seen? And they liked it.

Let's have more angles for smutty pictures in the right way.

RAMON COLLINS.

The Hollywood Reporter:

You printed something in your paper to the effect that Chester Morris was negotiating with the Halperin brothers on a picture engagement.

Both Mr. Morris and this office would appreciate your denial of this, as no negotiations have been made for any production with the Halperins.

REBECCA & SILTON.

Distribs Named In Conspiracy Suit

Philadelphia.—Harry Perelman, independent theatre owner, has filed a suit under the anti-trust laws againts several major distributors, alleging conspiracy to drive the independent exhibitors out of business. The suit also asks nullification of a contract which he has with the distributors which prohibits him from showing double features.

The exhibitors are getting behind Perelman in this suit and have formed the Independent Exhibitors Protective Association.

Jolson and Wife Sail For New York Tomorrow

Al Jolson and Ruby Keeler sail from Los Angeles on the Santa Elena tomorrow for New York, where they are due June 17. Jolson puts in the summer broadcasting, returning for "Go Into Your Dance," on which Warners start preparations in September.

Ruby Keeler will appear in the West Point commencement background for "Flirtation Walk."

'Little Women' Has Grossed $2,000,000

New York.—The Radio Pictures production of "Little Women," which cost around $450,000 to produce, has already grossed approximately $2,000,000 in the United States alone.

Harman-Ising Will Make Fourteen MGM Shorts

New York.—Hugh Harman and Rudolf Ising have closed a deal with MGM to make thirteen one-reel and one featured two-reel animated cartoons in color.

The first one-reeler will be "The Discontented Canary" and the two-reeler will be Tschaikowsky's "Nutcracker Suite."

Long Term For Krims

Al Levoy, business manager for Mascot, yesterday converted Milton Krims' one-picture deal into a long term contract. He has completed the screen play of "Harmony Lane" and is now polishing up the script of "Crimson Romance."

Lovely Ladies
Love to Wear
Lovely Intimate Wear
Exclusive Lingerie
and Hosiery

JUEL PARK
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BEVERLY HILLS
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GROSVENOR HOUSE
PARK LANE . . .

is also London's most modern hotel. An apartment at Grosvenor House provides an actual "home from home," replete with every modern aid to greater comfort.

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Life is amusing, easy and pleasant at

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Cable Address for Reservations: GROVHOWS, AUDLEY, LONDON

Congratulations Directors

We are very happy to have been
of assistance to the Wardrobe
Departments in the production of so
many fine costume pictures, during
the season 1933 - 1934

Western Costume Corporation

Beautiful Romance plus Hazardous Adventure Assures Positive Box Office Draw!

Pete Harrison's Report!

"I have seen almost every animal picture that has been released in the United States, but never have I seen one that is as fascinating and thrilling as 'Beyond Bengal.' . . . The thrills are caused by the fact that human lives are placed in danger repeatedly and members of the party risk their lives on every occasion to save the lives of their comrades. There is a sort of comraderie that is frequently absent even in regular dramatic productions. The effect of this spirit is felt most pronouncedly when a young native, member of the party, is rescued from the jaws of a crocodile (no fake either), and his sweetheart . . . while leaning over his body grief-stricken, bursts out praying, tears rolling down her cheeks. . . . The scene where Mr. Schenck and his outfit are shown attempting to cross the river is the most exciting ever seen in pictures . . . Crocodiles are seen attacking the caravan and the elephants themselves. Another exciting situation is where the cameramen . . . make an effort to photograph a herd of elephants . . . All goes well until the elephants get angry; they then upset the canoes, throwing cameramen and natives into the river, who have to scamper for their lives . . . Another situation shows a leopard charging and wounding seriously a cameraman. These are no made-up affairs; one can see plainly that it is a matter of life or death . . . 'Beyond Bengal' should be shown everywhere."

Showmens Round Table Raves!

"Exploitation should bring in great returns for you on this offering. It moves rapidly, isn't too long, and the photography, considering the handicaps under which cameramen were forced to work, is fine."

HARRY SCHENCK'S

Beyond Bengal

Authentic! Real!



SHOWMENS PICTURES, IN

D. J. MOUNTAN, *President*

723 SEVENTH AVENUE, NEW YORK, N. Y

THE Hollywood REPORTER

(XI, No. 19. Price 10c TODAY'S FILM NEWS TODAY Thursday, May 31, 1

10c

"VANESSA"

with

HELEN HAYES

A

WILLIAM K. HOWARD

Production

For

METRO-GOLDWYN-MAYER



SPECIAL DIRECTORS' NUMBER

TRADE VIEWS by W. R. WILKERSON

•THE boys were batting the ball around the other evening and talking about the picture business in general and good pictures in particular. The conclusion was that two or three really GREAT PICTURES would do wonders for this business and some sort of propaganda should be started in this town in an effort to stir up production imagination and actual production tending to the making of a great picture or two.

That's a pretty tough assignment.

It is our opinion that there has not been a really great picture since "All Quiet" and there's hardly a chance that there will be one for some time, as producers, the men heading the studios, give little encouragement to the men and women working under them that would inspire such efforts.

•

In the first place (with the possible exception of MGM) there is not a plant in the business which would take a chance on the making of a GREAT PICTURE, they would not care to risk that money, they would not give the time for the writing or the adaptation or sufficient time to shoot such a picture. And because of this writers are not writing in that direction, they are attempting to deliver what the producers want and it does not seem to be GREAT PICTURES.

•

But getting back to the first paragraph a GREAT PICTURE would do this business more good right at this time than anything that could happen —a picture that would send audiences out screaming their delight, a picture that would be discussed in the home, in the office, from the church pulpit; one that would be commented on by the press, editorially and otherwise. This business needs such a lift, but who's to do it? Who is going after that big picture? Who has the brains and the desire to make it?

Picture audiences, past and present, should be aroused by something important, something really big. The stay-at-homes should be brought back to the theatres and the only way to do it would be through an outstanding production, a GREAT PICTURE.

How about it?

Feb. 21, 1934

BILLY WILKERSON:

Here's Your Answer !

"OUR DAILY BREAD"

A PICTURE INSPIRED BY HEADLINES OF TODAY

King Vidor.

UNITED ARTISTS RELEASE

ROY DEL RUTH

◆

DIRECTOR

UNDER CONTRACT TO
TWENTIETH CENTURY

◆

JUST COMPLETED

"Bulldog Drummond Strikes Back"

◆

IN PREPARATION
A SAMUEL GOLDWYN — UNITED ARTISTS PRODUCTION
STARRING EDDIE CANTOR

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Published and copyrighted by THE WILKERSON DAILY CORP., Ltd. Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard, Hollywood (Los Angeles), Calif. Telephone HOllywood 3957. Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

THE BEST TEN BOX-OFFICE DIRECTORS FOR 1933-34

As Selected by Exhibitor Subscribers of the Hollywood Reporter

FRANK CAPRA

GEORGE CUKOR

WESLEY RUGGLES

MERVYN LEROY

RAOUL WALSH

ALEXANDER HALL

RICHARD BOLESLAVSKY

W. S. VANDYKE

ARCHIE MAYO

LOWELL SHERMAN

From the questionnaires that were sent out to exhibitors this year asking their selections of the Best Ten Box Office Directors of the past year, and the number of replies sent in, it is most evident that the showmen had little interest in the Director and his work during the past twelve months. There were fewer replies this year than either of the other two years that this publication solicited this information.

Capra copped first place with his "Lady For a Day" and "It Happened One Night," both from the exchanges of Columbia. George Cukor gave him a run with "Little Women" from Radio and "Dinner at Eight" from Metro-Goldwyn-Mayer. Wesley Ruggles had little competition for third place with "College Humor," "Bolero" and "I'm No Angel," released by Paramount. Mervyn LeRoy stepped through nicely to grab the fourth position with "Tugboat Annie" from MGM, "Golddiggers of 1933," "Hi Nellie," "The World Changes" and "Heat Lightning" from Warner-First National, and Raoul Walsh brought up the rear in the first bracket of directors due to his "The Bowery" for Twentieth Century and "Going Hollywood" for MGM.

In the second group a dark horse raced through to cop the top honors in the person of Alexander Hall, whose "The Torch Singer, "Mrs. Fane's Baby Is Stolen," "Girl in 419" (co-directed with George Somnes) and "The Midnight Club" caught the exhibitors' fancy. All of them for Paramount. Richard Boleslavsky trailed Hall by just a few votes due to his "Storm at Daybreak," "Beauty For Sale," "Fugitive Lovers" and "Men in White," all for Metro-Goldwyn-Mayer. Another MGM director, W. S. Van Dyke, copped the next position for the direction of "Penthouse," "Eskimo," "The Prizefighter and the Lady" and "Manhattan Melodrama." "Convention City" pushed Archie Mayo into the charmed circle, helped by "Mayor of Hell," "Ever in My Heart" and "Gambling Lady." Those who favored Lowell Sherman as a big money director insisted on listing "She Done Him Wrong" on last year's pictures, when in fact it was on the Paramount program of the year before, but inasmuch as a large percentage of the houses played this great attraction for several repeats that ran over into the past year, he must be given recognition for that along with "Morning Glory" for Radio and "Broadway Thru a Keyhole" for Twentieth Century.

ROBERT Z. LEONARD

✦

"DANCING LADY"

IN PRODUCTION

"THE GREEN HAT"

(Temporary Title)

✦

METRO - GOLDWYN - MAYER

"SO THIS IS HARRIS"
Academy Award Short Subject

"MELODY CRUISE"

"AGGIE APPLEBY"

"HIPS, HIPS, HOORAY"
Wheeler and Woolsey

Just Completed
"COCKEYED CAVALIERS"
Wheeler and Woolsey

In Preparation
"GAY DIVORCE"
featuring
Fred Astaire — Ginger Rogers

mark sandrich
DIRECTOR

RKO-Radio Pictures



RAOUL WALSH

Directed

"THE BOWERY"

"GOING HOLLYWOOD"

The Future of The Director

By
IRVING THALBERG

ABOUT five years ago, when sound was first introduced, I was asked what the future of the motion picture director would be. With dialogue directors being requested right and left, and with the entire form of motion pictures seeming to the future of the motion picture director undergo radical changes, and—not the least—with our tremendous financial commitment in directors' contracts, it seemed a serious question at the time. My reply was then just as now—that the future of the director seemed brighter than ever.

More and more it is increasingly evident that the opportunity to get completely original stories is diminishing and the demand for style and treatment falls heavier upon the producer of pictures. To the director who can stylize his direction there is an ever-increasing opportunity substantially to improve the box-office value of the material and the cast with which he is working.

It would be unnecessary to name the director outstanding for his human quality, as a vast majority of the people in the industry would agree on the name of the man whose work is so characterized.

The same may be said of another who has specialized in a humorous American, whimsical style.

Another directors' ability to turn every situation into sly humor has caused that type of direction to be named after him —so that when others employ the same method it is called the "So-And-So" touch.

I could name countless examples of men who have stylized their work so that their pictures represent freshness and novelty even when the stories they portray are, at times, a little well-known.

Personally, I am of the belief that this represents the most favorable factor in the future of motion pictures.

The director's ability to help actors has been greatly diminished by talking pictures. There is no question about that. The day when an actor could be made out of a rank amateur is over. There will, of course, come up out of nowhere many new and great actors—but they will be people of extraordinary talent.

The day is over, also, when the actor can appear on the set hardly knowing the story he may be in. Today every small-part actor is a serious-thinking man or woman, capable of giving an interesting interpretation; and the great and important stars and featured players are, practically without exception, deep-thinking men and women of extraordinary talent and genius in their line of endeavor. The director to them is no longer an instructor in their own work—but by his stylizing of his story, the successful director presents the actor to the public constantly in a new light and adds tremendously to the actor's prestige and popularity.

PADDY, THE NEXT BEST THING

GEORGE WHITE'S SCANDALS

I LIKE IT THAT WAY

HARRY LACHMAN

Just Completed

BABY TAKES A BOW

with

SHIRLEY TEMPLE

and

JIMMY DUNN

The Menace of the "Big Four"

By
RICHARD WALLACE

THE motion picture industry today is faced by four tremendously big problems within itself. These must be solved or we all will have something to worry about. I don't refer to poor stories, poor acting and other perennial problems, but to more serious factors.

The most important of the four is the tendency to forget the children. The industry has done a perfect swing-back. There is nothing to bemoan about this, for it happens again and again among us poor mortals. People drink too much and they suddenly become prohibitionists — they hear too much radio music and they dash to the silence of desert islands. Our lives are a matter of constant contrast, the swinging of giant pendulums.

For years, the industry was accused by millions of being childish. It was said that those who created and directed motion pictures were morons appealing to twelve-year-old minds. The direct result of this was that producers, bitten to the quick by the charges, suddenly became sophisticated. They became super-smart.

They began making pictures which were very subtle—so subtle in fact that after the censors got through with them, Gopher Prairie didn't know what they were all about. This is still going on, with good old Gopher Prairie still struggling to catch on and the producers being terribly sophisticated.

I speak of normal adult minds who do not know what pictures are aiming at. Think of the children! They used to have their Petes and Toms and Bucks and Kens, and loved them. Today, one of the most pitiful sights in the world, with these players in action pictures gone, is to see a bunch of kids congregating for a "children's matinee" at a neighborhood playhouse to see "Sex Is Merry" and "Three Peculiar People."

I stopped a nine-year-old girl on the street in front of a theatre not long ago and asked her what she thought of the picture playing there. She replied:

"I didn't know exactly what was going on, but when the man came into the lady's room, with another man there, and shot her, I thought that was swell!"

This is just bad news for the motion picture industry. At the rate we are going now, so help me, no respectable parents are going to let youngsters inside of the theatres. The children of today are the cash customers of tomorrow and, looking at the matter selfishly, aside from the moral aspects, we must educate them to like motion pictures. I can't see capturing the childish imagination with bedroom farces and bedroom dramas, both from a moral and a box office standpoint.

Problem number two is that motion pictures are going stale. With approximately 600 feature pictures being made yearly, backgrounds are being exhausted. Plots are unvarying. The novelty lies in the new background or "idea". We are running short on ideas, with producers playing the mimic more than ever before.

The depression seems to be over. Hollywood now has a chance to make good with new and fresh ideas. The people who have stayed away from theatres because they have had little or no money are coming back.

We should show them good samples, but we are not doing it. Every director in pictures today knows that we are dropping the atmosphere of motion pictures —eliminating crowds and settings—and making two-shots and three-shots. This is not the time to economize. We want to show these returning customers pictures which will bring them again to the box office. We are not doing it.

We are "cheating" with an excess of dialog instead of showing our customers the action for which motion pictures are noted and on which they got their start. The fact that motion pictures have broad latitude in the matter of action, as compared to the stage, is forgotten completely.

Problem number three has to do with the development of talent. Something has to be done. We used to get all the material we wanted from stock companies, road shows, Broadway productions and vaudeville acts. Today, all of these sources, with the exception of Broadway, are exhausted. Broadway may not be exhausted, but it is plenty tired. As ar infant industry, subservient to the so-called legitimate theatre we "borrowed" players who had had their schooling, and often forgot to return them. Today, motion pictures outrank any other form of theatrical and radio entertainment.

We are not reaching up for talent and pulling it down to us, but we are reaching down and pulling it UP to us. We are not getting the type of material we need. The Valentinos, the Reids, are of a past generation and we are developing no new romantic characters except a few flashes in the pan. Our stars of today rank in age from forty to sixty years! I refer to Marie Dressler, Wally Beery, W.C. Fields, Alison Skipworth, Lewis Stone and May Robson, just to mention a few. Our comedian is Chaplin with gray hair. Our dramatist is the Beery of "Viva Villa," and our heart throb is May Robson of "Lady for a Day."

Somehow, somewhere, we must get hold of new talent with a punch--thrilling people in thrilling stories who will not be the rage of today and the outrage of tomorrow. Some of the moderns have failed to last as long as miniature golf and the bicycle craze.

Problem number four goes into psychology. It is unfair to blame producers or directors, because we are just reflecting the times. However, the screen is losing a wholesomeness. It is developing characters on the screen that the man from Jallopi, Ohio, would not welcome into his own home. In fact, he would kick them down the front steps.

I firmly believe that the character of an actor or actress shows in his or her face. Therefore, players should leave the flesh-pots alone and lead clean and exemplary lives. This is a tremendous order. However, I do feel that the reason the present crop of players has such a short life with the public is that it isn't wholesome. And wholesome players should be followed up with wholesome stories.

There are still things which are fine, beautiful and even holy in American life today. I would like to see these situations, these motivations and these characters developed on the screen. Producers and directors may believe that in becoming raw, rancid, suggestive, pandering and dirty, they are appealing to today's American "civilization".

I do not agree. I think we are clean people working in a clean industry. I do not believe that we should follow public taste—I think we should educate it. I think that every man and woman working in the motion picture industry has a sacred charge—and that is to show the coming generation that the things which seem to appeal to them today—the things which are fundamentally, socially and morally wrong—are just that. This may be done quite easily.

The actors who play in this type of production will be the idols of tomorrow.

marion gering

"Ladies of the Big House"

"Madame Butterfly"

"Pick Up"

"Jennie Gerhardt"

"Good Dame"

"Thirty Day Princess"

Now in Preparation

"Her Master's Voice"

(For Paramount)

Management

Schulberg-Feldman and Gurney

What Is Smut Worth ?

By
FRANK CAPRA

I HAVE been asked whether the box-office value of smut is waning.

This raises the question: "Does smut have ANY box-office value?"

Personally I do not think it has—except to a very limited clientele and for a very limited time.

Smutty pictures have done more harm than good to the exhibitors' business. While they temporarily attract a certain class, they definitely repel others to whom this type of production is repulsive. The harm is not confined to that picture alone; those who dislike smut stay away from all moving picture theatres for some time after they, or their children, witness such a picture.

The New York stage passed through a cycle of smutty plays and spectacles featuring the nude. It was an expedient adopted when box-offices began to suffer severely from the general depression. Clean-minded persons who were always steady patrons stayed away, and the producers only aggravated the box-office situation by further limiting patronage.

Smut, like profanity, is the expedient of the man too lazy to express himself without its use. It is easy to be profane or smutty of speech; difficult to be clever.

The temporary box-office value of smut is offset by the lasting injury it inflicts on subsequent box-office figures. Its value lay in its "shock" effect, and even this temporary value has been destroyed, just as the shock and effect of a cold shower is lost after the first burst of the icy water. Further attempts to surpass such spectacles only further disgust a very large percentage of the theatre-going public.

An instance of the effect of the recent cycle of "smut" pictures was related by a San Francisco attorney. With his family, he wished to attend a motion picture theatre. The advertisements of their favorite showhouse featured a picture with a lascivious title. The attorney and his family stayed home.

Some time later he was in a small California city on business. As there was no other place to go during the evening, he sought out the local motion picture house and entered without glancing at the name of the attraction. The picture was the one he had kept his family from seeing in San Francisco.

Much to his amazement the production was innocuous and harmless in spite of its patently "box-office" title, and was really good entertainment.

In this instance, a mistaken effort to inject questionable box-office had kept the lawyer and his family from attending the theatre, and an innocent picture suffered from the sins of others.

The situation has been reversed too often to point out any one instance where a family has attended a motion picture theatre, knowing nothing of the kind of an attraction outside of a seemingly harmless title, and became disgusted by a smutty, suggestive picture, followed by a resolve on the part of the parents to keep their children from motion pictures, except when they could be absolutely certain that the kind of entertainment was such as they would wish their children to see.

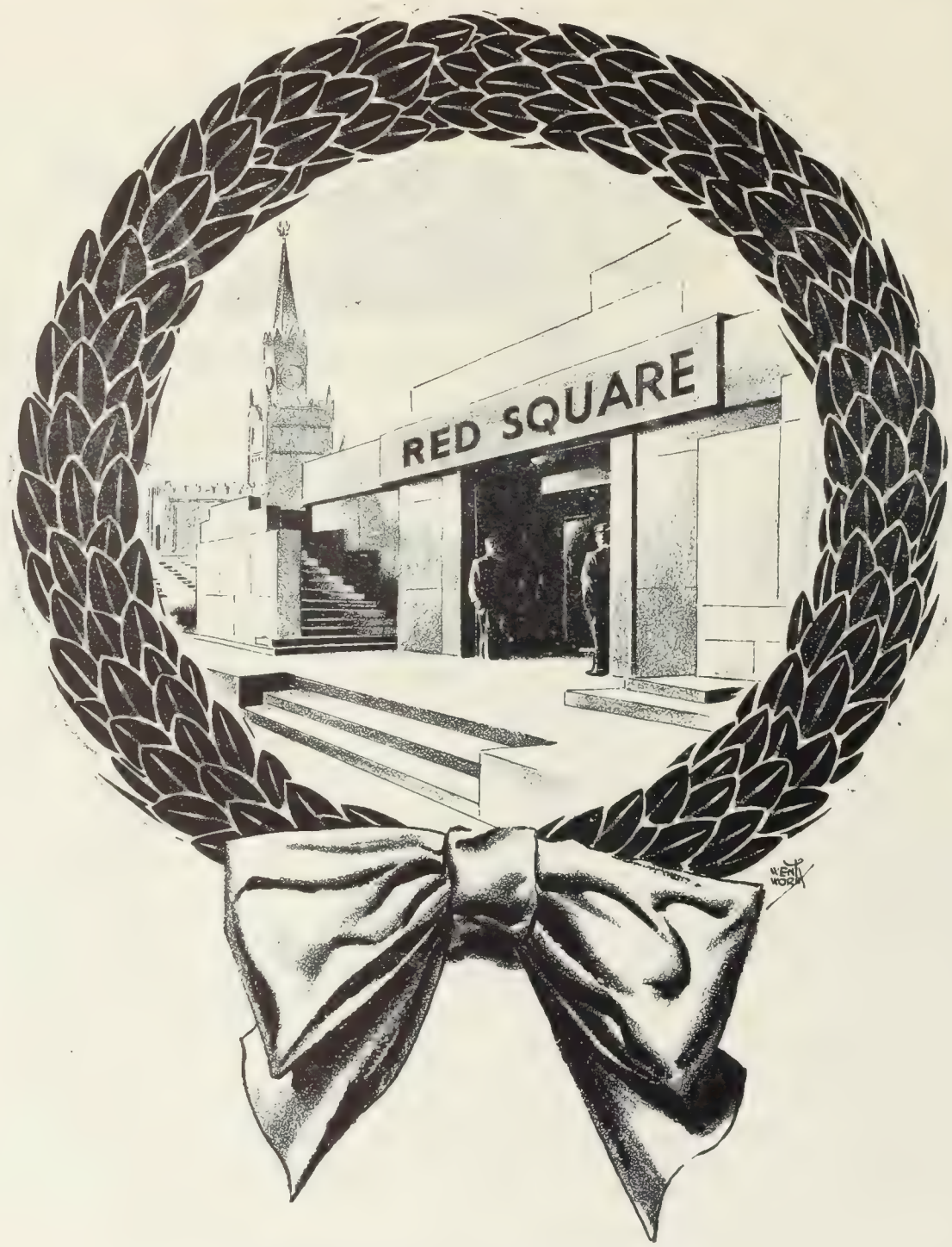
That patronage will come to pictures that are entirely clean of smut is attested by the success of "The House of Rothschild," "Lost Patrol," "Little Women," and Frank Borzage's early "Seventh Heaven" or his recent, "No Greater Glory" and of "Cimarron."

Widespread censorship, rigidly enforced, is another item which must be taken into consideration when the question of whether or not smut pays is discussed. The continued appearance of pictures in which smut predominates will certainly lead to more and more censorship, and in states where the screen is now free from this bureaucratic cutting and slashing of all productions.

The large radio chains took a lesson from the experience of the motion picture business and immediately instituted a self-censorship that has kept the air clean of smut. The big advertisers and the big radio chains know that, even though any individual advertiser could enlist a huge air-audience through the use of smutty programs, it would lead immediately to a much greater portion of the radio listeners shutting out from their homes, not only the offending program, but others which were innocent and free from anything offensive.

I do not argue against sex in pictures, provided it is handled cleverly. But there is more sex in a flash of a pair of pretty ankles than there is in a scene of a thousand bare legs; more allurement in what is not shown than in that which is blatantly and crudely smeared on the screen to the point of nausea in an attempt to outdo some other production which had made a questionable success through its use.

IN MEMORIAM



1933 - 1934

Be Yourself

By
GREGORY LA CAVA

IF I were running a school for motion picture actors, the first request I would make is: "Please don't act." Many years ago when theatres had GALLERIES, there were many systems of imitation called "schools of acting." The first thing required of the pupil was to submerge his or her own PERSONALITY.

If she were an ingenue, for instance, she was told that by the simple mechanical expedient of crossing her arms over her bosom, holding her head back in a gargling position and gazing heavenward, she would be able to convey a spirit of untrammeled virtue to the far reaches of the gallery.

By assuming position "B," which consisted of dropping her arms to a parallel position across her abdomen, lowering her head from the gargling position and gazing cow-eyed, straight ahead, she had performed the miracle of becoming the mother type.

But the miracle had not ceased. By dropping her hands still further, placing the palms on either side of her caboose, elbows akimbo, assuming a rolling motion with hips, head thrown back in flaunting manner, she had now metamorphosed into a wicked, Carmen type of female. This she sometimes varied by holding a rose between her shining teeth.

All of this, my children, may have been necessary in the dark ages when the man in the gallery had to know precisely what was going on. It is not necessary in the motion picture theatre. The close-up has moved the gallery down to that well-known front row where hirsute adornment is considered a luxury.

An audience today will accept the premise that you are either virtuous, wicked or motherly if you state the fact quietly and naturally. In the days of theatrical ranting, people went to the theatre to be frightened. They now go to be entertained. The theatre was once a world apart. Today each member of the audience is a shareholder.

Today's audience (hereinafter referred to as John Doe) enters the theatre, slumps in a seat, lowers his guard, relaxes completely, and enters his world of make-believe which is being enacted before him on the screen. He is the hero bound and gagged. Due to his complete state of relaxation, there before him his baser, villainous self is threatening his softer side in the form of the ingenue—he struggles to free himself to squelch his baser nature—to no avail—BUT—it is not too late—here comes the cavalry—and WHO do you think is riding at its head? Correct. John Doe himself. He severs the bonds which hold his heroic aide captive, squelches his baser self in a hand to hand struggle, places his arm around the waist of his softer counterpart and, reunited, they wander into the rising run toward the beginning of a fresh start in life.

Having had this emotional catharsis, John Doe goes home and writes himself a fan letter. He addresses it to some actor at some studio, telling him what a fine performance he gave when, as a matter of fact, he has only given John Doe an opportunity to perform HIMSELF.

John Doe doesn't want an actor to ACT. He simply demands that he REACT normally to the situation at hand. He resents your imitation of someone else. Having moved from the gallery to the front row, he is in a position to sense anything false in a performance. He resents this because it makes him self-conscious. When an actor with a perfectly healthy, normal, Connecticut background dons the garb of a Tennessee mountaineer, slouches into a cabin built for the purpose and says: "Maw, I cain't see you suffer no longer nohow—I jest shot Paw down the road a piece," he senses the fake immediately, and returns to his home with the feeling that he has seen a bad picture. The actor was not himself, therefore John Doe couldn't be himself and his evening was spoiled.

The screen is no place for acting as we have known it in the past. An actor's problem is to break down the barriers of falsehood between his own personality and the reflexes of John Doe. After a young actor has reached say, the age of thirty, it stands to reason that his own personality must be richer in every way than any imitation he may possibly give of someone else. He should not read lines that are unnatural to him nor make motions that he does not feel, just because it says so in a script.

Movie-goers do not write fan letters to an actor's performance. On the contrary, they write letters to an actor's personality. Because that personality is real and John Doe likes real things. If you are yourself, John Doe can be himself and there is a liquid camaraderie and understanding between the two of you.

It is my belief that costume features are usually not successful because John Doe has difficulty in imagining himself in strange garments, saying strange things. He resents the veneer that keeps the personality of his favorite from shining through. A notable exception is "Little Women," wherein, while it was a period picture, nevertheless the problems of the people were the same as John Doe's problems.

If every actor on the screen would occasionally re-acquaint himself with his OWN personality, he would soon discover how rich he is and consequently would have little time or inclination for the imitation of someone else.

If "can't" is your natural form of expressing "no can do," leave the "cawn't" to the fellow who expresses it naturally. This is your best chance for establishing a communion with your friend, Mr. Doe. If you are square pegs, don't try to fit into round holes, my little ones.

Be yourselves.

"EVER IN MY HEART"

"GAMBLING LADY"



ARCHIE MAYO

Directed

"CONVENTION CITY"

"MAYOR OF HELL"

"MAN WITH TWO FACES"

Comically Speaking

By
ROY DEL RUTH

IF you must go into motion pictures, disregard the blushing heroines, the stalwart heroes and the gripping character actors. Head instead for the comedy field. If you are a good comedian or comedienne, it is here that you will make a fortune. You'll make it quickly and easily. You'll be respected in your community, which is something no good Rotarian will ignore.

But never, as long as you live, try to be a comedy director! I've been through the mill, I've had the works, I know the answers and I'm wise to the racket.

Before we discuss directing comedies, let's consider the actors and actresses. Who, of the various players, has the most gold in the old sock? Harold Lloyd, who is such a success that he has a golf course on his estate. Charles Chaplin, who has so much money that he eats his cream of wheat out of a tin plate. Marie Dressler, who stands quite high in our industry.

Why?

Because people feel a little sorry for the gal who has to race across the ice to get away from the Big Bad Wolf. They feel just as sorry for the young clerk whose wife is about to have a baby, but who can't get a raise. That's something.

BUT—they love a comedian or comedienne because he or she makes them laugh, and laughing at the moment is at a premium.

All this is very nice.

But did you ever see the directors who direct the comedians and comediennes who send you into stitches?

No, indeed!

Nobody ever sees a comedy director. He's usually under a rug somewhere. I should know. In a moment of misguided youth, I became one. I have a face so long that if anyone wanted to make a picture of me—as if anyone wanted to—they'd have to print it on the floor of a hallway in a medieval castle. And I'm no exception. Whenever you see a man in the corner in Hollywood, away back from the rest of the world, studying the possibilities of the infinite, you know you've seen a comedy director.

What a job!

The comedy directors of Hollywood are a race apart. They are usually thin, have long, sad faces which make undertakers look like the spirit of springtime, and they sulk. And they have a reason.

A successful drama is easily produced. You collect a couple of tears, about three weak moments, a hero, heroine and villain, and everything is in the bag. You just follow the script and that's that.

With a comedy, all is different. Especially since talking pictures have come in, you never know where your laughs are. And that's something! Imagine—you know where your home is, where beer can be bought and where practically everything is, except the laughs. So you shove them in.

You wrestle through a script with a comedian and a comedienne. You know what drama is. That's tangible. Over and above all, you can put your finger on a dramatic moment. But did you ever try to put your finger on a gag? It's like trying to stick a cannon through a one-inch hole with a blindfold on.

You work and work and work.

You figure that you are a very funny fellow.

You get into a lather and you direct your picture. You build funny situation after situation. Then figure the audience is going to roll in the aisles. You cut the picture. You rush it down to the most comical audience you know, and they all sit on their hands when the big moments come along!

This is tough. But, tougher than even this is the fact that the customers laugh at things you didn't think were funny at all. In fact, you probably put them in for dramatic emphasis. Now, maybe you understand why directors run around with chins that don't need to be shaved because they're always being scraped off on the ground.

Comedy direction has other incoherent moments. For instance, the director has a very screwy sense of humor and thinks that he has picked funny people for his cast. After working for six weeks he previews the picture and discovers that what he thought were snickers from the audience were sobs! What a swell break these guys who direct epics get.

Maybe you think this is bad news, but let's go back even farther, to the writers. Millions of serious things are published every day — newspapers, magazines, books and what have you. But the funny books come out very seldom. Why? Because writers are funny only seldom. Here I am, a director, with a seldom funny writer, working on a comedy. That's when the trouble starts, after you have a funny idea. It drives the writer into hysterics and, before you get through, he has written his own idea, after forgetting yours.

From the beginning, things go from bad to worse. The late lamented depression was a piker. People were supposed to be low. They weren't half as low as a comedy director with a writer re-writing his script and telling him what was wrong with it.

All right. You get it done. You have your actors. You make the picture. You cut it. And you preview it. Possibly, by hook or crook, you have two laughs. Do you know what happens? The laughs come so close together that they sound like one! You try to figure out how to get the two laughs apart, and you end up by cutting paper dolls out of anything handy.

The saddest moment of all is when you show it to the producer, the man who has sunk his money into it. He sits and looks and you are leaning back waiting for a chuckle. The man can't chuckle, because he has sunk about $250,000 into it. Thats not funny, even in the Scandinavian.

"Fairly good," he says, after giving the once over to your funny idea, the funny story, and those funny people whom you helped buy a new Rolls Royce. You hold your breath. The picture is released, and millions of people who have read the advertisements think that they are going to roar their heads off.

They go to see it, and you are in a much larger Dog House than you were with the producer. The critics even go so far as to suggest that you were trying to be funny.

The whole answer is that no matter what happens, don't direct comedy in any form. Steer clear of it, just as if it was quarantined for fifty years. Let the comedian and the comedienne build their Italian villas. Don't go in for it.

And, in conclusion, just let me get my hands on an epic.

I'll retire!

JOHN
CROMWELL

R-K-O
RADIO

"Just One of Those Things"

By
HENRY HATHAWAY

So, you'd like to be a director, would you? You'd like to have somebody write the stories, hire the actors, build the sets, construct the dialogue, light the scene and turn the camera. All you have to do is sit in your easy chair, say "Action!" and "Cut!" at proper intervals, and every once in a while remark condescendingly, "Print that one!" That's what you think.

You arrive at the studio bright and early, eager for the day's labors. It is spring. Little birds chirp cheerily. The sun beams lovingly. You are even with schedule, and the producer is smiling. It's a lovely world, after all.

Then your star walks on the set.

"Wait a minute," you remark. "You're supposed to wear that brown suit in this scene."

"I definitely was told the blue."

"Well, get back to the dressing room and change—if the brown isn't at the cleaners."

Up comes your assistant director.

"Say, we gotta shoot around that kid for a few days. She's got the measles or mumps or sumpin. We can shoot the interior of that chateau—"

A man from casting horns in.

"No, yuh can't. Joe Blitz won't be available for three days, and he's in that scene. But you could do that night club stuff."

"But," wails your leading lady, "my costume for that scene isn't done! I don't want to wear that old rag you tried to palm off on me that Olga Olgawitz wore in that thing she did. I won't wear anything but my new outfit."

"Well," you suggest, "maybe we could do the transparencies on the boat."

"Notta chance," says the assistant. "Jones' company is in there for another week."

By this time your star is back with his brown suit. Maybe you can't get the kid, but you can worry about that later. Let's get this scene now. First a rehearsal. You explain the action. They walk through it, perfectly.

"Let's make one." And things start

In the midst of everything you hear a loud buzzing noise. You look at the sound man. He frowns and shakes his head. "Cut!"

"Fix that damn sun-arc!"

While it is being fixed you sit. Your dialogue writer comes up.

"We otta change this scene," he says. "In the script the guy says, 'It is imperative that this transaction be consummated.' Now you know nine-tenths of the clucks that go to see this opera won't know what the hell he's talkin' about. I don't think the guy can say it anyway. He's got a one-syllable mind."

"Suit yourself," you say, thinking wearily how bright it seemed that morning. The sun-arc is fixed, and you start again.

In the middle of the scene, with everything going smoothly the second cameraman says "Cut!"

"Somethin' wrong with this box," he explains brightly. He pries around inside, muttering darkly to himself. All the cameramen take a look inside.

"What's the matter?" you remark. "Somebody lose his lunch?"

"That's an idea," says the cameraman. "It's lunchtime now."

So you knock off while the camera is being repaired. An hour later, fortified with a thin slice of ancient beef, lumpy potatoes and a cup of something vaguely reminiscent of coffee, you return to the wars.

"I feel terribly," your leading lady greets you. "I guess I shouldn't have had those cucumbers. Do you think we can knock off early today?"

"It's fixed," the cameraman cheers you up. "Film got off the track, and got chewed up, but we cleaned her out, and she's oke now."

"Think we can make one?"

"Why not?"

Your principals are placed, the extras lined up. The cameraman decides one light isn't hitting just right. He floods it, tips it up, and is satisfied. You shoot. "Cut!" It's a perfect take.

"Say," says the wardrobe girl, timidly, "is she wearing the right shoes?"

"Oh, my gosh," wails your leading lady. "I took those things off before lunch because they hurt my feet. And those cucumbers made me forget to put 'em back on."

"Let's do it over," you suggest. While you're lining up, a troupe of visitors parades in. They're breathless. They're actually seeing pictures made. You shoot again. It gets halfway through, when—

"Say," demands a visitor, "do you really—

"Cut! Who in hell let those people in? Get everybody off the stage who isn't working!"

"Look," says a publicity man, horning in, "I wanta get a statement from you about what you attribute your success to."

"Nuts! I ain't got time. Can't you see I'm busy? Tell 'em I'm born lucky; tell 'em it's a gift—and I'm figuring on giving it back. Tell 'em anything! Don't bother me!"

"Let's try it again," you remark wearily. Eventually you get a shot, and "one for protection." You change setups, and the whole rigamarole starts in again. Lamps burn out, cameras reload, people forget dialogue and bits of business, extras blunder in front of principals, a carpenter starts hammering in the middle of a take. But, by God, you've got three shots.

"Look," says the assistant, "I told you we can't get the kid for those shots tomorrow, whaddaya want to do?"

"See if we can get Bill Glutz for the fight scenes. And then we'll hope to God that Bill don't hit our star hard enough to scar him up for the rest of the picture."

"I beg your pardon," says a voice, "but this is Miss Tucker from one of the fan magazines, and she'd like to do an interview with you."

"Oh, Mr. Director," trills Miss Tucker, "I have a marvelous idea for a story. I want to tell my readers all about pictures. Tell me, just what does a director do?"

RADIO PICTURES

"Professional Sweethearts"

"Rafter Romance"

"Chance at Heaven"

"Sons of the Desert"
with Laurel and Hardy

"Love Birds"
with Zasu Pitts and Slim Summerville

"Sing and Like It"
All Star Cast

"We're Rich Again"
All Star Cast

IN PREPARATION

"By Your Leave"

WILLIAM A. SEITER

Just A Joiner

By
W. S. VAN DYKE

YOU'VE got me, boys.

You've caught me with the goods and I'd like to get my fingers on the stool-pigeon that tipped you off to my record. Sure, I've got a record. How could I deny it? You've found enough evidence on the cards in my pocket, so I might as well break down and confess.

But first take the handcuffs off, will you, boys? I can talk better then.

I admit I am a joiner. I'll even go further than that. I admit I am the World's Champion joiner—but through no fault of my own, understand.

I remember the day when I didn't have a card to my name, not even an ace or a deuce. But today, I have scores of them—maybe millions of them—and they keep multiplying like guinea pigs. But you can't blame me for that because I have been a victim of circumstances.

I recall vividly how it all began. As long as I stayed on the home lot and directed pictures I was let alone. Nobody invited me to speak at banquets or hung ribbons around my neck, for there wasn't any reason to do it.

Then somebody got an idea that a South Sea picture had not been filmed for a week or two and I was pushed aboard a boat with a camera crew. I was commanded to go to the South Seas and go for the natives or go native or something like that, and not to come back until I had a South Sea picture. I went, and that's where it all began.

The natives probably are to be blamed for the predicament I am in today. They hung a lei of tribal blood around my neck and took me into their lodge. It was the first offense. Then, when I came back with "White Shadows in the South Seas," my troubles began.

These cards you have spread out before you began to rain down upon me. Apparently I was mistaken for a world traveler, an intrepid adventurer.

True, I belong to the Los Angeles Athletic Club, the Hollywood Athletic Club, the Beverly Hills Athletic Club, the Bel-Air Club, and a flock of others—but, upon my word as a Kentucky Colonel, I have never set my foot across the threshold of any of them, not once.

I have memberships in the Academy of Motion Picture Arts and Sciences, the Masquers, the 233 Club, the Los Angeles Turf Club and the Army and Navy Club—yet, I must confess, I have never broken bread at their tables.

You will find me a member in good standing in the Los Angeles Advertising Club, yet I have never made a speech there. I am a Knight of Labor, yet the Lord only knows why. I am an angel of mercy in the Japanese Red Cross, though with bowed head I confess I have not even bandaged the finger of a Japanese schoolboy.

When the storm of life memberships subsided, I was content to toast my feet before my fireplace and stay home for the rest of my existence. But do -? No.

It seems that a garrulous old chap down around the tip of South Africa had a habit of spinning yarns to a woman writer for an occasional cup of tea. The writer took him seriously and wrote a book about Mr. Aloysius Horn.

So I was sent to Africa to film "Trader Horn." Seven long months I perspired down there and not even the blacks would give me a moment's rest. They made me king. They made me several kings. And today I probably wear more mythical crowns than all of the kings together. Please don't ask me the names of the tribes I'm supposed to rule. I couldn't pronounce them even if I knew. But it's true, s'help me.

Upon my return from Africa, it started all over again. I began joining again. Not that I asked for it. I was requested to join. These various societies would urge—almost demand—me to join their organizations. And I did.

So I became a member in the International Adventurers, the National Sojourners, the Beloved Vagabonds, the Explorers Club, and many more.

Application blanks poured in from the American Geographical Society, the National Geographic Society, the Pacific Geographical Society. Yes, gentlemen, I signed them all, although I admit geography was way beyond me in my kid days.

Again, I dug myself out of the avalanche of memberships that had fallen upon me and crawled back to my own fireside. I had hoped that never again would I be pushed to a remote corner of the globe on a motion picture expedition.

But my hopes were promptly blasted, and I awoke in the Arctic Circle, filming "Eskimo." Even in that faraway region I was unable to escape the curse of "joining." I joined the Arctic Brotherhood.

And when I once more staggered back to civilization my back was bowed heavily by more memberships.

The Women's International Association of Aeronautics, Junior Division. This has always been a mystery to me. I do not believe there is any doubt about my sex and no longer am I a junior.

But as long as we are at it, let the cards fall where they may. I am enrolled in the Army, Navy and Marine Corps Association, the Army and Navy Club, the U. S. Marine Corps and the Kentucky National Guard.

I am proud of these memberships, even as I am equally proud of every other organization to which I belong, though I do not attend any of their meetings.

Yet I am proudest of those associations which I honestly inherited through my family—the Society of Colonial Wars, the Sons of the American Revolution, the Society of the Sons of the Revolution, the Founders and Patriots of America.

These were handed down to me by my grandfathers and their grandfathers . . .

Jan Thomasse Van Dyke, who came to America in 1652, and was one of the founders of Utrecht, Long Island;

Captain Jan Janse Van Dyke, magistrate of New Utrecht, a captain in the Colonial Army and who died in 1736;

Jan Van Dyke, Alderman of the First Board of New Brunswick in 1730;

Jan Van Dyke, one of the oldest soldiers in the Revolution, killed at the Battle of Monmouth in 1778;

John Honeyman, Washington's favorite spy, who supplied the information that led Washington to cross the Delaware and win the Battle of Trenton.

I am a Mason and an Elk. These, I think, comprise most of my "joinings"—unless you want to include my chieftainships, for which I blame the "Laughing Boy" expedition.

As long as I am telling all unashamed, I confess that I am a full-fledged chief in the Nez Perc and Navajo tribes.

That is all, gentlemen. May I have a glass of water? I feel fatigued. What? I've just been accepted into the California Peace Officers Association? Change that water for a slug of gin!

†

When I finish directing "Stamboul Quest", it will mark the completion of nine consecutive and appreciative years with Metro-Goldwyn Mayer; also the fulfillment of a perennial promise when I board the "Ile de France" on June 16th for a three months vacation.

SAM WOOD

Exclusive Management
BERG, STEBBINS, ALLENBERG AND BLUM

Looking Backwards on Direction

By
ROBERT Z. LEONARD

THERE probably isn't a tougher job than trying to write a story of this sort.

You are caught on the horns of a dilemma. If you express any personal theories, you immediately involve yourself in controversy with others who have conflicting ideas. That is apt to have its unpleasant phases. And, in any case, contemporary discussions of this nature smack too much of conceit.

However, there is a safe ground on which a director may verbally tread. That is the past. The other day I realized that it is just twenty-four years since I first reported to Director Francis Boggs as an actor.

Looking backwards, I am impressed by the changes which have taken place in the attitudes assumed towards the director, both within and without the industry.

The director has gone through a variety of stages. In the first, he had the aspect of a sort of adventurer-magician. Literary aptitude wasn't an outstanding essential. Above all things, he had to be quick on the trigger, instantaneous on the up-take. It was quite the usual thing for him to leave the studio in the morning with no physical accoutrements except a camera and a little film; nothing on his mind except a vague idea. The story would be written en route to location and shot in toto that day. Bystanders were roped in as "extras," sans pay if possible. Elaborate assistance was out of the question, and direction took on the aspects of day labor when things had to be moved. And a good director became pretty clever at using houses, bits of garden, etc., where the absence of the owner made the rental nothing—or perhaps a couple of dollars paid to a complaisant servant. Quick-thinking, quick movement, were more necessary than creative effort.

Then the public began to tire of stories shot largely in the sunlight, minus any great degree of photographic quality. Studio work became more important. "Open" stages were covered over and electric illumination developed, requiring of the director a greater, more intense understanding of technical photographic essentials. Also, becoming more intimate, the scenes of pictures gained a greater amount of compilation. The director had to concentrate on exits, entrances, crosses etc.

In other words, the game had evolved from a rather adventurous, care-free "racket" into a definite profession, one with rules which continued to grow tighter with each passing year.

The next phase was that of the "star director." In this period directors who had given the public consistently good pictures were "starred," billed exactly as are and were the principal players. Consoling as this was to directors, this was not entirely a sincere move on the part of the producers of the time. Then they were all a bit jittery. The public adulation of stars was just getting under way. Salaries were shooting up. Company executives were in a corresponding dither. They thought the upward shoot of stellar salaries could be offset by boosting the director in the public prints.

I have no wish to get into an argument with anybody, but I have always felt that this artificial period was harmful to the director.

Directors should have reasonable publicity, of course. Certainly I want my share. But we must remember that the great interest for the public lies in what they SEE on the screen. It is an old psychological principle that that which is hidden from view can't make its presence click in comparison to things which are in plain sight. And the director must always be hidden from view by the bulk of the camera.

The efforts to pull the director out from behind the camera, put him into the same publicity class as a star, only led to a series of misconceptions which were not too good for the industry. For example, the public was given the impression of the director as an unsmiling, sarcastic, domineering despot, a veritable Czar. It was not to be wondered that many theatre-goers couldn't understand how light, delicate comedy, lovely, subtle humor could be developed by such a man, pictured as sort of a combination of Satan, Mussolini and Simon Legree.

The latter part of the silent picture era saw the director growing into the niche which he likes best, which proved best for the industry. More and more he became a part of the actual creation of the story. (It should be explained here, to any unfamiliar with their past cinematic history, that after the first period where the director wrote his own yarns, "on the cuff"—there came a time when specialization reared its ugly head—when the director was handed a script and told, "here, direct this." In that era it was considered treason if the man with the megaphone even mildly suggested an interest in the creative building of the story). More and more physical details were lifted from his shoulders so that he might give more attention to subtleties, to new twists, etc. This followed in natural course the increasing critical attitude of the public. Errors of omission and commission to which they paid no attention in the days when films were a novelty, now bulked as serious obstacles in the way of the director who persisted in them.

Sound, of course, brought the greatest change to directors. The first phase in the sound period was that of super-caution. We had grown used to a silent medium that had become, through long usage, very supple. Its pictorial possibilities had been rather thoroughly explored.

Then, suddenly, came talk. Because it was new, talk assumed a terrific importance. Directors were afraid to do the new, striking, pictorial twists for fear they would interrupt the dialogue. The first talkies were made merely as photographed stage plays. Of course, at first, this caution was due in large part to the very heavy, unwieldy sound apparatus; the cameras in their huge ice boxes, etc.

As we grew used to sound, however, as invention lightened the sound apparatus, fear and caution diminished. Directors began to think once again in terms of MOVING pictures. We began to see that talk in no way interfered with the striking pictorial images which made photoplays originally great. Our wings spread out again—and today we are undoubtedly at the threshold of the most interesting age direction has ever had.

It has been for me a great, a most interesting twenty-four years—but I honestly and sincerely believe that the next twenty-four will be far more worthwhile and vital than those which have passed.

JACK CONWAY

✦

"HELL BELOW"

"THE NUISANCE"

"VIVA VILLA"

✦

METRO-GOLDWYN-MAYER

No Rest for The Wicked

By
NORMAN TAUROG

THIS little playlet takes place in the Paramount Studio commissary at a round table where, when the lunch whistle blows, congregate directors, writers and producers who have never heard of Helping Hand Societies and who think that Sympathy is the female of the species Simp.

What's worse, the following act has been playing for so long that it makes the New York run of "Abie's Irish Rose" look like a one-night stand.

The cast of characters changes slightly from time to time, but in this sad instance we have Barney Glazer, Louis D. Lighton, Waldemar Young, Walter De Leon, Bartlett Cormack and myself, Norman Taurog—two producers, three writers and—Heaven help me—a director.

Waldemar Young, after dragging himself wearily across the floor, plumps into a chair next to the other five.

YOUNG: So help me, I'll never write another picture.

GLAZER (pleading): Please, boys, we promised not to talk shop.

CHORUS (sotto voce): That's right. No shop.

(They are all stricken dumb).

CORMACK: Talking about writing, did I ever tell you the story about the time I was back on the paper in Chicago?

CHORUS: Yes!

TAUROG (to Young): If you think you're tired, you should have seen the time I had with that bear on "We're Not Dressing."

LIGHTON: Animals are grand pals. You ought to see my horse ranch.

YOUNG: Methods of transportation have changed. What I need is another trip around the world. You have no idea what this "Cleopatra" script did to me.

DE LEON: Scripts aren't what they used to be in the good old days. Now when I wrote "The Campus" . . .

CORMACK: That was ten years ago when I was back on the paper in Chicago.

DE LEON: What of it? As I was saying . . .

GLAZER: If this doesn't stop, so help me, I'm going to eat at the Ambassador tomorrow.

LIGHTON: We've heard that for a year. The trouble is tomorrow never comes.

CORMACK: That's a swell idea.

GLAZER: It certainly is. I'm going to eat at the Ambassador tomorrow.

CORMACK: No, not the Ambassador. "Tomorrow Never Comes." Has anyone used that title yet?

TAUROG: Who cares? Think up something original like "We're Not Dressing."

YOUNG: Vincent Lawrence and I are through with the DeMille script, so we're not yessing.

CHORUS: Jack Cunningham's losing a lot of weight.

(Jack Cunningham never gained nor lost an ounce in his life. But that's neithre here nor there. It's the stock answer to all puns).

LIGHTON: There is a time and place for puns. By the way, did you hear the swell line that I'm going to have in my next picture?

CHORUS: Yes!

LIGHTON (to himself): That's funny. I only just thought of it myself.

TAUROG: Lines alone don't mean anything. I've got a grand situation in "Mrs. Wiggs of the Cabbage Patch." Maybe you fellows could help me with a little suggestion.

YOUNG: Here I'm dying with Cleopatra and he asks me riddles about cabbages.

GLAZER (blue in the face and muttering something which sounds like): I'm surely going to eat at the Ambassador tomorrow.

LIGHTON: Oh for a quiet afternoon on my horse ranch.

YOUNG: Horses? Listen, DeMille wanted a scene in which the Egyptian and the Roman cavalry . . .

CORMACK: Who the hell cares? You think you're a martyr. I did two pictures with DeMille, but that's nothing compared to when I was back on the paper in Chicago.

TAUROG (who had apparently been talking throughout the foregoing): . . . so when Europena runs out to the cabbage patch to tell Mrs. Wiggs . . .

DE LEON: Lighton, will you please turn your horses loose in Norman's cabbage patch.

TAUROG: No. No. There are no horses in it. Didn't you ever read "Mrs. Wiggs of the Cabbage Patch"?

CHORUS (fearing that Taurog would read it to them): Yes!

TAUROG: I wouldn't have a horse in it. Not after that bear.

LIGHTON: A bear ran after one of the horses on my ranch, and when the horse fell . . .

DE LEON: . . . It was a horse on the bear.

CHORUS: Jack Cunningham's losing a lot of weight.

GLAZER (moaning): I should have gone to eat at the Ambassador today.

TAUROG: Now, take that scene from "Mrs. Wiggs" . . .

DE LEON: You're the director. You take it.

TAUROG: Have a heart, boys. I'm in a spot on this scene. It's worse than the time I had with that bear.

YOUNG: I'll give you some of the lines left over from Cleopatra. They're terrific. I wrote them.

LIGHTON: I'll lend you some horses from my ranch.

CORMACK: I'll let you read a story I wrote when I was back on the paper in Chicago. You might get something from that.

DE LEON: There's a swell situation in "The Campus" which you could copy.

GLAZER (his face flushed and his eyes rolling wildly): Tomorrow I'm going to get on my horse and take Cleopatra to eat bear steak and cabbage at the Ambassador back in Chicago.

(As he faints onto the table, his head would have fallen into his soup plate had not Taurog, who swooned a moment prior, preceded him.

(The remaining four cases of acute indigestion rise wearily, lift Barney Glazer, and lay him to rest on top of the table. Then they rifle Taurog's pants pockets for enough money to pay their checks and leave him as he is with his head in Glazer's soup plate, for, after all, he is only a director.

(Before they can exit, divine retribution (it's really indigestion) overtakes these four weary figures and they fall in sprawling positions on the floor.

(As we fade out, the music swells to magnificent proportions and we hear the stirring strains of "Love Thy Neighbor," sung by Bing Crosby in "We're Not Dressing," which was directed by Norman Taurog.)

EPILOGUE

"We're Not Dressing" was directed by Norman Taurog.

THE END.

Norman Taurog

DIRECTOR

"WE'RE NOT DRESSING"

This musical offers things that entertain . . . "We're Not Dressing" will prove popular.—Mae Tinee, Chicago Tribune.

All in all a cinch audience picture . . . any audience.—Variety.

Orchids to Gordon and Revel's "We're Not Dressing" score, and the picture.—Walter Winchell.

Gay and rowdy musical comedy . . . lively and nonsensical . . . catchy songs . . . his fans will delight in "We're Not Dressing," which is funny as well as tuneful.—N. Y. Mirror.

It is good popular entertainment, bound to please a large public.—N. Y. American.

It is first rate entertainment for the ear and funny-bone . . . a gay ,melodious bit of musical comedy fluff.—N. Y. World Telegram.

A show shop hit.—Edwin Schallert, L. A. Times.

The whole picture is a lot of nonsense, but it is entertaining nonsense that will delight the Bing Crosby fans and tickle the followers of Burns and Allen.—N. Y. News.

Bing Crosby sings gaily . . . romantically . . . delightfully . . . grand voice . . . engaging personality . . . sense of humor . . . lightly diverting entertainment . . . you'll enjoy "We're Not Dressing."—N. Y. American.

Norman Taurog has captured much of Bing's boyishness in directing him.—Eleanor Barnes. —L. A. Daily News.

In it Bing is at his best—vocally and histrionically. . . . It was produced by Paramount and directed with skill by Norman Taurog. You will enjoy it.—Seattle Times.

Never has Bing Crosby had a role that gave him richer opportunities for acting as well as singing . . . a highly diverting film.—Seattle Post-Intelligencer.

In Preparation

"MRS. WIGGS OF THE CABBAGE PATCH"

Paramount Pictures

Management

Schulberg-Feldman and Gurney

What About Good Music in Pictures ?

By
VICTOR SCHERTZINGER

IS THERE a place for classical music in pictures?

It is difficult to refrain from giving an impertinent answer to this ridiculous question.

Is there a place for a fine, sensitive, dramatic actor in pictures?

Of course there is, but a producer would not think of casting Katharine Hepburn in a part suited to Marie Dressler, would he? Nor would the composer of "Pagliacci" think of interpolating a few bars of "Hi, Boy, How Ya' Doin'."

Music is just as much a character in motion picture production as the names that appear on the screen. It must be cast just as carefully and, when it is, the results are tremendously effective, for there was no drama ever written that can compare with the drama of music.

In the average studio the scenario department is usually located about two blocks from the music department and they never seem to get much closer, even on the screen. The result of this situation is obvious. Music is poorly cast.

To ask whether there is a place for good music in pictures is the same as asking if there is a place for electricity in the development of light. If electricity is not handled and controlled in the highest scientific manner, the result is disastrous. So it is with music.

Like every other innovation, we attacked the subject of music in pictures at the point of least resistance. In this case it was popular music. Stories were written and gauged with the distinct purpose of bringing in some popular song. "Broadway Melody" was a tremendous financial success. Since that time probably a hundred musical productions were made after the same pattern and according to the same formula.

When the subject of classical music was mentioned, most executives threw up their hands and looked at the man who had the temerity to make the suggestion as if he were two degrees this side of a raving maniac. The public is not educated to it, they said. And I say that the public is not only educated TO it, but BEYOND it! One does not have to look further than his living room radio for proof of this assertion.

There are few who will attempt to deny that the most popular programs on the air are those that deal with good music. When one of the greatest commercial organizations in the world, run by hard-headed business men whose every move is guided by the reaction of the cash register, sees fit to spend thousands of dollars to broadcast two-and-one-half hours of classical music from the Metropolitan Opera House every week, it is proof enough for me that the public is educated to good music. We must take our hats off to radio, but even if there were no radios to help expand the appreciation of good music, the classics still would have their place in motion pictures. Motion pictures are drama. Music is drama. It is the proper blending of the two that is the only question.

As for the appeal of music, it is too ridiculous even to discuss. Why do you suppose, for instance, that during all the depression period the only branch of the theatre that flourished was the concert stage? Lily Pons, Tibbett, Rosa Ponselle —they all packed them in. And why? Because, while other theatres were grinding out hot-cha syncopations, they were singing the fine old music, the beautiful selections from "La Boheme," "Manon," "Cavalleria Rusticana," the music that has thrilled the world for centuries. Certainly, they have a place in motion pictures.

Understand, I do not think it practicable to put upon the screen the standard operas of Wagner and other composers, as operas. There are too many obstacles to the proper presentation of these works. The librettos of most operas are too narrow for the camera. By this, I mean that in most operas much of the story is told in terms of music. I dare say that in Wagner's works one-third of the story is told in words and two-thirds by the orchestra. Naturally, such a condition offers difficulties to an entertainment medium that, first of all, appeals to the eye.

There are a few exceptions to this, such as "Carmen," but in the case of most operas, for pictures to tell the complete story it would be necessary for them to supply visually much of the story that is conveyed in music. That, we must admit, might bring the righteous wrath of an indignant music-loving public down upon the already battered head of our industry. We would be lustily accused of taking liberties with sacred things.

This, however, does not lessen the importance of fine music in motion pictures. Its dramatic value cannot be overlooked, and again I say, Music, the Actor, must be properly cast. There are many ways in which it can be used. If I may be pardoned for referring to one of my own pictures, I believe that we have struck a new note in the use of the classics in "One Night of Love," which we have just completed at Columbia with Miss Grace Moore in the leading role.

The story is that of a girl, ambitious to become an opera singer, and tells of her struggles to reach the top. At one part of the story she makes her debut in a Viennese Opera House. We might have selected any opera for this sequence but we chose "Carmen" with a purpose. The girl at that time of the story is thrilled with the thought of success. Spirited, alive, ambitious, she is throwing herself into life. Now, although the story of "Carmen" had nothing to do with the situation in our story, the music of "Habanero," which Miss Moore sang, was in the spirit of the situation. As a musical background to that particular part of our story, it became an actor in the play. Its effect was tremendously important. The audience did not necessarily have to know the story of "Carmen"—although in this particular case it probably did—to get the reaction we were after.

(Continued on Page 63)

BEST DIRECTOR 1934

WESLEY RUGGLES

"BOLERO"

"I'M NO ANGEL"

"COLLEGE HUMOR"

"THANK YOUR STARS"

ALL FOR PARAMOUNT

The World Is Round

By
MERVYN LEROY

WELL, here we are back in Hollywood, the land of the free and the home of the slaves of motion pictures. And by slaves, I mean slaves, because on our travels around the world we never once found anyone who slaved as hard as they do here in the land of celluloid.

People from practically every part of the globe who have drifted, for one reason or another, to Hollywood for the purpose of giving their best to the American picture industry, seem to forget the outside world when once they have passed the Rockies. We become all absorbed in our work; we talk, live and breathe motion pictures. There is a certain desire among some of us to give of what is essentially the basis of this business, and that is nothing but—showmanship. A feeling for what will appeal to the populace, the magnet that will draw people into the theatres.

In this country alone, few people realize that there are some 12,000 theatres open. In the space between the Atlantic and the Pacific, sailing around the world, there are about the same number. On practically every piece of inhabited land that looms up out of the various oceans, when circling the earth, are theatres, and American pictures are playing. It is quite difficult to try to express the hugeness of this business.

My wife and I sailed from New York with the earnest wish to see the world and to realize that there was something else in the world besides motion pictures. Our first stop was the island of Madeira. Walking down the gang-plank, we were really thrilled at the gorgeous surroundings that greeted our eyes, and also the odd type of people confronting us. I said, "Look, Honey, isn't this marvelous? People in costume and not actors, waiting to hear me say, 'come on the set and go to work'." As we left the pier on a bullock-cart, with Hollywood far from our thoughts, we said to the driver, "Where can we go in this place?" To which the driver responded with a cute Portuguese smile and accent, "You can go to the top of Tierra da Luca, have lunch and make sled ride down the mountain." Not being satisfied with that, I said, "What's doing here tonight?" And like a bolt out of the blue, he pointed to a twenty-four sheet poster of Warner Brothers' "42nd Street" playing at some theatre there. So Doris and myself just closed our eyes and said, "Drive on."

Well, we soon found out on our voyage, that seeing Warner pictures playing was such a common occurence everywhere from Madeira to Bangkok and from Zamboanga to Hollywood, that it was just like seeing another Mosque.

If any of you think that you will forget Hollywood by going around the world take a tip from the LeRoys that you will learn more about it than you did in all your years in town. In Italy "I'm A Fugitive" had just broken the record at the big theatre in Rome, and there were twenty-four sheets all over town, "Paul Muni in 'Io Sono un vaso,' registra Mervyn LeRoy." Believe it or not, but in all these foreign countries the director, if he is a good one, is as well-known as the star.

The salesmen for the various companies told us that there were certain directors that they couldn't sell, and some that the theatre owners took everything they made without knowing a thing about the picture. (We found that this wasn't all flattery.) It would open your eyes, as it did mine to see big buildings with Metro-Goldwyn-Mayer and Warner Bros.-First National and other of the majors' names across them. There are thousands of men selling and building American personalities abroad. We were met by reporters in almost every one of the various countries, who asked us, "What do you think of Mae West?" Can you imagine trying to answer that to a Hindu?

One reporter in Japan remembered my playing a song and dance man in the old Warner picture, "Broadway After Dark," and that's knowing your movies!

The Japanese picture industry is colossal. There are about five major companies making, each, 400 pictures a year. They make two different kinds of pictures, the classical and the modern. One program at a theatre consists of an American feature, a costume and a modern Japanese picture and all the shorts This theatre opened with the bill, "Gold-features! We visited one theatre in Tokio called the Neon Gegejo, which is almost as big as the Radio City Music Hall and just as attractive in just as modern a way. This thetre opened with the bill "Gold-diggers of 1934" and "Cavalcade."

One of the leading directors of Japan took us through a studio. They have all Western Electric equipment and all the new devices we use. Japan is by far the most progressive of all the countries. In Egypt they are starting to make pictures for the Arabic market, but as yet, the American picture is the thing. We saw "I'm A Fugitive" there also with the English dialogue, French titles on the bottom, Arabic titles to the left of the screen and Greek titles on the right of the screen. Even on the supposedly most primitive island left, Bali, there are two picture houses.

And although the women wear nothing above the waist, as is their custom, the censorship is stricter than Pennsylvania ever thought of being.

Censorship is a tremendous problem all over the Far East, but take a tip from us and by no means overlook the foreign market, as the theatres are just as good, just as well run and take in money the same as we do. I could go on indefinitely talking and explaining about the thirty-three countries we visited but, in conclusion, all I have to say is, that the world is round and so is our dollar, so if you want to get dollars into your coffers, remember THE WORLD IS ROUND.

HARRY BEAUMONT

DIRECTED

"When Ladies Meet"

"Should Ladies Behave"

Metro-Goldwyn-Mayer

Cameraman or Director of Photography ?

By
KARL FREUND, A.S.C.

THE story is told (and it is supposed to be true) of a certain director at one of our major studios, who awoke one morning, after having spent most of the night finishing a picture, to find the studio frantically calling him to hurry down and take over a half-completed production for another director who was ill. He hurried to the studio, walked onto the set, and the assistant director handed him a script, saying, "There's the lead, this fellow's the heavy, and Miss X over there is the heroine. Are you ready?" And he was supposed, with that preparation, to carry on and turn out a good picture!

An unusually bad break, you say? Unfair to start a man cold on a story he isn't familiar with? An unusual incident?

Ask any cameraman; he'll tell you it happens every day. He does it himself—finishes a picture tonight, and tomorrow morning he starts photographing a new production, without so much as a glance at the script, a word with the director, or even a glimmer of an idea of what the story is about. If he's lucky, the director (or maybe the assistant director) will find time to whisper, "Psst! Joe—this one's a drama." That night, he may be able to borrow somebody else's script, glance it over hastily between dinner and bedtime, and carry on with at least a hazy idea of the story he is putting on the screen.

Now, I'm no crusader; there are too many people already who are ready to tell the world what's wrong with the movies. But—does it strike you that such a system is efficient?

Here we have a director—a man trusted with the job of turning several hundred thousand dollars into a successful motion picture. To do that, he must get pictures of the action onto a strip of celluloid, which represents the tangible, salable product of all the effort and expenditure of the production. He has a man whose duty it is to direct the photographing of the story and action, so that every scene reaches the screen as the author and director have visualized it. This director of photography has the intricate task of bringing the production to the screen so that the visual mood of the picture matches the emotional or dramatic mood of action and dialog. He must present the characters to their best physical advantage, often using a world of photographic skill to enhance their appearance, or to build up a definite visual personality.

This work requires the highest type of technical and artistic skill. Moreover, if the best results are to be had, it demands that the Director of Photography must be familiar with the script; he must know how to build his photographic values to co-ordinate with the dramatic values of the story, in order to give each the most suitable photographic treatment. He should, in a word, be as familiar with every phase of the production—before starting to shoot—as is the director.

That the average cameraman is so uniformly successful in this work is due largely to a combination of inherent artistic and dramatic instinct, technical skill, and experience. It certainly isn't because the rest of us give him a break! And he does it under conditions that any director would call "impossible"—no preparation, no understanding of the story until he is actually shooting, and a constant grind of being rushed from one picture into another.

Perhaps this is an efficient, economical system—but I doubt it. In nearly thirty years in the motion picture business, I have been both cameraman and director. I have photographed and directed pictures both here and in Europe. I have worked where the cameraman is really a part of the production—and where he is simply a technician, rushed in at the last moment. My own experience has proven that when the cameraman is considered in his true position—that of a Director of Photography—everyone gains.

In Europe the cameraman is really a co-director: the Director of Photography. He joins the unit early in the preparatory stages; he participates in the story conferences, collaborates with the art director in designing the sets, directs the photography of the film, and then collaborates with the director and the editor in cutting the film. Then, if he wishes, he can enjoy a comfortable vacation before starting his next film.

What is the result? Instead of getting the benefit of the cameraman's brains and experience (which is what we are actually buying) only during the relatively short period of the actual shooting, we get it throughout the whole production. When we start to prepare the story, the cameraman is there to give us advice on how we can best tell our story in pictures—and he is rested—fresh; not stale and tired. At the same time, he gains a thorough understanding of all the ideas underlying and motivating the scenes he is to photograph.

He knows what we are driving at; he knows when conventional treatment will be best, and when he can employ novel angles and other photo-dramatic tricks He helps in the design of the sets; there can be nothing to alter once the sets are ready — no repainting, nor rebuilding. Thus, when we start shooting, he is as well prepared as the director; he knows exactly what we are trying to convey in each scene, and how it fits into the picture as a whole. He has planned every phase of his photographic treatment beforehand, so that each scene may best carry out its motivating thought. His plans for each shot are as well matured beforehand as those of a good director.

As a result, the picture is produced faster, and tells its story more graphically than could be possible otherwise. It is not only photographed better, but it is also a more finished example of visual drama. And the director can concentrate his attention on the actors and their work; he knows that the cameraman knows as well as he does what is wanted. No explanations or discussions are necessary; all of this has been done before the shooting commenced. Each understands the other's ideas, and each is free to do his work perfectly.

Making a motion picture is no place for rugged individualism. It can never be a one-man job; it is an intensely co-operative, collectivized enterprise. No one concerned can be safely allowed to work blindly or selfishly. We cannot have directors directing for their own glorification. We cannot—or perhaps I should say should not—have actors acting for their own applause. And we cannot have cinematographers who view their work as being limited only to photography.

The cinema demands good photography—often beautiful photography, but at the same time, even the most beautiful shot can be harmful if used in the wrong

(Continued on Page 66)

BUSBY BERKELEY

BUSBY BERKELEY

Let's Make A Different Musical

By
MARK SANDRICH

(Cast of Characters: Associate Producer, Director and a Writer. Scene: Any studio, any time. The associate producer has called the director and writer into a very important meeting.)

———

Associate Producer: Boys, I've got a great idea. Let's make a different musical!

Director: Swell! That's what I have been trying to tell you for months. The public is getting tired of these big spectacles, crooners, dance routines, top shots and back stage stories. What they want is something more intimate, more sophisticated, more . . .

Writer: But—

Associate Producer: You got my idea right away. And, I don't want any hit songs. The public is sick of them too. Disregard the commercial song numbers, boys. What I want back of this picture is a fine symphonic score. Something that will . . .

Writer: But—

Associate Producer: I got it . . . a marvelous idea.

Director: I know just what you mean. Our story takes place . . .

Associate Producer: I'm way ahead of you. My wife saw the Mozart music festival in Salzburg, Austria, last year. She says it will make the kind of different musical that will revolutionize the industry.

Writer: But, Mr.—

Director: The public would never understand German. Now get my idea. You take a boy and a girl in any big city. I want a simple love story. Look at Antony and Cleopatra, Napoleon and Josephine. Simple, human, elemental love stories. That's what put them over.

Writer: But, Mr.—

Associate Producer: I knew you would like my idea.

Director: Now we're getting somewhere. The boy is a clerk in a department store.

Associate Producer: But how can he sing then?

Director: Ah, that's where my novelty comes in. He can't sing!

Associate Producer: Great. He is in love with the little girl that works at the ribbon counter. That's great. We won't have to spend a lot of dough for big names. I know a little girl I want to make . . .

Director: Yeah, I know. But I got a better idea. The girl sells washing machines in the basement. Can you imagine a rhythmic number back of those washing machine shots? I tell you, it's down to earth, it's popular appeal, it's box office. Every housewife . . .

Writer: But—

Associate Producer: That sounds okay.

Director: Sure it's okay. The head buyer is the heavy. Goes on the make for the boy . . .

Associate Producer: Wait a minute. The Hays organization would never stand for that.

Director: Nuts. It's a woman buyer.

Associate Producer: Oh, that's okay.

Director: Wait a minute. I got another great idea. The buyer breaks her leg coming down the escalator, and the girl takes her place.

Associate Producer: Escalator?

Director: Yeah, escalator. Visualize it, boys. That escalator going up and down with a big chorus of sales girls. The boy and girl can do a hot tap dance on the escalator.

Associate Producer: Boy, that's marvelous. Get Jack Warner and Sam Goldwyn on the phone and see if we can borrow Buzz Berkeley.

Writer: But—

Director: Wait. I've got a title for a hit song for the escalator number. I Got to Pass Your Floor to Get to My Floor.

Associate Producer: How about Coming Down the Stairs to You?

Director: The song writers are going to be nuts about I Got to Pass Your Floor to Get to My Floor. Say, do you suppose we could get Gordon and Revel, or Warren and Dubin?

Associate Producer: Hell, we'll get both teams. What an idea. Think of what those four boys could do together!

Director: Now you're showing me some co-operation. The boy can sing the number . . .

Associate Producer: I thought you said the boy couldn't sing.

Director: Well, we can dub his voice.

Associate Producer: Listen, boys, let's do this right. To hell with the expense. I have a great idea for you. How would you like to see Bing Crosby play the part of the boy?

Director: And we can borrow Ruby Keeler for the girl. Get a load of Bing and Ruby doing that escalator number. And we give that guy Berkeley something to shoot at with some new angles. I'll get some great shots of that chorus from the fifth floor, coming up the escalator.

Associate Producer: Boys, this picture will be the most terrific hit of the year.

Director: Sensational!

Associate Producer (to the writer): There's the idea. All you have to do now is to go ahead and write it.

Director: And be sure you keep it simple and elemental.

Writer (rising and taking script out of his pocket): Pardon me, gentlemen, but here it is. I've already written it. Of course, it's a back stage story, but we can easily change it.

(Associate Producer and Director leap to their feet, shouting simultaneously:)
Marvelous. That's just what we've been looking for.

WHEN THE CRI

(EXCERPTS FROM THE HOLL

LUCIEN ANDRIOT

"The Right to Romance"—R.K.O.
"Miss Harding is photographed beautifully in this film. Lucien Andriot wielded a clever camera."

"The Crime Doctor"—R.K.O.
"Lucien Andriot photographed it with distinction."

M. A. ANDERSON

"The Quitter"—Chesterfield
"Photography of M. A. Anderson and production throughout is top-notch."

WILLIAM DANIELS

"Dinner at Eight"—M-G-M
"William Daniels, who has many extremely fine photographic accomplishments to his credit, comes through with another bit of creative photography."

"Christopher Bean"—M-G-M
"Photography is excellent."

"Queen Christina"—M-G-M
"Bill Daniels' camera work is a photographic masterpiece."

FAXON DEAN

"One Year Later"—Allied
"The photography is stunning. Faxon Dean and Tom Galligan cover themselves with glory for the photography."

HARRY FISCHBECK

"The Trumpet Blows"—Paramount
"Harry Fischbeck's photography is stunning."

"Double Door"—Paramount
"Harry Fischbeck's photography is utterly and beautifully in the mood of this extraordinary story."

AL GILKS

"Little Miss Marker"—Paramount
"Camera work by Alfred Gilks excellent."

GEORGE FOLSEY

"Stage Mother"—M-G-M
"The camera work throughout."

"Going Hollywood"—M-G-M
"George Folsey's wor of art."

"Men in White"—M-G-M
"The photography b rave about."

RAY JUNE

"Rip Tide"—M-G-M
"Photography by Ray

PEVERELL MARLEY

"This Day and Age"—Par
"Photography by Pev

ERNEST MILLER

"Laughing at Life"—Mas
"Photography throug

BEN REYNOLDS

"Thundering Herd"—Par
"Ben Reynolds photo

"Come on, Marines"—Pa
"Ben Reynolds photo

"The Witching Hour"—I
"Ben Reynolds' phot

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PHOTOGRAPHIC ARTI

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SMITH & ALLER, Ltd.

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TICS COMMENT

L' WOOD REPORTER REVIEWS)

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Paramount
oto aphed it in good style."

-Paramount
oto raphy is a work of art, no less."

LEON SHAMROY

"Thirty Day Princess"—Paramount
"Leon Shamroy's photography is artistically outstanding."

"Jennie Gerhardt"—Paramount
"Leon Shamroy bent an intelligent camera upon the film."

ARCHIE STOUT

"The Last Roundup"—Paramount
"Archie Stout's photography is memorable."

"Mystery Liner"—Monogram
"Archie Stout's photography is remarkably fine."

KARL STRUSS

"Four Frightened People"—Paramount
"The picture was expertly photographed by Karl Struss."

"Story of Temple Drake"—Paramount
"Fine photography by Karl Struss."

GREGG TOLAND

"Tugboat Annie"—M-G-M
"Gregg Toland's photography was excellent."

"Roman Scandals"—Samuel Goldwyn
"The photography of Gregg Toland, Ray June and John Boyle was in keeping with the class of the rest of the production."

"Nana"—Samuel Goldwyn
"Gregg Toland's photography and the settings combine to give 'Nana' an atmosphere that not only is exquisite but so foreign as to create a perfect illusion."

LEO TOVER

"Bolero"—Paramount
"Leo Tover's photography is in harmony."

"Murder at the Vanities"—Paramount
"The photography of Leo Tover is the very bright and shining star of the picture."

A REASON!

ISTRY COMBINED WITH
ATIVE
by

FONT

Pacific Coast Distributors

LOWELL SHERMAN



SHE DONE HIM WRONG

MORNING GLORY

B'WAY THRU A KEYHOLE

•

PREPARING–

NIGHT LIFE OF THE GODS

FRANK and DUNLAP, Ltd.

GEORGE STEVENS

◆

R-K-O RADIO

STEPHEN
R.
ROBERTS

NOW
UNDER CONTRACT
TO

R-K-O

RECENT RELEASES
For Paramount

"Lady and Gent"
"One Sunday Afternoon"
"Story of Temple Drake"
"Night of June 13th"
"The Trumpet Blows"

●

Exclusive Management
Schulberg-Feldman and Gurney

ALFRED E. GREEN

1933—1934 RELEASES

"I Loved A Woman"
Edward G. Robinson and Kay Francis

"As The Earth Turns"
All Star Cast

"Dark Hazard"
Edward G. Robinson

"Side Streets"
Aline MacMahon and Paul Kelly

"The Merry Frinks"
Aline MacMahon, Hugh Herbert
Guy Kibbee and Allen Jenkins

"Housewife"
Ann Dvorak, Bette Davis and
George Brent

DIRECTING

WARNER BROS.
FIRST NATIONAL
PRODUCTIONS

SIDNEY A. FRANKLIN

DIRECTOR

METRO-GOLDWYN-MAYER

LOUIS KING

DIRECTED

"MURDER IN TRINIDAD"

NOW PREPARING

"WANTED"

(Tentative Title)

✦

BOTH

PICTURES FOR

F O X

✦

MANAGEMENT

HARRY WURTZEL. Inc.

MICHAEL CURTIZ

"The Kennel Murder Case"

"Female" "Mandalay"

"Jimmy The Gent"

"The Key"

Now in Production

"British Agent"

✦

WARNER BROS. — FIRST NATIONAL

PICTURES

EDWARD LUDWIG

DIRECTED

"Let's Be Ritzy"

"A Woman's Man"

"Friends of Mr. Sweeney"

NOW DIRECTING

"The Man Who Reclaimed His Head"

FOR

UNIVERSAL



BEN HOLMES

DIRECTING

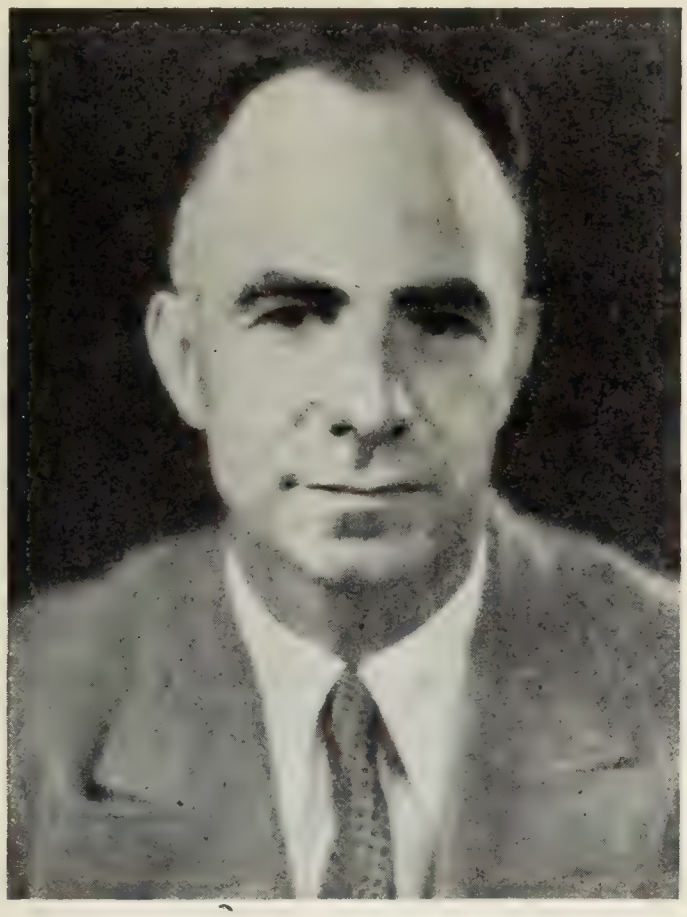
CLARK and McCULLOUGH
CHICK CHANDLER

in

RKO – RADIO COMEDIES

Produced by

LEE MARCUS



GREGORY LACAVA

"BED OF ROSES"–Radio

"GALLANT LADY"–20th Century

"THE AFFAIRS OF CELLINI"–20th Century

("THE FIREBRAND")

UNDER CONTRACT TO

METRO - GOLDWYN - MAYER

TAY GARNETT

NOW PREPARING

"CHINA SEAS"

CLARK GABLE – JEAN HARLOW

IRVING THALBERG PRODUCTION

METRO-GOLDWYN-MAYER

"ONE MAN'S JOURNEY"
WITH LIONEL BARRYMORE

"CRIME DOCTOR"
WITH OTTO KRUGER

"FAMILY MAN"
(Temporary Title)
WITH RICHARD DIX

IN PREPARATION
"WEDNESDAY'S CHILD"

JOHN ROBERTSON

RADIO PICTURES

TAY GARNETT

NOW PREPARING

"CHINA SEAS"

CLARK GABLE — JEAN HARLOW

IRVING THALBERG PRODUCTION

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"ONE MAN'S JOURNEY"
WITH LIONEL BARRYMORE

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WITH OTTO KRUGER

"FAMILY MAN"
(Temporary Title)
WITH RICHARD DIX

IN PREPARATION
"WEDNESDAY'S CHILD"

JOHN ROBERTSON

Radio PICTURES

ELLIOTT NUGENT

DIRECTOR

In Production

"SHE LOVES ME NOT"

With BING CROSBY - MIRIAM HOPKINS

PARAMOUNT

1934

"STRICTLY DYNAMITE"

With JIMMY DURANTE - LUPE VELEZ - NORMAN FOSTER
MARION NIXON - WM. GARGAN - MILLS BROS.

R.K.O.

- - - -

"TWO ALONE"

With JEAN PARKER - TOM BROWN - ARTHUR BYRON

R.K.O.

- - - -

1933

"IF I WERE FREE"

Starring IRENE DUNNE - CLIVE BROOK

R.K.O.

- - - -

"Three Cornered Moon"

With CLAUDETTE COLBERT - MARY BOLAND
RICHARD ARLEN

PARAMOUNT

Chosen as one of 10 best pictures by National Board of Review

- - - -

"Whistling In The Dark"

M.G.M.

- - - -

1932

"THE MOUTHPIECE"

WARNERS-1st NATIONAL

- - - -

"LIFE BEGINS"

WARNERS-1st NATIONAL



ALEXANDER HALL

directed

"Miss Fane's Baby Is Stolen"

ALEXANDER HALL

directed

"Little Miss Marker"

ALEXANDER HALL

is under contract to

PARAMOUNT

RIAN
JAMES

WILHELM DIETERLE

✦

"ADORABLE"
(Fox)

"THE DEVIL'S IN LOVE"
(Fox)

"FROM HEADQUARTERS"
(Warners)

"FASHIONS OF 1934"
(Warners)

"FOG OVER FRISCO"
(Warners)

"DU BARRY"
(Warners)

✦

UNDER CONTRACT TO WARNER BROS. - FIRST NATIONAL

WILLIAM WYLER

LATEST RELEASES

"COUNSELOR-AT-LAW"

"GLAMOUR"

†

IN PREPARATION

MARCEL PAGNOL'S

"FANNY"

Adapted by
PRESTON STURGES



FRANK CAPRA

DIRECTOR

"LADY FOR A DAY"

"IT HAPPENED ONE NIGHT"

THE LOWDOWN



mervyn leroy

DIRECTORS and THEIR WORK
IN THE PAST YEAR

AMY, GEORGE
"She Had To Say Yes".....Warners

ARCHAINBAUD, GEORGE
"The Big Brain".....Radio
"The Woman Spy"
"Keep 'Em Rolling".....Radio
"Murder on the Blackboard"..Radio
"After Tonight".....Radio

ARZNER, DOROTHY
"Nana" .....Goldwyn-U.A.

AUSTIN, HAROLD
"Eat 'Em Alive".....Real Life

BACON, LLOYD
"A Very Honorable Guy"..Warners
"Wonder Bar".....Warners
"Mary Stevens, M.D."..... Warners
"Footlight Parade".....Warners
"Son of a Sailor".....Warners
"Hey, Sailor".....Warners
"He Was Her Man".....Warners

BEAUDINE, WILLIAM
"Her Bodyguard".....Paramount

BEAUMONT, HARRY
"When Ladies Meet".....MGM
"Should Ladies Behave".....MGM

BEEBE, FORD
"Laughing at Life".....Nat Levine

BELL, MONTA
"Worst Woman in Paris".....Fox

BENNET, SPENCER
"Ferocious Pal" .....Principal

BERKELEY BUSBY
"She Had to Say Yes".....Warners
Dance Director on:
"Roman Scandals"....Goldwyn-U.A.
"Golddiggers of 1933.....Warners
"Footlight Parade".....Warners
"Wonder Bar".....Warners
"Fashions of 1934".....Warners

BERNE, JOSEF
"Black Dawn"
Cameron O'Day-Pearson

BIRDWELL, RUSSELL
"Flying Devils".....Radio

BLYSTONE, JOHN
"Shanghai Madness".....Fox
"Coming Out Party".....Fox
"Change of Heart".....Fox

BOASBERG, AL
"Myrt and Marge".....Universal

BORZAGE, FRANK
"Man's Castle" .....Columbia
"Little Man, What Now?".....Univ.
"No Greater Glory'.....Columbia

BOLESLAVSKY, RICHARD
"Storm at Daybreak".....MGM
"Beauty For Sale".....MGM
"Fugitive Lovers" .....MGM
"Men in White".....MGM
"Operator 13".....MGM
Co-director on:
"Hollywood Party".....MGM

BRABIN, CHARLES
"Stage Mother".....MGM
"Day of Reckoning".....MGM

BRETHERTON, HOWARD
"Return of the Terror".....Warners

BRENON, HERBERT
"Wine, Women and Song"
Chadwick

BRICE, MONTE
Dialogue Director on:
"Moonlight and Pretzels".....Univ.
Co-director on:
"Take a Chance".....Paramount

BROWER, OTTO
"Speed Wings".....Columbia
"I Can't Escape".....Universal
"Headline Shooter".....Radio

BROWN, CLARENCE
"Night Flight".....MGM
"Sadie McKee".....MGM

BROWN, HARRY JOE
"Sitting Pretty".....Paramount

BROWN, ROWLAND
"Blood Money".....20th Cent.

BURKE, EDWIN
"Now I'll Tell".....Fox

BURR, C. C.
"Torchy's Loud Speaker".....Educ.

BURTON, DAVID
"Sisters Under the Skin"..Columbia
"Brief Moment".....Columbia
"Let's Fall in Love".....Columbia

BUTLER, DAVID
"Bottoms Up" .....Fox
"Happy Andrew".....Fox
"My Weakness" .....Fox

BUZZELL, EDDIE
"Love, Honor and Oh Baby"..Univ.
"Cross Country Cruise"....Universal

CABANNE, WM. CHRISTY
"World Gone Mad".....Majestic
"Midshipman Jack" .....Radio
"When Strangers Meet".....Liberty
"Money Means Nothing"
Monogram

CAHN, EDWARD
"Emergency Call".....Radio

CAPRA, FRANK
"Lady for a Day".....Columbia
"It Happened One Night".....Col.

CHRISTY, HOWARD
"Sing, Sinner, Sing".....Majestic

COHEN, MAURY M.
"Rainbow Over Broadway"
Chesterfield

CONWAY, JACK
"Viva Villa".....MGM
"Solitaire Man".....MGM
"The Nuisance".....MGM

COWAN, WILLIAM J.
"Woman Unafraid".....Goldsmith

CROMWELL, JOHN
"Double Harness".....Radio
"Ann Vickers" .....Radio
"Spitfire" .....Radio
"This Man Is Mine".....Radio
"Of Human Bondage".....Radio

CROSLAND, ALAN
"Massacre" .....Warners
"Midnight Alibi".....Warners
"The Personality Kid" .....Warners

CRUZE, JAMES
"Mr. Skitch" .....Fox
"David Harum".....Fox
"Afterwards" .....Radio

CUKOR, GEORGE
"Dinner at Eight".....MGM
"Little Women".....Radio

CURTIZ, MICHAEL
"Goodbye Again".....Warners
"Kennel Murder Case".....Warners
"Female" .....Warners
"Mandalay" .....Warners
"Jimmy the Gent".....Warners
"The Key" .....Warners

CUMMINGS, IRVING
"The Mad Game".....Fox
"I Believed in You".....Fox

CZINNER, DR. PAUL
"Catherine the Great"....Lon. Films

DENIS, ARMAND
"Wild Cargo".....Radio

DEL RUTH, ROY
"Upperworld" .....Warners
"Captured" .....Warners
"Bureau of Missing
Persons" .....Warners
"Lady Killer" .....Warners
"Bulldog Drummond Strikes
Back" .....20th Cent.

DE MILLE, CECIL
"This Day and Age".....Paramount
"Four Frightened People".....Para.

DIETERLE, WILHELM
"Adorable" .....Fox
"The Devil's in Love".....Fox
"From Headquarters".....Warners
"Fashions of 1934".....Warners
"Fog Over Frisco".....Warners
"Du Barry".....Warners

DILLON, JOHN FRANCIS
"The Shakedown".....Warners

DWAN, ALAN
"Hollywood Party" .....MGM
"The Morning After".....Brit.-Gau.

DUPONT, E. A.
"Ladies Must Love".....Universal

ENRIGHT, RAY
"Tomorrow at Seven"
Radio-Jefferson
"Silk Express".....Warners
"20 Million Sweethearts"..Warners
"Havana Widows".....Warners
"I've Got Your Number.....Warners
"The Circus Clown".....Warners

EISENSTEIN, SERGEI
"Thunder Over Mexico".....Lesser

FIELDS, LEONARD
"Manhattan Love Song"..Monogram

FEIST, JR., FELIX
"Deluge" .....KBS

FITZMAURICE, GEORGE
"All Men Are Enemies".....Fox

FLEMING, VICTOR
"Blonde Bombshell".....MGM

FLOOD, JAMES
"Such Women Are Dangerous"..Fox
"All of Me".....Paramount

FORD, JOHN
"The Lost Patrol".....Radio
"The World Moves On".....Fox

FORD, WESLEY
"Her Forgotten Past".....Mayfair

FORDE, EUGENE
"Smoky" .....Fox

FORDE, WALTER
"Orders Is Orders"....Brit.-Gaumont

FLOREY, ROBERT
"House on 56th Street"....Warners
"Registered Nurse".....Warners
"Smarty" .....Warners
"Bedside" .....Warners

FREELAND, THORNTON
"George White's Scandals".....Fox
"Flying Down to Rio".....Radio

FRENKE, DR. EUGENE
"The Girl in the Case"..Screen Arts

FREUND, KARL
"Moonlight and Pretzels".....Univ.
"Madame Spy".....Universal
"Countess of Monte Cristo"....Univ.
"I Give My Love".....Universal
"Uncertain Lady".....Universal

FRIEDLANDER, LOUIS
"The Vanishing Shadow"..Universal

GARNETT, TAY
"S.O.S. Iceberg".....Universal

GARSON, HARRY
"Tambur"

GASNIER, LOUIS
"Gambling Ship".....Paramount

GERING, MARION
"Jennie Gerhardt".....Paramount
"Good Dame".....Paramount
"Thirty Day Princess"....Paramount

GIBBONS, CEDRIC
"Tarzan and His Mate".....MGM

GREEN, ALFRED E.
"The Narrow Corner".....Warners
"Woman in Her Thirties"..Warners
"I Loved a Woman".....Warners
"Dark Hazard".....Warners
"As the Earth Turns".....Warners
"The Merry Frinks".....Warners
"Housewife" .....Warners

GRIFFITH, EDWARD H.
"Another Language".....MGM

GOTTLER, ARCHIE
Columbia Shorts:
"Um-Pah"
"Roamin' Thru the Roses"
"School for Romance"
"Love Detectives"
"Woman Haters"
"Susie's Affairs"

GOULDING, ALF.
"Music in Her Hair".....Radio

GOULDING, EDMUND
"Rip Tide".....MGM

HALL, ALEXANDER
"The Midnight Club"....Paramount
"The Torch Singer".....Paramount
"Miss Fane's Baby Is
Stolen" .....Paramount
"Girl in 419".....Paramount
"Little Miss Marker".....Paramount

HARKWAY, W. VICTOR
"No Funny Business".....B.I.P.

BEN STOLOFF

DIRECTED

"PALOOKA"

NOW DIRECTING

"TRANSATLANTIC SHOWBOAT"

FOR

UNITED ARTISTS

HATHAWAY, HENRY
"Sunset Pass".....Paramount
"The Witching Hour"....Paramount
"Man of the Forest".....Paramount
"To the Last Man".....Paramount
"Thundering Herd".....Paramount
"The Last Round-up"....Paramount
"Come On, Marines".....Paramount

HAWKS, HOWARD
"Twentieth Century" .....Columbia

HENLEY, HOBART
"Unknown Blonde".....Majestic

HILLYER, LAMBERT
"Dangerous Crossroads"....Columbia
"Master of Men.."....Columbia
"One Was Guilty".....Columbia
"Once To Every Woman"..Columbia

HOLMES, BEN
Clark and McCullough Comedies
Chick Chandler Comedies

HOPKINS, ARTHUR
"His Double Life".....Paramount

HOPPER, F. MASON
"One Year Later".....Allied

HOWARD, WILLIAM K.
"The Power and the Glory".....Fox
"This Side of Heaven".....MGM
"The Cat and the Fiddle"....MGM

HUMBERSTONE, H. BRUCE
"Goodbye, Love".....Radio
"Merry Wives of Reno"....Warners

JAMES, ALAN
"King of the Arena"
Maynard-Universal
"Wheels of Destiny"....May'd-Univ.
"Doomed to Die".....Mayn'd-Univ.
"The Trail Drive".....Mayn'd-Univ.
"Strawberry Roan"....Mayn'd-Univ.
"Riders of Justice"....Mayn'd-Univ.
"Honor of the West" Mayn'd-Univ.

JAMES, RIAN
"The Best of Enemies".....Fox

JONES, GROVER
Co-directed:
"Hell and High Water"..Paramount

KEIGHLEY, WILLIAM
"Easy to Love".....Warners
"Journal of Crime".....Warners
"Dr. Monica".....Warners

KENTON, ERLE C.
"You're Telling Me".....Paramount
"Disgraced" .....Paramount
"Big Executive" .....Paramount
"Search for Beauty".....Paramount

KING, HENRY
"I Loved You Wednesday".....Fox

KNOPF, EDWIN
"The Rebel".....Universal

KORDA, ALEXANDER
"Henry VIII".....U.A.-London

LA CAVA, GREGORY
"Affairs of Cellini".....20th Cent.
"Bed of Roses".....Radio
"Gallant Lady".....20th Cent.

LACHMAN, HARRY
"I Like It That Way".....Universal
"George White's Scandals".....Fox

LAEMMLE, EDWARD
"Embarrassing Moments".....Univ.

LANFIELD, SIDNEY
"Moulin Rouge".....20th Cent.
"The Last Gentleman"..20th Cent.

LANG, WALTER
"The Party's Over".....Columbia
"Meet the Baron".....MGM

LAMONT, CHARLES
"The Big Squeal".....Educational

LEE, ROWLAND V.
"I Am Suzanne".....Fox

LEISEN, MITCHELL
"Cradle Song".....Paramount
"Death Takes Holiday"..Paramount
"Murder at the Vanities".....Para.

LEONARD, ROBERT Z.
"Dancing Lady".....MGM

LE ROY, MERVYN
"Golddiggers of 1933".....Warners
"Tugboat Annie".....MGM
"The World Changes".....Warners
"Hi, Nellie".....Warners
"Heat Lightning".....Warners

LLOYD, FRANK
"Berkeley Square".....Lasky-Fox
"Hoopla" .....Fox

LUBITSCH, ERNST
"Design For Living".....Paramount

LUDWIG, EDWARD
"Let's Be Ritzy".....Universal
"A Woman's Man".....Monogram
"Friends of Mr. Sweeney"..Warners

MACK, WILLARD
"Broadway to Hollywood"....MGM

MACK, RUSSELL
"Meanest Gal in Town".....Radio

MAMOULIAN, ROUBEN
"Song of Songs".....Paramount
"Queen Christina" .....MGM

MANSFIELD, DUNCAN
"Strings".....Duncan Mansfield

MARCIN, MAX
"Gambling Ship".....Paramount
"Love Captive".....Universal

MARIN, EDWIN L.
"Sweetheart of Sigma Chi"
Monogram
"Special Investigator".....Universal
"Bombay Mail" .....Universal
"Affairs of a Gentleman".....Univ.

MARSHALL, GEORGE
"Ever Since Eve".....Fox
"Wild Gold".....Fox

MARTIN, FRANCIS
"Tillie and Gus".....Paramount

MARTIN, PAUL
"Orient Express".....Fox

MAYNARD, KEN
"The Fiddling Buckaroos"
Maynard-Universal

MAYO, ARCHIE
"Mayor of Hell".....Warners
"Ever in My Heart".....Warners
"Convention City".....Warners
"Gambling Lady".....Warners
"Man with Two Faces".....Warners

McCAREY, LEO
"Duck Soup" .....Paramount
"Six of a Kind".....Paramount

MacDONALD, FRANK
Dialogue Director on:
"Smarty" .....Warners
"The Key" .....Warners

McFADDEN, HAMILTON
"Stand Up and Cheer".....Fox
"The Man Who Dared".....Fox
"Charlie Chan's Greatest Case"..Fox
"As Husbands Go".....Fox

MacKENNA, KENNETH
"Walls of Gold".....Fox
"Sleepers East".....Fox

McLEOD, NORMAN
"Melody in Spring".....Paramount
"Mama Loves Papa".....Paramount
"Alice in Wonderland"..Paramount
"Many Happy Returns"..Paramount

McNUTT, WM. SLAVENS
Co-director on:
"Hell and High Water"..Paramount

MEINS, GUS
Roach Shorts:
"Beauty and the Bus"
"Backs to Nature"
"Air Fright"
"Babes in the Goods"
"Soup and Fish"
"Maid in Hollywood"
"I'll Be Suing You"
"Three Chumps Ahead"
"Hi, Neighbor"
"For Pete's Sake"
"The First Roundup"
"Honky-Donkey"

MENZIES, WM. CAMERON
"I Loved You Wednesday".....Fox
"Wharf Angel".....Paramount

MERRICK, GEORGE M.
"Secrets of Hollywood"
Lester Scott Prod.

MOISE, NINA
Co-director on:
"Cradle Song".....Paramount
Associate Director on:
"Come On, Marines".....Paramount

MURPHY, RALPH
"Great Flirtation".....Rogers-Para.
"She Made Her Bed"..Rogers-Para.
"Private Scandal".....Rogers-Para.
"Golden Harvest".....Rogers-Para.
"The Girl Without a
Room" .....Rogers-Para.

MURPHY, DUDLEY
"Emperor Jones" .....U.A.

NEGULESCO, JEAN
"Kiss and Make Up"....Paramount

NEILL, ROY WILLIAM
"Whirlpool" .....Columbia
"Circus Queen Murder"....Columbia

NEILSON, LESTER
"My Side of the Story".....Foy

NICHOLLS, JR., GEORGE
"Finishing School".....Radio

NIGH, WILLIAM
"Monte Carlo Nights"....Monogram
"He Couldn't Take It"..Monogram
"Mystery Liner".....Monogram
"Once to Every Bachelor"....Liberty
"House of Mystery".....Monogram
"City Limits" .....Monogram

NUGENT, ELLIOTT
"If I Were Free".....Radio
"Three Cornered Moon".....Para.
"Two Alone".....Radio
"Strictly Dynamite".....Radio
"She Loves Me Not".....Paramount

NEUMANN, KURT
"Half a Sinner".....Universal
"King for a Night".....Universal
"Let's Talk It Over".....Universal

NEWMEYER, FRED
"No Ransom" .....Liberty

RAYMOND, JACK
"Sorrell and Son' British & Domin.

REED, DANIEL
Dialogue Director on:
"Jimmy the Gent".....Warners
"Merry Wives of Reno"....Warners
"Fog Over Frisco".....Warners
"Du Barry".....Warners

REISNER, CHARLES F.
"You Can't Buy Everything"..MGM
"The Chief".....MGM
"The Showoff".....MGM

RIPLEY, ARTHUR
"The Barber Shop"....Sennett-Para.

ROBERTS, STEPHEN
"Story of Temple Drake".....Para.
"The Trumpet Blows"....Paramount
"One Sunday Afternoon".....Para.

ROBERTSON, JOHN
"The Crime Doctor".....Radio
"One Man's Journey".....Radio
"Family Man".....Radio

ROGELL, AL
"Hell Cat" .....Columbia
"Fog" .....Columbia
"No More Women"....Rogers-Para.
"East of Fifth Ave."....Columbia

ROGERS, CHARLES
"Me and My Pal".....Roach
Co-director on:
"Fra Diavolo" .....Roach

ROSEN, PHIL
"The Sphinx"
"Devil's Mate".....Monogram
"Picture Brides".....Allied
"Beggars in Ermine".....Monogram
"Cheaters" .....Liberty

ROTH, MURRAY
"Harold Teen".....Warners
"Don't Bet on Love".....Universal

RUGGLES, WESLEY
"College Humor" .....Paramount
"Bolero" .....Paramount
"I'm No Angel".....Paramount

RUBEN, J. WALTER
"Where Sinners Meet'.....Radio
"No Marriage Ties".....Radio
"Ace of Aces".....Radio
"Man of Two Worlds".....Radio
"Success at Any Price".....Radio

SANDRICH, MARK
"Melody Cruise".....Radio
"Aggie Appleby" .....Radio
"Hips, Hips Hooray".....Radio
"Cockeyed Cavaliers".....Radio

SANTLEY, JOSEPH
"The Loudspeaker".....Monogram

SANTELL, ALFRED
"The Right to Rance".....Radio
"Bondage" .....Fox
"Virgie Winters" .....Radio

SCHERTZINGER, VICTOR
"My Woman" .....Columbia
"Beloved" .....Universal
"One Night of Love".....Columbia

SCHWAB, LAWRENCE
"Take a Chance".....Paramount

SCHOEDSACK, ERNEST
"Blind Adventure".....Radio
"Long Lost Father".....Radio
"Son of Kong".....Radio

SCOTTO, AUBREY
"I Hate Women".....Goldsmith

SEDGWICK, EDWARD
"I'll Tell the World".....Universal
"Saturday's Millions".....Universal
"Horseplay" .....Universal
"The Poor Rich".....Universal
"Here Comes the Groom".....Para.

SEILER, LEW
"The Frontier Marshal".....Fox

ALBERT ROGELL

ALWAYS UNDER CONTRACT

1925 — 1926
To UNIVERSAL

●

1927 — 1928 — 1929
To FIRST NATIONAL and CHARLES R. ROGERS

●

1930
ALBERT ROGELL PRODUCTIONS

●

1931 — 1932
To R. K. O. — PATHE

●

1933 — 1934
To COLUMBIA STUDIOS

THERE'S A REASON

LEO McCAREY

Now Directing

MAE WEST

in

"IT AINT NO SIN"

Recent Release

"SIX OF A KIND"

SEITER, WILLIAM
"Love Birds".....Universal
"Professional Sweetheart".....Radio
"Rafter Romance".....Fox
"Sons of the Desert"..Roach-MGM
"Sing and Like It".....Radio

SEITZ, GEORGE B.
"The Women in His Life"....MGM
"Lazy River".....MGM

SELWYN, EDGAR
"Turn Back the Clock".....MGM
"Mystery of Mr. X".....MGM

SEVILLE, VICTOR
"The Good Companions" Fox-Gaumont
"I Was a Spy.....Fox-Gaumont

SHERMAN, LOWELL
"Morning Glory".....Radio
"Broadway Through a Keyhole".....20th Cent.
"Born to Be Bad".....U.A.

SLOANE, PAUL
"Lone Cowboy".....Paramount

SOMNES, GEORGE
"The Midnight Club"....Paramount
"The Torch Singer".....Paramount
"The Girl in 419".....Paramount

STAFFORD, JOHN
"No Funny Business".....B.I.P.

STAHL, JOHN
"Only Yesterday".....Universal

STEVENS, GEORGE
"Bachelor Bait".....Radio

STOLOFF, BEN
"Called on Account of Darkness".....Foy-Col.
"Palooka".....Small-Reliance

STRAYER, FRANK
"Dance, Girl, Dance".....Invincible
"Twin Husbands".....Invincible

ST. CLAIR, MAL
"Olsens Big Moment".....Fox

SUTHERLAND, EDWARD
"International House"....Paramount
"Too Much Harmony"....Paramount

TAUROG, NORMAN
"The Way to Love".....Paramount
"We're Not Dressing"....Paramount

THOMPSON, HARLAN
"Kiss and Make Up".....Paramount

THORPE, RICHARD
"The Quitter".....Chesterfield

TINLING, JAMES
"Three on a Honeymoon".....Fox
"Arizona to Broadway".....Fox
"The Last Trail".....Fox
"Jimmy and Sally".....Fox
"Call It Luck".....Fox

TUCHOCK, WANDA
"Finishing School".....Radio

TUTTLE, FRANK
"Roman Scandals"....Goldwyn-U.A.
"Springtime for Henry".....Fox

ULMER, EDGAR
"The Black Cat".....Universal
"Damaged Lives".....Beacon

UTTERSTROM, JOHN
"Itchy Scratchy".....Futter Prod.

VAN DYKE, W. S.
"Manhattan Melodrama".....MGM
"Penthouse".....MGM
"Eskimo".....MGM
"Prizefighter and the Lady"..MGM
"The Thin Man".....MGM
"Laughing Boy".....MGM

VIDOR, CHARLES
"Double Door".....Paramount

VIDOR, KING
"The Stranger's Return".....MGM
"Our Daily Bread".....Viking-U.A.

VIGNOLA, ROBERT
"Broken Dreams".....Monogram

VON STERNBERG, JOSEF
"Scarlet Empress".....Paramount

WALLACE, RICHARD
"Eight Girls in a Boat".....Para.

WALKER, STUART
"White Woman".....Paramount

WALSH, RAOUL
"The Bowery".....20th Cent.
"Going Hollywood".....MGM

WEBB, MILLARD
"The Woman Who Dares" Wm. Berke Prod.

WELLMAN, WILLIAM
"Heroes For Sale".....Warners
"Midnight Mary".....MGM
"Wild Boys of the Road"....Warners
"College Coach".....Warners
"Looking for Trouble"....20th Cent.
"Stingaree".....Radio

WERKER, ALFRED
"It's Great to Be Alive".....Fox
"Advice to the Lovelorn" 20th Cent.
"House of Rothschild"....20th Cent.

WHALE, JAMES
"Invisible Man".....Universal
"By Candlelight".....Universal

WHITE, JULES
"King of the Jungle".....Paramount
Eight Pete Smith Shorts.....MGM
First Goofy Movie
"Ten Baby Fingers".....Col. Short
"Elmer Steps Out".....Columbia
"Stable Mates".....Columbia

WILBUR, CRANE
"Tomorrow's Children".....Foy
"High School Girl".....Foy

WOOD, SAM
"Hold Your Man".....MGM
"Christopher Bean".....MGM

WYLER, WILLIAM
"Glamour".....Universal
"Her First Mate".....Universal
"Counsellor at Law".....Universal

ROUBEN MAMOULIAN

In Production:
"RESURRECTION"
For
SAMUEL GOLDWYN

JOHN G. BLYSTONE

FOX FILMS



RICHARD BOLESLAVSKY

M - G - M

"RASPUTIN AND THE EMPRESS"

"STORM AT DAYBREAK"

"BEAUTY FOR SALE"

"FUGITIVE LOVERS"

"MEN IN WHITE"

"OPERATOR 13"

ERNST LUBITSCH

NOW DIRECTING

"The Merry Widow"

for

Irving Thalberg

Metro - Goldwyn - Mayer

E. A. DU PONT

NOW WITH

METRO-GOLDWYN-MAYER

"VARIETY"
UFA — BERLIN

"PICCADILLY"
B. I. P. — LONDON

"MOULIN ROUGE"
B. I. P. — LONDON

"ATLANTIC"
B. I. P. — LONDON

"SALTO MORTALE"
CHRONOS FILMS — BERLIN

"TWO WORLDS"
B. I. P. — LONDON

DAVID BUTLER

DIRECTED

"MY WEAKNESS"
Lilian Harvey

"BOTTOMS UP"
Spencer Tracy

"HAPPY ANDY"
Will Rogers

FOR FOX FILMS

•

IN PREPARATION

"HAVE A HEART"

FOR METRO-GOLDWYN-MAYER

UNDER
CONTRACT TO
FOX

MITCHELL LEISEN

. . . DIRECTOR . . .

"MURDER AT THE VANITIES"

"DEATH TAKES A HOLIDAY"

"CRADLE SONG"

"THE EAGLE AND THE HAWK"

"TONIGHT IS OURS"

ALL
PARAMOUNT PRODUCTIONS
1933 - 1934

What About Good Music in Pictures ?

By

VICTOR SCHERTZINGER

(Continued from Page 27)

At the end of the picture we employed the music of one of the classics even more effectively. In this case we selected the music of "Madame Butterfly." The situation in the story was that Miss Moore was to make her debut in the Metropolitan Opera House in New York. She was about to achieve what she had believed was her greatest goal in life. But, in the meantime, she had fallen in love with her teacher, who, through a lovers' misunderstanding, was not present. The girl finds her achievement empty. She is broken in spirit. She is ready to throw everything over, when the teacher appears in the prompter's box and pantomimes to her that he loves her.

Miss Moore sings that beautiful song, "One Fine Day," which tells of a girl separated from her lover and her hope that he will return. The story of "Madame Butterfly" does not parallel our story, but the music of that song told very definitely of two hearts torn apart. The audience did not have to know the story of the opera to get the effect of that music. It was carefully selected to fit the situation. Music, the Actor, I believe, was properly cast. When Miss Moore sings "One Fine Day," apparently to an audience, but in reality to her lover who is there unseen by others, the effect means much to the story.

Yes, there is a place for the finest music, providing it is cast properly. Everyone unconsciously is swayed by music. They do not necessarily have to know the history behind it as long as it fits the situation definitely.

If I might digress a minute to illustrate the importance of music, an incident comes to me that occurred during the making of "The Redskin," with Richard Dix, on the desert. We were using several hundred Navajo Indians in the picture and they were getting pretty hard to handle. We could not keep them on location. Finally I hit upon the idea of having an organist and violinist whom we had with the company—the picture was a silent one—give an impromptu concert. After that we couldn't get rid of the Navajos. They stuck around and stuck around, even after we were through shooting, until finally we had to announce that there would be no more music after six o'clock. And, believe it or not, the music that was played was from the CLASSICS! Certainly, if half-civilized Indians can appreciate good music to that extent, it is not over the heads of our American audiences.

One of the finest illustrations of the proper use of good music in pictures that comes to my mind was in "Be Mine Tonight." In that case, music was a real dramatic factor in the story. It was part of the plot. Music was actually a character. It was used as a means of identifying the hero. Another and more recent case was in Clarence Brown's picture, "Sadie McKee." The song number in that production was used with tremendous effect and was actually a part of the story.

So, let's forget all this nonsense about good music being over the heads of the public. It is not. Radio has proved that definitely. The real problem is the proper selection of music. Just because a scene happens to be laid in Italy is no reason that we must have a background of Italian music. The same thing that is happening to the lovers in the story probably could happen to two lovers in any other country. We must dig deeper in the choice of music and give scenes a background that is in complete harmony with the DRAMA. In order to do this properly, I think that the music departments ought to move closer to the scenario departments in the various studios. Maybe that would help.

WORTHINGTON MINER

Just Completed

"SOUR GRAPES"

for

R. K. O.— Radio

KARL FREUND

DIRECTED

VICKI BAUM'S

"I GIVE MY LOVE"

ALSO

"The Mummy" "Madam Spy"

"Moonlight and Pretzels" "Countess of Monte Cristo"

"Uncertain Lady"

UNIVERSAL PICTURES

EDWARD SEDGWICK

1934

"I'LL TELL THE WORLD"

with

LEE TRACY

for

UNIVERSAL

"HERE COMES THE GROOM"

with

JACK HALEY

for

CHAS. R. ROGERS

PARAMOUNT

NOW WITH M. G. M.

RICHARD WALLACE

DIRECTOR

"THE MASQUERADER"
(SAMUEL GOLDWYN — UNITED ARTISTS)

"EIGHT GIRLS IN A BOAT"
(CHARLES R. ROGERS — PARAMOUNT)

In Preparation

"Marigold"
(Starring Janet Gaynor)

"The Face of An Angel"
(All Star Cast)

FOX PRODUCTIONS

•

Note: I own the film rights to **"La Chienne"** ("The Poor Sap") French play and novel.

DAVE A. EPSTEIN
GRanite 2159-50

ROWLAND V. LEE

NOW DIRECTING

"THE COUNT OF MONTE CRISTO"
EDWARD SMALL — UNITED ARTISTS

• • •

LAST YEAR

"ZOO IN BUDAPEST"
"I AM SUZANNE"
JESSE LASKY — FOX

Cameraman or Director of Photography ?

By
KARL FREUND, A.S.C.

(Continued from Page 31)

place. It is the instinct of every cinematographer worthy of the name to make each shot as pictorial as is possible. He will always do so, unless he knows of a sound dramatic reason for doing otherwise.

Working blindly, with no knowledge of the script, or of the underlying dramatic motivation of a story, the cinematographer cannot do otherwise than strive to make each shot a perfect example of photography. But were he treated as a co-director, in charge of photography, participating in the preparation of the story, knowing exactly what is being striven for in each scene—each line of dialogue—he would be better able to turn out a really perfectly photographed production—one which showed, not merely good camerawork, but good dramatic cinematography, which is often something quite different. He would know when to be daring, and when to be conservative. He would be able to really utilize his knowledge, experience and skill, and thereby double his value to the director and to the production.

In my own work as a cameraman, I know that the films which I feel showed my best work—like "Tartuffe," "Variety," "The Last Laugh" and "Metropolis"--were made in this manner. As a director, I cannot too strongly advocate such a system, for I know that having a cameraman who was really a co-director in charge of photography, who was as close to the production from start to finish as I, would make me a better, more efficient director.

CRANE WILBUR

DIRECTED

"Tomorrow's Children"

AND

"High School Girl"

"Expertly presented, 'Tomorrow's Children' presents a striking arraignment against sterilization, which presently is compulsory in 27 states . . . There's plenty of the unusual in it, and Crane Wilbur's expert direction points a strong finger of indictment against many of the subject's phases, while at the same time proving undoubtedly that prevention of procreation is of inestimable value to the race."
—VARIETY, May 11, 1934

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IVAN KAHN AGENCY

EDWIN L. MARIN

Under Contract
to
METRO - GOLDWYN - MAYER

in preparation
"FOUR WALLS"

✦

management
William Stephens

WALTER LANG

D I R E C T O R

AT
COLUMBIA

Management
SELZNICK — JOYCE

DIRECTION

Is Most Important

IN ANY BUSINESS

WITH A WINE SHOP

Direction is required to acquire the right Wine and Spirits at the right price, but above all THE RIGHT QUALITY and the right service to its patrons.

WITH A RESTAURANT

Direction is most important in the preparation of the best food served under the best conditions.



HAS DIRECTION

Eventually you will designate us as your wine merchants, you will gather around our table for your best food, you will appoint us to cater your cocktail party, bridge luncheon or buffet supper. Why not now?



HOllywood 1666

INSIDE INFORMATION

JUST FINISHED

"SPRINGTIME FOR HENRY"

at Fox

FOR JESSE LASKY

NOW SHOOTING

"LADIES SHOULD LISTEN"

AT PARAMOUNT

FOR DOUGLAS MACLEAN

METRO-GOLDWYN-MAYER STUDIOS,
% MR. SAMUEL MARX,
CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XXI, No. 20. Price 5c — TODAY'S FILM NEWS TODAY — Friday, June 1, 1934

EXHIBS ARM AGAINST FOX

TRADE VIEWS by W. R. WILKERSON

•WE talked to a theatre operator who has big holdings in small towns throughout Southern California, and he gave us an angle about kids and their pictures that should be passed along to you, it's that funny.

Said the exhibitor: "The Parent-Teachers Association has been on my back for months to arrange my programs over the week-ends so they would be particularly entertaining to children. As a consequence, I booked the several pictures that were available that met with the approval of the teachers. Then we were faced with the problem of being able to secure no more pictures that would be given their O.K. Accordingly, I went back and booked in some silents.

"On each and every occasion, whether my program was sound or silent, I found that my receipts were cut in two, for both the parents and the kids were going to my opposition house, as he was running pictures of current release."

•

"The blow-off, so far as I'm concerned," continued the showman, "came when I put on a big show for the kids in one of my houses last week, with a special program of Disney shorts and a kid show on the stage, and gave it FOR NOTHING, only to find that my opposition has brought charges against me with the Code Authority for running a free show.

"After this the ladies who are guarding the 'morals' of the children will have to go to some other house for support. I did all I could, lost money and am facing an NRA penalty as a result of it."

•

We have wondered many times if the kids, the real kids, have any idea of what is going on in a screen play that is termed objectionable by the teachers and the churches, and if those kids who have attained an age that permits their getting full value out of such entertainment are not "demoralized" more through reading the newspapers, magazines and published books?

There has been discussion in the past about running some theatre strictly for adult trade. We can't see why this is necessary. The kids old enough to read have free access to newspapers and magazines, and these,

(Continued on Page 2)

Bill Powell Gets Lead In 'Great Ziegfeld'

Universal yesterday signed William Powell for the lead in "The Great Ziegfeld, which William Anthony McGuire is scripting and will produce. No director or additional cast has been set for the picture which is scheduled to get under way some time in July.

Exhib Appeals To Court Against Code

Buffalo—The first court case growing out of the ruling of the Code Authority started here yesterday when Edwin Wick, exhibitor, secured an injunction to restrain exchanges from refusing to furnish him with pictures.

Complaint was filed with the local grievance board against Wick for cutting admission prices, and the board ordered all film exchanges to cease delivering film to him. Wick went to the Supreme Court and got an order directed against Universal, Vitagraph, RKO-Radio, MGM, First Division and all members of the Buffalo local board. The hearing will be held today.

Manners to Monogram

David Manners was signed yesterday by Monogram to play the lead in "The Moonstone,' mystery novel by Wilkie Collins. The picture goes into production next Wednesday under the direction of Reginald Barker.

N.Y. Theatre Owners Threaten Boycott Of Product If Kent Insists On Percentage Deals

New York.—Addressing the Fox sales convention yesterday, Sidney R. Kent advised the salesmen that he expected them to sell at least eight of the new season's pictures on a percentage basis, which immediately caused an uproar in the exhibitor ranks locally, with the leaders claiming a boycott would be instituted against the Fox product, similar to the one that has been in force against Radio pictures.

Although Kent did not list the pictures that were to be dealt out to the theatres on a percentage basis, it is assumed that "The Inferno," "The Fox Follies" and five or six of the eleven musicals the organization will make, would be the ones selected.

This change in the Fox selling policy is aimed at higher revenue for the Fox product for the coming year, and

(Continued on Page 4)

Stallings and Thomas With Fox Movietone

New York.—Laurence Stallings has been appointed editor of the Fox Movietone newsreel, and Lowell Thomas has been made the chief commentator.

Hopkins For Radio

Radio has borrowed Miriam Hopkins for one picture from Paramount and is on a story hunt for the assignment.

Lew Cody Dies in Sleep at His Home

Lew Cody, prominent in pictures for twenty years, was found dead in his bed yesterday about 3 p.m. He had been dead several hours, but his house staff thought he was still sleeping after his return from a party at his Malibu Beach house early in the morning.

Cody died in his 47th year, of a heart attack. He suffered a breakdown four years ago, but apparently

(Continued on Page 3)

Berres Alternate For Casey on Labor Board

New York.—The Code Authority yesterday appointed A. J. Berres as temporary alternate for Pat Casey on the Studio Labor Committee during Casey's absence in New York.

This means that the board will now have its full membership and can function.

Jason-Burton Sign For Musical Short Series

Will Jason and Val Burton have been signed for a series of six musical shorts at Radio. Walter Woolf will star in the first one, which will be directed by Leigh Jason. Lee Marcus produces

Hume on 'Limehouse'

Cyril Hume is doing the screen play on "Limehouse Nights," the Arthur Phillips original with Sylvia Sidney and George Raft co-starring, to start at Paramount late this month.

Woods Held For Second

Fox has extended its loan on Donald Woods from Warners to include a second picture. He is in "She Was a Lady," an Al Rockett picture.

HOWARD SHEEHAN SUES SKOURAS FOR $750,000

Charging Charles Skouras and Fox West Coast with deliberately operating the Hollywood and Iris theatres to their disadvantage, Earl Sinks and Howard Sheehan have filed a Superior Court action, asking $750,000 damages.

Also named in the complaint are William H. Moore and Charles C. Irwin, trustees for FWC with Skouras.

Sinks and Sheehan allege that, in view of the impending sale of the Fox West Coast chain, Skouras sought to run down the two houses. As he is claimed to be one of the prospective purchasers of the bankrupt chain, he was in a position to profit by the losses of the theatres.

The circuit made a deal with Sinks in 1929 to get the exclusive first-run

(Continued on Page 3)

Fleming Will Direct 'High School' at MGM

MGM yesterday assigned Victor Fleming to direct "High School," which will have Mary Carlisle and Jean Parker in the leads.

He will put it into production as soon as he finishes "Treasure Island," which he is now directing. John Lee Mahin has written the screen play and Hunt Stromberg will produce.

Bradley King at 'U'

Bradley King was signed by Universal yesterday to work with Leopold Atlas on the screen play of "Mystery of Edwin Drood." Edmund Grainger is supervising, and the production will have Heather Angel and Frank Lawton in the leading roles.

MICHAEL CURTIZ directing "BRITISH AGENT" Warners

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher

FRANK T. POPE.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957
New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 2 Cathedral Mansion; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

THE LOW DOWN

The reason why a certain young writer-director remains in London, in spite of the fact that he's been offered a couple of good jobs to return here, is strange indeed, but reliably vouched for. It seems that, some months ago, before leaving these shores, this fellow went to a fortune teller in Hollywood. The soothsayer told him that he was going to England, because, while he was abroad his mother and father would die and he would be close to them. The writer-director sailed and had been in London but a short time when both of his parents passed away. But the reason he stays on is this: The fortune teller also told him that he should remain in Europe, because that if he got on a boat to come back to America, he would die on the voyage. And he's that scairt.

•

We predicted in this column several months ago, "Evelyn Brent will return to Hollywood—but not to her husband—" and that is just what has happened. The Brent left here a while ago, discouraged and bitter. But a successful stage tour has given her what it takes to "start all over again." Besides which, her pals feel sure that Betty will hit the high movie spots again just as she did before—before she was bound to a lot of bad advice. There's almost a "role a day" that cries out for Evelyn Brent—and we hope she gets 'em all.

•

The Fox lot these days, even with a casual examination (for who would go further?) looks like the American U. F. A. Company. Just look at the list of former German U.F.A. workers, now toiling for Sheehan: Erich Pommer, Eric Charell, Paul Martin, Hans Swatz and Joe May among the directors. Then there's Werner Haymann, music; Professor Stern, said to be one of the world's best scenic artists; Bernard Zimmer and Wm. Wilder among the writers, and Charles Boyer and Lillian Harvey on the star list.

New York REVIEWS

"THE BLACK CAT"

Univ. prod.; director, Edgar Ulmer; writers, Edgar Allen Poe, Peter Ruric.
Roxy Theatre

Mirror: With a title borrowed from Poe, Universal has fashioned a very modern horror thriller, with a post-war period and bizarre modernistic settings. It is a fairly entertaining thriller. The extreme settings preserve the gruesome spirit of the story. The photography is admirably foggy and sinister.

Post: Though "The Black Cat" is carefully charged with elements calculated to freeze your blood, the picture somehow leaves you with the feeling that its bark is worse than its bite. As a horror story, "The Black Cat" falls short of the requirements because its denouement is discernible from the beginning. The tale lacks suspense and never quite achieves the atmosphere of a truly stirring mystery thriller.

Herald-Tribune: The film serves chiefly to bring together the screen's two most baleful figures, Boris Karloff and Bela Lugosi, in a technical exercise of malignancy. The work frequently verges on the borderline between genuine melodrama and burlesque. It has, however, a moderate amount of suspense.

American: It's a long, long hoot from the American de Maupassant's sleep-stealing story of the black cat to the implausible shocker masquerading under Poe's title at the Roxy Theatre. The action is never convincing, and more frequently dull than thrilling.

Sun: It is a wild and hair-raising thriller of the scream in the dark variety. The less closely you look at its plot the more chance you have of enjoying it. It won't stand much inspection.

Times: A clammy and excessively ghoulish tale of hi-jinks with appropriate hysteria. The staging is good and the camera devotes a proper amount of attention to shadows and hypnotic eyes. But "The Black Cat" is more foolish than horrible.

News: The new story that was written to fit the title is so fantastically unreal that it is more apt to make one laugh at its absurdities than quake from its effects of horror.

World-Telegram: In spite of its macabre and diabolical mood, its characters are so commonplace, its movement so halted and confused and its speech so wooden that it emerges a less than satisfactory exercise in blood and thunder. The result is a second rate shocker.

Yale Grad Arrives To Learn To Be Director

John Flory, 24-year-old Yale graduate, arrived at Paramount yesterday to learn the directing business under Frank Tuttle in the "Ladies Should Listen" production.

Flory appealed to Emanuel Cohen as a megaphonic bet after Cohen saw 600 feet of 16mm., entitled "Mr. Motorboat's Last Stand," made by the young man on his own in New York.

Ullman With Kingston

George Ullman has given up his own agency and joined forces with Al Kingston in the latter's agency. He is adding his own clients to the new connection.

Stephani Book Hits

Frederick Stephani, of Paramount's writing staff, has just received word from the Macaulay Company that his new book, "My Candle Burns," has gone into its second edition.

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★ Salary - Furniture or Automobiles
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406 Taft Bldg. 1680 N. Vine
HEmpstead 1133

Borzage Company Off to West Point

Headed by Frank Borzage, who directs, a production staff of 24 and four baggage cars of equipment leave tonight for West Point to film scenes for Warners' "Flirtation Walk." Sol Polito, who will photograph, gets away tomorrow or Sunday by plane to join the crew there, after finishing shooting the Busby Berkeley numbers in "Dames."

The cast, headed by Dick Powell, Pot O'Brien and Henry O'Neill, leave Monday or Tuesday. Ruby Keeler, who is en route to New York, will go to West Point from there around June 14. The company will be away a little more than two weeks.

Delmar Daves has written the screen play and Robert Lord supervises.

Jennings on 'Bounty'

MGM has assigned Talbot Jennings to write the screen play of "Mutiny on the Bounty," which Frank Lloyd will direct and Irving Thalberg will produce. Carey Wilson and John Farrow, who were on the script, have been given another assignment.

Tradeviews

(Continued from Page 1)

with their daily hodge-podge of crime and sex, are infinitely more undesirable than even the worst of pictures. And those who are not old enough to read certainly wouldn't be able to understand any picture that the reformers consider objectionable.

IMPORTANT!!

Present conditions demand that you reorganize your financial program at once. The Federal, State and City Governments are changing their programs. The position of "Big Business" requires more than ever that you "Play Safe."

My **Up-To-Date**, Cashable Annuity Plan gives you the vitally important protection needed:

1. SAFETY: The same safety is obtained that has made Life Insurance outstanding.
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4. INCOME: The yield is conservative, with a 4% minimum guarantee, and customary dividends. A bonus system provides for increased returns should there be "INFLATION." Under my program the annuities yield an average of about 16% on the original investment, varying according to age and the length of time that the investment is allowed to compound.
5. STABILITY: The contract is issued by THE WORLD'S LARGEST ANNUITY COMPANY, the SUN LIFE ASSURANCE COMPANY OF CANADA. Not one bank closed during the entire "Depression,' and never has an old line Life Insurance Company failed in Canada. Irrevocable trust funds protect United States Investors.
6. MAXIMUM EXEMPTION FROM ATTACHMENT.
7. PRE-ADMINISTRATION: In event of death, the funds are distributed as you may direct, in the same manner as Life Insurance, eliminating delays, executors fees, law suits, etc.
8. TAX EXEMPTION: Both Income and Inheritance Tax features.
9. ANY AMOUNT: $500 to $1,000,000 can be invested, or a monthly accumulation plan can be arranged to fit any budget.

Telephone for an appointment. I will call personally and give you the details.

ALBERT ESCHNER
HEmpstead 4139

SERVICE COMPANIES STOP CREDIT FOR FLY-BY-NIGHTS

Officers Must Be Personally Liable

The reason for the bearish condition of the independent field as regards active production became known yesterday when it was learned that the Hollywood servicing companies, which extend production credit to the indies, have placed a ban on service for corporations whose individual officers refuse personally to endorse their company's paper. This is claimed to be the most drastic credit action yet taken.

Prior to this ban, it was customary for the independents to form corporations to produce pictures, and receive credit and service in the name of their company. The high rate of financial fatalities among the small producers, however, has compelled the servicing companies to insist on individual endorsements, according to the service men.

"There will be fewer independent producers this year than in other years," one service man said yesterday, "but those who continue to make pictures will be absolutely certified. We have had, and are still getting, a great many howls from the independents who refuse to stake their personal credit on their production ventures. In spite of it, the rule will continue.

"The structure of corporate law permits an individual to escape his responsibility in a production company by hiding behind the skirts of a corporate title. For the larger independent producers, it may be said that we have virtually no trouble as regards getting our money. In their cases, their officers never have questioned adding their personal endorsements to their company trading paper.

"The conniver who is out to make a profit at the least possible risk is the one who is howling. He is generally causing us no end of trouble. His operations are never backed by his own money. He prefers to gamble with the funds of others and it is impossible to nail him down to assume the responsibilities of a business man in good standing.

"This sort of producer would be better out of the business than in it, and at a saving to us in the long run. His money is usually obtained from private sources off the beaten path, and when he flops he slips out of the situation and lets some innocent party bear the brunt of the losses. It is against this type of producer that the ban is aimed."

Paramore With Mascot

E. E. Paramore has joined the Mascot writing staff to replace Mike Simmons on "Young and Beautiful." Writer collaborates with Earle Snell. Joseph Santley directs under Louis Baum's supervision.

Ben Turpin in Serial

Ben Turpin returns to active picture work in Mascot's "The Law of the Wild," a serial which Al Martin, John Rathmell, Wyndham Gittens, Sherman Lowe and Breezy Eason are preparing for the latter's direction.

Well, Anyway, They Know What They Like

A commercial attache, stationed at Bogota, Colombia, reports to the Motion Picture Division, U. S. Department of Commerce, that "comedy, comedy-drama, westerns, melodrama, tragedy and sex pictures seem to be most favored" in that country.

Exhibs Object To MGM Trailer Plan

New York.—The announcement of Metro-Goldwyn-Mayer that it will produce its own trailers has drawn a violent protest from the Allied States Association.

Warner Brothers are already doing this, and the exhibs say that, judging from the effect on their operation costs by the Warner action, the entrance of MGM into the trailer field will mean an even heavier expense on them.

Judith Kandel Signed As Writer by Columbia

New York.—Judith Kandel, wife of Aben Kandel, has been signed as a member of the Columbia writing staff and left for Hollywood yesterday.

She is a playwright, having written "First Love," "Prodigy" and "Wedding," the last-named two having been sold for Fall production on Broadway.

Lilly Messenger Made Radio European Scout

New York—Lilly Messenger, of the RKO-Radio home office scenario department, has been promoted to scout for talent and material for Radio Pictures in Europe. She sails for London on July 1.

Lew Cody Dies

(Continued from Page 1)

pulled himself out of it and has been freelancing actively, last working in "Shoot the Works," with Ben Bernie and Jack Oakie at Paramount a few weeks ago.

He was born in New England and had begun the study of medicine before he entered theatrical work. His first stage appearance was in New York in "Pierre of the Plains." At one time he owned five stock companies. He came to the coast in a Shubert show, "Whirl of the World," in 1914 and went to Inceville for his first film work, with Bessie Barriscale in "Mating." When Robertson-Cole was active in the early 20's, Cody had his own producing unit and starred. Then, for about seven years, he was a contract player for MGM.

Lew Cody's first wife was Dorothy Dalton. They were divorced in 1916. In 1926 he married Mabel Normand, who died four years ago. Cody was well liked among picture people, and had a generous heart and pocketbook. Arrangements for his funeral are to be completed this morning. His body is at the Pierce Brothers establishment.

Warners Accused of Over-working Girls

Warner Brothers-First National is facing possible state action in connection with the alleged working hours of a group of dancers employed at the studio.

Following many complaints over the holiday, the Screen Actors' Guild yesterday sent out investigators, who reported that the studio worked the dancing girls from 7 a.m. Tuesday, May 29, until 6 a.m. Wednesday, May 30.

Guild officials immediately reported the case to Mrs. Mabel Kinney, in charge of the State Welfare Department for Women, and asked that some action be taken in her department. According to Guild officials, the State law forbids the working of women, drawing $65 a week or less, for more than 16 hours.

William Cowen East

William Cowen, director, left yesterday by train for New York to set the dramatization of his novel, "Man With Four Lives." The book was published by Farrar and Reinhardt last month.

Two Arrive For Radio

Violet Kemble Cooper and Fred Astaire arrive today on The Chief. Both go to Radio.

Sheehan Sues Skouras

(Continued from Page 1)

Hollywood rights to all major pictures with the exception of Warners. Sinks had the first-run franchise at that time for the Pantages and Egyptian theatres, and took it away from these houses in order to give it to the Hollywood and Iris. West Coast Hollywood was organized with FWC, Sinks and J. Leslie Swope, J. M. Young and Frank A. Grant, operators of the Hollywood and Iris, taking a third interest in the new firm. Howard Sheehan then bought out the third interest held by Swope, Young and Grant.

For the year 1932, according to the complaint, the two theatres earned a net profit of $43,000.

FWC then took over the Egyptian theatre, operating in competition to the Hollywood and Iris. In order to supply the Egyptian with first-run Hollywood pictures, the chain made an agreement with Sinks and Sheehan to include the house in the first-run deal. The Egyptian, however, went double-bill in December, 1933, the plaintiffs claiming that this violated their agreement.

With the Egyptian on a dual picture basis, it received the best pictures, leaving no first-class features for its competitors, according to the complaint. "Skouras deliberately advised the policy of appropriating all choice films, increasing the Egyptian's profits to the detriment of the Hollywood and Iris." it says.

Actual damages asked amount to $500,000, while another $250,000 is asked for exemplary damages.

Not that it MATTERS

by Helen Gwynn

It looks as though "Archie the Cockroach" is about to come into his own again. At any rate, a man by the name of Phillips, who is a writer in what must be his spare time for Paramount, breeds and trains cockroaches for racing purposes. No fooling, he's acquired quite a stable of them over at Paramount and we'll thank you all to keep a civil tongue in your heads when you mention it to any one else. It seems that cockroach racing is quite a sport, for which special racing tracks have been built, the tough part being to keep the cockroaches going in the right direction. They call it the sport of Kitchen Kings and rumor has it that Joe Schenck is interested in it to the extent of considering it for a feature at Caliente. Well, we've been invited to come up and see etchings, books and tropical fish, but cockroaches as a come-on is something new to us.

•

Every once in a while, a fellah trying to take advantage of all the stories he's heard about the fabulous sums paid by Hollywood producers for anything and everything, outsmarts himself. For instance, the other day over at Warners, a song had been written and a whole sequence conceived for it to be interpolated into a current production. The only thing holding it up was that the title they needed for song belonged to somebody else and that title just fitted the song and sequence.

So Warners made a perfectly reasonable offer of two hundred and fifty dollars for the use of the title. But the feller who owned it thought he saw a chance to get rich quick so he turned down the offer and advised them they could buy it for TEN THOUSAND dollars. When they found out he wasn't kidding, all they did was to strike out the sequence from the picture, thereby saving themselves thousands anyway and the feller still is the proud owner of one good song title

•

On the other hand, Bart Cormack, while on his vacation, visited his old managing editor boss and kiddingly asked him if he could have his old job back when "comes de ravolution." The editor took it straight and said he thought so, but of course he couldn't pay him as much as pictures, but could start him at one hundred dollars a week, which was what Bart had been making when he quit the newspaper "game."

So Cormack told him he couldn't take the job just yet, he was still under contract. The editor asked Cormack how much he was making and when Cormack mentioned his four figure salary, right then and there the editor thought he was kidding and threw him right out of the office for being a blankety blank liar. Star salaries have become believable, but you can't convince a man on the outside of how much a writer is worth.

CODE COMPLAINTS FILED AGAINST FWC AND U. A.

Four complaints were filed yesterday with the Los Angeles Grievance Board, charging two picture distributing organizations and three amusement corporations with violations of the film code.

Heading the list is the complaint of the Cirstrand Theatres, Ltd., of Alhambra, charging that Fox West Coast, Principal Theatres and the Alhambra Amusement Company violated the code last Saturday, May 26, by giving a free children's matinee at the El Rey theatre, "thus killing all competing theatres' matinees." The complaint states that at the free show the bill consisted of two Mickey Mouse comedies, a Terrytoon, a Charley Chase comedy, a feature picture and a kid stage show.

Cirstrand also filed another complaint against the same three organizations, charging that they are violating the code by taking part in a "coupon" admission scheme. The charge is that persons buying specially advertised merchandise get coupons which they may exchange for free tickets at the Alhambra and El Rey theatres. They cite on example: a taxi ride and a coupon, all for ten cents.

H. W. Chotiner filed a complaint against the United Artists Corporation, alleging that he tried to cancel "Sorrell and Son" under the 10 per cent cancellation provision of the code, and his cancellation was not accepted.

C. A. Ferry, of Alhambra, filed against Vitagraph, Inc., alleging that they have been licensing pictures in Alhambra contrary to fair trade practice. He asked that W. H. Slater, Warners' booker, and J. N. Howland and Harry Lustig, salesman, be subpoenaed.

Waggner to Monogram On 'Girl of My Dreams'

George Waggner, who has just completed work on a story at Columbia, has gone over to Monogram to do the adaptation of his own original, titled "Girl of My Dreams."

Faragoh Assigned

Francis Faragoh has been assigned by Pan Berman at Radio to write a new screen play for "Hide in the Dark." Picture was formerly under the supervision of David Lewis.

Cabot Set For Lead

Radio has set Bruce Cabot for the top spot in a production tentatively titled "Hudson River." H. W. Hanemann and John Twist have been set to write the screen play under Glen Allvine's supervision.

Exhibs Arm Against Fox

(Continued from Page 1)

this suggestion caused one of the leaders of the Independent Theatre Owners organization to remark:

"That's the funniest thing I ever heard of. If it had come from any outfit other than Fox, there would be little surprise, but from the organization that delivered us more bad pictures last year than all the other companies combined, it sounds like a gag.

"Certainly we will refuse to book Fox product under such an arrangement," continued this spokesman, "and we can do without the output very easily, as there is little indication that Fox pictures will be any better than last year. I can't forget that I had to shelve more Fox pictures last year, due to their inferiority, than the combination of all my other bookings.

"Last year Fox had no definite plan on percentage bookings. Some theatres booked in that manner and others paid their straight rentals. Where there is some guarantee of the quality of the product from an organization, the percentage angle has some value to both distributor and theatre owner, but where a company continually delivers flop attractions, under the percentage plan the picture must be played, and there's where the rub comes in. If it were a straight rental proposition, the showman could pay for the picture and shelve it, taking his loss in an effort to play fair with his audience."

It was this proposed percentage deal of Fox that was the incentive for the organization in New York Tuesday of the Independent Film Buyers Protective Group. The first squawk came from Philadelphia exhibitors to whom the plan had been presented.

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JOHN GILBERT LEWIS STONE IAN KEITH

M-G-M PICTURE

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"MANY HAPPY RETURNS"

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George BURNS Gracie ALLEN

JOAN MARSH

• STAGE •

FANCHON & MARCO present A J. J. SHUBERT Production

The STUDENT PRINCE

NEW YORK COMPANY OF 62

Thrilling Male and Female Choruses

UP-TO-THE-MINUTE CASTING NEWS

Sam Hines and **David Durand** to Radio for "Hat, Coat and Glove."

Madge Evans, Una Merkel, Mary Carlisle, Otto Kruger, Robert Young and **Ralph Bushman** for "All Good Americans" at MGM.

Baby LeRoy and **Sir Guy Standing** for "Ruggles of Red Gap" at Paramount.

Willard Robertson, Chief Standing Bear and **Alice Lake** to "Rear Car," MGM.

Holmes Herbert, Helen Freeman and **Alphonse Martell** for Edward Small's "The Count of Monte Cristo."

Florine McKinney, Betty Grable and **Douglas Fowley** for MGM's "Student Tour."

Margaret Hamilton for Radio's "Hat, Coat and Glove."

Noel Madison by Al Kingston to "100% Pure," MGM.

New Feature From Eisenstein Film

Walter Anthony was last night commissioned by Sol Lesser to prepare another five-reel feature out of the Sergei Eisenstein footage shot in Mexico.

Anthony edited "Thunder Over Mexico," and used up only a small part of the 180,000 feet of Eisenstein film acquired by Lesser from Upton Sinclair. Much rich material is said to remain, and Anthony developed a further treatment that appealed to Lesser as having box office force.

Whit Williams To Wed

Whitney Williams, for ten years reviewer on the Times and more recently a free lance magazine writer and reviewer, will marry Elinore Donat next Friday. Jack Grant will be host at a stag party for the couple at his home tomorrow night.



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Gala WELCOME HOME PARTY

Tuesday, June 5th

No increase in couvert charge for this tremendous double attraction and battery of ARNHEIM entertainers; including the DOWNEY SISTERS, MAXINE TAPPAN, JIMMY NEWELL.

Dickie Moore To Do 'Prince and Pauper'

Sol Lesser yesterday morning registered his intention to produce Mark Twain's "Prince and the Pauper," and yesterday afternoon signed Dickie Moore to play the principal part.

Dickie is convalescing from mastoiditis, but will be out of the hospital in another week. Lesser contemplates putting "Prince and the Pauper" into production following the first George O'Brien, "The Dude Ranger," which will be made the latter part of July.

Eddie Cline, who directed all the Jackie Coogan pictures and is currently with Lesser for "Peck's Bad Boy," is expected to direct.

Doris Kenyon Set For Lead in 'Human Side'

Doris Kenyon was set by the Schulberg-Feldman-Gurney office yesterday for the leading role in "Human Side," getting the role which has kept Universal postponing the picture owing to casting difficulities.

Adolphe Menjou will have the spot opposite her. Edward Buzzell directs under Eph Asher's supervision.

Archie Mayo To Direct 'The Lady Surrenders'

Warners yesterday assigned Archie Mayo to direct "The Lady Surrenders," an original by Mary McCall, Jr. Jean Muir, George Brent and Veree Teasdale head the cast.

Mayo returned Monday from a month vacation in New York.

Polimer Playing Host

Dick Polimer, who today opens his new offices under the name of Richard K. Polimer, Inc., at 6606 Sunset boulevard, is celebrating the event by throwing a cocktail party at his new quarters. Polimer's associates are Vivian Gaye and Henry Willson.

'Monte Cristo' Split

While Rowland V. Lee worked on key scenes at the Pathe lot yesterday, "The Count of Monte Cristo" had two location units, both handled by Nate C. Watt, assistant director.

New Paramount Title

"You Belong to Me" is the new title set on "Fifty-two Weeks for Fleurette" at Paramount. Al Werker hopes now to start Monday.

Lisbon Picture Fans Must Buy in Advance

Lisbon.—Theatre business has picked up here so much that at many picture houses it is necessary for the theatre-goer to purchase his seats several days in advance. American pictures are leading the country in number and footage.

Porto Rico Kicks On Film Monopoly

San Juan, P. R.—Porto Rico has applied to District Judge Lauger for an injunction against the United Theatre Enterprises, and the court has issued an order that all distributors shall exercise strict impartiality in releasing pictures.

The Government charges that American film producers exercise a monopoly in the control of the picture business here.

Rivkin and Wilson on 'Dolly' Screen Play

Allen Rivkin and Carey Wilson are doing the screen play and dialogue for "Dolly," the Wilson Collison novel slated for Gladys George's first MGM production. Bernard Hyman will supervise. It's Gregory La Cava's first MGM direction. Production is about three weeks away.

Rubinoff and Staff Move Into Radio Lot

David Rubinoff has moved into an office at Radio studio, with an extensive staff including a concert master, arranger, secretary and others, to direct the Chase and Sanborn hour.

Cobb Finishes First

Cloudy weather in Sunland held the Irving Cobb comedy, "Speaking of Relations," over the holiday to a finish on location yesterday.

Pauline Lord Tested

Pauline Lord started make-up tests for "Mrs. Wiggs of the Cabbage Patch" at Paramount yestreday. Shooting is now set to start next Monday.

New One For Halperins

New York.—The Halperins have purchased "The Star Maker," by Irene D'Annelle.

EDDIE SCHMIDT

takes pleasure in announcing
that the recent labor disturbances have subsided
and that he is now in a position to accept
and execute orders without delay.

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"I'LL GO TO MAIN-VATER STUDIOS,
X MR. SAMUEL VATS
CULVER CITY, CALIF."

THE Hollywood REPORTER

Vol. XXI, No. 21. Price 5c. TODAY'S FILM NEWS TODAY Saturday, June 2, 1934

CANTOR BURNS AT CODE

TRADE VIEWS by W. R. WILKERSON

•ERNST LUBITSCH remarked to us the other day: "Why must these producers chase all over the world looking for new stars, when they have more prospective starring material right under their noses in Hollywood than all the world combined can offer?"

And that's about right.

A person in Hollywood has little chance of securing recognition that will give him or her any kind of a chance. He or she must go to New York, to London or Paris, get a little ballyhoo, and Hollywood breaks all speed records to get them on a contract.

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That goes for artists, writers and directors. Accordingly it's a "strange as it may seem" item to note that in the last few months Paramount has developed an unusually strong directorial staff out of individuals who had been working on the lot as cutters, writers, assistant directors and at other occupations that hardly ever serve to give opportunities.

Al Hall, from Paramount's cutting rooms, was selected as one of the best ten directors of the year by exhibitors. His "Little Miss Marker" is a sensation, as was "Mrs. Fane's Baby Is Stolen." Henry Hathaway can take big bows for his direction of "The Witching Hour" and "Come on Marines." He was an assistant director on the lot before the elevation. Mitchell Leisen did "Death Takes A Holiday," "Cradle Song" and "Murder at the Vanities," and did them all excellently. Gil Pratt, Charles Barton and Arthur Jacobson have been rewarded for their years of service to that organization as assistant directors, by being given directorial assignments.

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It would not be a bad idea for other studios to look over their own employment lists for their new crop of directors. And also to lend an ear to the entreaties of their casting departments for opportunities for boys and girls the casters believe have what it takes for starring material.

Every studio in Hollywood is yelling for new acting talent, but MGM, with its cast of youngsters in "Student Tour," seems to be the only one which is giving untried players a real chance.

No Dirt in Future Fox Pix, Says Kent

New York.—Sidney R. Kent, president of Fox Film, told the sales convention at the Waldorf yesterday that Fox will release no objectionable pictures during the coming season. "We need no pictures which have dirt dragged into them," he said.

'Rothschild' Tops Business in London

London. — Twentieth Century's "The House of Rothschild" is still the stand-out picture being shown here and is rolling up flattering grosses. Excellent business is also being done by "The Scarlet Empress," "Lost Patrol," "Flying Down to Rio" and "Manhattan Melodrama.' "All Men Are Enemies' is a flop.

The newcomers for the week are "Stage Mother' and "The Show-Off" at the Empire, and "Double Door" at the Plaza. The Cantor picture, "Roman Scandals," and "Let's Fall in Love" are also among the hold-overs, but business is nothing to brag about.

Paramount Foreign Heads to Convention

New York.—Seven of Paramount's foreign executives will trek to Los Angeles for the convention, which starts June 18.

They are John Cecil Graham and Montague Goldman, of the British offices; Earl St. John, of the Paramount British theatres; Carl York, managing director for Scandinavia; Moe Messeri, from Spain; J. E. Perkins, from China, and John Day, from Brazil.

Resignation From Authority Expected Unless Actors Are Given Different Treatment

Eddie Cantor is burned up over the attitude of the Motion Picture Code Authority towards the actors, and his resignation from that body is expected unless conditions are changed and changed in a hurry. Cantor's intimates say that, if he does quit, his letter of resignation will contain plenty of facts and dynamite.

A few weeks ago Cantor, at a meeting of actors at El Capitan Theatre, told his hearers what an honest outfit the Code Authority was and what a square deal they would get. Now, his friends say, he has completely reversed his opinion and feels that there isn't a chance of the actor getting a fair break under the present set-up.

He is especially incensed by the action of the Code Authority in dismis-

(Continued on Page 2)

MGM After 'Millie' For Russian Picture

Metro-Goldwyn-Mayer has made Lewis Milestone an offer to park on that lot and do the Russian picture that Frank Capra was to have directed last year.

"Millie" is currently at Columbia finishing the screen treatment on "The Captain Hates the Sea," which will have an immediate production.

William Seiter East

William Seiter plans to hop off for New York Monday for a quick trip before returning to Radio to direct "By Your Leave."

Paramount Hit By Health Department

Following complaints from extra players that an extra suffering from a contagious skin disease was being used by Paramount on a set for "Cleopatra," Aubrey Blair, secretary of the Junior Screen Actors' Guild, reported the matter to the City Health Department, which, Blair says, stepped in yesterday and ordered the studio to remove the man from the set.

Blair also stated that extras on the same set complained that they were being given dirty costumes that had been worn by other extras. Blair said that the health officer ordered this practice stopped and that all costimes be cleaned before being passed on to other players.

Fritz Lang Signed to Contract by MGM

London.—Fritz Lang, one of Europe's premier directors, was signed yesterday by David Selznick to an MGM contract. The contract is for a single picture with an option for more. Lang will sail June 6 with Selznick and George Cukor.

The deal was handled by Jack Votion, of the Selznick-Joyce office here.

Shirley Temple To Be Starred in Fox Picture

Definitely deciding to star little Shirley Temple in a special production on its new program, Fox yesterday purchased an original by Gene Towne and Graham Baker. The story is "Million Dollar Baby' and Al Rockett will supervise it.

Nugent Stays at Para.

Radio yesterday released Elliott Nugent from his term directing contract so that he might remain at Paramount. He is now directing "She Loves Me Not."

SENNETT TO HAVE NOTED STARS IN HIS LIFE STORY

Mack Sennett has Clark Gable in mind as ideal to play Sennett as a young man at Biograph in the autobiographical production he is preparing. A romance, based on Sennett's career, but with fictional touches, runs through the story as plotted by Sennett with Ralph Graves. The pair are on their seventh script revision.

Sennett has made no cast negotiations yet, but will invite notables figuring in the romance of his career to "be themselves" in the picture.

(Continued on Page 2)

'U' Buys Two Stories For Margaret Sullavan

Universal yesterday purchased two novels by well known authors and will probably use them both as Margaret Sullavan vehicles. They are "The Good Fairy," by Ferenc Molnar, and "Within This Present," by Margaret Ayer Barnes.

Preston Sturges has been assigned to write the screen play of the Molnar story and William Wyler will direct. The studio has not made any assignments on the other story as yet.

EDWARD LAEMMLE directed "Embarrassing Moments"

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher

FRANK T. POPE .. .. Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957
New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 2 Cathedral Mansion; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15 Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

RAMBLING REPORTER

Freddy Astaire and Violet Kemble Cooper arrived in town yesterday for toil at Radio. . . . Freddy goes right into "Gay Divorce". . . . . Virginia Pine has been at her home for a week and still there—not "rushed back to the hospital' as reported elsewhere. . . Preston Sturges is launching his new sixty-two foot sailboat tomorrow. . . Al Hall has given the little bride a new Pontiac—and very nice, too! . . . The pounds just kept melting off Liz Dupont. . . . Andy Lawlor may play his stage role he played in "Forsaking All Others" with Tallulah Bankhead, in the movie version of same. . . . . Tallulah, incidentally, is about to do "Serena Blandish" in London.

•

Lupe Velez, expected back here next week—and the Johnny Weissmullers made the eastern front pages again with another beeg "fight.." . . . Leo Carrillo will be strictly on the loose for the summer, Mrs. C. and his daughter having gone East for the hot weather. . . . Part of the "Flirtation Walk" company goes East to West Point today—including Frank Borzage. . . . Myrna Loy and Arthur Hornblow are around together again. . . . The Dick Barthelmesses hope to get off to join their trunks (which have been in New York for two weeks) any minute.

•

The Jack Kirklands (he's in Hollywood now) are not considering a divorce at the moment. . . . Phil Regan played his first game of golf the other day and did nine holes in fifty-two! . . . The Kendall Glaezner-Lewis Milestone wedding won't come off—not that we ever thought it would. . . Robert Young will do a benefit performance at and for his Alma Mater, U.S.C., Monday night. . . . . Dick Powell, with Margaret Lindsay, Mary Pickford, the Billy Gaxtons, Charlie Chaplin, Larry Ceballos, Mrs. Pat Campbell, Nigel Bruce, the Will Rogers, Leon Errol, Corinne Griffith, Walter Morosco, Kay Francis, Walter Armitage, the Al Newmans, Nancy Carroll among the Vendome lunchers and diners.

FAVORITISM TO MAJORS SEEN IN CODE RULINGS

The feeling that the Code Authority is controlled by the majors in one way or another was strengthened yesterday when the decision handed down on the appeal of Fox West Coast from the ruling of the Los Angeles Grievance Board in the case of the overbuying complaint made by the Garfield Theatre, in Alhambra, against the Alhambra and El Rey was made known here.

Cirstrand Theatres Ltd., owners of the Garfield, complained that FWC and Principal Theatres had overbought in an attempt to stifle competition, and the board ordered the defendants to turn over 20 pictures from what they had bought.

The Code Authority upheld the ruling of the local board, but practically nullified it by allocating 13 pictures instead of 20, and naming them. The list to be turned over includes MGM's "Hollywood Party" and "Rear Car"; Paramount's "Great Flirtation," "Old-Fashioned Way," "Ladies First" and "Private Scandal"; Fox's "Springtime for Henry" and "Wild Gold"; Warners' "Heat Lightning," "He Was Her Man," "Midnight Alibi" and "Merry Frinks"; United Artists' "Born to Be Bad."

S. M. Lazarus, head of Cirstrand Theatres, said:

"Please say for me that victory is very, very sweet, but the Code Authority can take the pictures and put them anywhere they please except into the Garfield Theatre.

"I can get better pictures than that list from any independent in town. The Code Authority's action doesn't mean a thing and apparently was only a gesture to try to make people believe it does mean something."

This allocated list is hardly imposing, and there is little doubt that Fox West Coast was glad to get rid of some of them. The allocation of 13 instead of 20 is because of the time that has elapsed since the complaint, the Code Authority figuring that the Garfield would not have time to run the 20 now.

In the case of the complaint of John T. Rennie & Son against Feldstein & Dietrich for negotiating for a theatre already under lease, the Code Authority found for the respondents, ruling that there was no unfair practice.

The complaint of H. M. Popkin, of the Crystal Theatre, Los Angeles, against Abe Levy, of the Muse Theatre, for price-cutting, was dismissed, the Code Authority ruling that it has no jurisdiction in such cases, admission prices being a subject to be settled by the exhibitor and distributor.

Wanderlust Again Smites Wally Young

Waldemar Young is serving Paramount with notice of termination of his contract, according to the terms of his deal, in order to take another sea-going trip.

The writer has made up his mind to take a four-month trip each year. He sails June 28 on the City of Los Angeles for a circuit of the South Seas, transferring at Honolulu for a boat to Japan and Crina.

'Burn 'Em Up Barnes' Setting Speed Record

The production efficiency under which Mascot is making the serial, "Burn 'Em Up Barnes," has the Valley picture men slightly ga-ga.

The picture is working in two units, headed by Bert Clark and Armand Schaeffer, and hourly reports of the number of takes completed are phoned to the Hollywood offices. Production is on a dawn-to-dusk schedule, and the serial has gained two full days on its timetable.

'Young Eagles' Will Finish Up Tomorrow

Clean-up shots and retakes will be made Sunday at the Sennett lot for the Boy Scout-wild animal serial, "Young Eagles," and Romance Productions will move Tuesday to offices at 8476 Sunset Boulevard.

Ashton Dearholt is production manager and directed much of the picture for George Stout's company.

St. Clair With Darmour

Larry Darmour yesterday signed Mal St. Clair to direct his second Majestic production, "Gaily I Sin," an original by Mann Paige and Izola Forrester. The screen play has been written by Houston Branch.

Mayo Starts Wednesday

"The Lady Surrenders" was marked up yesterday to start next Wednesday at Warners. Archie Mayo, just back from a vacation, directs. The screen play is by Mary McCall Jr., author of the original.

Boehm Out of Para.

David Boehm has turned in his closing notice at Paramount and checked off the studio writing staff. He wrote an original story which the studio purchased for Mae West.

New Titles at MGM

MGM officially set "Clear the Track" as the release title on "Rear Car" yesterday, also switching "100% Pure" to "Born To Be Kissed."

Sennett To Have Stars

(Continued from Page 1)

Doubles will be sought for any who are unable to appear in person.

The only one approached so far is Charlie Chaplin, and he is said to have reacted favorably. Characters in the story include Mary Pickford, D. W. Griffith, Gloria Swanson, the Sennett bathing girls who later gained indidivual fame, Ford Sterling, the Keystone Kops, and many stars and executives of silent days.

Release has not been arranged, but Sennett thinks he will have a major outlet set by the time he is ready to start production at the end of July.

Gene Fowler contemplates the title "Father Goose" for the book he is preparing from the Sennett material, based on his allegorical treatment, with Roscoe Arbuckle as the Humpty Dumpty, etc.

U.A. Convention In Chicago Today

Chicago.—The sales convention of United Artists opens at the Drake Hotel today, with Al Lichtman in charge. His speech will review the accomplishments of the company during the past year, and he will also talk about double features, possible advance in admission prices and conditions generally.

Joseph M. Schenck, who leaves Los Angeles by plane today, will attend the convention tomorrow and will announce the new product. Several of the pictures on the coming season's program are already finished, and among the others will be "Clive of India," with Ronald Colman, and another Arliss picture, probably "Richelieu."

Walter Winchell Here For Summer Vacation

Walter Winchell got in on the Chief yesterday for the Summer stay here in Hollywood.

Before Winchell left New York, the editor of the Journal sent him over the coin that Hepburn messaged to him, with the editor noting: "Here's a reward for that Hepburn scoop. Dig us some more out in Hollywood."

Academy Prods. Starting

Planning to produce six features for the state rights market, Academy Productions, with Bernie Goodman as its president, will get the first picture into work at the Talisman studio in three weeks. Abe Heller is the general sales manager and Pat Clemens is in charge of production.

Brock Going Chinese

A Chinese musical, "Ho, for Shanghai," will be Lou Brock's next for Radio, and will go into production immediately on his return from Europe in about three months. He sails on July 20.

Cantor Burned at Code

(Continued from Page 1)

sing the local Code Committee for Extras from active duty and in placing the extras labor problems under the State Welfare Act, in addition to extending its provisions to men when heretofore it has been confined to women and children.

For this action he blames Pat Casey who, he feels, has fought to get this State act into the code ever since the Extras' Committee was appointed. Cantor has complained to friends that Casey has been dictating most of the actions of the Code Authority, as they affect production.

He feels, also, that he was given a rotten deal by the Code Authority when it took the action on the State Welfare Act while he was in the West and could not fight it. Cantor and Marie Dressler are the two actor members of the Code Authority and are supposed to be consulted on all matters pertaining to the actor.

His attitude with respect to the entire situation has been included in a letter which he wrote to Sol Rosenblatt and which may be made public when Cantor returns from San Francisco.

MENJOU AND LANDI TRIUMPH IN 'THE GREAT FLIRTATION'

Picture Certain To Please All Tastes

"THE GREAT FLIRTATION"
(Paramount-Rogers)

Direction .....Ralph Murphy
Original Story.....Gregory Ratoff
Screen Play.....Humphrey Pearson
Photography.....Milton Krasner
Cast: Adolphe Menjou, Elissa Landi, David Manners, Lynne Overman, Raymond Walburn, Adrian Rosley, Paul Porcasi, George Baxter, Judith Vosselli, Akim Tamiroff, Vernon Steele.

A trifle slow in getting started, but once under way the picture gives out with a whirl of comedy, balanced by a swell dramatic situation that makes it good entertainment all the way.

Landi and Menjou as the two main protagonists of the story come through with performances that will sell them to audiences as permanent starring attractions. Both these actors have given themselves a push in pictures that will be released before this one and, with this picture to their credit, they are a cinch as the best exploitation value that a film can have. Landi is SOMETHING, and Menjou is SOMETHING, PLUS.

It is the story of the greatest actor in Budapest and the girl he married in desperation in order to hold her, while the girl married him in desperation because he promised her a magnificent stage career in New York. When they get to New York, the actor, after a year of starving, lands himself a small part in a play. The leading actress walks out on the show and the actor sells his wife to play the part. The actor in turn becomes his wife's leading man, but no one is aware that they are married.

After the opening night, when the actor has triumphed over his wife and tries to convince her that she should give up the stage, she tells him that she is in love with the author of the play and the reason for her failure was because she wanted the author to make love to her, not him. The actor bows himself out and, at the end, takes himself off permanently by giving a convincing performance when his wife fails to make him believe him that she wants to go back to him.

The acting and the writing are the highlights of the picture, with the direction not inspired but good, and the photography no more than okay. Raymond Walburn, as Morgan, the producer, is someone you can close your eyes at and swear you were listening to Guy Kibbee and then, when you open them, you think you're looking at Kibbee's son. Lynne Overman as the director is a whiff of old Broadway. David Manners, as the author, gives a nice, sensitive performance, and any day now should be given bigger parts. Paul Porcasi as the faithful servant, Mikos, is good for a laugh any time, and George Baxter in a tiny role 'way at the beginning of the picture is simply elegant.

Mr. Exhibitor, this picture will establish for a certainty that Menjou and Landi are what audiences will yell for, so give them the works and bank on them heavily.

Funeral Services For Lew Cody Today

Simple funeral services will be held at 3 o'clock this afternoon for Lew Cody, who died Thursday. The services will be in Pierce Brothers' mortuary. There will be no pallbearers and none of the usual ceremony, because his friends feel he would not want it. Place of burial was not decided last night.

Para. Planning 13 Foreign Features

New York.—Paramount is planning to make 13 foreign language features for distribution this coming season. All will be under the supervision of John W. Hicks.

Eight French pictures will be made at Joinville, one by the Caesar Film Company in Paris, and another by John Maxwell, in London. Two Spanish pictures are being made at Astoria, and an Italian feature in Rome.

Mack Signed to Direct 'Girl Friend' For Col.

Columbia yesterday signed Russell Mack, through Bren, Orsatti and Marx, to direct "The Girl Friend," William Rowland's first production for the studio.

Herbert Fields, who wrote the original musical comedy, returned from New York yesterday with some new songs.

Wood Rushes 'Stamboul' So He Can Go to Fight

Sam Wood hopes to wind up "Stamboul Quest" and his MGM contract by the end of next week so he can get to New York in time for the Baer-Carnera fight. He is now three days ahead of schedule.

Eldredge to West Point

John Eldredge was assigned a part in "Flirtation Walk" yesterday by Warners, and leaves for West Point Monday with other principals. The assignment takes him out of his part opposite Barbara Stanwyck in "The Lost Lady," leaving two important spots in that picture to be filled.

Buzzell Switched

Due to casting difficulties on "Transient Lady" and the fact that it figures on next season's release list, Universal yesterday changed Eddie Buzzell's directing assignment to "The Human Side," which is due on the current program.

Rosemary Ames Held

Fox yesterday exercised its option on the contract held by Rosemary Ames for another year.

Leslie Fenton to Fox

Leslie Fenton has been signed by Fox for a featured role in "Marie Gallante."

Grosses Run Along In Same Old Rut

New York.—There is little change for the better in the grosses of the big Broadway houses, and the coming of hot weather is expected to knock them even lower.

"Where Sinners Meet" got $74,000 at the Radio City Music Hall, and "Little Miss Marker" took $30,000 for its second week at the Paramount. "Now I'll Tell" gave the Roxy about $26,500, and "Sadie McKee" ran to $27,500 at the Capitol. "Hollywood Party" could get only $18,500 at the Rialto, "Born To Be Bad" grossed $17,000 at the Rivoli, and the twelfth week of "Rothschild" at the Astor was worth $14,750. "The Key" took $16,000 at the Strand, and "Sorrell and Son" at the Mayfair pulled in only $9500.

Independent Company To Film 'Stevedore'

New York.—An independent group is negotiating for the screen rights to "Stevedore," one of the season's New York successes, produced by the Theatre Union at the Civic Repertoire Theatre.

Both the Shuberts and the management of the Apollo Theatre have made bids to move the play uptown, but it will stay where it is and probably run all Summer.

Paul Lukas Borrowed For Radio's 'Fountain'

Radio yesterday borrowed Paul Lukas from Universal and signed Sarah Hayden for spots in "The Fountain," which John Cromwell directs when it starts June 10.

Ann Harding, Brian Aherne and Violet Kemble-Cooper have already been cast.

Heather Thatcher in Fairbanks Sr. Picture

London.—Heather Thatcher, the be-monocled English actress, has been signed for one of the chief roles in "The Return of Don Juan," which is starring Douglas Fairbanks Sr., and which London Films is producing.

Col. Starting Dick Yarn

With Ralph Bellamy and Shirley Grey in the leads, D. Ross Lederman puts the fifth of the police-detective series, "By Persons Unknown," into work at Columbia Monday. Ward Bond and J. Carrol Naish were signed through Al Kingston for the picture.

Play No Good For Pix

New York.—"Furnished Rooms," the only play which opened on Broadway this week, is not suitable for pictures. "Only Girl" and "Come What May" are closing.

Scott Darling Back

Scott Darling, who has been on the writing staff of Warners in England for the past two years, is back on a trip and will stick around a couple of months.

Not That It Matters
by Helen Gwynn

With its production of "Student Tour," MGM is definitely on the lookout for talent to develop. And they're not being niggardly about the cost of discovery either. This picture hasn't a star in the cast. The drawing power in it is being carried by Jimmy Durante, Charlie Butterworth and Stu Erwin. Maxine Doyle, the ex-mistress of ceremonies from Washington, D.C., gets the big chance in this one by playing the lead. The rest of the cast is composed entirely of unknowns, with the exception of a well-known old-timer, Monte Blue. There are youngsters in it from MGM's stock company, college youngsters and just plain youngsters. Chuck Reisner is having the time of his life with these kids, who know little enough about the screen to be just themselves in front of a camera, and Reisner is confident that MGM will get more than its money's worth from the experiment. The experiment, by the way, is going to be one of the big musical opuses of the year and they're not counting pennies on the cost of production.

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Considering the seriousness of the casting situation in Hollywood, the money spent in giving these youngsters a chance to show couldn't possibly be wasted. Not so long ago, when a story was shelved, the common excuse for it was not being able to get a good script. Today, studios find themselves with a number of good scripts on the shelf because they have not been able to cast them. Directors are crying for good stories, but what they mean by good today is a story that will fit the talents of the few stars on the lot or one that can be borrowed from some other company. And that considerably narrows down a writer's scope and the chances for something new and different in the way of entertainment. MGM, the company that was the greatest builderupper of female stars, evidently must have realized the acuteness of the casting problem and, for the sake of their good intentions, we hope this cast of unknowns crashes through with something fresh and new in the way of future screen personalities.

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Cute little trick played on Ric Cortez t'other day on the Radio lot. Ric had just gone to a lot of trouble to memorize a very long speech for his big scene of the day and had gotten to the point where not even a comma escaped him. So he went through a rehearsal of the speech without an error and, when he got all through, Tony Minor, the director, said: "That was great, Ric. Absolutely perfect. Now forget it. We've just written a brand new speech for this scene and that one is out. . . . " And so was Cortez, as they shoved the day's re-write job under his nose.

Mae West's Father Here

Mae West's father arrived from New York last night to visit his daughter for a short time.

ZIRN WINS POINT IN SUIT AGAINST PARA. DIRECTORS

New York—Samuel Zirn, representing Robert Levy, a stockholder, won a point yesterday in his suit against the Paramount directors who were responsible for the pledging of Paramount negatives to twelve banks some time ago, which action was construed as providing for preferential payments.

The Appelate Division of New York state denied him the right to sue, holding that such action could be brought only by the trustees. The New York State Court of Appeals yesterday reversed this decision.

Zirn will now file a new action and believes that the courts will get around to hearing it so that he can have a decision by July 10, when the court vacation starts, or by early in the Fall at the latest.

Zirn has been a thorn in the side of Paramount ever since the receivership and bankruptcy proceedings. He has fought for the removal of the trustees ever since they were appointed and, every time a court ruling goes against him, he finds a new spot to attack.

Paramount Settles Suit Filed Over 'M'

New York—The suit brought by Saul Rogers as attorney for the Foremco Company, Joe Plunkett, Walter Reade, Myron Robison and Larry Green against Paramount for damages resulting from the failure to distribute the German picture "M", has been settled by a cash payment out of court.

The second plagiarism suit filed by the same people against Paramount and C. B. DeMille probably will be dropped.

Ten Days Vacation For Johnston in Four Years

John LeRoy Johnston's flight East for the Universal convention, fan mag contacts and a look at the fair is his first trip away from Universal City for longer than a week-end in his four years as publicity director. He expects to be back in ten days.

Ed Churchill, fan mag contact, sits in at Johnston's desk next week.

Levinson on Mono. Yarn

Lew Levinson was yesterday assigned the script for "The Mysterious Mr. Wong," Harry Stephen Keeler novel set by Monogram for July production. George Yohalem will be the supervisor.

From East to West

New York.—Ethel Merman and Harold Lloyd leave for Hollywood tomorrow, and Sid Silvers also goes to take a role in "Transatlantic Showboat" for Reliance. Stepin Fetchit left yesterday by plane.

Junior Writing Staff

Sol Wurtzel is establishing a junior writing staff for his unit at the Fox Western studio and has placed Robert Yost in charge. Sally Sandlin, Harry Fried and Robert Cummings are the nucleus.

'Resurrection' Title Now 'We Live Again'

"We Live Again" is the new title for the Samuel Goldwyn picture which will present Anna Sten and Fredric March. It is based on Tolstoy's "Resurrection," but will have nothing in common with the earlier versions of the famous novel.

Production is expected to start under Rouben Mamoulian's direction in about three weeks.

Stage Play Purchased For Educational Short

New York.—For the first time a stage play has been bought for a short picture, "Love and Babies," in which Ernest Truex starred, having been purchased by Educational for a two-reeler.

Truex will star and Al Christie will direct when production starts at the Astoria studio on June 11.

Ralston and Knight Rivals For Role at 'U'

Esther Ralston is competing with June Knight for the second lead in "Romance in the Rain," Stanley Bergerman production for Universal, set to start next Thursday.

The studio wanted Wynne Gibson for the part, next in importance to that of Heather Angel, but Miss Gibson is tied up elsewhere. Stuart Walker will direct the picture.

Noel Coward's Latest Hits Broadway in Feb.

New York.—"Point Balaine," Noel Coward's latest play, is to be presented on Broadway in February by John C. Wilson. Coward will stage it, and Lynn Fontanne and Alfred Lunt will be starred.

Another Coward play, "Conversation Piece," will be presented by H. B. Franklin and Arch Selwyn during the season.

Para. Trustees Oppose Infringement Claims

New York.—The Paramount trustees have filed briefs with Federal Judge Patterson, opposing the claims made by General Talking Pictures and DeForest. Each claims $1,000,000 and eventually will seek damages for alleged infringements of patents.

Carmel Myers Airing

Carmel Myers goes on the air Sunday night as a guest artist on "The Merrymakers" broadcast over KHJ. This is her fifth broadcast as a guest star.

New Col. Comptroller

H. A. MacDonell, formerly with General Service, was engaged by Columbia yesterday as comptroller. N. M. Stephenson, who held the post, resigned.

New Paramount Writer

George S. Brooks arrived in Hollywood to take up a term writing deal with Paramount. He gets his first assignment today.

'Little Man' Does $8300 on First Day

New York.—The Universal picture, "Little Man, What Now?", grossed $8300 for its first day at the Radio City Music Hall, which is considered very fair and may mean an $85,000 week.

Sound Men to War On Strike Breakers

Reports were current yesterday in Hollywood labor union circles to the effect that there is a rift among leaders of the IBEW, brought on because one leader is understood to be advocating the dropping by the union of some of the sound technicians who stepped in and helped break strike last summer.

According to reports among the sound men, this one leader is said to have expressed his opinion at a union meeting, and declared that many of the strike breakers are not as well qualified to handle sound work as a lot of the men who are sitting around waiting for jobs Further, it is said that this leader expressed the opinion that the strike breakers have been adequately taken care of by being kept busy since last August.

Agency Board Meeting Tuesday For Reports

The Hollywood Agency Committee of the film code meets Tuesday at Radio studios to receive the reports of two important subcommittees. One reports on the advisability of the licensing of agents, the other on a code of fair practice between agents, producers and talent.

MGM Will Send Cast From Here to Brazil

Changing its mind about using a native cast in "Jungle Red Man," MGM starts today to look the field over for Hollywood players to send to Brazil, where the picture is under way.

George Seitz, directing it, reaches the studio by plane from location this morning to help in the work of assembling the cast.

Berke Signs Writer

William Berke has signed C. E. Roberts to write the screen play for his first feature, "The Unforbidden Sin," a novel by Ray Vickers. Berke has moved from the Pathe lot to Talisman studios, where he will produce the picture.

No Europe For Robinson

Casey Robinson has turned down the deal with British International Pictures to write the screen play of "Blow Your Horn" and will accept a deal at either Radio or MGM. Both studios are negotiating for his services.

Gorney-Hartman Finish

Jay Gorney and Don Hartman have just finished the musical score for "Romance in the Rain," which Universal will produce under the supervision of Stanley Bergerman. The original story is by Gorney and Sig Herzig.

25-Reel Serial To Be Made In Asia

Ashton Dearholt will sail for Singapore next month with a cast and technical staff of 14 to make a 25-reel adventure film in Asia, from an original being prepared by Edgar Rice Burroughs. After the introductory three reels, the story will develop in two-reel chapters. It will be released in straight story episodes, and also with suspense tag scenes for the use of transient patronage houses that demand serial treatment.

Dearholt's financial set-up and release are in negotiation, but it will not be the Van Beuren-RKO auspices under which Dearholt supervised the yet unreleased Joan Lowell expedition to the Caribbean and Central America last Fall.

Burroughs' story covers the adventures of a scientist and his daughter. Dearholt intends to incorporate four instructional oddities into each chapter.

Para. Signs New Boy For 'You Belong to Me'

The search for a boy to play a featured role in "You Belong to Me," previously called "52 Weeks for Fleurette," was ended yesterday with the signing of seven-year-old David Holt, through Max Shagrin. More than 100 boys were tested.

The boy recently appeared in Harold Lloyd's "Cat's Paw" and Paramount has taken an option for a seven-year ticket.

Feature Planned From 'Crime Club' Stories

New York.—William G. Smith has secured the screen rights to the "Eno Crime Club" material, the Spencer Dean and Dan Cassidy man hunt yarns that are broadcast over NBC, and will make a feature from them, in association with Charles C. Burr.

Production will be in Hollywood, but no release is set.

'Million Dollar Ransom' Advanced on 'U' List

"Million Dollar Ransom" was pushed up on the Universal schedule yesterday to start the week of June 11.

Joan Bennett and Joel McCrea go into it with Edward Arnold. The story is by Damon Runyon, and Murray Roth directs.

MacRae on 'Tailspin'

Henry MacRae is preparing the script for "Tailspin Tommy," second of the Milton Gatzert serials for Universal. MacRae retains his billing as associate producer of serials on "The Red Rider," which is still in production.

Loew's State Bookings

Loew's State Theatre in Los Angeles has booked "Sadie McKee" for the week of June 13 and will follow it with "Manhattan Melodrama," June 21.

Alberta Vaughn Set

Alberta Vaughn comes back to the picture scene in a Paramount assignment, taking a featured role in "Ladies Should Listen."

M-G-M STUDIOS,
% READING DEPT.
CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol XXI. No. 22. Price 5c. TODAY'S FILM NEWS TODAY Monday, June 4, 1934

U. A. TOPS FOR 1933-34

TRADE VIEWS by W. R. WILKERSON

•ON April 15 of last year, this column called the attention of the production industry to the fact that the greatest piece of production property was available that morning in the person of Darryl Francis Zanuck, who had resigned at Warners the day before. We invited bids for Mr. Zanuck and suggested that those who might desire his services start the bidding at ONE MILLION DOLLARS, which caused a laugh in some quarters and "The Million Dollar Producer" tag was hung on Zanuck as a result of the suggestion.

Joe Schenck made the bid that won Zanuck and we have from Schenck's own lips: "It was the best buy I have ever made in any business," for Darryl Zanuck, guiding Twentieth Century production, will turn in a profit in excess of FOUR MILLION DOLLARS for the first twelve months of its operation. With that profit it is easy to estimate what the profits have been to the exhibitors who were fortunate in buying Zanuck's product.

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Now along comes Pete Harrison, making his yearly survey as a result of a canvass among more than 5000 theatre owners, resulting in United Artists being placed at the top of the list of the best money-makers of the year among the major distributors. This bears out a prediction made in this column, just a year ago, that it would be a United Artists year, because of Twentieth Century and that "Million Dollar Producer."

There is no great trick about Zanuck's successful production methods. He has no copyright on that activity. There are no secrets in his efforts to knock out hit pictures at a REASONABLE COST. He just happens to be a "down-to-earth" individual, whose purpose in life is to make good entertainment, whose days and nights (when he is not playing polo or going on long jaunts in the jungles on shooting and fishing trips) are spent in devising that entertainment, surrounded by a collection of men and women who respect his judgment, and are anxious to join with him in making that entertainment.

Zanuck's success is the result of sincere effort. Instead of trying to make the production of pictures a tough task, he fights to make it easy,

(Continued on Page 4)

Presbyterians Join War on Dirty Films

Cleveland.—Criticism of American motion pictures for their harmful influence on missionary work was made at the Presbyterian General Assembly by Rev. D. C. Buchanan, missionary to Japan, who said: "I am ashamed of the films shown in Korea and Japan. People in these lands seeing these pictures get the idea that every American woman is impure and that every American man carries a gun. Boys and girls attempt to copy lives they see portrayed."

N.Y.Censors Slash MGM'Laughing Boy'

New York.—Local censors, normally very mild, took a big chunk out of "Laughing Boy," the MGM picture. No less than sixteen cuts were made.

Pictures passed without eliminations of any kind include "Private Scandal," "Scarlet Empress," "Thirty Day Princess," "We're Not Dressing," "The Witching Hour," "Black Cat," "I'll Tell the World," "Uncertain Lady," "The Merry Frinks," "Smarty" and "Twenty Million Sweethearts."

New Story For Dietrich

Eleanor McGeary and Josef von Sternberg are working on an original story for the next Marlene Dietrich picture for Paramount.

Finston Quits Again

Nat Finston again tendered his resignation as head of Paramount's music department Saturday and the issue will be settled this morning.

Exhibs Tell Pete Harrison Of Their Moneymakers. Radio Second On List, Warners Third

New York.—Pete Harrison, publisher of Harrison's Reports, has issued the results of his survey conducted in an effort to ascertain what studios produced the best money-makers during 1933-34, and the comment on the product from more than 5000 exhibitors.

The result of the survey, as printed in Harrison's Reports, classifies the major producers as follows:

United Artists
Radio Pictures
Warner-First National
Paramount
Metro-Goldwyn-Mayer
Universal
Fox
Columbia.

After setting forth the standing as selected by the exhibitors, Harrison analyses the various products as a result of the comment sent in by the

(Continued on Page 3)

McLaglen and Lowe to Star in Fox 'Oriental'

Fox has assigned the writing team of Gene Towne and Graham Baker to fashion an original screen play for Victor McLaglen and Edmund Lowe. The title scheduled for it is "Oriental" and Raoul Walsh directs under the supervision of Robert Kane.

Jones-McNutt Re-join

Grover Jones has gone back to his old assignment as team-mate of William Slavens McNutt on "Mrs. Wiggs of the Cabbage Patch." Jane Storm is working with them.

Rosy Cancels Order Limiting Extra Com.

Sol Rosenblatt yesterday put the Standing Committee for Extras right back where it was by sending a wire which stated that the Code Authority had no power to deprive the committee of its right to make interpretations of the film code and no right to put the extras under the provisions of the State Labor Law, known as Order No. 16-A.

The only person who had the right to issue such orders, he said, was Rosenblatt himself, and he had not done so. He said further that any findings made by the Extras Committee should be submitted to him and not to the Code Authority.

'Merriwell' Author Gets His Injunction

New York.—Gilbert Patten, author of the "Frank Merriwell" stories, Saturday, obtained a temporary injunction restraining Superior Pictures from advertising or producing pictures based on the famous character.

The hearing in Federal Court on the application for a permanent injunction will be held tomorrow.

Col. Wants May Robson

Columbia is negotiating a deal with MGM for the loan of May Robson for the Carole Lombard picture, "Orchids and Onions," which David Burton is scheduled to direct. Milton Herbert Gropper is on the screen play.

Russell on 'Half Caste'

MGM has assigned John Russell to write the screen play of "The Half Caste," an original story. The picture will be the first for Ramon Novarro when he returns in July from his South American concert tour.

Hurley on Vacation

Harold Hurley left Paramount Saturday for a three weeks vacation.

22 FEATURES ANNOUNCED ON UNITED ARTISTS' LIST

Chicago.—The United Artists' program for the coming season will have at least 22 features and, if Mary Pickford and Charles Chaplin each delivers one, the list will be 24.

General Sales Manager Al Lichtman told the convention yesterday that the sales policy will be "look before you buy' and that the exhibitor is the final judge of the quality of the product.

The season's program comprises, in addition to the features, eighteen shorts from Walt Disney; nine with Mickey Mouse and nine "Silly Sym-

(Continued on Page 4)

'Madame' For Nugent

With Elliott Nugent getting his release from Radio Saturday, Paramount today signs the director to a new long-term deal. He will direct "Enter Madame" as his next assignment. The Small-Landau office represents him.

Terrett to Goldwyn

Courtenay Terrett joins the Sam Goldwyn writing staff today to work on the screen play for"Barbary Coast," which William Wellman directs. He was set by the Hawks-Volck office.

HARRY LACHMAN DIRECTED "BABY TAKE A BOW"

THE Hollywood REPORTER

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FRANK T. POPE.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957
New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 2 Cathedral Mansion; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

CANAVAN FIGHT IATSE CONVENTION FEATURE

Louisville, Ky.—What delegates declare will probably be the most important convention in the history of the IATSE opens here today, with delegates from all sections of the country primed for several battles which may decide the future importance of the union in the motion picture industry.

The outstanding feature of the convention will be the election of a president. For weeks a committee of 100 has been carrying on an intensive drive to bring William F. Canavan back to the presidency. He held the position for many years and, under his leadership, the IATSE reached its peak. The members also declare that, with his leaving, the organization started to lose strength in the motion picture production field, winding up last Summer with the unsuccessful strike in the studios which has taken thousands of members from the organization and left it in a precarious spot.

A strong contingent from the Middle West is driving for the re-leection of William C. Elliot, but Canavan supporters claim they have a majority of the delegates pledged.

Another matter of importance expected to be brought to the convention floor is the proposal by the American Society of Cinematographers to take over Local 659 in Hollywood. This idea has been frowned down by the members of the Hollywood cameramen's union, but some say it is slated to come to the floor, inasmuch as the ASC broke strike when 659 went out.

It is also expected that details of the studio strike may be aired, with an effort being made to place the blame on some "goat's" shoulders. And a program is to be proposed to rebuild the IATSE in the studios and get it back to former strength.

Leo Carrillo East For 'Viva Villa' Personals

Leo Carrillo takes the plane for New York Tuesday to make a personal appearance at the Capitol Friday with the showing of "Viva Villa." Two weeks of personals, and he returns to his Santa Monica hacienda.

Carrillo is enthusiastic about his assignment with Louise Fazenda in the sweepstakes comedy being shaped up at MGM, seeing it as another "Abie's Irish Rose."

Pete Smith Over-worked

This is Pete Smith's busy week at MGM. "Strikes and Spares," his exposition of bowling, gets shooting Wednesday. His history of Rugby football, tracing the game back down the ages, also starts this week, Ray McCarey directing.

Siamese Offer For Foy Nudist Picture

Brian Foy Saturday received an offer for the Siamese rights on "Elysia," from the Associated Trading Co., of Bangkok. Foy figures the interest is probably on account of the fat nudists in the picture.

Salient Pictures Calls Off Production

Salient Pictures, which produced "Mating Time" six months ago, has shelved production plans.

Buck Macgowan has returned his story, "Harbor Patrol," to the open market. The independent company had prepared to produce the picture, with Clarence Badger directing. "Mating Time," which Leo Birinski made, will be released on the independent market instead of through a major release.

Baltimore Deb Gets 'Monte Cristo' Role

Eleanor Phelps, Baltimore society girl, who has appeared in five Broadway productions, gets her first picture break with the part of Princess Haidee in Edward Small's production of "The Count of Monte Cristo." Her only previous film work was a bit in "Cleopatra."

Miss Phelps is the daughter of John Phelps, Belgian consul at Baltimore.

Irene Dunne to Present Biltmore Bowl Prize

Irene Dunne will present the prize to the winner of the RKO Theatre-Biltmore Bowl singing contest at the Bowl tonight. The prize is a week's contract to sing in the Bowl floor show.

Giraffes For Local Zoo

Frank Buck, now superintending his exhibit at the Chicago Fair in connection with "Wild Cargo," has notified the California Zoological Gardens that he is having a pair of giraffes forwarded to the zoo from Africa for parking. There are said to be no giraffes on the Pacific Coast at present.

Dan Ratony Sails

New York.—Dan Ratony, recently with Radio, sailed Saturday aboard the Bremen for the return trip to London. He goes back to Alexander Korda, of London Films, but figures on coming to Hollywood again in two months.

Bushman Jr. Now Ralph

Discarding the Francis X. Jr. he has used professionally for several years, Ralph Bushman comes back to MGM on a term contract, which starts with his assignment to "All Good Americans."

'Slaughter' For Foy

Bryan Foy will make "Slaughter," an original story by William Jacobs, as his next feature.

Women Extras Kick At Chiseling Gag

Extras reported a new gag on the part of some of the studios last week to cut down on size of pay checks. The code calls for $15 a day for extra women who wear their own evening dress.

A couple of studios, according to complaints to the Junior Screen Actors Guild, are hiring women and giving them such awful dresses to wear that the women are bringing in their own clothes for the sake of their appearance on the screen. The studio executives tell them if they don't like the clothes given them to bring their own. Thus the studios save $7.50 a day.

Willis Kent Finishes Lane Chandler Film

Lew Collins wound up direction of "Guns for Hire," Lane Chandler starring, at International studio Saturday.

This is Willis Kent's third production on his current series. Another one is due to start in three weeks.

Binyon on 'Charm School'

Claude Binyon was assigned Saturday to write the screen play for "Charm School" at Paramount. William LeBaron is supervising.

OPEN FORUM

Hollywood Reporter:

Your estimable paper has me collaborating with Carey Wilson on a little epic called "Dolly."

There seems to be some confusion.

Maybe you mean I'm working with Carey Wolfson or P. J. Wilson; or maybe Carey Wilson is working with Briskin, Riskin, Ruskin or Ryskind.

ALLEN RIVKIN.

P.S.: P. J. Wolfson went home last night and Carmelita Geraghty threw him out. He was very hurt. So was Carmelita.

Hollywood Reporter:

In your review of "The Great Flirtation," I notice you credit the performance of Mikos in which you say: "Paul Porcasi as the faithful servant, Mikos, is good for a laugh anytime."

I would appreciate a note of correction in view of the fact that it was I who played and was paid for playing Mikos.

ADRIAN ROSLEY.

My excellent graduate Swiss nurse leaving June or July for Europe. Available to care for babies or children on trip.

MRS. BUCKLEY

CR 4092

NOTICE TO INDEPENDENT PRODUCERS:

Reliable renting contract man in London wishes to represent American companies interested in British release. Would take trip or discuss by mail. Care of London Office, Hollywood Reporter.

THE LOW DOWN

Probably the most original and colorful private party ever staged here was given Saturday night by the Stanley Bergermans and Junior Laemmle at the Laemmle estate for the Mervyn LeRoys. Harkrider, famous Ziegfeld artist, outdid himself with the decorations, which transformed the house and grounds into a copy of the Chicago World's Fair. Not a bet was missed from the Old Fashioned Picture Gallery to the Bar. The living room was turned into a Night Club—and there were "exhibits" and entertainment galore. Musicians, performers and some two hundred guests mingled for fun until exhaustion set in. The animal act "stole the show"—but there were costumes and cracks that were marvelous. Jack Oakie came made up as a gentleman; Pan Berman's evening was ruined because every time he looked at Jerry Horwin (who was in a French Legion outfit) it reminded him of "Beau Ideal," a seven hundred thousand dollar flop; Mervyn LeRoy was completely unrecognizable as a sheik; Karl Freund came as Little Lord Fauntleroy; Irene Dunne, Claudette Colbert, looking very beautiful, Nancy Carroll, Florine McKinney as Peter Pan, Jesse Lasky, Carl Brisson, Irma Warner, Lewis Milestone, Liz Dupont, John Stahl, the Al Rogells, the Wesley Ruggles, Heather Angel, Toby Wing, Mary Carlisle, the Harry Lachmans, Ad Schulberg, Binnie Barnes (first time out in Hollywood), Stuart Walker, the Harry Rapfs, the Abe Lehrs, and Anna Sten with Dr. Frencke (who wandered off), among the many guests. Gene Raymond arrived in Tuxedo and LeRoy took one look at him and said: "There's a guy made up as Gene Raymond and he looks swell!"

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The lately-publicized romance between Buster Collier and the extra-pretty Marie Stevens of Noo York, is a purely manufactured amour — although now it looks as though something may come of it after all. Here's the lowdown on the "match." When young Bill Hearst arrived here a coupla months ago he told Buster to keep away from the Hollywood gals—and that he had "just the right girl for him in New York." He told him all about Marie (having told Marie about Buster) and the two started a big "correspondence." When Collier left for Yurrup last week with the Hearst party, he met the gal and it was love or something at first sight. They're still writing letters and cables, and, if Marie doesn't marry someone else in the meantime, she'll marry Buster when he gets back!

FOX'S 'BABY TAKE A BOW' CORKING GOOD PICTURE

Temple Child Again Steals The Honors

"BABY TAKE A BOW"

(Fox)

Direction .....Harry Lachman
Screen Play.....Philip Klein and E. E. Paramore
Photography.....L. W. O'Connell
Cast: Shirley Temple, James Dunn, Claire Trevor, Alan Dinehart, Ray Walker, Dorothy Libaire.

"Baby Take a Bow" will serve to make the public even more Shirley Temple-minded than it is now. The little girl romps happily and easily through an enormous part in this picture, lending an incredible amount of suspense to a yarn that had plenty to begin with.

The result is a piece of entertainment that makes you howl with very lusty glee all the while your hands are clammy with excitement. The combination is unbeatable.

James Dunn and Ray Walker, who have spent several years in Sing Sing because of very doubtful convictions, are hounded to distraction and from one job to another by one of the most disagreeable dicks ever seen on a screen, Alan Dinehart. Although both boys are going absolutely straight, they accidentally come into possession of a $50,000 pearl necklace stolen from their employer, and most of the picture concerns the earnest attempts of Dunn and Walker to hide the necklace from Dinehart until they can return it to its rightful owner, and the equally earnest attempts of little Shirley Temple to discover the whereabouts of the necklace and hide it all over again. She thinks everyone is playing hide and go seek with her.

The picture is a highly effective blending of drama and comedy. Directed by Harry Lachman, who can handle comedy as expertly as he can build up suspense, the film is completely successful as above-average entertainment. Philip Klein and E. E. Paramore wrote the screen play, and L. W. O'Connell's photography is unusually fine.

The Temple child is utterly engaging, only occasionally showing signs of acting. Dunn plays with her beautifully, and Walker does the best work of his career. Claire Trevor exhibits a fine sense of dramatic and human values and Dinehart is distressingly good as the horrid detective. Dorothy Libaire has very little to do, but does it well.

The picture has a certain gaiety about it, emphasized by good, solid comedy, that only serves to make the excitement more acute. It can be shown in any house, anywhere, with safety and profit.

Wald-Erickson Team

Jerry Wald and Carl Erickson have been assigned to do the screen play on "Apple Sauce," a play by Barry Connors, in which Dick Powell will be starred. Writers just completed screen play on "Say It With Music," an original by Wald.

Pete Smith Joins Trade and Mark

Pete Smith's face has been immortalized in lithography, and goes out in one-sheets to all exhibitors playing the MGM shorts that star Smith on the sound track. The posters are in response to a demand to see the face behind the wisecracks.

Para. Is Hopped Up Over 'Lancer' Again

Hollywood's prize off-again, on-again production, "Lives of a Bengal Lancer," is definitely set to go before the Paramount cameras early in July, with Sam Goldwyn having the power to upset this plan by declining to okay Gary Cooper's appearance in it. A deal is on with Goldwyn to give his approval, since he will not need Cooper until "Barbary Coast" is ready for work, following the completion of "Resurrection."

The "Lancer" picture was once budgeted at $1,350,000, but will now be made for $600,000. More than $400,000 in accumulated costs has been written off on Paramount's old books. Waldemar Young's script will be used, and Louis Lighton produces it after handling it for four and a half years.

Betty Mack Is Again Charley Chase Lead

Betty Mack will be Charley Chase's girl for the seventh consecutive comedy when Chase starts off his new Hal Roach season the latter part of the week. The story is by Chase, Carl Harbaugh and Walter Weems.

Others in the cast are Lew Kelly, Del Henderson, Harry Bowen and Arthur Housman.

Three For Col. Picture

Columbia Saturday assigned Charles Sabin and Arthur Hohl, and signed Vincent Sherman for "By Persons Unknown," which D. Ross Lederman puts into work today. Ralph Bellamy and Shirley Grey head the cast, which also includes J. Carrol Naish and Ward Bond.

Lupino For 'Happiness'

Paramount is testing Ida Lupino for a leading role in "Pursuit of Happiness." Mitchell Leisen is slated to direct the production when he returns this week from Honolulu. It will be the first on his next ticket.

Tandler on Score

Adolph Tandler is preparing the musical score for "Dusturan," seven-reel wild animal special made by Tom White in Ceylon. When the sound background is complete, White will start release negotiations.

Stuart Erwin Cast

Stuart Erwin takes a featured part opposite Jean Parker in "Have a Heart," the Dave Butler production under John Considine Jr.'s wing at MGM.

Sennett Lab Opens For Work This Week

The laboratory equipped by Mack Sennett at a cost of $85,000 and idle for the last two years, is reopened this week for commercial operation by Leonard Poole and Bill Faris. They will operate as United Film Laboratory.

Some financing of independent productions is contemplated, but not for 30 or 60 days yet. The plant has a daily capacity of 150,000 feet print and 50,000 feet negative, as it was constructed to handle release printing on a major scale. It will do black and white exclusively, the color machinery having been converted.

Operation is under the direction of Henry Fischer, who was Mack Sennett's lab superintendent for nineteen years.

Poole was the founder of the Associated, now the Western Film Labs. Faris is associated with the Far East Company, and previously with Walter Futter.

White-Fowser Start Jungle Picture Here

Tom White and Hugh Fowser start this week at the California Zoological Gardens on preliminary animal stunts for the picture they will complete next Fall with a wild animal expedition to Siam and Indo-China.

Fowser expects to leave in August to spot game and start captures.

Boles For 'Flirtation'

Glen Boles, whom Warners placed under a long-term contract Saturday, gets a featured role in "Flirtation Walk" as his first assignment under the deal. He left last night to overtake the Frank Borzage unit in the East.

U.A. Best Money-Maker

(Continued from Page 1)

exhibitors with the survey, setting forth that the big disappointment of the year among exhibitors was the Fox product. This was due to the great confidence exhibitors had in Sidney R. Kent as a "doer" and organizer, which caused them not only to book the Fox product, but to pay heavily for the play of the pictures, most of which resulted in heavy losses, due to the poor quality of the product as turned out under Sheehan's direction.

Regarding Warners, the report shows that their '33-34 showing would not have been so good had it not been for the fact that they yanked "Golddiggers of 1934" out of their '32-33 program and sold it for the past season. Even with that, their showing was poorer than the previous year. Comment was made on the "indecent" First National product and that "Harry Warner talks clean pictures but actually produces them unclean."

Radio Pictures was given the palm for making the best showing toward the production of quality pictures, with United Artists given the top spot as turning out the best money-makers.

Not that it MATTERS
by Helen Gwynn

Evidently, once you get a good working combination together, no matter what happens, somehow or other that combination will find itself again. Take the case of Erich Pommer. He earned for himself and his crew a world-wide reputation for picture excellence. Several years ago Paramount brought Pommer over here, but never managed to let him really get started, and so Pommer went back to UFA. Then came the Hitler regime and the gradual breakup of UFA. Some of the gang went to Paris, some went to England, and one or two came over here. When they first got here, they were distributed all over the place, but now with Pommer back, gradually they are all joining the old fold again and the Fox lot is just the best part of UFA gone Hollywood.

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Pommer's first picture under his new contract will be 'Music in the Air," and Joe May, who used to work with Pommer, then went to Paris, then London, then Columbia, is scheduled to direct. Pommer has also brought over with him the man who is to Europe what Jerome Kern is to the United States, Mr. Heyman, first known over here by the picture fans for his "Congress Dances" score. Still another musician well known in Eur- one came over, too, Franz Waxman. And while on the subject of Waxman, it might be just as well to deny here something that saw print elsewhere. Mr. Waxman is NOT here to improve on the Jerome Kern score for "Music in the Air." He is merely arranging the songs for picture purposes and directing the music, and if any additional music is needed, Mr. Kern will be the first to supply it.

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Mr. Pommer also has with him the man who used to do the French versions of his pictures. And the man who used to make the English versions for him is now an associate producer at Paramount, Carl Winston. Thus once more proving that Hollywood is a small world, after all, that sooner or later manages to collect the best talents of other worlds. Sometimes by accident, sometimes deliberately and sometimes through catastrophe, but always, Hollywood collects.

Still another interesting note about "Music in the Air" is the fact that, at the present moment, it looks as though a fair unknown may be lifted to stardom in the leading feminine role. John Boles is penciled in for the hero, but if the right girl can be found (and why not?) and found right here in Hollywood, (and again, why not?) the Fox lot will find itself in possession of not only a good production unit, but one that can do the great service of building new stars for public consumption.

Wanda Tuchock to Para.

Wanda Tuchock joins the Paramount writing staff today to work on the script of "Shoe the Wild Mare," under the supervision of Benjamin Glazer. Edington-Vincent set the ticket.

'FURNISHED ROOMS' SORDID AND CHEAP; NO GOOD FOR PIX

Old-Style 'Meller' Blocks Good Cast

"FURNISHED ROOMS"

Presented by Edgar Allen at the Ritz Theatre; play by Ragnhilde Bruland; directed by Russell Morrison; staged by Edgar Allen; settings by A. M. Street. Cast: John F. Morrisey, Ronnie Madison, Billy M. Greene, Violet Barney, Huntly Weston, Spencer Bentley, Vicki Cummings, Valerie Raemier, Liana Grey, Jay Young, Clarence Rock, Frank Reyman and Jack Willis.

New York.—"Furnished Rooms," sad to relate at the tail end of the season, is a very sordid, dull, poorly written play that smacks of the old ten-twenty-thirty days.

Frank Foster, a widower of about fifty, runs a rooming house in a poorer section of New York. Foster is a lecherous old man who has an eye for a pretty face and figure. For fifteen years Mrs. Willis has been his housekeeper and secret mistress, but this does not prevent him from taking advantage of his female roomers who can't pay their rent, by seducing them.

The boarding house has the usual conglomeration of boarders: Rose, who works in the basement of a department store and still broods secretly over the fact that Foster had once seduced her; Marie, who is a professional Southerner and uses her accent on every man she sees; Billy, unsexed, and with a high-pitched voice, who is always on the verge of getting a job, and a few others.

Into this setting comes Ann Bailey, a beautiful young girl from New England, looking for a job. Foster immediately spots her as new and desirable prey. He is continually in her room, telling her how beautiful she is and assuring her that a girl as lovely as she is shouldn't worry about a job. What she needs is a man to give her everything she needs. But Ann, the orphan of a professor and a girl of honor, tells him in no uncertain terms that all she is interested in is a job. But jobs are hard to find and, when Ann can no longer pay her rent, Foster takes advantage of her by chasing her from one end of the room to another. Ann faints from fright and lack of food and Foster seduces her.

At first Ann thinks of moving immediately, or committing suicide, but it is Rose who convinces her to stay and fight it out. She does, with Rose's financial help, and very soon Ann finds a job. Just at this time Robert, Foster's young son, returns from college a full-fledged graduate Civil Engineer. Robert falls madly in love with Ann, and, when he receives an offer to do an engineering job in Russia, he begs her to marry him and go along. Ann fights off the temptation to marry this boy she loves and tells him she isn't good enough for him, she isn't worthy. She is about to tell him why, when they are confronted by a furious father who warns his son he must stay away from this girl. She is no good and will ruin his life. Robert tells his father Ann is the cleanest, sweetest thing he has ever known and he won't give her up. The fight between father and son is at high pitch when Rose settles the score for herself by shooting the treacherous old man and leaving the young lovers free to live their lives together.

Vicki Cummings looks pretty and does a capable job in a role that does everything to stifle any talent. The rest of the cast is adequate for the drab roles they must fill. The old man was properly hissed by the audience at the right moments. With the present reform wave hitting pictures, this vehicle would hardly be a good chance.

Up-to-the-Minute Casting News

Paul Harvey and **Sam Hinds** for "A Hat, a Coat, a Glove" at Radio.

Marjorie Gateson to "Sacred and Profane Love," MGM.

Helen Chan, Chinese actress, to "Student Tour," MGM.

Carol Tevis and **Grady Sutton** for "Two Girls in a Boat," Radio short.

Catherine Doucet and **Paul Parry** for "Servants' Entrance" at Fox.

Zeffie Tilbury for "Blondes and Redheads" short, Radio, by Hallam Cooley.

Ben Hendricks for "Blind Date," Columbia, by Hallam Cooley.

Guinn Williams for "Flirtation Walk," Warners, by Hallam Cooley.

Spanky McFarland to "Kentucky Kernels," Radio.

Harold Minjir, by Menifee I. Johnstone, to "Servants' Entrance," Fox.

Virginia Reid to a term contract at Radio.

Marjorie Boothe, **Irma Richardson**, **Monte Collins** and **Bob McKenzie** to the Ted Fio Rito short, Radio.

Huntley and Connolly In 'Servants' Entrance'

G. P. Huntley's first assignment on his new long-termer at Universal is a loan to Fox, where he goes into "Servants' Entrance." The Gaynor-Ayres picture starts today under Frank Lloyd's direction. Walter Connolly was borrowed from Columbia for the picture.

Maebelle Now Diana

Maebelle Lewis, signed from "The Shim Sham Revue," started her term contract at Paramount Saturday and the studio immediately changed her name to Diana Lewis. She has no assignment as yet.

Ray Harris to Radio

Ray Harris today rejoins the Radio writing staff. He will handle the screen play for "Let's Get Married," under the supervision of Glen Allvine.

Runyon Yarn For LeBaron

William LeBaron has taken over the supervision of the Damon Runyon story, "Lemon Drop Kid." Howard Green is writing the screen play.

Rowland Brown Set For Two in London

London.—On completion of his "Scarlet Pimpernel" picture for Alexander Korda, which will star Leslie Howard, Rowland Brown will move over to the Basil Dean Ealing studios to write the screen play of "Twelve Chairs," from the Russian play. The story depicts an exciting treasure hunt. Brown will also direct.

Lamont on First Feature Assignment at Mono.

Ten years ago Ben Verschleiser gave Charles Lamont his first chance at directing shorts, and Saturday he handed him his first feature directorial assignment at Monogram.

The picture is "Tomorrow's Youth," from a story by Harry Sauber, and it goes into work June 11.

Rogers Has 3 Roles On 3 Lots in One Week

Desmond Rogers went into his third picture on as many lots in one week when he was made up for the part of General Blackes in Reliance's "Count of Monte Cristo" at Pathe Saturday.

Leon Lance, of Max Shagrin's office spotted him. Previously Rogers was in "The Grand Canary" at Fox and "Jane Eyre" at Metropolitan.

Para. Unshelves One

Paramount has again taken "Lovers in Quarantine" off the shelf and has handed it to Virginia Van Upp for a new treatment. E. Lloyd Sheldon will supervise.

Radio Wants Ruggles

Radio is working on a deal with Paramount for the loan of Charlie Ruggles for a top spot in "By Your Leave."

Tradeviews

(Continued from Page 1)

AND IT IS EASY for those who know what it is all about and who are not bound by studio policies and political situations that make the task almost impossible.

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Zanuck's success will be greater next year for the reason that Joe Schenck and himself now have a well defined production policy. They KNOW what they are going to do. Last year their ideas were changed almost daily for the first few months, resulting in two or three pictures that did not measure up to the Zanuck standard. But even with that, Twentieth Century will make more money this year than any company in the business for the amount invested and, after all, that's the purpose of this or any other business.

So we salute "the Million Dollar Producer" and congratulate all those who combined their efforts to keep him in that spot during the past year.

Code Power Hearing Put Over To Friday

Buffalo.—The first court test of the power of the Code Authority to prevent an exhibitor from getting pictures for his house comes Friday when a hearing will be held in the case of Edwin Wick, Buffalo exhibitor.

The local Grievance Board, finding Wick guilty of violating the code, ordered distributors not to let him have any pictures. He appealed to the courts and got a temporary injunction, restraining the distributors from cutting off the service. He is getting pictures up to the time of the hearing, at least.

Baby Deer Grow Up Too Fast For Producers

Carey Wilson is working on the "Sequoia" story, MGM's wild animal romance being due for another production instalment when the new crop of baby deer arrives.

The picture is periodically in casting difficulty, the young animals growing up faster than the production schedule allows. Story is from Vance Hoyt's "Malibu."

Grid Star For Para.

New York.—Paramount has taken an option on Nick Lukats, the football star, for a long-term contract, and will test him before closing the deal. The William Morris office is handling him.

Three For Sparks

Fox is stretching Ned Sparks' two-picture ticket into a tripleheader, signing the player Saturday through the Beyer-MacArthur office for a featured role in "Lottery Lover." Al Rockett is producing.

22 Features Listed

(Continued from Page 1)

phonies," all in Technicolor. The features are:

From Twentieth Century: "The Red Cat," in association with A. H. Woods, starring Fredric March and Constance Bennett; "The Affairs of Cellini," "Bulldog Drummond Strikes Back," "The Last Gentleman," "Cardinal Richelieu," starring George Arliss; "The Mighty Barnum," starring Wallace Beery and Fredric March; "Clive of India," with Ronald Colman; "It Had To Happen," with Clark Gable and Constance Bennett; "Forward March" and "Call of the Wild."

From Samuel Goldwyn: "We Live Again," starring Anna Sten and Fredric March, with Rouben Mamoulian directing; "Treasure Hunt," with Eddie Cantor; "Barbary Coast," starring Anna Sten and Gary Cooper.

From Reliance: "The Count of Monte Cristo"; "Trans-Atlantic Showboat," with Jack Benny, directed by Ben Stoloff, and "Catalina."

From London Films: "The Return of Don Juan," starring Douglas Fairbanks, Sr.; "One Hundred Years To Come," the H. G. Wells story directed by Lewis Milestone, and "The Scarlet Pimpernel,' with Leslie Howard, directed by Alexander Korda.

From Viking Productions: "Our Daily Bread," directed by King Vidor.

My Sincere Appreciation
and Thanks to

HARRY COHN

GRACE MOORE

and to

The entire Cast and Staff

of

COLUMBIA'S

"ONE NIGHT OF LOVE"

VICTOR
SCHERTZINGER

DIRECTOR

EVERETT
RISKIN

Associate Producer

"ONE NIGHT OF LOVE"

"ONE NIGHT OF LOVE"

was adapted from
the stage play by

Charles Beahan and Dorothy Speare

S. K. LAUREN

SCREEN PLAY

in collaboration

"ONE NIGHT OF LOVE"

"It is told very delightfully and humanly by both writers and director." . . . Hollywood Reporter, May 28, 1934.

LUIS ALBERNI

wishes to express his
thanks to
VICTOR SCHERTZINGER
A Fine Artist
and
A Great Director
for a
Most Happy Engagement
in

"ONE NIGHT OF LOVE"

JOHN HOFFMAN

Transitional Effect Sequences:

"ONE NIGHT OF LOVE"

Also:
"SECRETS"
(With Mary Pickford)

"BOMBSHELL"
M-G-M

"LET'S FALL IN LOVE"
Columbia

JOSEPH WALKER

PHOTOGRAPHED

"ONE NIGHT OF LOVE"

STARRING GRACE MOORE

A COLUMBIA PICTURE

So beautifully photographed that you don't mind the fact, through fifty per cent of the picture, the gal's mouth is wide open, trilling out thrilling notes.

—Hollywood Reporter,
May 28, 1934.

ASSOCIATION OF MOTION PICTURE PRODUCERS, INC.

5504 Hollywood Boulevard
HOLLYWOOD, CALIFORNIA
GLadstone 6111

LOUIS B. MAYER, PRESIDENT
J. L. WARNER, 1ST VICE-PRESIDENT
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FRED W. BEETSON, EXECUTIVE VICE-PRESIDENT

JAMES WINGATE, DIRECTOR
STUDIO RELATIONS

May 28, 1934

Mr. Charles R. Rogers,
Paramount Productions, Inc.,
5451 Marathon Street,
Hollywood, Calif.

Dear Mr. Rogers:

I cannot resist the temptation to tell you how very much we enjoyed your production "THE GREAT FLIRTATION," which we had the pleasure of previewing on Saturday afternoon. It is a swell piece of entertainment, and we liked it immensely.

The manner in which you handled the dangerous spots in this story is most commendable and, at the same time, highly diverting.

Who said one had to be dirty to be funny? - your production is a first-rate example of what can be done by intelligent production.

Cordially yours,

Joseph I. Breen

PICTURES NOW SHOOTING

PRODUCTION SLUMPS WITH 31 IN WORK

BAROMETER

This Week	31 Features
Last Week	35 Features
Year Ago	30 Features
Two Years Ago	28 Features
Three Years Ago	34 Features

Columbia

"BLIND DATE"

Cast Ann Sothern, Paul Kelly, Mickey Rooney, Spencer Charters, Jane Darwell, Joan Gale, Geneva Mitchell, Neil Hamilton, Theodore Newton, Tyler Brooke.
Director.....Roy William Neill
Original Screen Play.....Ethel Hill
Photography .....Al Siegler
Associate Producer .....Robert North

"BY PERSONS UNKNOWN"

Cast: Ralph Bellamy, Shirley Grey, Charles Sabin, Arthur Hohl, J. Carroll Naish, Ward Bond, Vincent Sherman.
Director .....D. Ross Lederman
Original Screen Play....Harold Shumate
Photography .....Benjamin Kline
Sound .....George Cooper
Associate Producer.....Irving Briskin

Fox

"CARAVAN"

Cast: Charles Boyer, Loretta Young, Jean Parker, Phillips Holmes, Louise Fazenda, Eugene Pallette, C. Aubrey Smith, Dudley Digges, Richard Carle, Charles Grapewin, Billy Bevan, Armand Kaliz, Harry Bradley.
Director .....Erik Charell
Original Story.....Melchoir Lengyel
Screen Play and Dialogue—
Samson Raphaelson
Continuity.....Robert Liebmann
Music.....Werner Richard Heymann
Lyrics .....Gus Kahn
Photography.....Ernest G. Palmer
Sound .....A. L. Von Kirbach
Producer .....Robert Kane

"SHE WAS A LADY"

Cast: Helen Twelvetrees, Donald Woods, Ralph Morgan, Paul Harvey, Jackie Searl, Carol Kay, Doris Lloyd, Ann Howard.
Director .....Hamilton MacFadden
Novel .....Elisabeth Cobb
Screen Play.....Gertrude Purcell
Photography .....Bert Glennon
Sound .....Don Flick
Producer .....Al Rockett

"SERVANTS' EXTRANCE"

Cast: Janet Gaynor, Lew Ayres, Walter Connolly, Louise Dresser, G. P. Huntley Jr., Sigfried Rumann.
Director .....Frank Lloyd
Original .....Sigrid Boo
Screen Play.....Samson Raphaelson
Photography .....Hal Mohr
Producer .....Winfield Sheehan

MGM

"BARRETTS OF WIMPOLE STREET"

Cast: Norma Shearer, Fredric March, Charles Laughton, Maureen O'Sullivan, Ferdinand Munier, Katharine Alexander, Marion Clayton, Ian Woolf, Una O'Connor, Vernon Downing, Neville Clark, Matthew Smith, Robert Carlton, Allan Conrad, Peter Hobbes, Ralph Forbes, Lowden Adams, Leo G. Carroll.
Director .....Sidney Franklin
From play by.....Rudolf Besier
Screen Play.....Claudine West
and Ernest Vajda
Add. Dialogue..Donald Ogden Stewart
Photography .....William Daniels
Producer .....Irving Thalberg

"TREASURE ISLAND"

Cast: Wallace Beery, Jackie Cooper, Lionel Barrymore, Otto Kruger, Lewis Stone, Cora Sue Collins, Dorothy Peterson, William V. Mong, Douglas Dumbrille, Nigel Bruce, Chic Sale, Charles McNaughton, Edmund Breese, Olin Howland, Edward Pawley, Charles Irwin, Richard Powell, James Burke, John Anderson.
Director .....Victor Fleming
Novel.....Robert Louis Stevenson
Screen Play.....John Lee Mahin
Photography .....Hal Rosson
Producer .....Hunt Stromberg

"BORN TO BE KISSED"

Cast: Jean Harlow, Lionel Barrymore, Patsy Kelly, Lewis Stone, Franchot Tone, Hale Hamilton, Clara Blandick, Alan Mowbray, Henry Kolker, Russell Hopton, Gary Owen, Ben Bard.
Director .....Jack Conway
Original Screen Play.....Anita Loos
and John Emerson
Photography .....Ray June
Dance Numbers .....Arthur Appel
Producer .....Bernard Hyman

"THE MERRY WIDOW"

Cast: Maurice Chevalier, Jeanette MacDonald, Minna Gombell, Edward Everett Horton, Una Merkel, Barbara Leonard, Sterling Holloway, George Barbier, Joan Gale, Sheila Manora, Leona Walters, Edna Walde, Barbara Barondess, Shirley Ross, Dorothy Granger, Jean Hart, Elinor Hunt, Dorothy Wilson, Jill Dennett, Maria Troubetylcoy, Tyler Brooke, Cosmo Kyrle Bellew, George Lewis, John Merkyl, Charles Requa, Fifi D'Orsay, Dewey Robinson.
Director .....Ernst Lubitsch
Original Operetta.....Franz Lehar
Screen Play.....Ernest Vajda
and Samson Raphaelson
Dance Director .....Albertina Rasch
Photography .....Oliver Marsh
Producer .....Irving Thalberg

"THE GREEN HAT"

Cast: Constance Bennett, Herbert Marshall, Henry Stephenson, Mrs. Pat Campbell, Leo Carroll, Hugh Williams, Alec B. Francis, Elizabeth Allan, Robert Lorraine.
Director .....Robert Z. Leonard
Novel .....Michael Arlen
Photography .....Charles Rosher
Producer .....Irving Thalberg

"CLEAR THE TRACK"

Cast: Charlie Ruggles, Una Merkel, Mary Carlisle, Russell Hardie, Porter Hall, Cliff Thompson, Willard Robertson, Sterling Holloway, "Snowflake," Berton Churchill, Wilfred Lukas, Akim Tamiroff, John David Horsley.
Director .....Harry Beaumont
Play .....Edward E. Rose
Adaptation .....Harvey Thew
Screen Play: Ralph Spence, Edgar Allan Woolf and Al Boasberg.
Photography .....James Van Trees
Producer .....Lucien Hubbard

"STAMBOUL QUEST"

Cast: Myrna Loy, George Brent, Lionel Atwill, C Henry Gordon, Douglas Dumbrille, Christian Rub, Rudolph Amendt, Robert Gleckler, Reginald Barlow, Leo Carroll, Judith Vosselli.
Director .....Sam Wood
Original ..... Leo Birinski
Photography .....James Wong Howe
Producer .....Bernard Hyman

"SACRED AND PROFANE LOVE"

Cast: Joan Crawford, Clark Gable, Otto Kruger, Stuart Erwin, Una O'Connor, Marjorie Gateson.
Director .....Clarence Brown
Original .....Edgar Selwyn
Screen Play.....John Lee Mahin
Photography .....George Folsey
Producer .....Hunt Stromberg

"THE STUDENT TOUR"

Chast: Charles Butterworth, Jimmy Durante, Phil Regan, Maxine Doyle, Florinne McKinney, Monte Blue, Dewey Robinson.
Director .....Charles F. Reisner
Original Screen Play: Arthur Bloch and George Seaton.
Photography .....Joseph Valentine
Producer .....Monta Bell

"ALL GOOD AMERICANS"

Cast: Robert Young, Una Merkel, Madge Evans, Otto Kruger, Ralph Bushman.
Director .....Edwin Marin
Original Play..S. J. and Laura Perelman
Screen Play.....Wells Root
Photography .....Milton Krasner
Producer .....Lucien Hubbard

Paramount

"THE NOTORIOUS SOPHIE LANG"

Cast: Gertrude Michael, Paul Cavanagh, Arthur Byron, Alison Skipworth, Ben Taggart, Leon Errol, Norman Ainsley, Arthur Hoyt, Edward McWade, Del Henderson.
Director .....Ralph Murphy
Original....Frederick Irving Anderson
Screen Play.....Anthony Veiller
and Frederick Irving Anderson
Photography.....Al Gilks
Sound .....Henry Lindgren
Producer .....Bayard Veiller

"NOW AND FOREVER"

Cast: Gary Cooper, Carole Lombard, Shirley Temple, Sir Guy Standing, Charlotte Granville, Tetsu Komai, Jameson Thomas, Gilbert Emery, Henry Kolker, Harry Stubbs, Egon Brecher.
Director .....Henry Hathaway
Original: Jack Kirkland and Melville Baker.
Adaptation .....Austin Parker
Screen Play: Vincent Lawrence and Sylvia Thalberg.
Photography .....Harry Fischbeck
Producer .....Louis D. Lighton

PICTURES Now SHOOTING

THIS WEEK AS COMPARED WITH 35 LAST WEEK

"LADIES SHOULD LISTEN"

Cast: Cary Grant, Frances Drake, Edward Everett Horton, Charles E. Arnt, Nydia Westman, George Barbier, Rafael Corio, Rosita Moreno, Charlie Ray.
Director .....Frank Tuttle
Original: Alfred Savoir and Guy Bolton
Adaptation .....Guy Bolton
Screen Play: Frank Butler and Claude Binyon.
Photography .....Henry Sharp
Producer .....Douglas MacLean

"LADIES FIRST"

Cast: George Bancroft, Frances Fuller, Roscoe Karns, George Barbier, Nella Walker, Charles Sellon, Helena Phillips Evans, Ruth Clifford, Albert Conti, Vera Stedman, Helene Lynch, Marie Wells, Eddie Baker, Duke York, William Robins, Alf P. James.
Director .....Gilbert Pratt
Original: George S. Kaufman and Marc Connelly.
Screen Play.....Humphrey Pearson
Photography .....William Mellor
Producer .....Louis D. Lighton

"YOU BELONG TO ME"

Cast: Lee Tracy, Helen Mack, Arthur Pierson, David Jack Holt.
Driector .....Alfred Werker
Original .....Elizabeth Alexander
Adaptation: Grover Jones and William Slavens McNutt.
Screen Play: Lynn Starling and Harry Ruskin.
Photography .....Leo Tover
Producer .....Louis D. Lighton

RKO-Radio

"HAT, COAT AND GLOVE"

Cast: Ricardo Cortez, Barbara Robbins, John Beal, Sara Hayden, Samuel Hinds, Murray Kinnell, Margaret Hamilton, Dorothy Burgess.
Director .....Worthington Minor
Play .....Wilhelm Speyer
Screen Play.....Francis Faragoh
Photography .....Roy Hunt
Sound .....George Ellis
Producer .....Kenneth Macgowan

United Artists

Reliance Pictures, Inc.

(RKO-Pathe)

"COUNT OF MONTE CRISTO"

Cast: Robert Donat, Elissa Landi, Louis Calhern, Sidney Blackmer, O. P. Heggie, Raymond Walburn, Lawrence Grant, Luis Alberni, Georgia Caine, Irene Hervey, Douglas Walton, Ferdinand Munier, Lionel Belmore, William Farnum, Wilfred Lucas, Clarence Wilson, Tom Rickerrs, Clarence Muse, Helen Freeman, Holmes Herbert, Eleanor Phelps, Alphonse Martell, Russell Powell.
Director.....Rowland V. Lee
Original .....Alexandre Dumas
Adaptation .....Harvey Thew and Harry Hervey
Screen Play and Dialogue .....Philip Dunne and Dan Totheroh
Photography .....Peverell Marley
Producer .....Edward Small

Universal

"ONE MORE RIVER"

Cast: Diana Wynyard, Frank Lawton, Colin Clive, Henry Stephenson, Mrs. Patrick Campbell, Jane Wyatt, C. Aubrey Smith, Reginald Denny, Kathleen Howard, Lionel Atwill, Alan Mowbray, Gilbert Emery, E. E. Clive, Robert Greig, Gunnis Davis, Tempe Pigott.
Director .....James Whale
Story .....John Galsworthy
Screen Play.....R. C. Sherriff
Photography .....John Mescal

"THERE'S ALWAYS TOMORROW"

Cast: Frank Morgan, Binnie Barnes, Lois Wilson, Louise Latimer, Elizabeth Young, Robert Taylor, Helen Parrish, Dick Winslow, Alan Hale, Maurice Murphy, Margaret Hamilton, Anne Darling, Dean Benton, Guy Brooks.
Director .....Edward Sloman
Original Screen Play....Edward Sloman
Continuity.....Christine Ames and William Hurlbut
Photography .....Norbert Brodine
Producer .....Henry Henigson

"THE RED RIDER"

(Serial)

Cast: Buck Jones, Grant Withers, Janet Chandler, Walter Miller, Richard Cramer, Margaret La Marr, Charles French, Edmund Cobb, J. P McGowan, William Desmond, Mert LaVare, Frank Rice, Monte Montague, Jim Thorpe, Jim Corey, Bud Osborne, Al Ferguson, Silver, Lee Beggs, Dennie Meadows, Cliff Lyons.
Director .....Louis Friedlander
Original .....W. C. Tuttle
Screen Play: George Plympton, Bin Moore, Ella O'Neill, Basil Dickey.
Photography .....Richard Fryer
Sound .....Charles Carroll
Associate Producer.....Henry MacRae

Warners-First National

"DAMES"

Cast: Dick Powell, Ruby Keeler, Joan Blondell, Guy Kibbee, Hugh Herbert, Virginia Pine, Ronny Cosby, Zasu Pitts, Bess Flowers, Pat O'Malley, Mary McLaren, Johnny Arthur, Arthur Vinton, Hobart Cavanaugh, Arthur Aylesworth, Leila Bennett, Phil Regan.
Directors.....Ray Enright and Busby Berkeley
Original .....Robert Lord
Screen Play.....Delmer Daves
Music and Lyrics: Harry Warren, Al Dubin, Sammy Fain, Irving Kahal, Mort Dixon, Allie Rubel.
Photography .....George Barnes
Supervisor .....Robert Lord

"BRITISH AGENT"

Cast: Leslie Howard, Kay Francis, Phillip Reed, Tenen Holtz, J. Carrol Naish, Gregory Gaye, Halliwell Hobbes, Doris Lloyd, Alphonse Ethier, Irving Pichel, Walter Byron, William Gargan, Ivan Simpson, Paul Porcasi, George Pearce, Walter Armitage, Cesar Romero, Arthur Aylesworth, Mariana Schubert, Addison Richards.
Director .....Michael Curtiz
Novel.....H. Bruce Lockhart
Screen Play.....Laird Doyle
Dialogue.....Roland Pertwee
Photography .....Ernest Haller
Supervisor.....Henry Blanke

"THE DRAGON MURDER CASE"

Cast: Warren William, Margaret Lindsay, Lyle Talbot, Robert Barrat, Arthur Aylesworth, Robert McWade, Eugene Pallette, George Meeker, Etienne Girardot, Dorothy Tree, George S. Stone, Helen Lowell, William Davidson, Robert Warwick, Charles Wilson.
Director .....H Bruce Humberstone
Story.....S. S. Van Dine
Screen Play.....F. Hugh Herbert and Robert N. Lee
Adaptation .....Rian James
Photography .....Tony Gaudio
Supervisor.....Henry Blanke

"KANSAS CITY PRINCESS"

Cast: Joan Blondell, Glenda Farrell, Hugh Herbert, Robert Armstrong, Gordon Westcott, T. Roy Barnes, Osgood Perkins, Ivan Lebedeff, Vince Barnett, Hobart Cavanaugh.
Director .....William Keighley
Original Screen Play.....Manuel Seff and Sy Bartlett
Photography .....George Barnes
Supervisor.....Lou Edelman

Independent Productions

Majestic

(Darmour Studio)

"THE SCARLET LETTER"

Cast: Colleen Moore, Hardie Albright, Henry B. Walthall, William Farnum, Alan Hale, William Kent, Betty Blythe, Cora Sue Collins, Virginia Howell, Jules Cowles, Alma Chester, Flora Finch.
Director .....Robert Vignola
Novel .....Nathaniel Hawthorne
Screen Play: Leonard Fields and David Silverstein.
Photography.....James S. Brown Jr.
Producer .....Larry Darmour

Mascot

(Mack Sennett Studio)

"BURN 'EM UP BARNES"

(Serial)

Cast: Jack Mulhall, Frankie Darro, Lola Lane, Julian Rivero, Edwin Maxwell, James Bush, Jason Robards, Francis McDonald, John Davidson, Eddie Hearn, Stanley Blystone, Alan Bridge.
Directors: Bert Clark and Armand Schaeffer.
Original Screen Play: Al Martin, Sherman Lowe and Wyndham Gittens.
Photography ..... Ernie Miller
Supervisor .....Victor Zobel

WHAT'S WHAT

BRULATOUR BULLETIN

WHO'S WHO

Published Every Monday — J. E. BRULATOUR, Inc., Distributors — Eastman Motion Picture Films

the REFLECTOR

Early last week in New York the championship of Jimmy McLarnin was attached by Barney Ross and the result was much gasping in Hollywood. . . . Now another championship of local note gets a kick in the pants with Len (Big Moose) Smith sneaking up on Clyde De Vinna (both boys members of the MGM Club) and threatening to knock Clyde's mileage crown into a film can. . . . Smith returned to Culver City from Dunsmuir last Saturday morning after completing his location work on "Rear Car" unit. . . . A rush to the transportation department and last night Len was off for New York where he'll photograph the background plates for for Clarence Brown's MGM picture, "Sacred and Profane Love." . . . During the past twelve months Len has spent long weeks on location in the northernmost points of Alaska . . then jumped to Florida . . . back to his home lot . . . to Kansas and Iowa . . . to Chicago . . . then south and finally home again to be gone again justlikethat!

•

Business (OUR business) is great, thank you . . . but transportation business can also take a bow . . . most of the trade news these lazy days states that so-and-so is off to such-and-such a place . . . which reminds us that on the travel list of the past week-end was Harry Ensign who's off for a look-see at Chicago, Boston, New York and a coupla days going through Kodak Park at Rochester . . . after which he'll start west-by-north and cut through the Canadian Rockies on his way home where he's scheduled to arrive 'long about firecracker time.

•

Jimmy Van Trees is off for the High Sierras to coax a few trout into the family pan before starting his new deal at Arkayo, which brings him into the Gower Street plant for another stanza with Irene Dunne. . . . Out at MGM (where they're not exactly easy to please) . . . Joe Valentine is holding his new spot on the camera staff without a challenge and his smile is winning many new friends on the lot. . . Jack Mackenzie finished "Shock" for Monogram and at this minute is doing his shooting with favorite mashie at Riviera. . . . Ken Peach is whooping along at his work with Irvin Cobb who, if he can act as good as he writes, is sure to lay the customters flat in the aisles. . . . Bert Glennon is back from location and turning 'em at Movietone City and in the meantime Columbia and Arkayo and two or three other major lots are doing a swell imitation of Sunday afternoon on Main Street . . . they're that quiet . . . But that lull before . . . you know . . . stand by.

Teague in Europe

We are in receipt of a letter from George Teague, for many years with Fox Studios in Hollywood, and more recently identified with General Service Studios here, where he installed projection background equipment.

Called to London a few weeks ago, Teague is there installing complete projection equipment for Doug Fairbanks. His address in London is:

Harewood Court, Hanover Square,
Mayfair, London W. 1.

Clarke Gives Lowdown On China

Writing from Nanking, China, where he is in charge of the MGM photographic unit on backgrounds for special scenes on "Good Earth," Charles Z. Clarke writes a long and interesting letter. Here are a few excerpts of general interest to cinematographers:

"We have now been filming for the past month, and what experiences we have had! The Chinese are either very curious and climb into a camera, or else they are extremely superstitious and run to cover when a camera is turned on them.

"Then there's another group, who are very super-sensitive about having the general every day sort of people and their methods of living photographed. They seem to want things shown only in their 'Sunday best'; so it of course has been a problem to obtain scenes always with natural backgrounds.

"The light, I find here, is quite brilliant; this country being about the general latitude of the northern part of Mexico, the same light conditions prevail. Cloudy, lazy days are very frequent, and it always seems that our biggest scenes are scheduled for these days. However, when a good day does come, we lose no time in recording all the scenes we need."

Clarke continues to discuss general living conditions, and incidentally speaks highly of Robert O'Bolger, general manager of Eastman Kodak Company, whose headquarters are 24 Yuen Ming Yuen Road, Shanghai.

Mr. Clarke further says: "Mr. O'Bolger has been unusually kind, not only to us but to all cameramen who come into this port, which have been many during the past several years. . . . . "

Youngsters Together

Digging into the juvenile files of cameramen and directors, we pull out the names of Milton Krasner and Eddie Marin and tie them up for a joint engagement at the MGM studios for "All Good Americans."

Eddie Marin is a slick youngster pulled out of the silk hat by Sam Bischoff last year, and since that time Marin has directed several hits.

Krasner is chief of camera staff for Charles Rogers Productions (Paramount), and this is his first important assignment away from his home lot.

Rosson Location

Hal Rosson has finished production on the MGM picture, "Treasure Island" with Victor Fleming, and drew immediate assignment to "The Hide-Out" directed by Van Dyke.

Company goes to Santa Cruz, California—(not the islands)—for two weeks of strenuous location work.

Dunn Returns

Lynn Dunn of the Arkayo trick photographic department has returned from his honeymoon trip to San Francisco.

Story is buzzing around the Radio plant that Lynn actually carried a 16 mm cine-Kodak and a Graflex when he middle-aisled it with Eleanor Roach, formerly of the Max Factor organization.

Auld Lang Syne

Long before sound interrupted the peaceful procedure of pictures, Henry Sharp photographed some of Charlie Ray's biggest successes.

They are teamed up again at Paramount, with Douglas MacLean, another grand old timer of the silent days, for the production, "Ladies Should Listen."

Hickox With Stanwyck

Late in the week Sid Hickox started testing for the Barbara Stanwyck picture, "The Lost Lady," which Al Green will direct for Warner Bros.

Edouart Vacation

Putting the finishing touches to the most strenuous season in his strenuous career, Farciot Edouart of the trick and effects department at Paramount takes off on a vacation, destination of which he positively refuses to reveal to anyone.

Todd Starting

Arthur Todd of Warner Bros.-First National is under way on initial shots for the Alan Crosland production, "The Case of the Howling Dog," with Warren William and Mary Astor in the top spots.

Polito and Aid East

Sol Polito, chief cameraman, and Hans Koenekamp, one of the top boys of Fred Jackman's department, are en route to West Point with Director Frank Borzage, where they will shoot special material and atmosphere background shots for the Warner Bros. production, "Flirtation Walk," to be directed by Borzage.

Columbia Location Trip

Roy Davidson and Andre Barlatier getting a swell break with a nice location assignment, which takes them by boat to Mazatlan, where they will shoot atmospheric background material intended for use in the forthcoming Columbia-Milestone production, "The Captain Hates the Sea." Enzo Martinelli, assistant cameraman, accompanies them.

More Heavy Mail

Another communication from a Hollywood cameraman in foreign lands reaches us from Ray Fernstrom, and is written from Zurich, Switzerland, under date of May eighteenth.

Fernstrom is shooting the Fitzpatrick travel talks in the new three-color Technicolor process for M. G. M. release.

His assignments include Holland, Switzerland, England and Ireland on the present tour.

the BUZZER

(NOTE: Each week, sales and service representatives of J. E. Brulatour, Inc. will ask a number of cameramen the same question. The question will be given and then the answers verbatim.)

QUESTION: WHAT DO YOU CONSIDER SHOULD BE THE NEXT IMPORTANT STEP FORWARD IN PHOTOGRAPHIC EQUIPMENT?

HAL MOHR (Fox): The most important step forward at this time is unquestionably a completely silent camera, which will do away with the cumbersome equipment now in use.

JOHN ARNOLD (MGM): A compiete revamping of the older types of incandescent lighting equipment, and new ideas in lamp construction seem to me to be very necessary. Due to the sudden and necessarily total change from arc to incandescent some years ago, many of our light units, like Topsy, just grew. The knowledge gained during the past seven years should now be embodied in perfected and entirely new lighting units.

KEN PEACH (Roach): To me a very progressive step forward would be an optical system with greater depth of focus than we now have at wide apertures. This would aid immeasurably in making the complicated traveling and dolly shots, which now call for many and fast focus changes.

JOHN STUMAR (Columbia): A silent camera . . . . Oh! How we need it.

VIRGIL MILLER (Paramount): A silent camera that sacrifices none of the best attributes of the current standard equipment is the most desired advancement. This silent camera must either be blimpless or weigh a maximum of approximately 100 lbs. A second improvement that is not far distant is a Zoom lens that will substitute for the several lenses now necessary. This means present F2 or F2.5 speeds plus perfect focus at all points. A perfected Zoom lens would largely eliminate the unwieldy pernambulator and similar devices for moving the camera all over the set.

NICK MUSURACA (RKO): Some device should be developed to help the cameraman, who is continually fighting mike shadows, and who many times must sacrifice pictorial quality because of placement of the mike boom and microphone.

GEORGE SEID (Columbia): A new type of lamp that would produce the minimum amount of leak light and still have sufficient intensity would materially aid in reproducing the photographic values of all sets.

Andriot Resumes

Lucien Andriot swings into another production at RKO Studios, where during the past year he has accounted for some of the most important pictures on the Radio program.

METRO-GOLDWYN-MAYER STUDIOS,
% MR. SAMUEL MAR...
CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XXI, No. 23. Price 5c. TODAY'S FILM NEWS TODAY Tuesday, June 5, 1934

PAR. TRUSTEES KEEP JOB

TRADE VIEWS by W. R. WILKERSON

•HOLLYWOOD is turning out some excellent pictures at the tag end of this season—a time which, under ordinary conditions, would see the production of a lot of inferior product. There are many reasons for this, the main one being the fact that studio heads, in their desperation to finish their programs, are making it much easier for their producers and permitting them to place stories in production that they would have (and did) frowned on earlier in the season.

Take the case of Charlie Rogers with his "Great Flirtation," originally titled "I Loved an Actress," an idea developed by Gregory Ratoff from incidents in his life. The story was turned down by almost every studio in the business. Finally Radio bought it and later decided it was not worthy of production. Rogers put in a bid for it after Paramount had turned it down on two occasions, and Radio let him have it. The rest is history.

•

We have never seen or heard a preview audience go into such ecstacies as was the case with "The Great Flirtation." It is bound to click and Rogers should be given the full credit, as he was the only man in Hollywood (aside from the author) who saw any possibilities in the yarn.

And while on the subject of Rogers, we are reminded that he pulled two other yarns out of the fire in past years, each of which coined a big bundle of dough. One was "Millie," which was a sensation. BUT, before it hit the screen, Rogers was laughed at for attempting the production. The same went for "70,000 Witnesses." Every studio in town had an opportunity to grab it, and all of them turned it down.

•

Rogers, because of his work as an exhibitor, salesman, sales manager, etc., packs a lot of showmanship that many producers here lack. Charlie has the knack of seeing more in a story than a lot of others, but he has been handicapped by individuals and organizations who did not share his views. Probably this new deal he is cooking up will permit him a greater use of his showmanship.

NRA Exec Coming to Straighten Out Code

Washington.—Donald Renshaw, liaison officer between the Department of Commerce and the NRA, is on his way to Hollywood to see what is the trouble with the working of the motion picture code and to try to straighten things out. He is due there Thursday.

Baring Bros. Kick About 'Rothschild'

London.—Baring Brothers, international bankers, have complained to the British Board of Censors about alleged historical inaccuracies in "The House of Rothschild." Members of the Baring family are offended by the way their ancestors and their company have been portrayed on the screen.

The Barings claim that, at the time of the Napoleonic wars, Barings was a greater firm than the Rothschilds, although the film indicates that the opposite is true. They also claim that the great French Reparation loan was floated by the Barings and Amsterdam bankers, and that the Rothschilds were not in the deal.

Nat Finston Signs New Contract at Paramount

Nat Finston's trouble at Paramount was settled yesterday with the signing of a new contract for one year, through the Schulberg, Feldman and Gurney office.

Finston's ticket gives him full charge of the Paramount music department, questions of authority having repeatedly prompted him to tender his resignation.

Attempts Of Bondholders To Force Removal Finally Upset By U.S. Supreme Court

New York.—The battle of a group of Paramount-Publix bondholders to force the removal of the Paramount trustees in bankruptcy was finally lost yesterday when the U. S. Supreme Court refused consideration of their case.

The three trustees, Charles D. Hilles, Eugene W. Leake and Charles E. Richardson, were appointed by Federal Judge William Bondy. The contention of the unsecured bondholders was that the trustees were not properly qualified and that their choice was null and void.

Hilles was opposed on the ground that he was a director in the Bankers Trust Company, which is involved in

(Continued on Page 2)

Francis Lederer to Para. For 'Happiness'

Paramount and Radio concluded a deal yesterday which takes Francis Lederer to the former studio for the lead in "Pursuit of Happiness," which Arthur Hornblow will produce with Ralph Murphy directing.

No announcement was made as to the other part of the deal which would give Radio the rights to Barrie's "Little Minister" for Katharine Hepburn.

Selznick Back June 18

David O. Selznick is expected to arrive at MGM June 18, bringing Fritz Lang and Hugh Walpole here from Europe.

State Welfare Com. Hops On Warners

Busby Berkeley and Tenney Wright, a Warner Brothers' production executive, will be on the carpet this morning before the California State Welfare Commission as a result of charges that they have been working dancing girls longer than the law permits.

A lot of complaints had been made by the girls who said they had been worked more than 17 hours a day. Last Tuesday morning a representative of the Welfare Commission called Wright on the telephone and told him this would have to stop. Wright is understood to have said he would stop it at once, but 100 girls the next day charged that on Tuesday, instead of stopping the overwork, the hours had been jumped from 17 to 23. A summons was then sent Berkeley and Wright.

Frank Mastroly Gets New Contract at 'U'

Carl Laemmle Jr. yesterday tore up Frank Mastroly's contract, which still had a year and a half to go, and handed him a new two-year ticket at an increase in salary.

He was assistant to Carl Laemmle Sr. for a number of years before being made executive studio manager about six months ago.

'Mank' Signed Up Again

MGM yesterday handed Herman Mankiewicz a new one-year writing ticket, outbidding the Radio offer of a writing and producing contract. He has just completed his work on the screen play of "Stamboul Quest."

Lichtman Flying Out

Chicago.—Al Lichtman, general sales manager for United Artists, who is winding up the convention details here, will fly to the coast tomorrow for conferences with Sam Goldwyn.

WILLIAM FOX WINS POINT IN TRI-ERGON-PARA. SUIT

New York.—William Fox won a victory yesterday in his American Tri-Ergon suit against Paramount for an injunction and accounting on his flywheel patent. The suit, which involves millions, has been dragging along for months and, last Fall, Judge Campbell, in the Federal Court in Brooklyn, ruled against Tri-Ergon.

The opinion ordering the reversal came from the United States Circuit Court of Appeals and was written by Justices Manton and Chase, with Justice Swan dissenting.

(Continued on Page 3)

U.A. to Handle B.&D. Pictures All Over World

Chicago.—Al Lichtman told the United Artists convention here that the company will hereafter distribute productions of British and Dominions all over the world.

Dave Bader Due in N.Y.

New York.—Dave Bader, Universal's British exploitation man, is due in New York today from London to attend the sales convention. It is his first trip home in three years.

BEN HOLMES DIRECTED "Everything's Ducky" RKO-Radio Comedy

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher
FRANK T. POPE.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193, Chicago, 6 N. Michigan Ave.; London, 2 Cathedral Mansion; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15 Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

RAMBLING REPORTER

So once again, Jacob Epstein, famous sculptor, is supposed to be coming to Hollywood "next month"—and once again, it's supposed to be for the purpose of sculpting Norma Shearer and Irving Thalberg. . . . Virginia Dabney (Warner contract player) is going to marry a radio announcer any minute. . . . The Alan Dineharts are getting to look alike. . . . Mrs. Don Stewart goes to the hospital tomorrow for operations on both knee and nose—and Don has himself an infected foot. . . . Muriel Evans hasn't been collecting any orchids since Bill Powell went away on that fishing trip. . . . Bette Davis, avec husband, back from the High Sierras.

•

The Elliott Nugents threw themselves a big house-warming Saturday . . . and the Nunnally Johnsons cocktailed for Herbert Asbury, who should be one of your favorite scribes. . . . Virginia Bruce, finished with "Jane Eyre," has reported back at MGM for more career. . . . Edward Everett Horton is living in his big mansion with a lot of mothballs and furniture covers—the rest of his family having gone East and "closed up" everything but his bed-chamber. . . . Do you know what well-known actor (supposedly on his honor with a major stujo) is off on another bender and costing the studio plenty again? . . . The Barney Glazers partied the Gary Coopers, the Cary Grants, Ernst Lubitsch, Frances Drake, Jack Kirkland, Jean Negulesco, and others at the Ambassador Saturday night.

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Gregory LaCava and Ketti Gallian are recovering from some yanked teeth. . . . Joe Schenck and the Dick Barthelmesses flew East over the week-end—Joe goes on to Europe for some quick business. . . . Lyle Talbot and Gail Patrick hither and yon together. . . . Clark Gable is working with a siege of neuritis. . . . For the first time in years, a certain producer's wife is battling with him about a current indiscretion. . . . Maybe she's more humiliated because his latest is such a terrible mess! . . . Aside to Baron Rothschild: The hand isn't ALWAYS quicker than the eye!

New York REVIEWS

"LITTLE MAN, WHAT NOW"
Universal prod.; director, Frank Borzage; writers, Hans Fallada, William Anthony McGuire.
Radio City Music Hall

Herald-Tribune: Simply and effectively the story of two young persons, struggling for their marriage and their very lives against a hostile world, has been captured in the motion picture. Under Frank Borzage's astute direction the full flavor of their hopes, their disillusionments and their dogged courage comes through, creating that rare Hollywood product, a credible and unembellished romance. It is in the hands of Mr. Montgomery and Miss Sullavan that "Little Man, What Now?" achieves its finest quality of artistic integrity. Their supporting cast is extremely good. For the most part, William Anthony McGuire has transposed the Fallada novel to screen terms with considerable fidelity,

Mirror: Universal has made Hans Fallada's splendid novel a film of matchless beauty and integrity. Frank Borzage, who excels in telling delicate and simple love stories, directed Margaret Sullavan and Douglass Montgomery, both young actors of exceptional charm and skill, who played lead roles. The screen play was prepared by the sure craftsman, William Anthony McGuire. The film is touching and inspiring. Borzage has made no finer film in many seasons.

American: The drab, despondent realism of this German best-seller has been most effectively camera-captured by that master of pathos, Director Frank Borzage, and his cast of capable histrionic craftsmen who portray the characters It is quite a tiny tale, but its strength lies in its utter, unequivocal simplicity Our hat's off to Director Borzage. He has done a noble job

Post: The picture is rich in a variety of incidents and character studies. There is humor and pathos and a sustaining courage woven into the pattern. Frank Borzage, the director, is sure of himself when he wants to bring tears to the eyes or provoke laughter, but whether or not it is his fault, the picture is overburdened with a beginning which is far too long.

Sun: They have made of "Little Man, What Now?" a fine and moving study of of two young people facing a cold, uninterested world. Frank Borzage, with his understanding of the importance of simple things, directed this film with tenderness and compassion. Mr. Borzage, who has a way of picking just the right people to play the poignant ingenuous roles which interest him, has assembled an excellent acting cast, headed by Douglass Montgomery and Margaret Sullavan.

News: "Little Man, What Now?" is a very depressing movie. The atmosphere if different from the average picture, the backgrounds are well done and the acting of the cast is excellent. Douglass Montgomery as Hans holds the center of the screen most of the time. Alan Hale gives a superb performance. Catherine Doucet is excellent.

World-Telegram: Much of the bitterness and futility of Hans Fallada's "Little Man, What Now?" has been lost in the novel's transference to the talking pictures. Even so, the screen version, is a well acted, sincere and deeply touching little film that provides good entertainment. The direction by Frank Borzage is generally good and honorably intending. The film is well acted and produced.

Journal: It's a sombre narrative, enlivened occasionally by Borzage's deft directorial touches. The cast is large and satisfactory, with Alan Hale outstanding in the role of the gross but kind-hearted Jachman.

Edmund Goulding Better

Edmund Goulding, who has been very ill in New York for the past three weeks, is on the road to recovery. Hollywood friends heard yesterday that his temperature is down to normal for the first time since he became ill.

Para. Trustees Keep Job

(Continued from Page 1)

litigation growing out of Paramount's affairs. Opposition was also voiced because he was on the J. P. Morgan preferred list, with other bankers who handled Paramount financing.

Leake was opposed because he represents the Chase Bank and is interested indirectly in Loew's Inc., a Paramount competitor. The objection to Richardson was that he is Chase's representative in Fox Film to look after the Chase investment in that company.

The fight has been carried on for a long time by Attorney Samuel Zirn, but yesterday's court ruling puts a quietus on the whole matter.

'U' Convention Tomorrow: Will Last Three Days

New York.—Universal's sales convention starts tomorrow at Essex House and will run through Friday Carl Laemmle Sr., who is on his way from the coast, will arrive in time for the closing sessions.

The sales force will have a beefsteak party at the N. Y. Athletic Club Thursday night.

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Seitz Picks Site For Amazon Troupe

George B. Seitz made his report yesterday to Harry Rapf and Ned Marin about the laughing Indians and the skin-burrowing mouquins encountered in the upper Amazon where MGM proposes to produce "Jungle Red Man." Seitz got back Saturday, after flying 7400 miles in five days.

Harold H. Noice, author of the book, and Joe Cooke, business manager, are still at Manaos, making preparations for transporting, housing and feeding the studio troupe expected to be sent later this year.

A site 500 miles from Manaos, itself 1000 miles up the Amazon, has been selected as ideal because the burrowing bugs are fewest there and the temperature is only 90 degrees, technically. The spot is on the Colombia-Brazil border

Charles Grayson on Round-the-World Trip

Charles Grayson sailed yesterday on the Japanese liner Asama Maru for a trip around the world, having finished his deal at MGM. The "China Seas" camera crew, bound for the Orient, sailed on the same ship.

Grayson has been commissioned to write a series of travel articles for Esquire, following the series by Ernest Hemingway.

Milton Brens Arriving

Milton Bren and the missus are expected home from Honolulu tomorrow The end of a few weeks vacation from agenting

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RADIO'S 'BACHELOR BAIT' AMUSING ENTERTAINMENT

Erwin, Gallagher, Hudson, High Spots

"BACHELOR BAIT"
(Radio)

Direction .....George Stevens
Original Story: Victor and Edward Halperin.
Screen Play.....Glenn Tryon
Photography .....Dave Abel
Cast: Stuart Erwin, Rochelle Hudson, Skeets Gallagher, Berton Churchill, Grady Sutton.

A nice, pleasant little comedy that takes time out every once in a while to bowl you over completely with several hilarious wisecracks, thrown in amongst the mild humor which is its general tone. It's homely stuff that can be generally sold, and is definitely on the credit side of a program.

Starting off with the meek one formula, the meek one succeeds in inheriting the earth almost immediately by opening up a matrimonial agency. The meek one has managed to pick up a wise-cracking lawyer to help him along and also a sweet little gal who becomes his receptionist. The town politician tries to buy him out, but he won't sell because he loves his work. The politician promises to get even, but the district attorney steps in first by sending a detective in the guise of an oil millionaire to get the goods on what he thinks is a racket. The detective is aided by the fact that the lawyer's ex-wife wants to marry him herself, whereas the agency head wants the receptionist to marry him and the receptionist plays along because she wants to marry the agency head.

Well, anyway, circumstantial evidence makes it look like the badger game and the district attorney raids the place. BUT the agency head, because his girl turned him down, sells the business to the politician first and, at the end, the head of the agency is in twenty-five thousand dollars, gets his girl and the lawyer goes back to his wife.

Stu Erwin is, of course, the meek, mild-mannered agency head and, as usual, comes through with a good legitimate performance. Skeets Gallagher as the wise-cracking lawyer, has a role right up his alley and a personality that makes you want him around much oftener in pictures and with more to do. Rochelle Hudson is charmingly lovely as the sweet little gal, and Grady Sutton as the detective-millionaire is a honey. But something has got to be done about Pert Kelton. With a voice like that the gal should be doing pantomime instead of giving imitations of a tough baby. She's pretty and could be cute, but not working that hard to keep her voice at the level of a run-down siren.

The direction is okay in a tough job of putting action into a picture that occasionally talks itself right off the screen. The writing is plenty good, but there's an awful lot of it and a few gags instead of sentences would have helped a lot to make the picture better.

Jane Loring Made Radio Co-director

Jane Loring, film editor for Paramount, moves over to Radio for a chance to become a director. She replaces George Nicholls as co-director with Philip Moeller on "Age of Innocence."

U.A. Going After Smaller Exhibs

Chicago.—United Artists is not going to let any prospective customer escape this year, and will go after big and little exhibitors alike at the same time. Heretofore, the company has not sold the neighborhoods and small towns until all the big runs had been sold, and it figures it lost a lot of money. So, this year, these contracts will be picked up at once.

In addition to this announcement at the convention here, the salesmen were also told that Darryl Zanuck is going to make a big musical on his program. No definite plans are set for it as yet.

Dickie Moore Set For Universal and Monogram

Dickie Moore was dated up for two productions yesterday by the Collier-Wallis office.

The boy goes into "Tomorrow's Youth," Charles Lamont's first feature direction for Monogram, with the stipulation he's through in time to start June 16 with Adolphe Menjou in "Human Side" at Universal. Eddie Buzzell directs the Menjou picture.

Lesser Closes Deal For Swiss Story, 'Haide'

Sol Lesser's deal for the picture rights to "Haide," Swiss juvenile story by Johanna Styri, was completed yesterday by his attorney, M. B. Silberberg.

Lesser has plenty of time to pick out the little girl for the name part, as he doesn't contemplate production before Fall.

New Ticket For Yates

Hal Yates' direction of the first Irvin Cobb comedy at Roach registered on the contract list yesterday. Henry Ginsberg handed Yates a two-year ticket with the studio.

Lasky Jr. to Monogram

Robert Welsh yesterday signed Jesse Lasky Jr. to do added dialogue on the Vera Brown novel, "The Red Head," for Monogram. Betty Burbridge is writing the screen play.

Col. Holds Ann Sothern

Columbia took up Ann Sothern's option yesterday for another year. Player is on loan to Goldwyn for the Cantor picture.

MGM Sales Meetings

New York.—MGM will hold two regional sales meetings. The first will be at Cleveland, June 18-19, and the other at Chicago, June 21-22.

Canavan Probable New IATSE Head

Louisville, Ky.—The outstanding feature of the opening yesterday of the annual IATSE convention here was the announcement by President William C. Elliott that he will not be a candidate for re-election. This leaves the field clear for George Browne, of Chicago, and William F. Canavan, former president. Canavan's supporters claim a majority of the delegates, and it seems a sure thing that he will be elected.

The delegates from the Hollywood Locals filed a protest with the convention Code Committee requesting a definite ruling by Sol A. Rosenblatt on the over-riding provisions of the code, and a request for a limitation of hours provision. There are 790 delegates in attendance with a total of 829 votes.

Gloria Stuart Lead In 'The Gift of Gab'

Universal yesterday set Gloria Stuart to appear opposite Edmund Lowe in "The Gift of Gab," which Richard Thorpe puts into work soon.

She became available for the role when Eddie Buzzell was assigned to direct "The Human Side" before handling "Transient Lady," in which she will have the title role.

'All Good Americans' Goes Into Work at MGM

Edwin L. Marin started direction of "All Good Americans" at MGM yesterday. Ted Healy and Edward Brophy were late cast additions.

A replica of Lindbergh's "Spirit of St. Louis," constructed for the picture, was used in the starting scenes.

Lipman to Schulberg

Turning in his script on "Ransom, One Million Dollars" at Universal, William R. Lipman today rejoins the B. P. Schulberg-Paramount writing staff to handle the screen play for an as yet untitled picture, starring Sylvia Sidney.

'Zest' For Montgomery

Douglass Montgomery's first picture on his new long term Universal deal will be "Zest," the Charles Norris story which William Wyler will direct. Doris Anderson is writing the screen play and B. F. Zeidman will produce.

Fox Wins Point
(Continued from Page 1)

Counsel for Paramount are now preparing a petition for a rehearing, to be presented to the United States Supreme Court. Leading lawyers here believe that the Court of Appeals ruling will be again reversed, pointing out that court history shows that at least eight out of ten decisions made by Judge Campbell are upheld in the long run by the highest court.

Not That It Matters
by Helen Gwynn

Joan Crawford is plenty burned over the stories that have seen print on her private theatre. Most of the stories have given La Crawford a terrific ribbing, which isn't the part that bothers her, but the fact that she has been accused of being snooty, high-hat, etc., because she didn't invite everybody, is the part that hurts. It's not that Crawford wants to be exclusive that she hasn't invited people, but because the gal is just larnin'. Seems as how the theatre was built purely for Miss Crawford's own amazement to learn to act on the stage. And when Miss Crawford feels that her acting is good enough to be seen, she'll be perfectly willing to have everyone come on over to see for himself.

Not a bad idea, at that. Critics take particular delight in tearing a movie actress to pieces when she decides to do a stage play. Naturally, the two techniques are different, and movie training is of very little help. So, if Crawford thinks she'd ever like to do a stage play, the gal is smart to give herself some stage training first. And positively altriustic in not forcing anybody to come to the theatre to watch her practice.

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At the time a certain writer took a forced trip to Europe, he was in the midst of work at one studio and under contract at another. While he was away, there were telegrams and telephone calls galore between the production heads of the two studios, each one "giving" the writer to the other, and there was plenty of fun tossing him around, the writer's imminent return was that little appreciated. Finally, one day, the production head of the studio at which he had been working received the following telegram from the rival exec: "It's too late. He reported here today and we HAD to take up his contract. Congratulations, to you."

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Our Paris representative, M. Kincler, has been elected an associate member of the Federation Internationale de la Presse Cinematographique (Film Press Association, to you), which is having a time for itself at the moment fighting possible censorship of newsreels abroad and, at the same time, trying to suppress any and all films that might create antagonism among nations. Which is practically working at cross purposes, because the news of the world today shows no tendency toward brotherly love among nations.

Latest definition of God's Country: 'Hollywood is the place where nothing succeeds like EXCESS!"

Dorothea Wieck Abroad

Dorothea Wieck left Hollywood yesterday, England bound, probably to take British Gaumont up on its starring offer. She did "Cradle Song" and "Miss Fane's Baby Is Stolen" on her term with Paramount.

WARNER BROS. ANNOUNCE 60 FEATURES FOR SEASON

New York. — Warners-First National will make sixty features for the coming season, the same number as last year, according to the announcement made yesterday by Major Albert Warner, vice-president of the company, at the regional convention held at Atlantic City.

In these pictures will be seen 19 stars and 38 featured players, and they will enlist the services of 18 directors and 73 writers. The high spots of the pictures listed are:

"Babbitt," "Anthony Adverse," "The Magnificent Ambersons," "A Lost Lady," "Captain Blood," "Oil for the Lamps of China," "Men Against Dust," "Firebug," "I'm Back on the Chain Gang," "Golddiggers of 1935," "Sweet Music," "Casino de Paree," "Big-Hearted Herbert," "Air Devils," "The Lafayette Escadrille," "Border Town," "Black Hell," "The Story of a Country Boy," "Road-House," "War Lord," "The Cinch," "Sweet Adeline," "A Present from Margate," "The Case of the Howling Dog," "The Case of the Serious Bribe" and "Just Out of College."

The star list comprises Paul Muni, Joe E. Brown, Barbara Stanwyck, Ruby Keeler, Warren William, Rudy Vallee, Kay Francis, Al Jolson, Edward G. Robinson, Ricardo Cortez, Joan Blondell, Franchot Tone, Bette Davis, Leslie Howard, James Cagney, Dick Powell, Dolores Del Rio, Jean Muir and Claudette Colbert.

John David Horsley Picked As New Adonis

Having sent a questionnaire to 4000 women, asking the requisites of the New Deal Adonis, Radio looked over the Hollywood stock and finally has selected John David Horsley as the epitome of the replies.

He is now in "Down to Their Last Yacht," but what permanent effect the Adonis thing will have is hard to say.

'Kelly' Starts June 21

With Guy Robertson scheduled to arrive here June 19 to start his Monogram contract, Leonard Fields will get "King Kelly of the U.S.A." before the cameras two days later to complete the studio's current program of 28 pictures. Robertson is now appearing in a stage play in Chicago.

Beebe on Screen Play

Ford Beebe has gone in to complete Adele Buffington's screen play for "Along Came A Woman," which will be Mascot's first feature on its program.

New Title For Short

Radio yesterday set "Flying Down to Zero" as the release title on the second of the Clark and McCullough series of shorts which Lee Marcus is producing.

Kahn on 'Caravan'

Gus Kahn has been signed by Fox to collaborate with Werner Richard Heymann on the music for "Caravan," the Erik Charell production.

Hammons Seeking 'Names' For Shorts

New York.—Educational will enlist the biggest "names" it can get for its program of shorts this coming season, according to Earle Hammons, who told the Fox convention that the past year had shown the wisdom of such a course.

Production on the new program will start before July 1, the first picture being made in the East with Al Christie directing. The start of Western production is not decided as yet.

Cycle of Munitions Stories Coming Along

Hollywood is in for a cycle of stories exposing the munitions racket, mainly inspired by the recent Fortune Magazine article which drew attention to that type of story.

Warners has announced a Robert Lord original, "War Lord." Pandro Berman will announce in a day or two the purchase of an original by Larry Bachmann, also entitled "War Lord," and Paramount is dickering for an untitled story dealing with the same subject.

Nicholson Will Adapt 'Twenty Hours by Air'

New York.—Paramount has signed Kenyon Nicholson, co-author of the play, "Sailor Beware," to write the adaptation of "Twenty Hours by Air."

Incidentally, Paramount is releasing this week a short called "Sailor Beware," which features Walter Catlett and Eugene Pallette.

Ruth Donnelly Loaned For 'Romance in Rain'

Universal yesterday borrowed Ruth Donnelly from Warners for a spot in "Romance in the Rain," which Stuart Walker puts into work Thursday from a script by Barry Trivers.

Victor Moore arrived by train from New York Sunday to start in the picture.

'Melodies' in Color

Leon Schlesinger yesterday closed a deal with Dr. Herbert Kalmus, of Technicolor, to produce the complete series of 13 Merry Melodies cartoons on the 1934-35 Warner schedule in color. The producer will continue to deliver the Looney Tunes in black and white.

Carr Signs Miljan

Trem Carr, vice-president in charge of production for Monogram, yesterday signed John Miljan for a top spot in "Tomorrow's Youth," which will be Charles Lamont's first feature directing assignment.

Tiffany Thayer East

Tiffany Thayer leaves tomorrow by automobile for a month's vacation in New York. While there, he will set the publication of his newest novel, as yet untitled. He recently completed a one-picture deal at MGM.

UP-TO-THE-MINUTE CASTING NEWS

Georges Renavent to "The Green Hat," MGM, through Lewis J. Deuser.

Rafael Ottiano to "The Lost Lady," Warners, by Collier and Wallis

Ferdinand Gottschalk to "The Notorious Sophie Lang," Paramount, by Collier and Wallis.

Claude King to "Moonstone," Monogram.

Carmencita Johnson to Paramount for "Mrs. Wiggs of the Cabbage Patch."

Lynne Overman to "You Belong to Me," Paramount.

George Meeker to MGM for "All Good Americans," by Beyer-MacArthur.

'Flirtation Walk' Company Goes East

Warners yesterday took Ross Alexander's contract, which still had three weeks to go, from MGM and immediately assigned him to "Flirtation Walk."

He left for West Point last night by train with the balance of the cast including Pat O'Brien, Henry O'Neill, John Eldridge, John Arledge and Glen Boles.

Anne Renova With Joy

Anne Renova, who has been conducting her own agency in Beverly Hills, has become an associate of the Billy Joy office and will handle stories, writers and directors.

'Tiptoes' First For Novarro and Laye

Oscar Hammerstein's first writing assignment for MGM, the co-starring musical for Ramon Novarro and Evelyn Laye, will be "Tiptoes," with a German ballet company for background.

Dudley Murphy will handle direction, with Harry Rapf supervising. The original by Vicki Baum has been turned over to Hammerstein to prepare screen story and libretto.

"Her Excellency's Tobacco Shop," the other musical preparing for Novarro, and possibly for Evelyn Laye, goes back indefinitely.

Terrace Room Opens At Miramar Thursday

The Terrace Room of the Miramar Hotel in Santa Monica will have its gala Summer opening next Thursday evening when screen and social celebrities will gather to honor the arrival of Kay Kyser and his orchestra. Kyser will be assisted at the opening by Eadie Adams, songstress, and Dorothy Cochran, dancer.

Several screen stars will also appear, notably Russ Columbo, June Knight and Lois January.

Buffington to 'U'

Adele Buffington moved in at Universal yesterday to do the script on her story, "They Didn't Want Love," Lou Ostrow's first production for Universal. Both the writing job and the original story were sold by Lewis J. Deuser agency.

NOTICE

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130 W 18th St, Kansas City, Mo.

Majestic Pictures Corporation
706 W.Grand Av., Oklahoma City, Okla.

Principal Pictures Exchanges
1906 S. Vermont, Los Angeles, Calif.

Far West Exchanges
221 Golden Gate Ave., San Francisco, Calif.

The Sheffield Exchange System, Inc.
2417 2nd Ave., Seattle, Wash.
925 N. W. 19th St., Portland, Ore.
252 East 1st St., Salt Lake City, Utah
2075 Broadway, Denver, Colo.

BERT

WHEELER

ROBERT

WOOLSEY

Egad! Egad!
'Tis a tayle of olden dayes
Gay musick—comic happenings
merrie maidens—comely queens
wenches faire to see!

Radio PICTURES

"COCKEYED CAVALIERS"

LOU BROCK

ASSOCIATE PRODUCER

RADIO PICTURES

"COCKEYED CAVALIERS"

MARK
SANDRICH

DIRECTOR

RADIO PICTURES

"COCKEYED
CAVALIERS"

EDWARD

KAUFMAN

BEN

HOLMES

ORIGINAL STORY

and

SCREEN PLAY

"COCKEYED

CAVALIERS"

RKO PICTURES

RALPH SPENCE

GRANT GARRETT*

ADDITIONAL

DIALOGUE

"COCKEYED

CAVALIERS"

* Management Beyer & MacArthur

"COCKEYED CAVALIERS"

PHOTOGRAPHED BY

DAVID ABEL

ASC

PROCESS AND EFFECTS

VERNON L. WALKER

ASC

"COCKEYED CAVALIERS"

MUSIC and LYRICS by

WILL JASON

and

VAL BURTON

Hollywood Reporter:
"One song is a knockout. 'The Big Bad Wolf is Dead'."

Variety:
"'I'd Like To Dilly Dally With You' is a second song hit."

'INDECENT FILMS' FIGHT HITS INDIAN'S THEATRES

The campaign against "indecency" in motion pictures has reached as far as the theatres in India. One of the leading Catholic publications of the United States has this to say about conditions in that Far Eastern country:

"While we here in the United States are considering ways and means of dealing with the menace of the movies, evidence is coming to us continually of an aroused spirit abroad against the films Hollywood is sending throughout the world. For instance, from Calcutta, India, we get the news that the co-operation of the Catholic press in eradicating vicious films from Indian cinema houses has been welcomed by Baijnath Bajoria, prominent non-Christian leader of the Marwari Association in Calcutta. He has suggested closer relations between non-Christians and Catholic associations to remedy moral evils which are repugnant to all communities.

" 'There can be no question that Indians take not only their impressions of western civilization from the cinema,' said Mr. Bajoria, 'but many also take their impression of Christian morality from the cinema. Western films discredit Christianity in the eyes of the people of India, and it is a definite duty for Catholics to ally themselves with other public bodies which are working to cleanse cinema houses of this great evil.'

"A similar condemnation has come from another non-Christian, President Rai Bahadur Ramdev Chokhani, of Marwari Association, who denounced many films as revolting to Indian ideas of decency and morality. He declared that 'the morals of a people are of greater value than an industry, and the film industry must not be allowed to prosper at the expense of our boys and girls.' Both men attacked the indecent posters exposed in prominent places to advertise films.

"More than two years ago, Lord Irwin, former Viceroy of India, in an address delivered in London, said that the white man had lost great prestige in the East, and especially in India, because of indecent films from Europe and America.

"More recently, a prominent Indian, after viewing a foreign film, remarked: 'I am an Indian, I suppose what you white people would call a nigger. I am unacquainted with other sides of western civilization, but what I have seen tonight and on numerous other occasions in places such as these, convinces me that the ordinary middle classes of England and America are the most debased and immoral creatures any race or nation has ever pro-

'Hide-out' Starting

W. S. Van Dyke, Robert Montgomery and company entrain for Santa Cruz Thursday to start shooting on "Hide-out." They're doing the location shots first.

Sam Marx' Father Here

Max Marx, father of Sam and Bert, arrived yesterday for a visit with his sons. He is at the home of the MGM scenario chief.

Harry Rapf's Son Wins College Honor

Harry Rapf heard from Dartmouth yesterday that his son, Maurice Rapf, had won the award for writing and directing the best play of the year at the college. Title of the prize playlet is "Delinquency."

Young Rapf sails for England next week with Buddy Schulberg, son of the Paramount producer, for some dramatic activities. Later this Summer they go with other students for a dramatic course at the Moscow Institute.

Horton, Pitts and Grier On Hall of Fame Hour

Edward Everett Horton, Zasu Pitts, and Jimmy Grier and his orchestra get the top billing on the next Hall of Fame broadcast Sunday over the NBC network.

Grier and his band also broadcast with Jack Benny Friday over the General Tire program via the same network.

Carl Buss With Para.

Carl A. Buss, for several years a radio scribe in Chicago for the NBC programs, was given a film script assignment yesterday by Paramount. He goes on "Wagon Wheels," the first of the Westerns to feature Randolph Scott, and teams with Charles Logue and Jack Cunningham.

Whitford Kane to MGM

Whitford Kane, New York character actor, reached Hollywood yesterday and reports to MGM for a role in "Hideout." The Small-Landau office brought him to the coast in conjunction with Jane Broder.

Rivkin on Guild Board

Allen Rivkin has been elected to the executive committee of the Screen Writers' Guild to replace Oliver H. P. Garrett. The latter is now on his way to Europe.

Fox After Wylie Novel

Fox is negotiating with Philip Wylie for the purchase of his novel, "Dead Men Tell." The studio plans to use it as an Edmund Lowe and Victor McLaglen vehicle.

Craven to Universal

Frank Craven was signed by Universal yesterday to work on the screen play of "Human Side", under Eph Asher's supervision. The William Morris office set the deal.

Werker Starts at Para.

"You Belong to Me" was started into production for Paramount by Al Werker yesterday with a location visit backstage in the Mason Theatre, downtown.

Herman With Rowland

Al Herman steps out of independent production to become production manager for the William Rowland unit at Columbia.

Dorfman Will Try Out New Play This Summer

New York.—"Errant Lady," a new play by Nat Dorfman, will be produced this Summer by S. M. Chartock, who recently staged the Gilbert and Sullivan revivals here.

The play will be put on first by the Elverhoj Players, with Spring Byington in the lead and Sidney Salkow directing, and will come to Broadway in the Fall.

Iwerks at Production Peak With Five in Work

With five animated cartoons in work, Animated Pictures studio is at production peak. Two of these, featuring "Willie Whopper," are "The Cave Man" and "Jungle Jitters."

The other three are "ComiColor" subjects and include "The Queen of Hearts," "Aladdin and His Lamp" and "The Headless Horseman."

Noll Gurney to London

Noll Gurney leaves today on a trip to London. The Schulberg-Feldman partner will stop off for a visit at the Tom Cravens' home at Great Neck, Long Island, before sailing on the Lafayette, June 14.

Hal Roach Returns

Hal Roach flew in from his Alaskan vacation yesterday afternoon, reporting he shot two grizzlies and four black bears. Mrs. Roach continues with the yachting party down the coast and gets in Friday morning.

Mrs. Kinney Can't Be Forced to Quit

Friends of Mrs. Mabel Kinney, chairman of the Code Committee for Extras, believe there is a definite move on foot to force her to resign, but also say she will not do so.

They declare that the effort is being made through the Code Authority, and allege that for weeks that body has been curbing Mrs. Kinney by various and sundry methods until most of her authority has been taken away. The most drastic move, they say, was an order recently instructing her that from now on she must not communicate directly with Sol Rosenblatt, but must send her squawks, if she has any, through the Code Authority so it may get first information regarding them.

Wilcox Arriving Today

New York.—Herbert Wilcox, of British and Dominions, arrives here today from London, but Herbert Marsh, of the same company, who was to have accompanied him, postponed his sailing.

Bloch-Seaton Teamed

Arthur Bloch and George Seaton were assigned yesterday to work on the screen play of "Broadway Melody of 1934" at MGM.

Mae Murray to Stage

New York.—Mae Murray steps into the cast of "The Milky Way" at the Cort Theatre next Monday, taking over the role of Anne.

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THE Hollywood REPORTER

Vol. XXI, No. 24. Price 5c. TODAY'S FILM NEWS TODAY Wednesday, June 6, 1934

WARNERS-ERPI SETTLE

TRADEVIEWS by FRANK POPE

•THE picture industry in the United States is not having a monopoly of the troubles over double bills, indecent pictures, censorship, etc., by any means. Yesterday Rafael Calderon, who operates a chain of 21 theatres in the State of Chihuahua, Mexico, dropped in at this office. He is in Los Angeles buying equipment for a new production venture in Mexico in which he is interested. It is his opinion that the exhibitor in this country is to be congratulated. He doesn't have nearly as many worries as his Mexican brother.

"The double feature problem doesn't trouble me," he said, "because I never have run duals in any of my theatres. But conditions in the city of Mexico are terrible. Practically every theatre runs double bills. It is all the fault of the American distributor. He forces so many pictures on the exhibitor that they must be played. But they don't get away with that outside the city.

•

"There is a very determined fight on in Mexico against indecent films. Of course, there is a Federal censorship. After a film is passed for the theatres in Mexico City, that version is set for the entire country. But a lot of people think the censorship is not severe enough, that too much leeway is given immorality. The Catholic Church, and especially the women of that church, are taking the matter into their own hands. This organization of women within the church publishes a weekly bulletin, in which it tells parents what pictures are good for their children to see and what are not. The effect has been amazing."

Senor Calderon was extremely complimentary to the Reporter for its attitude on both the double bill question and the subject of indecency.

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"Every exhibitor in Mexico knows the Reporter's views," he said, "because I have every editorial on either of those topics translated into Spanish and send them out as circulars to every exhibitor. The Reporter is doing more to help the fight against double features than any other force.

"We are going to launch a fight against the unfairness of the distributors at the big convention in July and I will be there with my scrap book full of Reporter editorials."

Para. New Deal Ready But Still a Secret

New York.—The plan for the reorganization of Paramount-Publix has been completed, but no announcement about it has been made public as yet. Adolph Zukor, who has been sitting in on the final conferences, leaves for Hollywood next Wednesday for the rest of the Summer.

Cardinal Enlists in War on Film Smut

Chicago.—Cardinal Mundelein yesterday took a hand in the war that the Catholic Church is waging against indecent motion pictures and which has now become nation-wide.

The Cardinal issued a long statement, charging that the picture producers have broken faith with the public with regard to the moral tone of films. He pointed out that the Catholic Church has spent millions to "mold solid character in children," and that it cannot stand idly by and see them subjected to immoral pictures.

Selznick and Cukor Leave England Today

London.—David Selznick, George Cukor, Howard Estabrook, Hugh Walpole and Fritz Lang sail for New York on the Ile de France today, arriving there next Tuesday.

Hayward Flying Back

New York.—Leland Hayward, who has been in New York for several days, is flying back to the coast today.

Cash Payment Of $5,000,000 Washes Up Royalty Suit That Has Been Dragging For Years

New York.—The legal battle between Warner Brothers and Erpi, which has been in and out of the courts for a long time, has finally been definitely settled by the cash payment to Warners of $5,000,000.

The battle started with the arrival of sound in pictures. Warners pioneered in sound and, as a result, several agreements were made between that firm and Western Electric whereby Warners would get a share of the profits. All these agreements were broken and, finally, it was agreed that Warners should have seven per cent of the gross of every sound picture.

Later Erpi contended that it could not pay this amount because the other

(Continued on Page 7)

Sam Goldwyn Faces Heavy Loss on 'Nana'

New York.—Sam Goldwyn is probably going to be forced to take a heavy loss on the Anna Sten picture, "Nana."

The audiences in spots where it has been shown have not been enthusiastic about it, and the church people and reformers have fought it tooth and nail.

Leisen Back at Para.

Mitchell Leisen returned yesterday to Paramount after four weeks in Honolulu. He directs "Ready For Love," with Richard Arlen and Ida Lupino.

Raw Stock Makers May Hog Lab Field

Washington.—A serious battle is brewing over the plan of the raw stock giants to dominate the motion picture laboratory field. It is reported here that one of the big companies has gone to the extent of offering free developing and printing service and, if this bid is successful in attracting the business of the majors and independents, the small laboratory men will either be put out of business or forced to align themselves with the raw stock manufacturers.

The idea of the new plan is to strike now, while the laboratories are unable to get together on the code of fair competition and are in a generally upset state.

Fox-Gaumont Releasing Deal Thought To Be Off

New York.—It is believed in film circles here that the distributing arrangements between Fox and British Gaumont have been broken off, as Sidney Kent, in announcing the season's product at the Fox convention, made no mention of any Gaumont releases.

'The Good Fairy' Next For Margaret Sullavan

New York.—Ferenc Molnar's "The Good Fairy" will be the next starring picture for Margaret Sullavan at Universal.

Her second picture for the new season's program will be announced at the Universal convention Friday.

'Scarlet Letter' Done

Robert Vignola yesterday brought in "The Scarlet Letter," with Colleen Moore, Hardie Albright and Henry B. Walthall in the leads, on schedule. It is the first Larry Darmour picture for Majestic.

NEW AGENCY COM. DEFIES CODE AUTHORITY ORDER

The Hollywood Film Code Agency Committee took a direct slap at the Code Authority yesterday when it refused to accept as its permanent secretary, Major Joseph O. Donovan, who had been appointed to that position by the Code Authority.

The members of the committee took the stand that they have the right to select their own secretary, and that they are responsible to the Deputy Administrator and not to the Code Authority. So, last night, the committee sent a telegram to Sol A. Rosenblatt, asking him for a ruling on

(Continued on Page 6)

John Paddy Carstairs To Join MGM Writers

John Paddy Carstairs was announced yesterday by MGM as having signed a long term contract in London as a member of the studio writing staff. Carstairs arrives here shortly to take up the deal.

New Term For Nicholls

Radio yesterday exercised its option on George Nicholls' contract. The director, who went off the co-direction of "Age of Innocence," will get a solo assignment.

EDWARD CHODOROV Original Screen Play "Madame Du Barry"

THE Hollywood REPORTER

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FRANK T. POPE.....Managing Editor

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THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 2 Cathedral Mansion; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

THE LOW DOWN

Latest from the Goldwyn front: On the golf course the other day a couple of pals were discussing with Sam the effects of a recent lawsuit upon the head of a big studio. It seems the producer in question was taken for a big legal ride and got the worst of it.

"It just goes to show you—" said Goldwyn. "If you do wrong, you're bound to come out in the end!" (!?)

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We're hysterical over what happened to a young director at a major studio a few weeks ago, after he had completed a musical-mystery for them, and decided that he was entitled to a raise. He'd been getting three hundred a week and thought he was entitled to five, so he took himself into the head man's office to demand it. He had hardly entered the door, when the giant-brain of the organization exclaimed: "Now—I know what you're here for! Don't say a word! We're tearing up your old deal and giving you a new contract for a thousand a week!" P.S.—The director is very satisfied and happy!

•

Someone should really tell a visiting nobleman that he can use his hands for talking or something besides making himself thoroughly obnoxious everywhere he goes. We really wouldn't mention this again, except that we've had so many "complaints." This fellow, influential and wealthy though he is, is not exactly good news to any of the femmes he has met while in Hollywood. He follows every introduction (and there have been plenty of them) to a female star, with a lot of plain and fancy pawing—and, so far as we gather, not one of the pawed ones has enjoyed it! The only time he has met any local females that he hasn't "reached for" was at a dinner party at a famous comedian's home—and that night the royal party had his own lady of the evening with him!

New York REVIEWS

"BORN TO BE BAD"

Twentieth Century prod.: director, Lowell Sherman; writers, Ralph Graves, Harrison Jacobs.

Rivoli Theatre

Mirror: It is well directed, ably played, dressy and moderately diverting. The star's supporting cast is an able one.

American: This one simply doesn't make the grade. The beauty of Loretta Young, the appeal of Cary Grant, the ability of young Jackie Kelk, the comedy of Harry Green, the directorial capacity of Lowell Sherman, all are wasted on a hodge-podge story that makes a higgledy-piggledy picture which never even achieves mediocrity.

Post: Not in a long while has so muddled and absurd a picture come to one of the better Broadway houses as this "Born To Be Bad."

Sun: The picture starts out well enough, with the promise of originality and even a serious character study. That promise dies early. It is, although expertly told and photographed up to a certain point, twaddle, and rather unpleasant twaddle at that.

Times: Ralph Graves, who has given several fairly interesting performances in motion pictures, is responsible for the narrative of "Born To Be Bad." If this opus is any criterion of Mr. Graves' literary skill, he is scarcely to be congratulated on having temporarily abandoned his acting. It is a hopelessly unintelligent hodgepodge.

News: Even without Loretta's great beauty, "Born To Be Bad" is a picture to be seen, for the tale it unfolds and for the amazing talents therein displayed of young Jackie Kelk, child actor extraordinary. Lowell Sherman has kept it from going maudlin by handling his materials lightly and injecting a judicious amount of comedy.

World-Telegram: A quite calamitous melodrama entitled "Born To Be Bad" contains some of the saddest and sometimes most unbearable characters, as well as the most feeble and unreal dialogue imaginable.

Journal: Eight-year-old Jackie Kelk, tough little imp, is a tremendously amusing child, a refreshing change from sweet little boy actors. A convincing trouper, he shares honors with Miss Young.

Herald-Tribune: "Born To Be Bad" is a lively and colorful melodrama about mother love. While Ralph Graves (the actor turned author) cannot lay too great a claim to originality in his little epic, he at least has given us one screen mother's love unaccompanied by the usual stickiness and cloying artifice. Miss Young gives really a very good performance as a bad heroine.

Jean Muir's Wardrobe Holds Up Mayo's Picture

Because Jean Muir has to have twenty gowns designed for her for the picture, and because George Brent is still working on "Stamboul Quest" at Metro, Warners yesterday set back the starting date of "The Lady Surrenders" to June 15, Archie Mayo directs.

It will be Miss Muir's first dress-up opportunity, she having been on the farm for two pictures, and a nurse and an aviatrix in two others. Her "Lady Surrenders" wardrobe is being designed by Orry-Kelly,

'Broadway Bill' Start

Columbia yesterday signed Osgood Perkins, Margaret Hamilton and Clarence Muse for the cast of "Broadway Bill," which is headed by Warner Baxter. Frank Capra, who directs, puts the picture into work on location at Tanforan racetrack next Monday.

'Fun on the Air' Starts

The Joe Cook picture, "Fun on the Air," went into production at the Fox lot yesterday, with Eddie Sutherland directing. Jack Pine, brother of Virginia, is his assistant.

Gable Gets New Agent

Clark Gable yesterday signed a managerial contract with Berg, Stebbins, Allenberg and Blum.

Crosby Donates Cups

Bing Crosby donated two cups yesterday to Occidental College for the annual golf match. The player made the presentation in appreciation of the co-operation the school gave the "She Loves Me Not" company during the making of the picture.

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Baby Stars Going to Big Shrine Meet

The 13 Wampas Baby Stars and 13 other name players, including Harold Lloyd, who will be grand marshal, leave June 16 for Minneapolis to attend the sixtieth Shrine convention there, June 19-21. The Wampas will present the Baby Stars in their first public appearance June 20 at the Electrical Pageant and Wampas Frolic in the Civic Auditroium. Leroy Prinz, Paramount dance director, is in charge of staging the presentation and entertainment.

Phil Gersdorf and Wilson Heller leave here tomorrow to confer with Shrine and civic officials who will meet the Hollywood delegation on arrival in Minneapolis, June 19. Lew Marin and Mark Larkin will be the official Wampas escorts for the party.

The organization is negotiating with World Fair officials for a week's appearance of the Baby Stars there immediately following the convention.

Ostrow Signs Grapewin And Gets His Writings

Lou Ostrow yesterday signed Charles Grapewin to a long term personal contract as both a player and writer and, at the same time, acquired the rights to his literary works. He is now writing "Top Sail," which Ostrow will produce in the Fall as a picture and later, probably, as a play.

Solow With Warners

Warners yesterday signed Eugene Solow to write the screen play and dialogue on "Just Out of College," an original by Robert Lee Johnson. He recently completed his original, "The Lost American," for Universal. The Warner deal was negotiated by Jules Schermer, of the Nat Goldstone agency.

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'HERE COMES THE GROOM' PROVIDES LOT OF LAUGHS

Jack Haley Best In Fast-Moving Farce

"HERE COMES THE GROOM"
(Paramount)

Direction .....Edward Sedgwick
Original Story.....Richard Flournoy
Screen Play: Leonard Praskins and Casey Robinson.
Music .....Gordon and Revel
Photography .....Henry Sharp
Cast: Jack Haley, Neil Hamilton, Mary Boland, Isabel Jewell, Patricia Ellis, Lawrence Gray, Sidney Toler, E. H. Calvert.

It's an all right comedy, made better in its brighter moments by the presence of Jack Haley and Mary Boland. The main advantage of a picture like this is that it is decidedly a good starting point from which to build Jack Haley to stardom for the fans, and there is no reason to doubt the fact that the fans will appreciate the build-up.

The plot has been fashioned with perforated paper, which doesn't really matter in a comedy that is mostly farce. Jack Haley, as Mike Scanlon, gets himself wanted by the police to please his girl-friend, and finds himself captured by an heiress, who has been jilted by her crooner-husband whom she married to spite the man she really loved. When Haley and his "wife-in-name-only" reach home, who should be a servant in the house but the girl friend. The girl friend is there to steal a rope of pearls, which she does. The real husband shows up and is promptly mistaken for the fugitive Mike Scanlon. There is a chase finish in which Scanlon and the girl-friend have to find the pearls in order to give them back so's Mike can go straight and be a piccolo player in a symphony orchestra. The crooner is forgotten but nobody cares.

When Edward Sedgwick gets into directing the almost-slapstick gags, the going is great and the laughs sustained. In the merely comedy sequences where the lines should provide the laughs, Mr. Sedgwick doesn't fare so well. And the lines, capitally written by Leonard Praskins and Casey Robinson, certainly deserved better direction.

Jack Haley and Mary Boland do a swell job of keeping up the interest right through the picture. Boland is a tried and true trouper, and Haley ought to be rewarded any minute now with material that will lift part of the burden off his shoulders. He's a grand picture bet. Isabel Jewell, Neil Hamilton and Sidney Toler are more than competent in the supporting cast, but why Miss Ellis should be the center of interest in a picture is something else again.

The photography is okay, but we wish someone would remember that simplicity and elegance go pretty much together, and it isn't necessary to show a wealthy home with a small budget by cluttering up the rooms with junk, even if a vase is necessary for breakage.

French Exhibs Kick At Tax on U.S. Films

Paris.—The motion picture exhibitors of Lyons yesterday sent a protest to the government against the proposed tariff which would impose a tax of $16,470 on a 10,000-foot foreign film. The tax, they say, will close all provincial theatres and throw 40,000 persons out of work. The tariff is aimed mainly at American pictures.

New Pictures on B'way This Week

New York.—Broadway gets its usual quota of new pictures this week, seven being announced for the big theatres. The list comprises:

"Are We Civilized?" at the Rivoli today; "Sisters Under the Skin" at the Music Hall, and "Fog Over Frisco" at the Strand tomorrow; "Many Happy Returns" at the Paramount, "Men in White" at the Capitol, "Such Women Are Dangerous" at the Roxy, and "World in Revolt" at the Rialto Friday.

Gary Cooper Will Star In Para. Dog Picture

Paramount will make a dog epic and yesterday closed for the purchase of "If You Hunt With Old Don," by Thomas F. West.

Gary Cooper is slated to star in it and a plan is being drawn up to get the country's leading dog fanciers and the field and hunting clubs to lend their aid to the production. Earl J. Haley is writing the screen play under Louis Lighton's supervision.

Fox Will Star Dunn in 'Song and Dance Man'

New York.—Fox Film has bought the screen rights to George M. Cohan's famous play, "The Song and Dance Man," and intends to star Jimmy Dunn in it. Dunn left here by plane yesterday for the coast.

Overman to Columbia

Columbia has put through a deal with Paramount for the loan of Lynne Overman for one of the top spots in "Broadway Bill," the Frank Capra picture, which will have Warner Baxter in the leading assignment.

'Moonstone' Starts

Reginald Barker put "Moonstone" into production for Monogram yesterday. David Manners has the lead. Adele Buffington scripted the mystery novel by Wilkie Collins.

Robinson To Rogers

Casey Robinson has gone over to Charles R. Rogers to work on the script of "McFadden's Flats," after completing an original at Warners. The farce will be one of the first for Rogers on his new deal.

Vallee Won't Come West to Make Pic

Rudy Vallee has balked on his Warner contract, refusing to come to California to star in "Sweet Music," because California is the home of Mrs. Vallee and a lot of laws giving an aggrieved wife half her husband's income.

Unless Warners arranges to make Jerry Wald's musical original in the East, some one else must be found for the top spot if it is to beat "Sweet Adeline" into production, as seems likely. Carl Erickson and Jerry Wald are scripting the picture, previously referred to as "Say It With Music."

Bess Meredyth to Write Arliss' British Script

Bess Meredyth, having finished work on "The Red Cat" for Twentieth Century, the picture that will star Connie Bennett and Fredric March, leaves for London Thursday.

Miss Meredyth will write the screen play for the George Arliss British picture which will be released by United Artists in this country, by arrangement just completed by Joe Schenck.

'Moon Mullins' May Be Star at Universal

Carl Laemmle Jr. is a Moon Mullins fan, and if Frank Willard, who draws the banjo-eyed comedian, approves some modifications suggested in the Universal contract for picturization of the syndicate character, it will be a picture under Edmund Grainger's supervision.

The contract is on the way to Chicago for Willard's okay.

New Story For Ostrow

One of the stories contemplated for production by Lou Ostrow on his independent deal with Universal is "Lawless Lady," from L. G. Blochman's original, "Mlle. d'Armentieres." Blochman completed the story several months ago. It has French locale, but is not a war story.

'Howling Dog' Delayed

"The Case of the Howling Dog" is another Warner June number that goes over to July, Warren William is busy with "The Dragon Murder Case," and Mary Astor is on loan to Radio for "By Your Leave,"

Mack on 'China Seas'

Willard Mack was engaged by Irving Thalberg at MGM yesterday to write the dialogue for "China Seas," the Clark Gable-Jean Harlow production which Tay Garnett directs.

Baby LeRoy's Air Debut

Baby LeRoy makes his first radio broadcast Sunday over the CBS network on the "Hollywood on the Air" program.

'Sure Fire' For Raymond

New York.—A story titled "Sure Fire" is set as the next picture for Gene Raymond at Columbia.

Not that it MATTERS
by Helen Gwynn

There are times when we think it would be a boon to Hollywood to have a special type of agent to keep "picture stealers" in their place as picture stealers, and refuse to allow them to do anything else. Not that we don't think they deserve to make as much money as the next fellow, but it strikes us that they are worth even more to the industry as picture stealers than they are as stars.

Besides which, there has to date been very little proof that because a comic is capable of walking off with the honors of a picture, just by carrying a few scenes, the same comic is capable of carrying the load of an entire picture without having the heaviness overburden him in too many spots. It's easier on the writers, too, just to pencil in part of the story that will suit the comic right down to the ground and wow the customers, than to have to keep up a comedy tempo for seven reels, built around one talent. Star comedians are few and far apart, but a featured comic holding up a star has saved many a picture from going into the average money class and put it right up among the box-office successes of the year.

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Another thing that must be remembered in connection with comedians, is that they attract attention by virtue of their individual style of comedy. It may be the voice, the hands or the facial expression, or a combination of any and all that makes the delivery so amusing. But by virtue of the same fact, it is easy to become fed up with them and their sameness when taken in large doses.

It just goes to show you that you can build the public up to nothing for just so long and then, when you've really got something to sell besides a name, the public just won't bite again. "Murder at the Vanities," just about best real musical since "Forty-sceond Street," is doing nothing like the business that everyone connected with the picture had a perfect right to expect. And not because critical judgment was wrong, but because it was immediately preceded in release by three musicals that just didn't have it in them, and by the time "Vanities" came along, the public had gone shy.

•

The name "Vanities" alone would have sold the picture to the millions of people who had heard about the Broadway show and had never been able to see it. But "Scandals" had the same advantage and came out first and got the full benefit of a Broadway reputation, whereas "Vanities" had to follow and got the audiences that thought they wouldn't mind being twice bitten. Maybe it would be smarter to re-arrange release dates than to have a good picture go so wrong.

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G. B. Cordon Rouge Tres Sec

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PIPER HEIDSIECK (1921-23)
Extra Quality Brut

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LOUIS ROEDERER (1923-26)
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INDIES TRYING TO FORCE CODE AUTHORITY'S HAND

New York. — Milton Weisman, counsel for the Independent Theatre Owners Association of New York, yesterday secured a temporary injunction from Federal Judge Coxe in an attempt to force the Code Authority to hear complaints from exhibitors who have not signed the code assents. The order is directed against the Code Authority and the local grievance, clearance and zoning boards. The hearing on a permanent injunction comes up Friday.

Weisman says the present set-up deprives those who haven't signed the assents of their rights under the law, and that the members of the ITOA who refused to sign did so because they wished to protect their rights to court hearings and also because of unsettled labor conditions.

Now these exhibitors are in a spot because some of their opposition, who did sign assents, have filed nuisance complaints against them. The present court action is intended to give them the privilege of being heard and defended before the Code Authority.

New One For Chandler

Discontinuing his production of melodramas for the time being, Willis Kent's fourth Lane Chandler western will be "The Man From Hell," an original by E. E. Repp. The picture goes into work in three weeks.

Fox To Make Special Of Lloyd's 'Cat's Paw'

New York.—"The Cat's Paw," the new Harold Lloyd picture, is said by those who have seen it here to be the best he has made since "Grandma's Boy," and the Fox officials think so well of it that it will be sold as a special.

Lloyd left here yesterday for his trip back to the coast.

Harris Won't Head MGM Stage Production Unit

New York.—In spite of the fact that MGM has made Sam Harris an offer of a staggering sum to head the new stage production unit that it plans to build, Harris has refused.

He prefers to do his own producing and to sell his product to the highest bidder for screen purposes.

Cavanaugh to Majestic

New York.—Raymond Cavanaugh, formerly head of the Universal advertising department, is the new head of Majestic's advertising and publicity.

Deland Novel For MGM

New York.—MGM has purchased the screen rights to "The Awakening of Helena Richie," a novel by Margaret Deland, published some years ago.

UP-TO-THE-MINUTE CASTING NEWS

Bert Roach and **James Donlin** for "All Good Americans," MGM.

Fay McKenzie, Bobby Gordon, Pauline Brooks, Herman Brix, Carlyle Moore and **Bryant Washburn Jr.** for "Student Tour," MGM.

Phyllis Barry for "Moonstone," Monogram, by Harry Singler of the Small-Landau office.

G. Pat Collins by Bernard, Meiklejohn and McCall, to "Born To Be Kissed," MGM.

Paul Irving, Juliette Compton and **Wallace Albright** for Edward Small's "The Count of Monte Cristo."

Gay Seabrook for "Romance in the Rain," Universal, by Bernard, Meiklejohn and McCall.

Henry Kolker, Mary Forbes, Claire du Brey, Ethel Sykes, George O'Dell and Arthur Thalasso to "Blind Date," Columbia.

Charles Irwin, by Bernard, Meiklejohn and McCall, to "Moonstone," Monogram.

Morgan Hamilton for Radio's "Hat, Coat and Glove."

Albert Conti through Bernard, Meiklejohn and McCall, to "Ladies First," Paramount.

Mary Kornman to Radio for "By Your Leave," through Bernard, Meiklejohn and McCall.

Middleton in Agency

Wallace Middleton has joined the Jack Gardner office as an agency associate.

Indie Exhibs Near Single Bill Goal

Lacking but thirty signatures of a membership of 200 to put through a single bill policy for the entire Southern California sector, the Independent Motion Picture Theatre Owners of Southern California yesterday launched a strong drive to put their aim across and believe they will accomplish this within the week.

Once 90 per cent of the theatre men have agreed to eliminate duals, the large circuits and the major studios will co-operate, according to an agreement made with Charles Skouras, of FWC, and Louis B. Mayer, of MGM.

The organization passed a motion to place a minimum 55-cent admission price on previews and to take this up with the circuits and majors later this week. Harry Hicks was elected the new president of the association, but Ben Berinstein continues for sixty days until Hicks is free to accept the office. Arnold Schack as treasurer and R. D. Whitson as secretary were re-elected. The new board comprises Whitson, Berinstein, Schack, George Hanes, Robert Gumbiner, Hicks, H. J. Siler, George Bronley and Irving Carlin.

Gillham Coming Out

New York.—Robert Gillham, head of advertising and publicity for Paramount, leaves for Hollywood Saturday to attend the sales convention.

"MURDER ON THE BLACKBOARD"
RKO
" . . . Miss Oliver and Gleason work so well together, and their business is so funny, that the picture is a good bet the way it stands. . . Gleason is clever and amusing as the inspector. . . . "
—Hollywood Reporter, May 23, 1934

"ORDERS IS ORDERS"
British-Gaumont
" . . . Gleason and Charlotte Greenwood . . . make an unbeatable team. Their timing and co-operation are flawless. . . . "
—Hollywood Reporter, May 16, 1934

JAMES GLEASON
DIALOGUE DIRECTOR
"CHANGE OF HEART"
(Janet Gaynor-Chas. Farrell)
Fox Picture
"James Gleason . . . swell, strong job at dialogue direction . . . "
"Change of Heart" review, Hollywood Reporter, May 3, 1934

NOW
DIRECTING DIALOGUE
"SERVANTS' ENTRANCE"
(Janet Gaynor-Fox Picture)

"THE BOWERY"
20th Century
" . . . a great shooting script by Howard Estabrook and James Gleason . . . "
—Hollywood Reporter, Sept. 25, 1933

DEMMY LAMSON
MANAGER
OX 8019 OX 7261

"SEARCH FOR BEAUTY"
Paramount
" . . . Gleason and Robert Armstrong make a swell comedy team . . . "
—Hollywood Reporter, Jan. 8, 1934

Reviewing the FAN MAGS

PHOTOPLAY

132 pages and cover

COVER DISPLAY.....Carole Lombard

Publicity Space (Approximate)

Paramount	**920 sq. inches**
Warners	**625 sq. inches**
MGM	**500 sq. inches**
Columbia	**150 sq. inches**
Radio	**140 sq. inches**
Fox	**88 sq. inches**
Goldwyn	**75 sq. inches**
Harold Lloyd	**35 sq. inches**

Read it and laugh—Sara Hamilton's inspired and silly story, "Cleopatra Comes to Hollywood," in the June Photoplay. The gal has another story in direct contrast, one on Julia Graham, dramatic and sympathetic, "A Broken Heart in Hollywood."

Sylvia Harper has "Would You Girls Marry Dick Powell?" and gives a lot of pros and cons; Winifred Aydelotte has "Napoleon's Ghost Walks Out on Warners"; Norman Taurog reviews the laugh situation in films in "Get a Comedian, Quick"; Jim Tully writes "A Whale of a Man," all about Victor McLaglen; Jane Hampton amusingly tells about the Weissmullers in "Lupe and Johnny Were Lovers"; Kirtley Baskette puts beauty in its place in his yarn on Mary Astor, "Her Face Was Her Misfortune"; Ruth Rankin has a grand story on Henry B. Walthall, "The Little Colonel Marches Back"; Margaret E. Sangster has a touching tribute to Lilyan Tashman, "Cinderella of Broadway," and George Kent concocts a war between Dietrich, West and Sten, in "Blondes Plus Curves Mean War."

The first really authentic story—and an interesting one, too—on Elizabeth Bergner is in this issue of Photoplay. It is by Kathlyn Hayden and is called "Elizabeth Bergner—Puppet or Genius?"

Photoplay also runs the second installment on its fiction story, "I Want a Baby."

MOVIE MIRROR

96 pages and cover

COVER DISPLAY.....Joan Crawford

(MGM)

Publicity Space (Approximate)

MGM	**1215 sq. inches**
Warners	**676 sq. inches**
Radio	**554 sq. inches**
Paramount	**485 sq. inches**
Fox	**250 sq. inches**
Universal	**130 sq. inches**
Twentieth Century	**110 sq. inches**
Columbia	**35 sq. inches**

Movie Mirror for June is a nice mixture of good and bad. Taking up the good ones first: "The Burns and Allen Youve Never Heard About," by Jacqueline Moore; "The Five Most Interesting Women in Hollywood According to John Barrymore," by Charles Darnton; "The Lowdown on Joan Blondell," by Gail Rogers; "Looking Daggers at Each Other," by Dorothy Manners, an amusing account of Hollywood feuds; "Why the Chatterton-Brent Love Died," very honestly told by Jack Grant; "Freddy March Is Three Men," by Adele Whitely Fletcher; and Dorothy Emerson's fictionization of "Men in White."

The rest of the stories are not necessarily bad, but they do not belong with the above. "The Hidden Romance of Richard Dix," by Sonia Lee, is, however, an example of perfect bad taste—and not altogether on Miss Lee's part. Jerry Asher has "Joan Crawford Reveals 'The Truth About Myself and Franchot Tone'"; Greta Montebell goes to a good deal of trouble to make "The Real Story of Hepburn's Trip Abroad" interesting; Franc Dillon writes of the Children's Clinic in "Marion Davies: Angel of Mercy"; George Madden tells of "Poor Dorothea Wieck," and Gladys Hall interviews Dick Barthelmess in "First Marriage Is Frenzy, But Second Marriage—"

SCREEN PLAY

82 pages and cover

COVER DISPLAY.....Lilian Harvey

(Fox)

Publicity Space (Approximate)

Warners	**522 sq. inches**
MGM	**455 sq. inches**
Paramount	**335 sq. inches**
Radio	**210 sq. inches**
Columbia	**195 sq. inches**
Universal	**195 sq. inches**
Twentieth Century	**180 sq. inches**
Fox	**154 sq. inches**

Screen Play doesn't make any great splash among the other June magazines. J. Eugene Chrisman writes a good story on May Robson, "Fifty Years a Trouper," and Linda Leath hangs an amusing character study on a sensational title, "Hepburn's 'Hated' Rival" (Jean Muir).

Jim Tully is uninspired in "This Man Gable," and doesn't help Norma Shearer in her story, "A Woman's Life Begins at Thirty"; Sidney Skolsky writes "Tintype of Gary Cooper"; Achmed Abdullah has "My Adventures in Hollywood"; Nina Wilcox Putnam asks a few men stars about "This Woman I Could Love," and Jerry Lane describes Loretta Young's home.

Marcella Burke tells about "Irene Bentley—Fledgling"; Gertrude Hill has "Hollywood's First Duel"; Grace Simpson authors the dramatic account of "How Slim Summerville Found His Father," and Muriel Babcock pays tribute to Lilyan Tashman in "Gallant Lilyan."

Warners Starting Only Three Pix This Month

"Big Hearted Herbert" looms as the only other Warner picture likely to start this month, after "Lost Lady" and "Lady Surrenders." John Eldredge goes into it with Guy Kibbee, Aline MacMahon and Patricia Ellis,

Delmar Daves, now adapting it, will also do the script,

New Coogan Shorts

I. A. Allen is negotiating with two majors for release of a series of Jackie Coogan school-life two-reelers. The sample picture was made at Jackie's school at Santa Clara during the last Thanksgiving vacation.

Exhib Asks Code to Kill His Opposition

Monticello, Iowa.—E. T. Landis, who has run the Princess Theatre here for 20 years, complained to the Code Grievance Board that R. C. Lambert is building a new theatre and that the town of 2200 can't support two houses. The board agreed and ordered the distributors not to supply the new house with pictures. Lambert has appealed to the Code Authority.

Johnny Weaver Play at Hollywood Playhouse

"Her Knight Comes Riding," a new play by John V. A. Weaver, will be the next production to go into the Hollywood Playhouse. It is taken from Weaver's novel of the same name.

E. E. Clive is producing the play, by arrangement with Al Rosen. He has selected a cast that contains William Boyd, Eddie Nugent, Dorothy Libaire, Dora Clement, Gertrude Short and James Bush. Clive will direct.

Agency Board Defies Code Authority

(Continued from Page 1)

the matter, and asking whether or not they have to take a secretary not of their own choosing.

At the committee meeting some time ago Campbell McCullough was selected as secretary. His name was sent to the Code Authority for approval. Instead of approving him, the Code Authority informed the committee that Major Donovan, who is the coast executive secretary, would take the position.

Yesterday, when the committee met at the Beverly-Wilshire to hear the reports of two sub-committees, Major Donovan was informed that the committee would not accept him. He explained that he had been appointed by the Code Authority and was told that the Code Authority couldn't do that, as Rosenblatt was the committee's boss. The Major then explained that Rosenblatt had given his official okay to his appointment. But the committee members stated that they have not seen any evidence of such approval. So they wired Rosenblatt.

B. B. Kahane made a motion to the effect that Major Donovan could remain at the meeting only in a strictly unofficial capacity, if he wished to stay. The motion was passed, and the Major elected to remain.

Only casual discussion of the reports of the sub-committees on the advisability of licensing agents, and on details of a code of fair practice between agent, artist and producer was held. Another meeting is slated for tomorrow.

The Agency Committee is composed of B. B. Kahane, Winfield Sheehan, Emanuel Cohen, Trem Carr, J. L. Warner, Adolphe Menjou, Frank Lloyd, Wells Root, George Frank and John Nickolaus.

New Yarn For MGM

MGM yesterday purchased "The Lady Comes To Town,' a Cosmopolitan Magazine story by Clements Ripley.

"LET'S TALK IT OVER"
For Universal

ORIGINAL STORY

DORE SCHARY
LEWIS FOSTER
(*Management Hoffman-Schlager, Inc.*)

In Preparation
"MISSISSIPPI"
Paramount

In Preparation
"52 WEEKS FOR FLEURETTE"
Paramount

REELING around LONDON

Sidney Lanfield, on the hottest day here for quite a while, zooming down Piccadilly in hat, coat, scarf and a coupla waistcoats. . . . Dave Selznick and George Cukor together at first nights here—and, such is fame, a bunch of prospective artists for "Copperfield" waiting to see George Cukor, thought that the Dickens director was George Cooper, a local meg-wielder! . . . Dodo Watts still quite a favorite with the fans here, although she has not done much screen work recently. . . . Radio is spending five grand to publicize "Say It With Flowers," a local pic that it has purchased. That steady and dependable director, John Baxter, made it. . . . Hugh Gray, lootnant to Hugh Findlay, big Publicity Sahib at Gaumonts, took "Man of Aran" to Ireland to help put the pic over there. . . . Madeleine Carroll back in town and looking even more lovely than before (if that's possible!) for which, many thanks, Fox!

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Margaret Sullavan is now quite the Pressboys' Darlin'; it appears that perchance Frankie Ditcham told her that the newshounds this side were rather tired of the Garboesque stall that screen stars visiting here have been giving 'em. . . . T. Hayes Hunter seated next to his leading lady at the trade show of his recent pic. . . . Herbert Wilcox sent a rave letter to Buddy Bradley after seeing the dance ensembles in Gaumont's "Ever Green," and the result is that Buddy will stage the dances in the Buchanan pic and not Bus Berkeley. . . . Michael E. Balcon, Gaumont production chief, was guest of honor at the Phil Rosen farewell party here. . . . Cafe de Paris on the river at Bray here looked like Malibu t'other Sunday. .. . Myron Selznick, Beinta Hume, Rowland Brown, Gilbert Miller and Cyril Gardner among the movieites.

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Charlie Farrell and Monty Banks on the air here in the "In Town Tonight" hour and managing to get in quite a nifty piece of publicity on their forthcoming flicker. . . . Nolbandov, Russian supervisor, has been appointed production manager to Warner-Brit by Irving Asher. . . . Paul Kohner, Dave Bader, Paul Stein, Joe Rock, Jimmie Barker, Owen Moore and Di Napier at the Marcel Varnel party. . . . Norman Lee will meg the next radio-revue B.I. picture here. . . . Ned (Trick Stuff) Mann received eulogistic raves from film scribe Ernest Betts. It made nice copy, Ernest, but can't say we like the idea of telling the public how all that trick stuff is done. . . . It will be remembered that Binnie Barnes, now with you Californians, made half a trip to Hollywood before for "Cavalcade," but got hubbie-sickness in New York and rushed home to him instead! . . . Clarence Winchester's Hollywood novel, "An Innocent in Hollywood," is just out here. . . . Really bright stuff too and plenty of handclaps for a town that is usually blackened by most scribblers. . . . Laura La Plante, Miriam Seegar and Irving Asher at the Equity Charity Concert. . . . Leslie Henson and Bobbie Howes together over movie matters.

'Babbitt' Script Will Be Finished Next Week

Tom Reed expects to be able to call "Babbitt" a script by next week, and is angling for a four weeks vacation before being given his next Warner assignment,

The picture is not definitely spotted on the production schedule, beyond its announcement for next season's release. Reed has been doing the screen play with Niven Busch,

Warner-Erpi Settle

(Continued from Page 1)

producers refused to sign contracts for more than $500 a reel to be paid to Erpi. Erpi therefore figured that, if it received only $500 a reel, it could pay Warners seven per cent on that amount only. The contention of Warners was that it was not their fault if Erpi could not get more, and suit was started for seven per cent of every dollar the industry took in on sound pictures.

Several weeks ago the two sides got together on an understanding that Erpi should pay Warners $3,500,000, but the Federal Government stepped in and refused to permit such a settlement. Now this new agreement has been reached, with the slate washed clean and with Warners having $5,000,000 to play with in buying theatres or for any other purpose. It undoubtedly comes in very handy in the effort that Warners are making to acquire control of the Fox Met chain, thereby making themselves tops in the New York theatre situation.

Chotiner Kick Off, And Is His Face Red?

H. W. Chotiner filed a complaint last week with the Los Angeles Grievance Board, charging that United Artists Corporation would not let him cancel "Sorrell and Son." Yesterday he withdrew his complaint and explained that developments showed he had not contracted for the picture.

Office Union Starts Row At Publisher's

New York.—A large number of noted authors yesterday gave their support to a strike of the editorial workers of the Macaulay Company, who walked out when some of the employees joined an office union.

Among the authors who protested against "medieval conditions" in the publishing business are John Wexley, Grace Lumpkin, Lincoln Steffens, Samuel Ornitz, Rita Van Doren, Nathaniel West, Matthew Josephson and George Sklar.

Praskins Completes 'We Live Again' Script

Leonard Praskins yesterday turned in the completed script on Sam Goldwyn's "We Live Again," based on "Resurrection." Rouben Mamoulian, who directs, hopes to get into rehearsals by the end of this week and before the cameras in another two weeks.

IATSE Locals Vote To Keep Autonomy

Louisville, Ky.—By an overwhelming vote, the delegates to the IATSE convention here yesterday voted to maintain the local autonomy of the various IATSE unions. The Executive Board had taken action to deprive the Locals of their right of self-government, but this was defeated by the delegates.

This means that any Local may call a strike if it wishes and may refuse to go out on strike, even if the national body orders it. Delegates seem imbued with a spirit calling for reorganization throughout the entire IATSE, starting with new national officers and a new order in the Locals.

An attempt by James Shaw of Local 37 to prevent the seating of Lew Blix and Jack McAvoy, was dismissed by the Executive Board.

MGM's 'Indo-China' Troupe Off to Orient

MGM's sound and camera crew that will make background and special shots in French Indo-China for the picture, "Indo-China," left for San Francisco last night. They sail today from Frisco. Clyde DeVinna will be in charge of the cameras. James McKay goes along to supervise the shooting.

Norman McLeod Back

Norman McLeod returned to Hollywood yesterday via boat from New York. He was accompanied by his wife, who rounded out a trip to Europe.

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"LET'S TALK IT OVER"

SCREEN PLAY

and

DIALOGUE

"CASTLES IN THE AIR"

Original Story

Management
Hoffman-Schlager, Inc.

UNIVERSAL PICTURES

A TOAST

To PARAMOUNT

CHARLES R. ROGERS

RALPH MURPHY

ELISSA LANDI

for

"THE GREAT FLIRTATION"

ADOLPHE MENJOU

THE Hollywood REPORTER

Vol. XXI, No. 25. Price 5c. TODAY'S FILM NEWS TODAY Thursday, June 7, 1934

THALBERG PICTURES HIT

TRADEVIEWS by FRANK POPE

•EVEN at the risk of being thought repetitious, we would like to refer again to the campaign that is being waged all over the country against so-called salacious pictures and to the enormous and rapid increase in the force of that campaign. Also, we would like to repeat the question we have asked before: "What is the industry going to do about it?"

The matter is beyond the annoyance stage; it is inflicting vital wounds on the box-office. Exhibitors everywhere complain that, when they show pictures which have been denounced by the churches and reformers, not only do their receipts fall off, but they are flooded with letters and telephone calls, asking them how they dare offer such pictures.

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The cumulative effect of this movement is dangerous. Two days ago, Cardinal Mundelein, of the Chicago diocese, issued a long statement, pledging his influence in the "battle against indecency." His Eminence, William, Cardinal O'Connell, of Boston, said the same thing earlier. Every bishop of the Catholic church has written to every exhibitor in his diocese, asking him to join the Legion of Decency and to bar salacious pictures.

Nor is the Catholic church alone in its campaign. The Presbyterian General Assembly, a National convention of Baptists, the National Conference of Social Work, the Federation of Churches in America and other Protestant organizations have joined hands with the Catholic church and are urging a boycott.

Following Cardinal Mundelein's statement, support of his stand was announced by Chicago Methodists, by the Living Church, a periodical which speaks for the Episcopalians, and by a conference of Rabbis. They welcomed the campaign, not only because of its primary purpose, but because "it offers a ground upon which Protestants, Catholic and Jews will be able to unite whole-heartedly for the first time."

The National Federation of Women's Clubs—2,000,000 women—is in the movement. So are the Parent-Teachers Association and Mrs. August Belmont's Motion Picture Research Council, in addition to professional reformers, blue-noses and self-seeking politicians all over the country. These scavengers who tack on to every mass

(Continued on Page 4)

20th Century Gets Arliss For Two More

New York.—Twentieth Century Pictures has signed George Arliss for two more productions in addition to "Richelieu," for which he is set on the present contract. It is understood he gets a big boost in price for the two additional ones.

Three Big Shots Planning New Firm

New York.—Three men whose names mean a lot in the motion picture industry and all of whom are at present in production or distribution, are planning to sever their present connections and join hands in a new producing and distributing company.

Their plans are not yet sufficiently advanced so that they can make any public announcement, but they feel that this is the time to start such an organization, because the field is wide open. The new firm will enliven the Hollywood scene, because all three of them are of the type who will reach out and take what they want.

Columbia Convention To Be at Atlantic City

New York.—The tentative date set for the sales convention of Columbia Pictures is July 1-3. It will be at Atlantic City.

British Comic Arrives

Sydney Howard, British stage and screen comedian, arrived in Hollywood yesterday to play in Edward Small's "Transatlantic Showboat." This is Howard's first visit to America.

Catholics Told To Ask Him To Clean Up Productions—Shearer Roles Criticized

New York.—The Rev. Daniel Lord, S.J., editor of The Queen's Work, a Catholic publication in St. Louis, is given credit for an attack on Irving Thalberg personally in the campaign of the church against salacious pictures. Thalberg is accused of presenting his wife, Norma Shearer, as a divorced woman, a type considered by the church a "harlot," in her last five pictures. The article suggests that the more than 200,000 readers of the pamphlet write to Thalberg in a concerted effort to induce him to clean up his pictures.

Father Lord, who is regarded as the spokesman for the church in motion picture matters, is generally conceded to be the person who has blown the

(Continued on Page 3)

T. Freeland to Direct For Brit.-International

Thornton Freeland has been signed by British International Pictures to direct "Brewster's Millions," which has Jack Buchanan in the lead.

He leaves Friday by train for New York, where he will hop a boat for London. The deal was negotiated by Edington and Vincent.

'O'Hara' For Spigelgass

Leonard Spigelgass will produce "Princess O'Hara" for Universal, stepping into the associate producer class with the assignment. He will also write the screen play, in collaboration with Nat Ferber. It goes into work August 1.

Sam Wood Plans to Be Indie Producer

Sam Wood finishes production tomorrow on MGM's "Stamboul Quest." He also finishes his contract with the studio, and on Sunday leaves for a four-months trip to Europe.

Contrary to reports, he will not accept a directorial job in England. On his return he will stop off in New York and try to arrange with ERPI for finances to make three independent productions a year for a period of three years.

Radio Gets J. M. Barrie Story For Hepburn

It was admitted today that Paramount had sold the rights to J. M. Barrie's "Little Minister" to Radio for Katharine Hepburn in exchange for the services of Francis Lederer for "Pursuit of Happiness."

Now all that Paramount needs is a female lead and it is possible that, now it has Lederer, an unknown may get it. Mary Boland has been assigned to the cast.

'Viennese Nights' Is Shown Again in London

Warners has revived "Viennese Nights," made in 1929, for the fifth time in London, according to word received at the studio yesterday. The Stoll Theatre there has booked it again, having played it on four other occasions.

It was made by Alan Crosland, with Vivienne Segall, Alexander Gray and Jean Hersholt.

Al Lichtman Here

Al Lichtman, general sales manager for United Artists, has arrived in Hollywood, flying out from the company convention in Chicago.

Edward Paramore III

Edward Paramore is confined to the Hollywood Hospital with a severe cold.

'U' BUDGET UP $3,000,000; 42 FEATURES ON PROGRAM

Carl Laemmle Sr. yesterday announced the biggest production schedule in the history of Universal Pictures. With a budget calling for the expenditure of $3,000,000 more than the studio's average, plans have been laid for a huge increase in pictures for the 1934-35 season, and for an increase in employment that will boost the payroll 22 per cent over last year.

On the schedule are 42 feature plays, six Buck Jones out-of-doors features, four serials and more than 100 short subjects. The latter will include

(Continued on Page 4)

McEvoy on Fields Yarn

Paramount has assigned J. P. McEvoy to write an original, "Back Porch," which will be the next for W. C. Fields when he completes "Mrs. Wiggs of the Cabbage Patch," in which he is now working. Norman Taurog has been penciled in to direct.

Sturges to Direct

Preston Sturges was made a director yesterday and will pilot his own story, "A Cup of Coffee," for Universal. He is writing his own screen play.

WILHELM DIETERLE directed "FOG OVER FRISCO"

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher

FRANK T. POPE.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 2 Cathedral Mansion; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

RAMBLING REPORTER

Everybody in town, including Winnie Sheehan, now claims to have "discovered Shirley Temple, but 'smatter of fact, it was Charles Lamont who first "saw" her and gave her her chance in some shorts . . . The Pat de Cicco-Helen Vinson amour never really got started—and for a very funny reason . . . Jane Cowl, in town and rehearsing for the local production of "Shining Hour" . . . The George Barneses (Joan Blondell) have called off the Tahiti trip because the boats leave there only once a month and the cheeild must be born on American serl. . . . Junior Laemmle and Mary Carlisle going places . . . Dorothy Grainger filed intention to wed George Lollier yesterday.

•

May Robson is off to the Redwoods for a week—her girl-friend drives, and May watches for cops! . . . There are rumors around that Frank Orsatti is going to join the Selznick-Joyce outfit. . . . Frank Joyce, by the way, will be here in about ten days—going to Santa Barbara for a rest on arrival. . . . Latest title-change suggested for "Resurrection" is "Sten Up and Cheer!" . . . The Lubitsch mansion will be occupied by the end of the week. . . . Ernst says its the most beautiful house he's ever seen! . . . . Zasu Pitts and Edward Everett Horton will broadcast together Sunday night for Hall of Fame. . . . Mrs. Lionel Barrymore, with Marion Saportas in tow, back in Hollywood. . . . John Barrymore, by the way, is very ill.

•

Lyle Talbot may join a Cleveland stock company for his "vacation" this summer. . . . Virginia Bruce Gilbert is adding a wing to her parents' menage for herself. . . . If L. B. Mayer or Irving Thalberg ever retires, it will be to raise soft-shell crabs . . . such a passion! . . . Bets are that Francis Marion and George Hill will "I do" it all over again. . . . The Joe E. Browns, back from the Oriental jaunt today. . . Carl Brisson is trying hard to chisel himself as a Great Dane around here. . But chiseling! . . . W. C. Fields, with a broken leg, Fay Wray, off for New York, Austin Parker, Frances Goldwyn, the Leigh M. Battsons, Marion Hollins at the Vendome. . . . Skeets Gallagher, Irving Netcher, Ad Schulberg, Wally Beery, the Al Newmans, Evelyn Brent, Nigel Bruce, Paul Sloane, the Stephen Ames, Barbara Barondess, also there.

McCARTY AND BERGMAN TO MAKE PIC IN RUSSIA

Helmer Bergman and Henry McCarty returned to Hollywood yesterday, fired with enthusiasm for the drama they saw in the daily life of the new Russia, and began preparations for their return in two months to produce a feature picture at the Meshrabpom studios in Moscow.

McCarty, whose last Hollywood assignment was on the adaptation of "Right to Romance" for Ann Harding, and Bergman, pioneer picture man formerly in charge of sound at Metropolitan studio, will organize their technical staff here and take American sound equipment with them for the Russian picture.

The Soviet film producing company will co-operate with studio facilities and material, but offers no financial subsidy. Bergman stated yesterday he has American backing assured for the picture.

No conventional script will be prepared, the intention being to tell the story by the documentary method used by Flaherty in "Nanook," no professional players appearing. McCarty will write and direct, and Bergman will manage the technical end of production. The two went to Russia and travelled informally to get first hand information from the people.

Stars to Entertain at Terrace Room Opening

Several film stars, including Russ Columbo, will take a brief respite from their labors in the production of "Castle in the Air" to sing several songs at the opening of the Miramar Terrace Room tonight. Lois January and Dean Benton will also "do a number" in honor of the arrival of Kay Kyser and his orchestra.

Swanson, Cabanne and 'Spanky' Get Agents

Gloria Swanson, Christy Cabanne and "Spanky" MacFarland all signed new agency contracts yesterday. Miss Swanson signed with the Hawks-Volck office, Cabanne with William Stephens, and the kid with Beyer-MacArthur.

June Knight Ill Again

June Knight returned to the California Lutheran Hospital yesterday to undergo treatments for adhesions, after a tonsil operation. She will be there a week and Universal consequently will have to replace her with another player in "Romance in the Rain."

Col. Sets Stooges

Columbia has set the Three Stooges for roles in the Milestone production, "The Captain Hates the Sea." They return from personals in Chicago, June 14.

Snowflake Joins Gang

Hal Roach yesterday signed "Snowflake" to a five-year ticket as a member of the "Our Gang" unit. The MacQuarrie office handled the deal.

Maureen Trip Off Again; Goes Into 'The Hide-out'

For the sixth time in less than that many months, Maureen O'Sullivan yesterday canceled her plans for a return to Ireland and her reservations on the Ile de France and accepted a top spot in "The Hide-out" opposite Robert Montgomery.

W. S. Van Dyke puts the picture before the cameras by the end of the week.

Silent Cameras Bought For Western Service Lot

Pursuing its announced policy of providing the best equipment available, the Western Service studios have just purchased four of the "silent" Mitchell cameras for use by producers working on that lot, believing that camera the best they can find.

More Work on 'Island'

Victor Fleming today puts "Treasure Island" back into work to shoot an added sequence on the picture, hoping to finish the work in time so that Wallace Beery may leave by the end of next week in his own plane for Minneapolis for the Shrine convention.

Jutte on Dialogue Job

William Jutte is doing dialogue revision on Universal's "What Women Dream."

Song-writers In Jam With Goldwyn

Sam Goldwyn yesterday is said to have officially notified Columbia that four songs which the latter purchased from Burton Lane and Harold Adamson for use in the picture, "Orchids and Onions," belong to him.

The song-writing pair say Goldwyn is mistaken, and explain that the disputed songs were merely played for Mr. Goldwyn as samples of their work at the time they were trying to land a job with him on the Eddie Cantor picture, but that Goldwyn never purchased them.

Goldwyn, they claim, subsequently hired them on a weekly basis, but paid no attention to the songs they wrote, with the result that they asked for their release and went to Columbia.

Colony Club Staging Big Benefit Tonight

Tonight, at the Colony Club, stars, writers and executives will join in a big benefit. Reservations have been received by the score for this event.

The program of entertainment will be of all-star caliber. Jack Benny, Jimmy Durante, Eddie Conrad and a host of others will take part.

Joe E. Browns Arriving

Joe E. Brown reaches Hollywood today with his wife from a three months trip to the Orient. They arrive on the President Coolidge. Brown's first assignment will be "Six Day Bike Race," which Earl Baldwin has prepared for him.

EXPERIENCE

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● EVER since the "101 Ranch" made movies . . . since "Nickelodeons" were popular on blase Broadway . . . Max Factor has worked tirelessly and patiently helping to solve the make-up problems of the Motion Picture Industry.

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HOLLYWOOD, CALIFORNIA

DONOVAN STATUS SETTLED BY SOL ROSENBLATT WEEKS AGO

'Paid Employe To Conduct an Office'

It developed yesterday that the question of whether or not Major Joseph O. Donovan should act as secretary of the film code Agency Committee was settled before it ever came up.

In a telegram to Eddie Cantor and Ralph Block, sent May 15, Sol Rosenblatt explained that Major Donovan's status was simply that of " a paid employe to run an office," and that Donovan would have nothing to say about anything the Agency Committee might do or say.

Rosenblatt's wire was in reply to a wire sent him by Cantor and Block when it was first indicated that an attempt would be made to inject Donovan into the affairs of the Agency Committee. The Rosenblatt wire said:

"Your wire respecting Donovan received. I communicated with John Flinn who said this appointment not a government one and not within my purview. Simply an appointment by the Code Authority of a paid person to be in charge of the Code Authority office on the coast, so there will be a central place for all Code Authority activities to clear through. So far as I see, he has nothing whatever to do with either employees or employers of the industry, and his only capacity is that of a paid employe to run an office. I suggest the Agency Committee go to work, as neither Donovan nor any other employe of the Code Authority has anything to say about its deliberations or recommendations."

At Tuesday's meeting of the Agency Committee, when it refused to accept Major Donovan as its secretary, he is said to have pointed out that his appointment as secretary to the committee was okayed by Rosenblatt. A wire was sent Rosenblatt, asking him to clarify the situation, but according to his wire of May 15, he had clarified it three weeks before.

Weems Now a Director On 'Something Simple'

Henry Ginsberg, Hal Roach general manager, yesterday promoted Walter Weems of the writing staff to be a director and assigned him to co-direct with Charles Parrott the Charles Chase comedy, "Something Simple," which goes into work today.

Betty Mack, Del Henderson, Harry Bowen, Arthur Housman and Lew Kelly are in the cast.

Martin Back to Para.

Francis Martin returns today by plane from a short vacation in New York to resume his work on the script of "College Rhythm" at Paramount. He collaborates with Walter DeLeon and Jack McDermott on the George Marion original.

'Gaily I Sin' Set

Larry Darmour's next Majestic production, "Gaily I Sin," is scheduled for production in two weeks. The story is an original by Mann Page and Izola Foster, and has been scripted by Houston Branch.

Heat in East Kills Grosses at Theatres

New York.—The excessive heat in the East and Middle West is knocking box-office receipts to new lows. "Little Man, What Now?" at the Music Hall did a nose dive on this account, getting only $68,000, which is very disappointing.

'Blumey' Top Bidder For Fox Met Chain

New York.—A. C. Blumenthal is now in the driver's seat in the negotiations that are going on for the acquisition of the Fox Metropolitan chain of theatres in New York.

He is believed to be working with Warenr Brothers for the control of these 45 houses, which would put Warners in first place in the New York theatre field.

Radio Puts 'Fountain' In Work Next Monday

Radio's next feature production will probably be "The Fountain," starting next Monday with John Cromwell directing Ann Harding. Violet Kemble-Cooper goes into the cast, for which Brian Aherne and Jean Hersholt were previously set.

Sam Hoffenstein worked with Jane Murfin on the dialogue, the balance of the adaptation from Charles Morgan's novel being by Miss Murfin.

'Broadway Bill' Goes On Location Tomorrow

Columbia's "Broadway Bill" troupe gets started for its Tanforan location tomorrow, when a technical contingent goes to make ready.

Frank Capra and his staff go Friday, and the principals and cast leave in final shifts Saturday and Sunday. The picture, starring Warner Baxter, gets shooting Monday.

New Songs For 'Romance'

Universal is spotting three numbers by the Gorney and Hartmann song-writing combination into "Romance in the Rain," which Stanley Bergerman is producing. They are "Road to Romance," "For Instance" and "Love at Last."

Alice Brady to Radio

Alice Brady's first assignment since the termination of her MGM ticket will be a leading role in Radio's "Gay Divorce," the Fred Astaire-Ginger Rogers picture. The contracts are being drawn up for signatures.

Para. Buys Block Story

Paramount has just bought "One Hour Late" by Libby Block. Al Lewis will produce it, with Carl Winston assisting. No cast or director assigned yet.

Kober on Way West

New York.—Arthur Kober left New York for Hollywood yesterday.

Convention Will Hear New Para. Plan

New York.—Paramount officials admit that the plan for the reorganization of the company is now complete in all its details, but no one will say a word about it, the announcement being held to be sprung at the convention in Los Angeles, opening June 18.

The delegates to the convention this year will include only division and branch managers, and company executives, both domestic and foreign. There will be no salesmen, as in former years.

George Hill to Direct Dressler in 'Tish'

Planning it as the next Marie Dressler picture to go into work by the end of the Summer when she has fully recovered, Irving Thalberg has assigned Frances Marion to write the screen play and George Hill to direct "Tish."

The story is based on Mary Roberts Rinehart's series in the Saturday Evening Post. Hill will handle it as his next assignment when he completes "The Good Earth," on which he is now wrking.

Marks Set For First

Clarence Marks' first production effort as a supervisor for Universal will be "Weather Permitting," the studio yesterday signing H. M. Walker to write the screen play. It is based on an idea by Ferdinand Schumann-Heink, Earle Snell and Kurt Newman.

Thalberg Pictures Hit

(Continued from Page 1)

lid off in the present crisis. He is understood to have heard the promise made by Will Hays that pictures would be cleaned up, and he now contends that the producers have double-crossed both Hays and the church and have made no effort to "purge the films of immorality."

Father Lord also represented the Catholic Church during the shooting of DeMille's "King of Kings." He will broadcast within a few nights over NBC, and it is understood that he will talk about pictures.

There is to be a conference of Catholic bishops in Cincinnati on June 22 and it is believed that the principal discussion will be about motion pictures. It is understood that the Pope will be asked to issue an edict against unclean films. Will Hays is slated to speak to this gathering and has been given instructions by the heads of the major companies to say that the industry is trying to create entertainment and that, unless pictures depict present-day life and its problems, the public will not buy. He will also insist that pictures are not nearly so salacious as plays, newspapers, novels and magazines.

The latest development in the church campaign is to give out cards to every pupil in every Catholic school, each card bearing a list of the pictures that the children must not see.

Not That it Matters by Helen Gwynn

According to something we learned today (and a Gwynn will pick up the darndest things), every script made by a careful producer is broken down into statistics that include a percentage rating of how much talk and how much action there is in it. After due and careful consideration, it has been discovered that the best picture story is one that divides itself up fifty-fifty on action and words. The story is still good if the action goes up to two-thirds, but when words take up more than half the script, it takes great direction, great camera work, great writing and great acting in the hopes that all together they can make a good picture, and possibly a great one.

•

It is always somewhat astonishing to us to hear about statistics like that, because if they go to all the trouble of finding out about such things, it ought to make story-buying a whole lot easier. Instead of which, story-buying remains at the same level and the only thing you can credit the studios with is the fact that they know beforehand just how much of a chance they stand of turning out a good picture from the story they bought.

In some cases, the script can be doctored so that the action and words stand in better picture relation to each other. But in too many cases that can't be done without destroying the quality of the story, and then, unless great care is exerted, the finished picture just talks an audience right out of the theatre.

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It has been suggested recently that, before a story is bought, it ought to be worked on for a week or two to see if there is a picture in it, and that the author should be willing to lend a helping hand. But in order to do that, the studios would have to sign a pact that they'd all buy stories by that method, otherwise an author would be a fool to sit down and show up the weaknesses in his story when he can go out and sell it at face value to another studio. On the other hand, many a good story is still unsold for lack of a little digging to find the picture in it. So what? So there you are again, a little wiser but not much smarter.

•

Charlie Vidor pulled a fast one on King Vidor the other day before King had a chance. Charles Vidor has, of course, suffered for years on account of his name, so much so that he had a large sign made for his office that reads: "I am no relation to King Vidor." So the other day, Charles ran into King on the Paramount lot and said, "I hear you're going to work here. I advise you to change your name so there won't be any mix-up!"

Jack Cohen East

Jack Cohen, vice-president of Rowland Productions, producing for Columbia, leaves today by plane for New York. He will return in three weeks.

UNIVERSAL ANNOUNCES 42 FEATURES, BIG BUDGET

(Continued from Page 1)

a series of Walter Lantz cartoon novelties in Technicolor, a series of Oswald, the Lucky Rabbit, historical travesties. Studio executives feel that they have lined up a list of the finest screen players and directors the studio has ever had under contract. In addition, several players developed by the organization and a number of stage celebrities will be given screen recognition.

Among the productions announced on the schedule, all of which will be made under the supervision of Carl Laemmle, Jr., are: "The Great Ziegfeld," written by William Anthony McGuire and Billie Burke, and starring William Powell; "Sutter's Gold," an epic of the California gold rush, by Blaise Cendrars; "Magnificent Obsession," by Lloyd C. Douglas; "Showboat," by Edna Ferber; "Night Life of Gods," by Thorne Smith; a modernized version of Sheridan's "School For Scandal"; two Damon Runyon stories, "Princess O'Hara" and "Million Dollar Ransom"; "A Cup of Coffee," by Preston Sturges; "Fanny," by Marcel Pagnol; "Return of Frankenstein," by John L. Balderston, and starring Boris Karloff; "Good Fairy" and "Within This Present," starring Margaret Sullavan; Edgar Allen Poe's "The Raven"; "Strange Wives," by Edith Wharton; Charles Dickens' "Mystery of Edwin Drood" and "Great Expectations," the latter starring Henry Hull; "It Happened in New York," by Ward Morehouse; "Romance in the Rain," starring Roger Pryor; "Gift of Gab," with Edmund Lowe and Gloria Stuart; "My Mother"; "The Human Side," with Adolphe Menjou and Doris Kenyon; Jean Bart's play, "Man Who Reclaimed His Head"; "Zest," by Charles G. Norris; "Transient Lady," by Octavus Roy Cohen, starring Gloria Stuart; "Moon Mullins," an adaptation of the comic strip; "Castles in the Air," a musical with Russ Columbo; "What Women Dream," and others.

Slated for late summer release are: Frank Borzage's production "Little Man, What Now?,' with Margaret Sullavan and Douglass Montgomery; John M. Stahl's "Imitation of Life," with Claudette Colbert; James Whale's production of Galsworthy's "One More River," with Diana Wynyard, Frank Lawton and Jane Wyatt, and "There's Always Tomorrow," with Frank Morgan, Binnie Barnes and Lois Wilson.

Among the Universal directors for the new season will be John M. Stahl, Lowell Sherman, James Whale, Frank Borzage, William Wyler, Stuart Walker, Eddie Buzzell, Kurt Neumann, Edward Ludwig, Karl Freund, Ernst L. Frank, Edward Laemmle, Richard Thorpe, Murray Roth and James W. Horne, and among the contract writers, not including those on individual picture assignments, will be Willliam Anthony McGuire, John L. Balderston, Leopold Atlas, Bradley King, Barry Trivers, Doris Anderson, Gladys Unger, Clarence Marks, Ella O'Neill and others.

Three new sound stages and other studio improvements costing more than $350,000, just completed, will provide added facilities for the new season of production.

Dubin Back to Warners

Al Dubin returned to Warners yesterday from New York and has been assigned to write additional lyrics for "Dames" numbers which he contributed with Harry Warren.

Col. Starts Short

"Tropical Madness," a musical short written and directed by Archie Gottler, has started at Columbia. Jules White is supervising.

Tradeviews

(Continued from Page 1)

movement in the hope of personal graft or preferment are dangerous, not because of their influence, but because of their voices.

•

It makes no difference right now who is right and who is wrong. The entire industry is being tarred with the same brush. Whether or not your skirts are clean so far as the making of salacious pictures is concerned, you are going to be splashed by some of that tar. There may be no denunciations leveled at you or your productions, but what hurts the industry as a whole will have a harmful effect on you.

Something must be done to offset this injurious flood, and done quickly. Some corrective propaganda must be launched because, if that isn't done, the denunciations are going to grow more harmful and the box-office is going to take more and more raps. The life blood of the business flows from that box-office, and the more that stream is clogged or weakened, the worse off the industry becomes. Some measures must be taken eventually, so why isn't now a good time to start?

Up-to-the-Minute Casting News

Shirley Grey to "Transatlantic Showboat," Reliance, by Bill Woolfenden, of the Small-Landau office.

Robert Gleckler for "Ransom, One Million Dollars," Universal, through Leo Morrison.

Barbara Bedford for "Tomorrow's Youth," Monogram, by the MacQuarries.

Armand Kaliz to "Merry Widow," MGM, through MacQuarrie.

Louise Beavers for "Imitation of Life," Universal, through MacQuarrie.

Walter Brennon to "Rear Car," MGM, by MacQuarrie.

Reginald Owen, Mickey McGuire, Betty Lawford for "Human Side," Universal.

Murray Kinnell to "Hat, Coat and Glove," Radio, through Beyer-MacArthur.

John Sheehan for "Eadie Was a Lady," MGM, by Hallam Cooley.

Niles Welch to "Tomorrow's Youth," Monogram, by Hallam Cooley.

New Mascot Serial To Start in Three Weeks

Victor Zobel, who turned in Mascot's serial, "Burn 'Em Up Barnes," Monday, starts casting next week for the third serial, "Law of the Wild," which will start about June 25 with Rex, the wild horse, Rin-Tin-Tin and Ben Turpin.

Breezy Eason gets the assignment as one-half the directorial corps.

Code Violations by Studios Increasing

The Code Committee for Extras and the Junior Screen Actors' Guild report that film code violations by the studios in connection with the extra players are sharply increasing.

Yesterday a total of 31 complaints were prepared by the Guild. Last week only 50 were registered during the entire week. The Grievance Committee of the Extras Committee is acting on them as rapidly as possible, and reports that the studios are paying without a squawk. But the violations still increase.

Marion Orth to Mono.

Marion Orth was engaged by Monogram yesterday to write the screen play for "Profit Without Honor," which George Yohalem supervises. Harry Spingler, of the Small-Landau office, set the ticket.

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The location of Grosvenor House is a happy blend of convenience and charm; in and around the hotel London's social life moves; near by are the best shops and the theatres; just across the way is London's great garden, Hyde Park.

Life is amusing, easy and pleasant at

Grosvenor House, London



Cable Address for Reservations: GROVHOWS, AUDLEY, LONDON

IATSE Demands Strikers Go Back

Louisville, Ky.—The IATSE convention here yesterday adopted a resolution demanding that immediate action be taken to enforce the decision of the National Labor Board made last August when it settled the studio technicians' strike.

The Labor Board ordered the calling off of the strike and the taking back by the studios of all the strikers, without prejudice. It also decided that the studios should place the returning strikers ahead of all new employees, and that there should be no discrimination against members of any union. It was declared on the convention floor that the studios have not lived up to this decision.

The delegates also adopted a resolution calling for immediate adjustment of the jurisdictional controversies between the IATSE and the IBEW.

Ostrow Wants Pichel As 'Yahgan' Director

Lou Ostrow is negotiating with Irving Pichel for his services as a director in order to secure the rights to "Yahgan," an original story by F. Willis McGrew, planned for Bela Lugosi and Boris Karloff.

Pichel submitted the story to Universal some time ago on the condition that he be signed to direct. Ostrow wants it for his own independent production.

Loew's Inc. Declares Dividend on Common

New York.—The Board of Directors of Loew's Inc. yesterday declared a dividend of twenty-five cents a share on the common stock of the corporation, payable on June 30.

New Tariff May Hit British Relations

Washington.—Retaliatory measures against Great Britain because of its stringent quota restrictions are expected by the motion picture industry when the new tariff bill, now before the Senate, is passed.

The restrictions placed on the importation of American pictures by Britain have been a sore spot for a long time, and the industry hopes that President Roosevelt will do something to even the score.

Para. Signs John O'Hara

New York.—John O'Hara, a New York newspaper man, has been signed to a writing contract by Paramount and leaves for the coast today. He has just completed his first novel, "Appointment in Samara."

'Blind Date' Finished

Roy William Neill turned in "Blind Date" at Columbia Tuesday, right on schedule with 18 days shooting. Ann Sothern and Paul Kelly have the top spots.

Leon Errol Borrowed By Radio For Short

Leon Errol, finishing his part in "The Notorious Sophie Lang" at Paramount, jumps the fence to work in the second of Lee Marcus' Four Star Series at Radio the week of June 18.

The short is called "Fixing a Stew." It is being written and will be directed by Al Boasberg. Errol did a Radio short on last year's program.

Schrock-Lawrence Team

Paramount has assigned Raymond L. Schrock to collaborate with Vincent Lawrence on "A Man I Knew," an original story. Louis D. Lighton is producing.

Robert Allen Assigned

Robert Allen, one of Columbia's Broadway recruits, was assigned yesterday to the "By Persons Unknown" cast.

'Mrs. Wiggs' Starting

With W. C. Fields and Zasu Pitts in the leads, Norman Taurog yesterday put "Mrs. Wiggs of the Cabbage Patch" into rehearsal at Paramount.

Gordon Quits Small, Will Write At Para.

A disagreement over the handling of "Transatlantic Showboat" yesterday caused Leon Gordon to ask for his release from the spot as executive producer under Edward Small at Reliance.

Small granted it, and Gordon returns to writing with a term deal as a writer at Paramount, starting Monday. His producer career was short-lived, lasting one month. The Small-Landau office set the Paramount ticket.

Ed Churchill Will Write Buck Jones Yarn

Edward Churchill, assistant to John LeRoy Johnston of the Universal publicity department, was signed yesterday by Buck Jones to write the adaptation and screen play for Jones' first feature for Universal release.

The picture will be "Rocky Rhodes," from the story by W. C. Tuttle. Churchill will continue with the publicity job, doing the picture on the side.

Lovely Ladies
Love to Wear
Lovely Intimate Wear
Exclusive Lingerie
and Hosiery

JUEL PARK
TRADE MARK
BEVERLY HILLS
Wilshire Blvd. at Beverly Drive

"MASSACRE"
Warners

"THE TRUMPET BLOWS"
Paramount

SIDNEY TOLER

"OPERATOR 13"
M-G-M

"HERE COMES THE GROOM"
Chas. R. Rogers - Paramount

"UPPERWORLD"
Warners

Management:
BEYER-MacARTHUR

"REGISTERED NURSE"
Warners

In completing my contract with Paramount, I wish to take this means of thanking the heads of various departments, their associates and employees for the kind consideration and co-operation given me during the making of my pictures at the Paramount Studio . . . . . .

I likewise wish to express again my deep appreciation publicly for the sincere loyalty, teamwork and untiring efforts on the part of my own organization . . .

I sincerely trust they will enjoy every minute of their well deserved vacation until we resume actual production . . . . . .

Charles R. Rogers

June 7, 1934

METRO GOLDWYN-MAYER STUDIOS,
ATTN: MR. SAMUEL MARX
CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XXI, No. 26. Price 5c. TODAY'S FILM NEWS TODAY Friday, June 8, 1934

RUSH TO REORGANIZE

TRADEVIEWS by FRANK POPE

•ALTHOUGH the present player-producer agreement upon which the standard form of contract is based, still has almost nine months to run, there is a steadily increasing interest, especially among the players, as to just what is going to happen when it expires in March of next year.

There is nothing in the present agreement which provides for its continuance, no provisions made for its renewal. It is obvious that there must be some sort of agreement, some form of contract, but, aside from the players, there seems to be little interest.

The militant Mr. Eddie Cantor, president of the Screen Actors' Guild, announced some time ago that the actors would formulate the new agreement and would incorporate in it the demands for which they will fight. The Academy, under the auspices of which the present agreement was drawn and adopted, believes that it should draw the new one. That, of course, is the producer point of view.

•

Just what the Academy and the producers are doing to prepare for the conferences which must of necessity preface such agreement, no one seems to know, but the Screen Actors' Guild has already picked its representatives for those conferences and has drawn up a list of the demands that it will make, the features it will insist upon.

Sol Rosenblatt has announced that a committee of five producers and five players will be named to confer. That is no news, because that is provided in the Code. But when that committee meets, there is going to be a different story to tell than when the present agreement was drawn. The actors stand in a different position today, a much stronger position. The majority of them, at least the influential ones, are in the Guild, which gives them a much more advantageous position under the President's collective bargaining mandate than they have ever had before.

•

More than that, the Guild has a leader in Eddie Cantor who really leads. He is extremely dissatisfied with the treatment given the player, especially the freelance actor, and he has said so without reservations. He is incensed over the attitude of the Code Authority and particularly so

Continued on Page 2)

Universal Planning Production in England

New York.—Carl Laemmle Sr. announced yesterday that Universal is planning to start the production of pictures in England within a short time and that he will make all arrangements during his trip abroad.

Wanger Bids For 'Merry-Go-Round'

New York.—Walter Wanger, now in Europe, has cabled an offer to Universal of $50,000 for the talking picture rights to "Merry-Go-Round," which that company made as a silent in 1923. He figures on making it as one of his series of independent productions.

Wanger is also reported to have signed Gigi Diderot, a very popular French star, and as having acquired the picture rights to "Silver Threads," a British best-seller, written by Glane Binson.

Mrs. Jimmy Walker Gets British Picture Lead

London. — Betty Compton—Mrs. Jimmy Walker to you—has been signed by Irving Asher, of Warner British, for the leading role in "The Richest Girl in the World," which goes into production soon.

Disney Working at Fox

Walt Disney is producing a dream sequence at the Fox studio which will be part of "Servants' Entrance," the Janet Gaynor picture.

RKO First To File Petition Under New Bankruptcy Laws—Plea Also Filed For Paramount

New York.—The motion picture industry led the parade of corporations which will seek reorganization under the new bankruptcy laws just signed by President Roosevelt. RKO Corporation yesterday applied to the Federal Court for permission to put a new set-up into effect.

Reorganization plans for the Roxy Theatre Corporation were filed by the Noteholders Protective Committee, and a petition was also entered by individual creditors of the Paramount-Publix Corporation and a committee of bondholders, headed by Frank A. Vanderlip. This last-named petition suggested that Charles D. Hilles, Eugene Leake and Charles Richardson, the present trustees, be re-appointed under the reorganization.

Under the new laws, the consent of two-thirds of each class of creditors

(Continued on Page 3)

Loew's Financial Condition Healthy

New York.—The Dow, Jones report on the financial condition of Loew's Inc. shows cash and market securities of $11,228,204; bonded debt of $28,760,208; working capital of $30,496,980; inventor of $22,171,-287.

Loy For Capra Picture

Myrna Loy has been selected to play opposite Warner Baxter in "Broadway Bill," which Frank Capra will direct for Columbia.

U.A. Forming New Exchange System

New York.—Because of the immense amount of foreign production which United Artists will have to distribute in this country, it is understood that a new exchange system is being organized, to be known as the Mundas Distributing Corporation.

United Artists has distributing arrangements with Alexander Korda's London Films, now producing the Douglas Fairbanks Sr. picture, "The Return of Don Juan," and also with British and Dominions.

Billy LaHiff Passes on After Long Illness

New York.—Billy LaHiff, proprietor of the Tavern in which he fed more hungry actors than any other man in the world, died yesterday. He had been ill for a long time, and recently blood transfusions were resorted to in a vain effort to save his life. He was an uncle of Nancy Carroll.

Cooper To Make 'She' And 'Pompeii' Abroad

New York.—Merian C. Cooper is sailing for England tonight on the Olympic. He will make two productions abroad for Radio—H. Rider Haggard's "She," which Radio bought from Universal, and Bulwer-Lytton's "Last Days of Pompeii."

Warner Brothers To Produce 'School Days'

New York.—Warner Brothers have engaged Gus Edwards to produce the talking version of "School Days," thus forcing Monogram to abandon its plans for that picture.

'Caravan' Work Rushed

Fox is rushing work on "Caravan" because Annabella, who has a leading role, must leave for Paris Sunday.

MPTOA OF WESTERN PA. ASKS FILM CODE PROBE

New York.—A sweeping investigation of the motion picture code may be made by the United States Senate in an effort to straighten out moot points and clear up the confusion which exists about it. The petition for such a probe has been filed with the Senate by Fred Herrington, secretary of the MPTOA in Western Pennsylvania, and a vote on whether or not the Senate will comply is to be taken today.

Herrington contends that the conflicting statements of Gen. Johnson, Sol Rosenblatt and Clarence Darrow

(Continued on Page 4)

Carewe Will Direct For British and Dominions

New York.—Edwin Carewe has been engaged by British and Dominions to direct some of the pictures which United Artists will release and expects to sail for England next week.

Pat McNutt For Para.

Patterson McNutt, brother of William Slavens McNutt, was signed in New York by Paramount yesterday and was instructed to report immediately to the Hollywood studios to work on the screen play of "Sailor Beware."

Edward E. Paramore Jr. SCREEN PLAY and DIALOGUE "in collaboration" SHIRLEY TEMPLE'S "BABY TAKE A BOW"

THE Hollywood REPORTER

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Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957
New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 2 Cathedral Mansion; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

THE LOW DOWN

With so many transplanted Broadwayites in our midst, a great portion of Hollywood mourns the passing of Billy LaHiff today. Proprietor of New Yorks famous Tavern, LaHiff earned the undying friendship and gratitude of countless celebrities, long before they "got up in the world." At one time or another he has helped financially or otherwise more actors and scribblers than you could name—and his Tavern was a haven of counsel and good cheer.

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Maybe you know her and maybe you don't—but Paramount's make-up artist, one Dot Pondell, has made quite a niche in the affections of all those who come in contact with her. At the moment, Dot is seeing a big dream come true in the form of a house she has planned for years. Nearly everyone at Paramount who knows her has given her some gift for her almost finished home, but when Marlene Dietrich (who says the only real laffs in town are to be had with Dot!) heard about it, she insisted upon furnishing the entire place herself—which is exactly what's happening! Marlene's generosity, added to Dot's diligent saving, will result in a big housewarming on July 1. P.S.: All the decorations will be in chartreuse, beige and brown.

•

A very pretty young actress recently signed with a major stujo for three pictures. She finished one, and when assigned to the second, decided that she no like the part atall, atall! Now, at this time, she was going around with an attractive agent (imagine an attractive agent!) and he advised her to get out of the part by saying she was ill. She got out of doing the role by saying she was ill—BUT the company also canceled her contract! She blames her misfortune on the advice of the young agent—and "Annie doesn't live here any more!"

AGENCY BOARD GETS FAIR PRACTICE CODE

The Film Code Agency Committee met yesterday, discussed at considerable length a proposed code of fair practice between agent, producer and talent, and decided to defer any attempt to decide on it until two weeks hence. Meanwhile copies of the proposed code will be given each member of the committee for study and discussion.

Outstanding in the proposed code, which was in a rough draft state, was a proposition dealing with the idea of some sort of license for agents. This is expected to be the main point at issue when the final decision on the adoption of a code is made. Representatives of the artist groups are bitterly opposed to any form of licensing of agents, and it is understood they will fight it to the end.

The matter of selection of a permanent secretary has now been put up to Sol Rosenblatt, following the receipt of a wire from the Code Authority executive secretary confirming the contention of the committee that the Administrator, not the Code Authority, has supervision over the committee. This disposes of the question of Major Joseph Donovan's appointment to that spot by the Code Authority, whose action was turned down last Tuesday by the committee. If Rosenblatt does not appoint a secretary, the committee will select one itself.

Sybil Bolitho To Be MGM Scout in London

New York.—Sybil Bolitho has been engaged by MGM to open an office in London and scout for talent and material. She will be assisted by Christine Cooper.

Alvin Weingand to Wed

Alvin G. Weingand, resident manager of the Hollywood Roosevelt Hotel, and Miss Beverley Hollister, of San Mateo, will be married tomorrow. They will honeymoon in Agua Caliente.

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Baby Stars May Do Chicago Personals

Contingent upon getting approval from the Shrine convention, the Wampas yesterday accepted an offer from the Chicago Theatre for the Wampas Baby Stars to make a week's personal appearance there, starting June 22. Leroy Prinz will produce the show if he is not required back here prior to that time.

The 13 Baby Stars and one publicity man plan to leave for Chicago immediately after the close of the Shrine convention in Minneapolis June 21. Mascot has scheduled its picture, "Young and Beautiful," for July 5, allowing plenty of time to return here after the week in Chicago.

Catholic Church Asks Block Booking Probe

New York.—The Catholic Church is behind the resolution just introduced in the Massachusetts Legislature, asking for an investigation of block booking and of the practice of "forcing exhibitors to play indecent pictures."

Nigel Bruce To Sail

Nigel Bruce plans to sail for England as soon as he is told that he will not be wanted for any retakes or added scenes in "Treasure Island."

Board Stops Free Shows and Coupons

The Los Angeles Grievance Board yesterday ordered FWC, Principal Theatres and the Alhambra Amusement Company to cease giving free matinees at either the El Rey or the Alhambra theatre. If any such shows are advertised, the Board will notify distributors to refrain from delivering films to the theatres.

The Board told the same organizations to cease all coupon tie-ups with any newspaper. It also ordered that an accounting be given to the exchanges furnishing pictures on a percentage basis, and that they be given payment for each coupon pass used. These orders resulted from a hearing of two complaints filed by Cirstrand Theatres, Ltd., of Alhambra.

Tradeviews

(Continued from Page 1)

because he feels that something was put over on him in the matter of the adoption by the Authority of the State Welfare Act at a time when he was not in New York and could not fight what he considered an injustice.

There is little doubt, although the list has not been made public, that Cantor will be a player representative at the Player-Producer conference. Also there is little doubt that he will fight and fight hard for what he believes the player should have. It should be an interesting battle.

MAX SCHECK

DANCE ENSEMBLES

Management
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'STOLEN SWEETS' RUNS WILD AFTER AN EXCELLENT START

Acting Is Good But Writing Is Muddled

"STOLEN SWEETS"
(Chesterfield)

Direction .....Richard Thorpe
Author .....Karl Brown
Photography .....M. A. Andersen
Cast: Sally Blane, Charles Starrett, Jameson Thomas, Claude King, Ethel Griffies, Phillips Smalley, Maude Turner Gordon, Johnny Herron, Polly Ann Young.

If the Chesterfield picture, "Stolen Sweets," could ever pull itself together and hold the rail toward the finishing line, instead of wandering around for a while and then running backwards, it would be a pretty fair piece of entertainment.

It starts off well, gets into a good stride, and then completely loses its head. The latter half of the picture is as jumbled as a nightmare, with people changing their minds, an inexcusable, brutal beating with a poker, and a general "now we end it—now we don't" see-saw.

The story concerns Charles Starrett's efforts to win Sally Blane away from her wealthy, snobbish, dictatorial family and her stiff, impossible fiance. Starrett is a happy-go-lucky, energetic young insurance agent. He meets her first on a boat returning from Europe; instills some of the joy of life into her, and just about succeeds in making her choose freedom instead of tradition when the picture begins to stray.

Richard Thorpe's direction brings to the film a gay, light humor, and also, unfortunately, some pretty ponderous moments. Karl Brown's story is full of youth and joie de vivre, except when it takes itself too seriously and indulges in a little preaching against riches, etc. M. A. Andersen photographed.

Oddly enough, Charles Starrett has never given a better performance. Sally Blane has nothing much to do except to look sad; Ethel Griffies has a good role; Claude King is the stern father; Johnny Herron, Phillips Smalley and Polly Ann Young are amusing.

If the latter half of the piece were rewritten and brought to the point, it would be a good bet for smaller towns and easily-pleased audiences. But it's in a bad way now.

Sol Lesser Will Have Two in Work Very Soon

Sol Lesser is speeding up his production plans on "Chandu," and will start shooting a few days after "Peck's Bad Boy" gets going. The director is yet to be signed, principal candidates being Ray Taylor and Bob Hill.

Lesser will make "Chandu" a seven-reel feature, followed by eight two-reel episodes.

Radio Buys New Comedy

Radio yesterday announced it had closed for the purchase of a comedy by Howard Buck, "Let's Get Married," and will make it on its new schedule. Ray Harris writes the screen play under Glendon Allvine's supervision.

'Rothschild' London Average $34,000 Week

London.—Twentieth Century's production of "The House of Rothschild," starring George Arliss, is doing an amazing business at the Tivoli, having averaged better than $34,000 weekly in its first two weeks.

Para. Contracts For Three Baby Stars

Seven-year optional contracts were offered by Paramount yesterday to three of the 1934 Wampas baby stars, Hazel Hayes, Lucille Lund, and Dorothy Drake.

The contracts are the promised prizes awarded the most promising of the thirteen, judged by their work in "Kiss and Make-up."

Thelma Todd Signed For New Roach Series

Hal Roach yesterday signed Thelma Todd for a new year, during which she will be teamed with Patsy Kelly in eight more comedies. Miss Todd's contract ran out while Roach was yachting in Alaskan waters, and it was rumored she intended going freelance for feature work.

First of the new Todd-Kelly series is expected to start the last week of June.

McCarey Will Direct Next Laurel and Hardy

Ray McCarey was signed by Hal Roach yesterday to direct features and will pilot the next Laurel and Hardy production, which gets its release through MGM. Schulberg, Feldman and Gurney made the deal.

'Limehouse' Set Back

"Limehouse Nights," which Arthur Hornblow Jr. expected to have under production at Paramount this month, is set back to a July 16 start. Sylvia Sidney and George Raft co-star under Alexander Hall's direction.

Jack Conway Finishes

Jack Conway called it a picture on "Born To Be Kissed" at MGM Wednesday. Some pick-up shooting is to come, but the direct production of the Jean Harlow-Lionel Barrymore film is finished.

'Hide-out' Started

"Hide-out" started yesterday on location at Santa Cruz, W. S. Van Dyke directing for MGM. Robert Montgomery takes the star billing. Production is under the supervision of Hunt Stromberg

Para. Winding Up Three

Three Paramount pictures will probably complete their shooting next week. "Ladies Should Listen" is due to wind up Monday or Tuesday, and "Elmer and Elsie" and "The Notorious Sophie Lang" finish later in the week.

RKO Taking Hand in N. Y. Theatre Scrap

New York.—RKO Theatres, fearing the competition it will have to face if either Loew's or Warners gets control of the Fox Metropolitan chain of 45 theatres, is starting to build up its own holdings in the New York territory.

The company has deals on now with Frisch and Rinzler for the Savoy Theatre, and is also trying to get control of the old Grand Opera House, at Eighth avenue and 23rd street.

'Her Master's Voice' Shelved by Schulberg

Postponement of "Her Master's Voice," made by B. P. Schulberg a week ago when he reached a casting impasse, is now to an indefinite date, with the assignment of Charles Ruggles and Mary Boland to "Pursuit of Happiness" and Elizabeth Patterson's trek over to Culver City.

Schulberg is preparing another story. He has three productions yet to make under his Paramount contract.

New Term For Anna Sten As Rehearsals Start

Samuel Goldwyn yesterday signed Anna Sten to a new long-term contract. Her old one has just expired.

She celebrated the signing of the new contract by starting rehearsals with Fredric March in "We Live Again," renamed from Tolstoy's "Resurrection." Rouben Mamoulian is diresting.

Woolsey Flying East

Robert Woolsey leaves next Sunday by plane to take in the Carnera-Baer fight. He will be met in New York by Bert Wheeler, and, following the fight, they will attend the Shrine convention at Minneapolis.

Rush To Reorganize

(Continued from Page 1)

and security holders is necessary to secure this permission. M. H. Aylesworth stated yesterday for RKO, that, while the plans are not definitely prepared, neither the receivership nor the new proceedings will affect the present operations of the producing, distributing or theatre departments.

The application filed by RKO, which has been in receivership since January 27, 1933, was entitled "a petition of a debtor in proceedings for reorganization of a corporation." The papers described the corporation as a holding company engaged in the operation and management of theatres, the general production and distribution of motion pictures, and in the general theatrical and amusement business.

"The debtor is unable to meet its debts as they mature," the petition said, "and desires to effect a plan of reorganization under and pursuant to section 77B of Chapter 8 of the Acts of Congress relating to bankruptcy."

Not that it MATTERS

by Helen Gwynn

Add: Human interest stories of Hollywood. But this one has its amusing moments. Away back in 1912, on the old Biograph lot, Dell Henderson was a director. He had as his assistant a fellow called Bill Beaudine. Jack Mulhall was playing juvenile leads in Henderson's pictures, Charles West was the romantic lead, and Jack Dillon doubled as a comic and heavy, depending on the needs.

Time flies and covers a lot of territory, and here it is 1934. We are now on the Paramount lot, where they are shooting "The Old-Fashioned Way" and finding it nice work. William (Bill, to you) Beaudine is now a full fledged director and this is his "steenth" production. Dell Henderson, his old boss, and Jack Dillon are playing bits. But Jack Mulhall, after twenty-two years, is still playing the part of a juvenile and still looking like one. Not only that, but to make matters even funnier, in one scene Mulhall's vis-a-vis (girl-friend) gets kinda mad at him for being too conservative and says to him: "Go home and look out for your grandchildren."

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Countless numbers of boys and girls are still wending their way to Hollywood thinking that since they can't get jobs, they can at least get into the movies, and every once in a while, one of them has an almost legitimate reason for believing so. The other day, Allie Wrubel, song-writer who has just completed work on the score for "Flirtation Walk," was driving to the studio and decided to give a thumb-hiker a lift. Naturally, he started asking questions, and discovered that the boy had been a well-known football player. When Wrubel asked him why he had hitched his way to Hollywood, the young husky told him that all the time he had been in college, because of his football playing, he had had no trouble at all in getting work and had played in lots of movies, but since he had been graduated, he had done nothing, so he figured that, if Hollywood had used him while he was in college, he certainly could give pictures more time now that he was out of college. Which reminds us that it must be almost time for all good football stories to come to the aid of the industry for Fall release.

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If it has any connection with Garbo, you may rest assured there isn't a paper in the country that would miss printing it. Garbo is good copy, but she won't give. However, she has got that old 1925 Lincoln, and the other day a bright p.a. noticed that it had a 1934 windshield wiper. Just for the hell of it, he wrote a story on it and, to the amazement of the publicity department, every paper to which it was sent printed it, just for the use of Garbo's name. And then they remembered that, two years ago when Garbo bought new tires for it, the papers considered that a feature story too.

Gossip around Paris

Victor Trivas—just listen first and then, if you feel like it, give him a real hand—refuses a well paid director's job on a film with a famous star because of two-weeks' shooting limitation. Atta boy, that's the spirit, Victor. . . . Levitan and Vincent ,East and West to you, in case you read characters) meeting on neutral ground: the English phlegma line, and is that charming? . . . Harry Bauer, always democratiest of democrats, attacking in earliest morning hours the crowded subway with neither hat nor overcoat to hamper his movements. . . . Nathalie Paley just feels fit for Hollywood, so she's using the London-Korda-Fairbanks plank for the jump. When she's through with "Don Juan" you might hear from her, one way or the other. . . . Juan Berrone's latest headache is a secretary to classify mail she doesn't answer—so between calls, conferences, dictations he buys a truck to carry it away—presumably. . . . "Liliom" is not doing badly at all in three theatres. . . . Bertrand looks so very, very satisfied—but it's no blonde, he protests.

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Mathot looking sensationally himself — even after having directed "Bouboule." . . . Max Friedland bringing along some London pudding to keep the girls fit when Pa Laemmle arrives. . . . You see, this time it's as serious as a Geneva conference; reservations are already made for June 22 at the Georges V. . . . Harold L. Smith in and out in all these ministries. . . . When a fool throws a stone into the water, can a wise man take it out? . . . And take it from me, it isn't Smith who is the fool. . . . Cinedis a bit stingy—on stamps. . . . Pathe's men still packing for U.S.A. . . . Comoedia very, very popular—in Germany. . . . Paul Kohner, where are you hiding? . . . "Little Women" doing marvelous business at Edouard VII. . . . Jean Bastia getting older and funnier —but not wiser. . . . Only if you have a good ear and know French well, shake hands with Jean at the "Perchoir."

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Damia, French queen of the blues, contradicting popular opinion; that's why she looks much younger on street than on stage. . . . Palestine Workers Theatre "Ohel" (the Tent to you) attracting French elite. . . . Though Hebrew sounds Greek to them, passion of players and strong expressions carry away snobs and gourmands. . . . Meet Tino Rossi with the sweetest voice you ever laid an eye on. . . . It's just made for the screen. And being a relative of the great Napoleon (all Corsicans are cousins!) he should find his opportunity. Don't you think so, Feyder? . . . (MGM) Byre can't break away from EXPENSIVE headaches, not even with aspirin. . . . S. A. Dowling enjoying a big cigar and still bigger chat with Leasim in RKO office—because happy days are here again! . . . And should you not know it, Hollywood has moved to Paris and is enjoying a delightful game of cat and mouse with the newshounds. . . . Charles Farrell, David O. Selznick, George Cukor, you only can see them wherever you don't expect them. . . . Chez Elle (read Lucienne Boyer), Grande Chaumiere or Julian (the Paris models' dens) are some of their hide-outs.

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And can you keep a secret? Cukor regrets two things right now: to have missed Sophie Tucker (yes, the hot, hot mamma!) and the wine tasting excursion to the Paris Fair organized by the Tribune. . . . Lee Dickson of same daily is all upset after screening "Damaged Lives." "Gracious me," he exclaims, "I am glad I never drink anything stronger than sarsaparilla or have anything to do with blondes!" But, just forgive him, the case isn't as serious as that—his trouble comes always from brunettes. . . . Remember, the contest idea isn't dead; here they stage one for the prettiest love song—why not the prettiest "two o'clock in the morning"? . . . U. S. clubwomen here on warpath against films and press—what a JOB! And mind you, committee will have to approach producers by petition and "they will be given six months in which to provide Europe with films about American HOME life."

Reb Russell to Make Six Westerns For Kent

Willis Kent yesterday signed Reb Russell, former Northwestern All-American football player, for a series of six westerns, the first of which will be "The Man from Hell."

Lane Chandler is no longer under contract to the producer, having completed his six-picture deal with "Guns For Hire," which wound up last week.

'Gallante' Starting

Fox will put "Marie Gallante" into work next Monday. Henry King will direct, and Spencer Tracy and Ketti Gallian head the cast.

Our Gang Finishes One

Our Gang finished "The Little Broadcast" and Charley Chase started "Something Simple" yesterday at the Roach studio.



IATSE Delegates Open Fight on ASC

Louisville, Ky.—The IATSE struck at the ASC yesterday when the delegates unanimously adopted a resolution branding it as a company union and calling for its termination as such.

George Browne, only nominee for president, has pledged himself to wipe out all dual organizations, or company unions, to settle the jurisdictional fight between the IATSE and the IBEW, and to force the American Federation of Labor to clean up the jurisdictional battles between its members.

It was decided that no charter will be issued to the motion picture assistant directors, and that no attempt will be made to organize film exchange workers.

Asks Film Code Probe

(Continued from Page 1)

have caused so much confusion in the industry that nobody knows what is going on.

Under the new Communications bill such action may be undertaken by the Federal Trade Commission or the new Communications Committee, as the bill provides for investigation by either of any subsidiaries of the A. T. & T. concerned with motion pictures.

Christy Cabanne Held For Another at Mono.

After seeing the rough cut of "Jane Eyre" yesterday, Trem Carr made arrangements with Radio to keep Christy Cabanne to direct Gene Stratton Porter's "The Girl of the Limberlost," which W. T. Lackey supervises. It is scheduled to go before the cameras in two weeks.

Cabanne was due back at the major plant to handle a West Point story.

Stan and Babe Start

Laurel and Hardy start work Monday on the fifth of their interrupted series, with Charles Rogers again at the megaphone.





Peggy Fears Starts First at Fox July 9

Hans Schwartz, former UFA director, starts his first American production, "Lottery Lover," July 9 at Fox. Schwartz has just finished working on the script with Schultz and Wilder, German writing team.

Peggy Fears makes her screen debut in the semi-musical, which co-features Pat Patterson and Lew Ayres. Ned Sparks and Sidney Winters also hold assignments.

MGM Plans All-Star Production of 'Repeal'

The word went around yesterday that MGM was figuring on an all-star production of "Repeal," a story with a liquor theme. This is supposed to refer to the Saturday Evening Post story by Charles Francis Coe.

The story does not emphasize liquor, either for or against, but centers around a night club where prohibition gangsters are wondering what next.

Term For Shirley Ross

Shirley Ross was given a new MGM contract in New York, but will not return to Culver City until after the graduating exercises at West Point. Reason, a boy friend who graduates.

Reay Quits Paramount

Neville Reay leaves the Paramount publicity department the end of next week. For the past year he has handled publicity for the Charles R. Rogers productions.

$7500 For Winchell in One Week of Personals

Walter Winchell goes to San Francisco for one week of personal appearances at the Warfield Theatre, starting June 22, for which he will receive a salary of $7500. This seems to be some sort of record.

Keye Luke May Have 'Ho For Shanghai' Lead

Lou Brock, RKO-Radio producer, announced yesterday that he is seriously considering Keye Luke, Chinese artist in the RKO publicity department, for the lead in "Ho, For Shanghai," a musical he is going to make soon.

Luke, a native of China, is an American college graduate, and is known as one of the foremost exponents of modern Chinese art in America.

Karloff and Lugosi to Co-star in 'The Raven'

Universal yesterday set "The Raven" as the next Boris Karloff and Bela Lugosi vehicle. It is planned for July production and will combine two of Edgar Allan Poe's works, "The Raven" and "The Gold Bug."

Foster Not With Young

Preston Foster, who was slated to be Loretta Young's leading man in her first picture for MGM, has been set for the Joan Crawford picture, "Sacred and Profane Love," instead.

NRA Officer Here To Look Into Code

Donald Renshaw, liaison officer between the U. S. Department of Commerce and the NRA, arrived in Los Angeles yesterday. While information from Washington indicates that he is here primarily to see what is wrong with the working of the film code, he declared yesterday that at present he is going to do nothing about the picture affairs.

"The picture code," he said, "is an intricate and peculiar factor, and I am going to do nothing regarding it until I hear from Washington. However, I am expecting some instructions."

Elsie Ferguson Coming; Perhaps For Pictures

New York.—Elsie Ferguson leaves tomorrow on a trip through the Panaman Canal with Hollywood as her destination.

It is understood that a deal is awaiting her arrival there, although she professes to be going for a vacation.

Helen Westley Signs For 'Age of Innocence'

New York.—Helen Westley was signed by Radio and left immediately by train for the coast to take a role in "Age of Innocence."

Miss Westley is the second of the Theatre Guild company to go to Radio, Philip Moeller preceding her as director of the Irene Dunne picture.

Up-to-the-Minute Casting News

Eddie Chandler, James Blakely, Vincent Sherman, Charles McMurphy, Frank Fanning, C. A. Bockman, Ernie Young and **Al Bercovici** for "Persons Unknown," Columbia.

Herbert Bunston, Olaf Hytten and **Fred Walton** to "Moonstone," Monogram.

Charles Wilson, Charles Levison and **Ward Bond,** through Al Kingston, to Columbia's "Broadway Bill."

Wilfred Lucas for "The Dragon Murder Case," Warners.

George Irving by Menifee I. Johnstone to "The Painted Lady," Fox.

Maidel Turner by Al Kingston for "Servants' Entrance," Fox.

Sam Flint to "Student Tour," MGM.

Charles B. Middleton to "Mrs. Wiggs of the Cabbage Patch," Paramount.

Ray Mayer to "Youth and Beauty," Mascot, through Bernard, Meiklejohn and McCall.

Joseph DeValdez to "Stamboul Quest," MGM, through Bernard, Meiklejohn and McCall.

Eddie Kane to a Radio short, through Bernard, Meiklejohn & McCall.

Elizabeth Patterson to "Hideout," MGM.

Ralph Rainger East

Ralph Rainger, who wrote the songs for Paramount's "She Loves Me Not," took off by plane for New York last night on a vacation.



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THE Hollywood REPORTER

Vol. XXI. No. 27. Price 5c. TODAY'S FILM NEWS TODAY Saturday, June 9, 1934

CARDINAL BANS ALL PIX

Philadelphia Prelate Urges All Catholics To Stay Away From All Picture Theatres

New York.—Cardinal Dougherty last night joined the campaign being waged by his church against indecent motion pictures by advising a complete boycott on pictures and urging all Catholics in the Philadelphia diocese to stay away from all motion picture theatres.

In a letter sent to every parish he asserts that "a vicious and insidious attack is being made by the films on the very foundation of our Christian civilization."

The Catholic clergy of the diocese are told that adults as well as children are to be urged to sign pledges in the Legion of Decency.

The letter continues:

"Censorship and appeals to the producers have been fruitless, and the only argument likely to be heard now is that which affects the box-office. Perhaps the greatest menace to faith and morals in America today is the motion picture theatre. Nothing is left for us except the boycott.

"The Catholic people of this diocese are therefore urged to register their united protest against immoral and indecent films by staying away from ALL motion picture theatres."

Farrow Directing Now

Leaving writing for the time being, John Farrow has turned to directing at MGM and will take a production crew to Honolulu the middle of next week to shoot a four-reel Technicolor featurette with a native cast. Harry Rapf is producing.

TRADEVIEWS by W. R. WILKERSON

•WE have a consuming curiosity to know just how Pete Harrison arrived at the figures which he recently published in his "Reports" regarding the best money-making productions and producers of the year. We would like to have Pete tell us just what questions he asked the exhibitors when he started to compile this finding.

The principal thing that makes us want to know these things is to find out how Metro-Goldwyn-Mayer could possibly be ranked fifth on any such list. That is the one point which we simply cannot understand.

Metro-Goldwyn-Mayer has been the backbone of the industry for years when it came to quality and box-office draw. Moreover, it served in the same capacity during the past year, no matter what Pete Harrison has to say about it.

•

Certainly the company had considerably more than its share of bad pictures during the year, and the worst part of that is that when Metro-Goldwyn-Mayer makes a bad picture, it is always an expensive one. That is because that company is the greatest "picture doctor" in the business. Its productions are usually costly in the first place and, if a picture does not turn out well, that company will put a lot more money into it in a determined effort to fix it up the way it should be. If, after the doctoring is over, it is still bad—well ,that's just MGM's bad luck. Anyway, if a picture is not good, it is not for lack of strenuous efforts to make it so.

•

But no matter how many bad pictures the company has had during the past year, its good ones have far overbalanced the flops. And, good or bad, the MGM product drew people into the theatres because the company has more stars and featured players with drawing power than any other company in the business.

We will concede Mr. Harrison his contention that Metro-Goldwyn-Mayer made some pictures last year that did not return great amounts to the box-offices of the country, but we would also like to ask him if he has any idea what the theatres garnered from such productions as "Tugboat Annie," "Queen Christina,"

(Continued on Page 4)

Archbishop Says Good Pictures Must Suffer With Bad

St. Louis.—Headed by Fred Wehrenberg, a committee of theatre owners asked Archbishop John J. Glennon yesterday to urge members of the Legion of Decency to attend pictures classed as clean. The Archbishop replied that good pictures must suffer with the bad until the bad are eliminated through the Legion's boycott.

$5,000,000 for MGM Musicals This Year

New York.—Metro-Goldwyn-Mayer is going in heavily for musicals for the coming season and plans to spend at least $5,000,000 in producing this type of entertainment.

Among those already set, either in production or being prepared, are "The Merry Widow," which Ernst Lubitsch is directing; "Student Tour," with "Chuck" Reisner directing; "Have a Heart," which David Butler will handle; "Naughty Marietta," which will team Jeanette MacDonald and Nelson Eddy ,and "Tiptoes," which will co-star Ramon Novarro and Evelyn Laye.

'Millie' Starts June 18

Lewis Milestone will get his first Columbia production before the cameras June 18, with Fred Keating and Mae Clarke in the leads. The studio is looking for a new title for the Wallace Smith novel, "The Captain Hates the Sea."

New York Grosses Hit The Toboggan

New York..—With the hot weather largely responsible, the grosses of the big picture houses hit the skids this past week.

In spite of its good notices, "Little Man, What Now?" drew only $68,000 at the big Music Hall. The Capitol got $33,000 with "Viva Villa,"and the third week of "Little Miss Marker" at the Paramount ran to $26,000. "Rothschild" in its thirteenth week at the Astor drew $13,200, the second week of "Now I'll Tell" at the Roxy amounted to $14,600, and "Fog Over Frisco" at the Strand took $15,500. The second week of "Born to Be Bad" gave the Rivoli $12,000, the second week of "Hollywood Party" at the Rialto grossed $9500, and the Mayfair got $9000 with "The Love Captive."

Robinson Returning for 'Shoe the Wild Mare'

New York.—Edward G. and Mrs. Robinson leave for the coast by train today. Robinson reports to Paramount for story conferences with Wanda Tuchock and George S. Brooks on "Shoe the Wild Mare," in which he appears as the off-lot picture permitted by his Warner contract.

Laemmle Sails June 16

New York.—Carl Laemmle Sr., with the Universal sales convention off his mind, will sail for Europe on the Ile de France on June 16.

Roxy Receiver Holds On

New York.—Federal Judge Caffey yesterday extended Howard Cullman's receivership of the Roxy Theatre for another six months.

Koenig Due Tuesday

William Koenig, Warner production manager, is expected to arrive at the studio Tuesday after his six weeks trip abroad.

WARNERS NOW HAVE ERPI MONOPOLY, DUOVAC SAYS

New York.—The monopoly in the sound equipment field which Erpi is accused of having had since sound pictures came in is now being transferred to Warner Brothers, according to the belief of the officials of the Duovac Radio Tube Company.

Warners and Erpi recently settled their long-standing litigation over royalties by the payment of $5,000,000 to the former. Now Robert Robins, secretary of Duovac, charges that the terms of the settlement also give Warners the physical handling of the Erpi motion picture activities, thus transferring the alleged monopoly.

(Continued on Page 3)

Para. Foreign Execs Arrive For Convention

New York.—John Cecil Graham, Earl St. John and Montague Goldman, of the Paramount British forces, arrived here yesterday on the Aquitania, bound for the convention in Los Angeles on June 18.

Carl York gets in from Scandinavia today, and M. J. Messeri, manager for Spain and Portugal, is due Tuesday.

Bill Goetz to Hawaii

William Goetz, 20th Century associate producer, leaves for Honolulu, June 15. He will be gone a month.

GREGORY LA CAVA NOW IN PREPARATION "DOLLY" for MGM

THE Hollywood REPORTER

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Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957
New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 2 Cathedral Mansion; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

RAMBLING REPORTER

Yvonne Villon (who used to be Katherine Black), Caliente fan-dancer, is filing the divorce papers on Louis Bernhard any minute. . . . George B. Cock, of the British International Broadcasting Company, is visiting Hollywood. . . . Helen Hayes will arrive here end of the month via boat. . . . Tamara Geva and Rita Field are sharing a house at Malibu—Rita and Julian Field having permanently parted. . . . Which reminds us—the recent reconciliation of a movie actress and her husband brings forth only this comment from the local multitudes: "Well—they deserve each other!" How right! . . . The RKO lot isn't exactly a bee-hive of activity these days—with only two shorts in work! And by the way, yesterday Ted Fio Rito fell sound asleep listening to the play-backs of his own tunes!

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Sam Goldwyn would like to have Gordon and Revel do the songs for the new Cantor picture. . . . Frank Orsatti and brother Vic may go it alone together soon. . . . The Cedric Gibbons (Dolores Del Rio) partied for Dorothy di Frasso at the Grove Wednesday night—the Countess takes off on the new T.W.A. thirteen-hour jaunt to New York tomorrow afternoon. . . . Sally Eilers, Harry Joe Brown and the Milton Brens back from Honolulu. . . . And Jean Harlow (whose love-life is practically dormant at this writing) will leave for Hawaii in a couple of weeks.

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Bob Riskin just sent Glenda Farrell two Siamese kittens—and she's toting 'em around. . . . Dave Gould and Mollie O'Day are aflame. . . . Clarence Brown is in the yacht market. . . . King Vidor's good-looking, half-Hawaiian chauffeur, Tony, was tested yesterday for the lead in an MGM picture! . . . You'd be aghast to know how a visiting Eastern "socialite" really got his name! . . . Clara Bow and Rex Bell MUST be planning to adopt that baby!! . . . The Dick Arlens, the Otto Krugers, Bayard Veiller, Roly Leigh, Ralph Morgan, Mrs. Pat Campbell, Hugh Williams, Vivian Gaye, Gregory LaCava, Mrs. Roland Robbins, Eddie Kane, Lady Carlyle, Sam Marx, Pauline Garon glimpsed at the Vendome. . . . Mrs. Don Stewart recouping at the Cedars. . . . The Winchell pillar will appear locally simultaneously with Noo York from now on.

WARNERS PLANNING TO CHANGE SELLING SEASON

With the release during the next eight weeks of twelve pictures, Warner Brothers is starting a move which it is hoped will result in the switching of the motion picture releasing season to a straight calendar year, starting January 1 and ending December 31 each year.

After many conferences, Major Albert Warner and his eastern and western sales managers, A. W. Smith and Gradwell Sears, decided to inaugurate a fifteen-months sales campaign to prove that long term picture selling is practicable. They feel that it can be done, especially by throwing a group of unusual pictures into the summer slump. If they prove its practicability, they hope they will be able to persuade the other companies to start a fifteen-months sales campaign in September, 1935, which would switch the present season around to start on January 1.

Incidentally, they believe that they will break the usual Summer jinx this year with such pictures as "Mme. Du Barry," "Here Comes the Navy" and "Circus Clown." Along with these will be "Fog Over Frisco," "Dr. Monica," "Side Streets," "Personality Kid," "Return of the Terror," "Midnight Alibi," "Friends of Mr. Sweeney," "The Key" and "He Was Her Man."

Warners Refuse Three Bids For Hugh Herbert

Warners yesterday turned down three applications for the loan of Hugh Herbert.

Paramount tried to get him for "Mrs. Wiggs," Columbia asked for him for "The Captain Hates the Sea," and Universal put in a bid for the Murray Roth picture.

Monogram Starts One

Ben Verschleiser saw Charles Lamont get "Tomorrow's Youth" into work yesterday for Monogram. The picture has John Miljan, Dickie Moore, Barbara Bedford, Niles Welch and Martha Sleeper in the cast.

Stage Team For Screen

Their act a part of the stage unit at the Grauman's Chinese Theatre, Cass, Mack and Owen were set in for a cast spot by Paramount yesterday in "You Belong to Me."

'Ransom' Postponed

E. M. Asher has put his "Million Dollar Ransom" for Universal back a week, the start now set for June 18. Murray Roth is director, and Edward Arnold starred.

'Darryl of Zanuck' For 20th Century

New York—Speaking to the United Artists sales force at the Chicago convention, Joseph M. Schenck said: "When we started Twentieth Century Pictures, all we had was a desk, a pen, a pencil and a Darryl of Zanuck."

Wyler May Abandon 'Fanny' For 'Fairy'

Unless William Wyler improves his luck in casting "Fanny" in the next few days, he will probably lay the Marcel Pagnol comedy aside for the time being and direct "The Good Fairy" as his next production.

Margaret Sullavan is visiting in Norfolk, Va., awaiting the call to Universal City to star in the Ferenc Molnar story. Preston Sturges is doing the "Good Fairy" treatment.

Wyler has been unwilling to cast any part in "Fanny" definitely. Frank Morgan took a test for the picture yesterday.

Mary Pickford Wampas Guest Monday Evening

The Wampas Meeting Monday at the Writers Club will have Everett Mattoon and other local Shrine dignitaries as guests, together with Sid Grauman, Mary Pickford and Walter Winchell, if he can be keyholed into it.

Sid Silvers Arrives

Sid Silvers arrived by plane yesterday from New York to start work today in Edward Small's "Transatlantic Showboat," which Ben Stoloff directs. He has been in the East for several months since completing his work in "Bottom's Up" at Fox.

Term For Polly Walters

New York.—Universal has signed Polly Walters, of the "She Loves Me Not" company, to a term contract and she will leave for the coast some time next month.

Weaver Play June 15

John V. A. Weaver's new play, "Keep It a Dream," will have its premiere at the Hollywood Playhouse Friday night, June 15. It goes to San Francisco after its engagement here.

Geo. Browne Chosen President of IATSE

Louisville, Ky.—George Browne, of Chicago, was elected president of the IATSE at the convention yesterday. Other officers chosen were: J. P. Nick, William Covert, Harland Holden, Dick Walsh, F. M. Billingsley, J. Brennen and Roger Kennedy, vice-presidents; Fred J. Dempsey, secretary-treasurer, and Thomas E. Maloy, delegate to the American Federation of Labor convention.

The ill-fated cameramen's strike in Hollywood finally came to the floor of the convention yesterday, and retiring president William C. Elliott told the delegates that the strike was called with his sanction, thus settling a long-argued question.

Negro Symphony Will Be Presented at Bowl

"Harlem Heab'n," a negro symphony composed by David Broekman and with lyrics by Clarence Muse, is to be presented at the Hollywood Bowl on August 11, with Broekman conducting. There will be a chorus of 150 voices.

Broekman played his symphony for the Bowl sponsors recently and they signed the contract ten minutes later. Following its presentation here, which will be its first, it is to be played at the Lewisohn Stadium in New York.

Goldwyn Art Sponsor

Mr. and Mrs. Sam Goldwyn are sponsoring an exhibit of Sergei Soudeikin's art work at the Stendahl Galleries, starting June 21. He has been out here six weeks under contract to Goldwyn to design the sets for the Anna Sten-Fredric March vehicle, "We Live Again."

Wallises Back July 1

Hal Wallis and Louise Fazenda are expected back July 1 from their tour from Italy to the Scandinavian countries. Wallis is supposed to be on the lookout for new stories and faces for Warner pictures on the trip.

Recruits For Guild

Warner Baxter, Helen Twelvetrees and Doris Lloyd joined the Screen Actors' Guild yesterday.

FOR SALE CHEAP

Series of unusual Animal Comedy Films and Animal Negative photographed in natural habitats. Excellent material to dialogue. Also Holmes Portable 35mm. Projector.

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A GREAT BUY

FOR RENT—FURNISHED—Hermosa Beach apartment, six rooms, three bedrooms, living room, dining room, bath and shower outside for use of bathers. Twenty-five minutes to Hollywood and Vine. Located west end Hermosa, quiet, refined surroundings. One hundred feet from ocean. Beautiful beach. Can be had very reasonable if rented from June 15 to Labor Day or longer. Drive down over this week-end to inspect this offer

or

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Address 3234 Hermosa Avenue, Hermosa Beach, California

'WHILE PARENTS SLEEP' TOO BRITISH FOR AMERICAN TASTE

'Bedroom' Farce and Won't Do for Screen

"WHILE PARENTS SLEEP"

Presented by William A. Brady in association with Leon M. Lion; written by Anthony Kimmins; with Winifred Harris, Jane Corcoran, Lionel Pape, May Marshall, Alan Marshall, Ilka Chase, Charles Romano, Jane Bramley. At the Playhouse.

New York.—Bill Brady, noting the success of such rowdy pieces as "Sailor Beware," "She Loves Me Not" and "The Milky Way," decided he would have his fling with a farce and imported "While Parents Sleep," a typical British specimen, which has been "wowing them" in dear ole Lunnon for many moons. To say the least, this importation is very much below the par of the current American successful farces. This play is filled with a great many typical English slang expressions, which are so much Greek to the average Americans, who often laughed in the wrong places, due to the fact that they placed a suggestive meaning on what is ordinary English slang.

The plot of the play concerns two sons of a British Colonel and the two ladies they bring home for the evening. One is the young and misunderstood wife of the eldest son's prospective employer—a Lady, no less, and the other a typical English working girl. The younger brother catches the other in a compromising situation and finally everything is straightened out to the satisfaction of all concerned. The entire action takes place in one scene—a living room with a couch in it instead of the usual bedroom, and the situations are very similar to some of the worst bedroom farces that we have seen for many years.

Possibly this would make a good quota production if produced in England, as the play enjoyed great success over there, but it is valueless for American consumption. The players did as well as could be expected with their parts. Ilka Chase, who plays Lady Cattering and who has been seen in pictures, was not up to her usual standard. Alan Marshall, as the eldest son, seemed quite stiff in his part as the virgin hero who fought off the seductress, but he is a good-looking chap, has had considerable stage experience and might make a successful juvenile under the proper motion picture director.

Stepin Fetchit, Spanky, Sign With Bert and Bob

Stepin Fetchit and "Spanky" MacFarland, the latter of the Hal Roach forces, have been signed for the cast of "Kentucky Colonels," the next Wheeler and Woolsey production, which George Stevens will direct.

Sol Newman in N.Y.

New York.—Sol Newman, foreign representative of RKO-Radio Pictures, arrived here today to attend the company convention.

115 Code Complaints Filed in Past 5 Days

At the close of business last night, Audrey Blair, secretary of the Junior Screen Actors' Guild, reported that a total of 115 complaints of alleged code violations had been filed with him by extras during the past five days. He passes them on to the Code Committee for Extras.

Irving Claim Fought By RKO Creditors

New York.—Counsel representing a group of Radio-Keith-Orpheum creditors appeared before Judge Bondy in Federal Court yesterday to oppose the claim of the Irving Trust Company for $225,000 receivership fees.

The creditors demand that the Trust company show the actual working hours that have been consumed in handing the company's affairs. Judge Bondy deferred decision until such time as all the papers shall have been submitted.

United Artists Set First Four Releases

New York.—United Artists has set its first four pictures for the coming season for early releases.

"Bulldog Drummond Strikes Back" is set for July 15, "The Affairs of Cellini" for early August, with "The Last Gentleman" and "Our Daily Bread," the King Vidor feature, to follow quickly.

'U' Wants Thelma Todd For June Knight Role

Universal is dickering with Radio for the use of Thelma Todd in the "Romance in the Rain" part vacated by June Knight's return to the hospital.

If the deal goes through, Stuart Walker will start direction Monday, with only a three-day delay.

Two For Dorothy Lee

Dorothy Lee has been signed by Radio for a short under Lee Marcus' supervision, after which she goes to M. H. Hoffman at Liberty for a top spot in "School for Girls," which William Nigh directs. The Rebecca and Silton office handled the deals.

Kober Back to MGM

Arthur Kober checked in at MGM yesterday to take up his term writing ticket on which he had been given a three-months leave of absence. He goes to work with Arthur Bloch and George Seaton on the screen play of "Broadway Melody of 1934."

Special Dance For 'Tour'

Following the lead of Radio and Paramount in exploiting a production through the medium of a special dance, MGM yesterday announced that "Student Tour" will have a special dance number, "The Carlo."

Services Tomorrow For Dorothy Dell

With Dr. Wilsie Martin, of the Wilshire Methodist Church, officiating, funeral services for Dorothy Dell will be held at two o'clock tomorrow at the Pierce Brothers' Mortuary, 730 W. Washington boulevard. The body will be sent back to the Goff home at Hattiesburg, Mississippi, for interment.

The sudden death of the Paramount player early yesterday morning upset the entire Paramount studio. Everyone, from office boy to top executive, had a warm regard for her. Although her career with the company was brief, she had nevertheless succeeded in making a great many friends.

'U' Meeting Closes in N.Y., Moves to Chicago

New York.—Universal's National Sales Convention wound up its three days session yesterday. John LeRoy Johnson gave what was described as an "inspired" talk, and Carl Laemmle, Sr., closed the meeting with a speech brimming with enthusiasm.

Monday the Universal regional sales convention opens at the Drake Hotel in Chicago. Attending this will be salesmen from Chicago, Cleveland, Cincinnati, St. Louis, Kansas City, Oklahoma City, Des Moines, Milwaukee and Minneapolis.

DeMille Works at 'U'

Cecil B. DeMille is a visitor at Universal City. He used the "U" tank Thursday night for miniatures for "Cleopatra,' and is working again today with another set-up.

Sloman Winds Up Today

Edward Sloman expects to complete "There's Always Tomorrow" at Universay today. The picture features Frank Morgan, Binnie Barnes and Lois Wilson.

New Warner-Erpi Deal?

(Continued from Page 1)

Duovac, which had a suit against Erpi the same as Warners and General Talking Pictures had, made no settlement, and the company now intends to petition the Federal Court at Wilmington to make Warner Brothers a co-defendant with Erpi in its suit.

Information in picture circles here is to the effect that Warners double-crossed their own lawyers, who were not aware of the settlement and were prepared to go ahead with the suit when George Quigley, vice-president of Vitaphone, notified them of the settlement and stopped further action.

Warner Brothers, it is believed here, anticipate Government intervention later if they take over the Erpi activities, but intend, before that happens, to boost their stock to the highest possible figure as a result of the advantages that the Erpi settlement gives them.

Not that it MATTERS by Helen Gwynn

Now is the time when all good exhibitors think they have a right to look forward to something big from the studios for their next season's product. And how right they are is evidenced by the fact that every major studio today is readying at least one big special for early Fall release. None has been completed yet, but it is possible to give a studio preview of what the exhibitor can count on to exploit for his early Fall showings and give him an insight on how to handle it.

The first BIG production that comes to mind is "The Merry Widow." And it is important to know its makings because they are like nothing that has been made before under that title. The exhibitor will be selling an entirely new production to his audiences when it is released and need have no fear of that old label, "Re-make", bobbing up to slap down his box-office take.

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In the first place, Lubitsch, Chevalier and MacDonald, the trio that gave forth the "Love Parade", are reunited.

Ernest Vadja, Claudine West and Donald Ogden Stewart—the continental, the feminine touch, and the mad, zany humor, in the order named—have modernized the script and kept the romance (which is ageless) to give full flavor to please the American palate.

Albertina Rasch has staged the famous "Can-Can" dance and the "Merry Widow" waltz.

Ali Hubert, who worked with Lubitsch on "Passion" and "The Student Prince," journeyed over to do the costuming and atmospheric details. Our own Cedric Gibbons has fashioned the sets, and there is a white bedroom framing the mourning wear of the merry widow that is good for reams of publicity.

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There is also the replica of the world-famous Maxim's cafe of Paris that will make the hearts of the gay old blades flutter.

As a matter of fact, the list of statistics on the picture covers a volume in itself. Nothing has been spared in the making of it, including the three or four hundred people in the cast whose various nationalities have turned the "Merry Widow" stage into a modern Babel.

Most important of all, however, is Lubitsch's own approach to the film. Von Stroheim's production was marvelous and the picture was great, BUT the story and mood were entirely Stroheim's idea of what the widow should have been like. Lubitsch is sticking close to the Viennese Lehar's own conception. Whereas Stroheim's picture was romantic and dramatic, Lubitsch's will be gay, romantic comedy, with the spirit of a Vienna waltz danced lightly, deliciously on a warm evening under a full moon, to Lehar's beloved music—all of it without charge.

Extras Committee Gets Code Praise

New York — The Code Authority has unanimously approved eleven specific resolutions recently passed by the Standing Committee for Extras in Hollywood and took occasion to praise highly the work of that committee. The Code Authority has requested the committee to get together again on certain resolutions on which there were differences of opinion and try to turn in unanimous reports.

It was also suggested to Gen. Hugh Johnson that the film code be reopened for new exhibitor assents with certain reservations which will be made public within the next ten days.

Assessments received to date from 5996 exhibitors amount to $63,000.

Reliance Starting 'Showboat' Today

Edward Small today places "Transatlantic Showboat" into work for Reliance at RKO-Pathe under Ben Stoloff's direction.

Nancy Carroll, Gene Raymond, Wera Engels, Helen Morgan, Four Mills Brothers, Jack Benny, Jean Sargent, Frank Parker, Mary Livingston, Sydney Howard and Sil Silvers are the cast. Leon Gordon wrote the story, with Sid Silvers and Ben Ryan doing the comedy. The music is by Richard Whiting.

Norman Hall to Write 'Tailspin Tommy' at 'U'

Milton Gatzert yesterday signed Norman S. Hall to write the script of "Tailspin Tommy," based on the syndicated comic strip by Hal Forrest.

It will be the first serial for the producer and his associate, Henry McRea, for Universal release. Mitchell Gertz, of the Al Kingston office, set the deal.

Shumate on Original

Columbia has assigned Harold Shumate to write an original story, "Police Ambulance," to be used as the first of the action features on the 1934-35 list. The studio has not as yet lined up a lead for the series, which last year spotted Tim McCoy in eight.

Premiere Postponed

"The Broadway Lover," new comedy by Desider Pek, with Georgia Hale in the top spot, which will be presented by Joseph B. Polonsky at the Writers' Club, will open June 27 instead of June 20.

Helen Morgan to Para.

Helen Morgan was signed to a one-picture deal by Paramount yesterday. She goes into an important role in "You Belong to Me,' 'which is now shooting.

New Deal For Adams

His treatment of the story approved by Paramount, Frank R. Adams' deal with the studio has been extended so that he can write the screen play for "The Big Broadcast of 1934."

New York Shows Closing

New York.—Three New York shows close tonight. They are the "Follies," "Jigsaw" and "No More Ladies."

England To Get First Sight of 'Don Juan'

London. — Alexander Korda's plans to preview the Douglas Fairbanks Sr. picture, "The Private Life of Don Juan," in mid-Atlantic and have its premiere in New York, have been called off. England will have exclusive first play on the picture.

Europe Is Goal of Many Warner Folk

The conclusion of "British Agent" at Warners will result in a small hegira vacation-ward.

Kay Francis starts East in a few days to sail June 20 for Naples, going on to Rome and France. Mr. and Mrs. Leslie Howard start for England about the same time.

Michael Curtiz, the director, will also set off for Europe when the picture is edited. He will accompany his wife, Bess Meredyth, if he finishes in time, otherwise joining her later.

Henry Hull Starting For Universal Soon

New York.—Henry Hull closes his two-year run in "Tobacco Road" tonight and starts for the coast in a few days, motoring out.

He will reach Universal City about July 1 to star in "Great Expectations," Dickens novel which Gladys Unger is preparing for the screen.

Ann Sothern Set For Lead With Jack Haley

William Rowland yesterday set Ann Sothern for the lead opposite Jack Haley in "The Girl Friend,' which Russell Mack directs when it starts June 21 at Columbia. He also signed Roy Turk to write some musical numbers for the picture.

'K.C. Princess' Done

William Keighley turned in "Kansas City Princess" at Warners Thursday night. Joan Blondell and George Barnes will start East by motor in a few days, planning to visit in Detroit, then continue to New York and possibly visit Bermuda.

Para.-Jean Arthur Deal

Paramount is talking a deal with Jean Arthur for the spot opposite Francis Lederer in "Pursuit of Happiness." The player is in New York to appear in a Broadway play and, if the deal jells, it will be outside of her contract with Columbia.

Norman Dawn at Mascot

Mascot yesterday signed Norman Dawn to handle the art direction on its features. He has devised a panoramic background which will be used on "Crimson Romance," the first of the pictures to go into work in the next two weeks.

Garbo Start Set

MGM has decided to start work on Greta Garbo's next picture, "The Painted Veil," in two weeks. Richard Boleslavsky directs. Herbert Marshall gets a top spot and Preston Foster is being considered for another.

Scientists To Film In Canada Rockies

Floyd Crosby, who came into prominence with his photography on "Tabu," left yesterday for Edmonton, Alberta, where he joins a scientific expedition that is going into the wilds of the Canadian Rockies.

The expedition is financed and headed by Charles Bedaux, a wealthy French scientist, and will have 35 people in the party, including chemists, biologists, geologists, ethnologists and mining engineers. The party will travel with 100 horses and five automobiles fitted with caterpillar treads, and will attempt to cross the Rockies through a region as yet unexplored. Crosby will be in charge of the making of a photographic history of the trip, which, it is expected, will take until some time next Autumn.

Athletic Meet Shots For 'Girl of My Dreams'

W. T. Lackey, Monogram producer, took a crew to Berkeley last night to get background stuff of the A. A. U. meet today for use in "Girl of My Dreams." George Waggner, writer, and Bill Ackerman, UCLA assistant coach, went along.

Last year Monogram did a similar stunt at the National Intercollegiate crew race and used it in "Sweetheart of Sigma Chi," also a Lackey-Waggner combination.

Weaver and Harkrider On 'Romance in the Rain'

Universal yesterday set new talent to work on "Romance in the Rain," signing John V. A. Weaver, novelist and playwright, to write additional dialogue, and assigning John Harkrider to work on the musical treatment.

Harkrider is the Broadway stage designer brought out by Universal to work on "The Great Ziegfeld," William Anthony McGuire production to be made in August.

Hervey With Brock

Lou Brock yesterday signed Harry Hervey to write the screen play of "Ho, for Shanghai," which will be his next musical production for Radio. The picture will not get before the cameras until Brock returns from his European vacation later in the summer.

MGM Testing Chinese

MGM yesterday arranged to test Tsan Tsing Ying, who arrived Thursday on the President Coolidge, with a view to signing her for a part in "Good Earth." She is the daughter of Chinese Reconstruction Minister Chang.

Cary Grant Laid Up

Cary Grant dropped out of the cast of "Ladies Should Listen" yesterday with a heavy cold. The company shoots around him until he returns to Paramount.

Bacon With Joe Brown

Lloyd Bacon yesterday received the directing assignment on Joe E. Brown's next picture, "Six Day Bike Race," to start on Brown's return to the Warner studio July 2.

Up-to-the-Minute Casting News

Willie Fung to "Lost Lady," Warners.

John Indrisano by MGM for "Student Tour."

Billy Gilbert, Mae Busch and **Charles Hall** by Hal Roach for Laurel and Hardy short.

Louise Henry into "All Good Americans," MGM.

Carlyle Moore for "Transatlantic Showboat," Reliance.

Herman Cripps and **Ned Winchester** for "Persons Unknown," Columbia.

Warners Starting Two 'Lady' Films Next Week

Warners start two more of their next season's pictures Monday when both "The Lost Lady" and "The Lady Surrenders" are set for production.

Ricardo Cortez' work in "Hat, Coat and Glove" at Radio has held up "Lost Lady," in which Alfred Green expected to start directing Barbara Stanwyck yesterday.

Barry Barringer On George O'Brien Script

Barry Barringer yesterday received the scripting assignment on "Dude Ranger," the first of the Sol Lesser-John Zanft productions starring George O'Brien.

Eddie Cline will direct, starting the new picture three days after he turns in "Peck's Bad Boy" for Lesser at the Pathe lot.

Ray Taylor to Direct 'Chandu' For Lesser

Sol Lesser yesterday engaged Ray Taylor to direct "Chandu," and set June 26 as the starting date for the feature and serial follow-up, scripted by Barry Barringer.

Taylor directed the Buck Jones serial, "Gordon of Ghost City," for Universal a few months ago.

'Bad Boy' Starts June 19

Sol Lesser gave "Peck's Bad Boy" a definite starting date of June 19 yesterday, upon learning that Jackie Cooper would be through with his "Treasure Island" pick-ups at MGM today.

Song For 'Gaily I Sing'

Lee Zahler, musical director for Larry Darmour, has written the music for the title song of "Gaily I Sin," which Ralph Ceder directs when it goes into work at Majestic next week. Leon M. Leon has composed the lyrics.

Tradeviews

(Continued from Page 1)

"Dancing Lady," "Penthouse," "Rip Tide," "Manhattan Melodrama," "Viva Villa" and "Men in White."

After all, a company which can turn out a list like that is entitled to make a few poor ones from time to time, Pete Harrison or no Pete Harrison.

DINNER at



is not merely an event, but

to those who demand

COMFORT

EXCELLENT FOOD

and

THE BEST IN SERVICE

it is a NECESSITY

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To PARAMOUNT
CHARLES R. ROGERS
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ADOLPHE MENJOU
for
"THE GREAT FLIRTATION"
and an appreciation to
Menjou for mentioning me
in his "TOAST"

ELISSA LANDI

The Hollywood Reporter

Vol. XXI, No. 28. Price 5c. TODAY'S FILM NEWS TODAY Monday, June 11, 1934

EXHIBS WANT PERSONALS

TRADEVIEWS
by FRANK POPE

•AT a recent conference of California teachers, held in Pasadena, an educator of high standing remarked that, "taking all available evidence into consideration, we must regretfully admit that motion pictures have proved to be a detrimental social force."

"And that," commented King Vidor the other day, "is a fair sample of the barrage of criticism, not to say condemnation, that is being trained upon the industry."

Vidor has been in the picture game long enough to know what it is all about and, more than that, he possesses a faculty of thinking clearly.

"Gladstone said once," he went on, "that it is impossible to indict a whole people because the indictment takes in too much territory. And that is just as true when anyone tries to indict an entire industry, like the motion picture business. Even admitting that some pictures have exercised a negative, even a harmful influence, it is manifestly unfair to blacken every picture and every producer.

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"Dozens of pictures that have been inspirational and uplifting can be cited for every one that has had the opposite effect. When a few newspapers give offense by featuring crime or sensational news, no one yells for the censorship of the press. Yet that drastic treatment is what the reformers are trying to inflict on the picture industry, which is fully as great as the press as a disseminator of education and news.

"The unfairness of the whole thing is what gets me. For instance, the people who are attacking pictures say that 77,000,000 persons attend motion pictures every week and that one-third of these are children. The inference is that 25,000,000 children see harmful pictures every week. Anyone who will think about it knows that isn't true because an enormous percentage of those 25,000,000 are repeats. But the reformers still cry about the baneful effect on '25,000,000 children'.

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"Granting that there is room for improvement in the moral tone of many pictures, it is my view that that is up to the public. If people are offended by a picture and stay away from theatres where it is shown, not

(Continued on Page 4)

Laughton To Star In Magna Charta Film

London.—Miles Malleson, British writer, is writing a story around the signing of the Magna Charta, which Alexander Korda will produce for his London Films, with Charles Laughton starring as King John.

Franklin Will Make Two For Paramount

New York.—Harold B. Franklin is closing negotiations to produce two pictures next season for Paramount release. One will be called "Fourteenth Street," Franklin owning the title.

Arch Selwyn, associated with Franklin in his stage production venture, is at present under contract to Fox, but that agreement expires August 15 and it is possible that he will be hooked in with Franklin's picture deal.

Frank Joyce Expected To Return in Few Days

New York.—Frank Joyce, who has been dangerously ill for some time, has recovered sufficiently to be able to travel and is expected to leave for his home on the coast within the next week.

Para. Holding Bernie

Paramount has worked out a new deal for Ben Bernie and is scheduled to put it into effect following "Shoot the Works," in which the band leader turns actor.

Stars Won't Co-operate, They Complain, To Help Box-office During The Summer Slump

New York.—Loud and bitter complaints are being heard from exhibitors in all sections of the country over the refusal of the picture stars to make personal appearances and thus help the theatres out in the Summer slump, and also over the refusal of the studios to use their influence to get the stars to comply.

The exhibitors see lean times during the next three months. With the exception of Warner Brothers, the pictures in sight do not cause any shouts of joy, and they need something to pull the public into the houses and bolster up the hot-weather grosses.

Heretofore the larger houses could count on stage attractions, but most

(Continued on Page 3)

MGM To Make Picture Based on Lloyd George

New York.—A picture based on the life of David Lloyd George is to be produced by Metro-Goldwyn-Mayer, according to dispatches from London.

The production will be in California, and everything in it must have the approval of the former prime minister.

Meighan Coming West

New York. — Thomas Meighan leaves tomorrow for the coast to play in Sol Lesser's new production of "Peck's Bad Boy."

'Rothschild' Still Tops London Hits

London.—"The House of Rothschild" is still the big hit of all the pictures showing here and is doing marvelous business. "Roman Scandals," the Eddie Cantor picture, is still running and doing very well.

The new arrivals of the week are "Murder at the Vanities" at the Carlton, replacing "The Scarlet Empress" which started off well but slumped; "Those Were the Days," a British International, at the Regal; "Such Women Are Dangerous" at the Capitol; "Hollywood Party" at the Empire; "Spitfire" at the Plaza, and "Evergreen," a Gaumont film, at the New Gallery.

Mayo Dissatisfied, Asks Warner Release

Archie Mayo was reported Saturday walking in to J. L. Warner's office and demanding a release from his long-term director's deal which has more than a year to run.

His reason is said to be dissatisfaction with the assignments he has been receiving, claiming that a story now shooting was turned over to another director, although he had been the instrument for its purchase.

Mistinguette For Films

Paris.—Mistinguette, she of the so-called most beautiful legs in the world, has finally hearkened to the call of the films. After refusing for years to desert the stage, she has signed with Director Julien Duvivier to do a picture.

Trem Carr to Hospital

Trem Carr, vice-president in charge of production at Monogram, goes to the Cedars of Lebanon Hospital Thursday for an abdominal operation. He will be there two weeks under Dr. H. L. Undegraff's care.

NEW PLAN TO LEGISLATE MORALS INTO PICTURES

Washington.—With all the churches and reformers jumping on the picture industry and accusing it of immorality, salaciousness and indecency, now Congress may take a hand and make the films moral by legislation.

Declaring that "the whole atmosphere of Hollywood seeps with immorality," Representative Cannon, of Wisconsin, has introduced a bill to clean up the Hollywood product and personnel. The measure makes it a Federal offense to transport in interstate commerce any film which contains "suggestive and morally objectionable" actions, or one in which any player appears who has ever been

(Continued on Page 2)

Hecht and MacArthur Complete Their First

New York.—"Crime Without Passion," the first of the series of pictures which Ben Hecht and Charles MacArthur are making for Paramount release, will be completed at the Astoria studio within ten days.

The production starring Jimmy Savo will be the next to go into work.

Barthelmess to Stage

New York.—Richard Barthelmess has decided to remain here and do a play for Max Gordon instead of going to Europe. He will later star in a screen version of the play.

JOHN BLYSTONE directed "CHANGE OF HEART"

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher

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Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957
New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 2 Cathedral Mansion; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

BROADWAY PLAY SHORTAGE GIVES LOCAL WRITERS BREAK

Stage Promises No Picture Material

New York.—It looks definitely as though the writers of original stories will get a break with the studios in Hollywood during the next two months, judging from the few Broadway plays that are open for consideration during that time. With the play supply virtually non-existent, the Hollywood writers seem due for a cordial reception by the studios.

The scenario men will have to work fast because there is every indication that the next play season, normally getting under way late in August, will get an earlier start this year.

The month of July has no openings, being even devoid of the usually optimistic musical show, a type of production which, existing upon tourist trade, has the only chance of weathering the climate hereabouts.

August and September take on a pugnacious aspect, however. New plays at the two or three per night are anticipated. These include:

The Aben Kandel play, "We Dress For Dinner," for which Sidney Salkow is responsible; "Tight Britches," a mountaineer play, by J. T. Foote and Hubert Hayes, Rowland Stebbins producing this and "Lost Horizons," the Harry Segall play; "Snatch as Snatch Can," a melodramatic farce by Laurence Schwab and Richard MacAuley, the former producing; "Life Begins at 8:30," a Lee Shubert revue; George White's Scandals, of course, with Gregory Ratoff and Bert Lahr.

DeSylva, Brown and Henderson concoct a revue; George M. Cohan puts on his own play, "He Won't Want You"; Selwyn-Franklin-Cochran put on A. E. Thomas' "Cora Potts" and H. M. Harwood's "The Old Folks At Home"; Paul Gerard Smith's revue, "Cocktails At Five," is planned by E. K. Nadel; Paul Green's "Potter's Field," by Margaret Hewes; Roland Bottomley's farce, "Olivia Bows to Mrs. Grundy," by producers Franklin and Stoner, erstwhile Hollywood independent film producers; Lawrence Hazard and Robert Flourney's "Ladies Money," by George Abbott; "One Night, One Day," by Leo Bulgakov; Martha Madison's "Night Remembers," also by Bulgakov; Kubec Glasmon's "Shoestring," by Sidney Salkow.

George S. Kaufman and Moss Hart's "Merrily We Roll Along," will be given by Sam Harris; Charles Divine's "Tourists Accommodated," by the Schlesingers; "The Red Cat," by Rudolph Lothar and Hans Adler, Twentieth Century Pictures producing; Dorrance Davis' musical "Apron Strings," presented by Dwight Wiman; Elmer Rice's "Judgment Day"; a musical by Guy Bolton and P. G. Wodehouse, Vinton Freedley producing.

Dwight Wiman produces a musical by Howard Lindsay, Howard Dietz and Arthur Schwartz; Reginald Lawrence's "Sweet Bells Jangled," starring Jane Cowl, will be done by producers Bennett and Traube; Walter C. Roberts' "Damn Deborah," will have Krimsky and Cochran producing; David Hertz' "Waltz in Fire," by Sidney Harmon and James R. Ullman.

Dore Schary's "Violence," will be presented by Harmon and Ullman; Noel Pierce's "Gallows Orchard," by Henry Forbes; "Fear," a Russian play by A. Afinogenoff, S. Hurok producing; Ward Morehouse's "Miss Quis," by Paul Streger; Clifford Odets' "Awake and Sing," by Frank Merlin; and the Spewack play, "Spring Song," for which Max Gordon is responsible.

The probability is that seventy-five per cent of these will be spread out over the rest of the season. As it stands now, October is comparatively lean. Slated are:

'Escape Me Never," by Margaret Kennedy, starring Elizabeth Bergner; Noel Coward's "Conversation Place," with Yvonne Printemps; Romney Brent and Cole Porter's "Nymph Errant"; Frances Marion's "The Lady Is Tired," and an untitled play by Edward Knoblock and Frederick Lonsdale—all planned by Arch Selwyn-H. B. Franklin-C. B. Cochran.

Max Gordon figures on a B. G. De Sylva-Sid Silvers musical; "The Rats of Norway," by Keith Winter; Marc Connelly's "Low Bridge," Walter D. Edmonds' "Rome Haul," Moss Hart's "Rome Haul," Claire Kummer's "Love Without a Penny" and a Sidney Howard play.

William A. Brady Jr. has Owen Davis' "Too Many Boats"; Bert Lytell stars himself in "The First Legion," by Emmett Lavery; Jed Harris has "Room in Red and White," a melodrama by Roy Hargrave, Laura Adair and Thomas Scofield; and Herman Shumlin has Lillian Kober's "Children's Hour."

All RKO Theatres Get Fight Pictures

New York.—The pictures of the Primo Carnera-Max Baer fight have been booked into all RKO theatres in New York state and will be shown in the metropolitan district on Friday. The films are being distributed by the Oliver Film Corp.

No England For Alice

Alice White is bemoaning the fact that she has had to turn down an offer to go to England to make a picture, because Universal wouldn't give her permission to go.

Employees' Code In London Theatres

London.—In spite of the fact that the employees of the London theatres are not organized, the London Cinematograph Exhibitors Association has worked out a code of hours and salaries, covering all classes.

The maximum hours for men are 55 a week, and 50 for women. Salaries for projectionists run from five pounds a week in the larger theatres down to 22 shillings in the small ones. This, however, does not apply to the big houses in the West End, where operators get from ten to fifteen pounds a week.

Joe Kane With Mascot

Mascot has signed Joe Kane to supervise "Waterfront Lady." He wound up Saturday with Charles R. Rogers, with whom he had been in a production capacity for the past three and a half years.

Plan New Film Morals

(Continued from Page 1)

"convicted of any charge involving moral turpitude."

In a statement accompanying the bill, Mr. Cannon says that "the actors and actresses become hardened to immorality and suggestive conduct," so much so that "they consider their suggestive and immoral actions on the screen as a matter of course and in harmony with their lives."

He asserts also that "the films are an immoral influence on our children and the young people of today. Such education must be stopped."

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THE LOW DOWN

Look what happens when far-away "reporters" get gay with this column! A while back we mentioned here that "Kay Francis and Joe Bryan, third, were dining together,—". A few days later one of the Broadway columnists picked it up and printed, "Kay Francis' next will probably be Joseph Bryan III." A coupla days after that, Mr. Bryan himself received an enlarged facsimile of that notice, with a circle drawn around it and a note from his wife in the East saying merely, "How's tricks?" And a week later Bryan received a card from a pal in Chicago saying that he had heard over the air that Joe and Kay Francis were going to the altar! Fancy now! And Joseph perfectly happy with his wife and kiddies!

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A very attractive lass has completely aired a well-known agent—and after such a long time too! Well, anyway, the feller never treated her with the attention due her very attractive person. So she's switched from the agent (who is having swelled head trouble lately) to a big producer. And even though the gal isn't getting any big picture breaks at the moment, she's doing all right at the bank.

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A lot of the Frasso's pals (among them the Clark Gables, the Ric Cortezes, Kay Francis, Whitney de Rham, Virginia Bruce, Joshua Cosden, Don Stewart) gathered at the Vendome for "brunch" yesterday noon before hoisting her onto the new Douglas N. Y. flyer. There were thousands of pipple at the airport to watch celebs seeing one another off, and to get a kick out of the new 13-hour thrill plane—and wot a thrill! Also on board for the maiden voyage were Annabella and her hubby, Jean Murat, with Pat Patterson and Charles Boyer to wave good-bye; Leo Morrison, Howard Strickling (he'll return end of the week), Robert Woolsey and Millie Mobley, who'll meet Myron Selznick and party in the East. And, of course—Hymie Fink was all over the place!

A GREAT BUY

FOR RENT—FURNISHED—Hermosa Beach apartment, six rooms, three bedrooms, living room, dining room, bath and shower outside for use of bathers. Twenty-five minutes to Hollywood and Vine. Located west end Hermosa, quiet, refined surroundings. One hundred feet from ocean. Beautiful beach. Can be had very reasonable if rented from June 15 to Labor Day or longer. Drive down to inspect this offer

or

Phone HOllywood 3957 or Redondo 2519.
Address 3234 Hermosa Avenue, Hermosa Beach, California

'SHE LEARNED ABOUT SAILORS' VERY FUNNY AND ALSO CLEAN

Director, Cast and Writers All Score

"SHE LEARNED ABOUT SAILORS"
(Fox)

Direction .....George Marshall
Original Screen Play: William Conselman, Henry Johnson.
Photography .....Harry Jackson
Cast: Lew Ayres, Alice Faye, Frank Mitchell, Jack Durant, Harry Green.

Here is a very funny rowdy comedy, proving again that off-color stuff stuff doesn't have to be dragged in to get the laughs. Gentlemen, take a bow—George Marshall for direction that makes every situation a real belly laugh, William Conselman and Henry Johnson for a corking screen farce, and John Stone for a production that couldn't have cost a lot of money yet can't help but turn in a neat profit.

As for the cast: Lew Ayres steps forward to deliver a performance of the fleet's Don Juan that rings true every moment. There isn't even a suggestion of any of the Ayres mannerisms that have crept into several of his recent portrayals. We have said before and we repeat, all this fellow needs is intelligent casting.

Alice Faye is on her way places. If Fox doesn't crowd her, she will mean plenty to the box-office before the year is out. She sells a song in the picture as a Shanghai cabaret singer. The number, something about a "Key To My Heart," is due for a hit.

The team of Mitchell and Durant have a piece of the plot to carry in conjunction with their standard knockabout comedy routine. They register solidly in every appearance and would steal the show if the story were not so well balanced. Harry Green has the only other programed role and, although his opportunity is limited, it counts. He is Jose Lopez Rubenstein, of Buenos Aires.

A synopsis of the story does not do it justice. It is the familiar tale of the sailor on shore leave who falls in love with the girl he fails to make. His buddies try to help the romance along, but only succeed in complicating it.

The action starts with a bang and there isn't a foot that can be spared from the first two or three reels. The sequences laid in Los Angeles need trimming, for, at 85 minutes, the feature is over-length. Cutting should bring the tempo of the last half up to the furious pace set by the opening. Marshall's training in short comedies makes him an ideal director for this type of rowdy farce. The photography of Harry Jackson is uniformly good.

Don't overlook the lack of obscenity in "She Learned About Sailors" in planning your campaign. It is probably the first time a sailor picture has ever received such treatment.

Sell it as a comedy wow with a liberal dose of slap-stick. It won't disappoint.

'Green Hat' Finished

Robert Z. Leonard hung up "The Green Hat" Friday at MGM. Constance Bennett and Herbert Marshall held the main spots.

Brent Gets Break

George Brent, detained at MGM for publicity stills Friday, raced over to Grand Central for a flying lesson and found the pilot, Robert P. Riddell, had just taken off with another pupil. They never returned, crashing to death in the hills near Universal City.

Columbia Hits Top In Player Roster

George Murphy checking in from New York, Columbia sets an all-time high for itself for the size of its contract list. It has thirty-seven players under term deals, twelve on group picture tickets, the remainder holding long-termers.

The recent New York expedition of Harry Cohn and William Perlberg, casting chief, netted twelve Broadwayites, of whom Murphy is the last. The group-picture contracts, for two or more productions each, are held by Claudette Colbert, Carole Lombard, Nancy Carroll, Edmund Lowe, Gene Raymond, Fay Wray, Jean Arthur, Charlie Murray, George Sidney and Howard, Fine and Howard.

MGM After Jimmy Dunn For 'Have a Heart' Cast

John Considine is dickering with Fox to borrow Jimmy Dunn for "Have a Heart," the Buddy DeSylva-David Butler musical preparing at MGM. Jean Parker and Stuart Erwin are set in it.

Butler, borrowed from Fox for the writing and direction, will probably start production next week.

Hoffman Gets Kelly For 'School For Girls'

M. H. Hoffman has put over a deal with Twentieth Century for the loan of Paul Kelly for his next Liberty production, "School for Girls," which William Nigh pilots.

The producer is dickering for Sylvia Sidney's services for the leading assignment.

Appel and Hale at MGM

Jack Chertok, head of the music department at MGM, has assigned Arthur Appel and Chester Hale to stage the musical numbers in "Hide-out." W. S. Van Dyke is directing the story, in which Robert Montgomery is being starred.

Saunders on Own Yarn

John Monk Saunders is scripting his original, "West Point of the Air," which will be produced by Monta Bell as MGM's next for Wallace Beery. Richard Rosson is set to direct, starting the first week of July.

Marshall With Harvey

Next assignment for George Marshall at Fox looks like "365 Nights in Hollywood," with Lilian Harvey in the top spot. Marshall just finished "She Learned About Sailors," which was previewed Saturday night.

IATSE War Against ASC Starts at Once

Louisville, Ky.—George Browne, president-elect of the IATSE, assured west coast delegates Saturday that he will go to Hollywood as soon as he takes office and start an aggressive campaign to get the ASC out of power and put the cameramen's union back where it was. Also that he will go after the jurisdictional battle between IBEW and IATSE in order to get sound men and electricians back in the Basic Agreement.

Browne also announced that plans are being formulated to put more teeth into the control the IATSE has of location work. As an example of this he pointed out that right now an ASC cameraman at West Point on location for Warner Brothers is standing by doing nothing, while the IATSE cameramen are doing the work.

Universal Wants Boles For 'Imitation of Life'

Universal is trying to work out a deal with Radio so that it can also get a loan from Fox on John Boles, wanting him for the John Stahl production, "Imitation of Life."

Radio has the player for "Age of Innocence," with Universal endeavoring to get the studio to finish with him in time to get the bracket with Claudette Colbert in the Stahl picture.

Capra After Stone

Frank Capra registered a bid Saturday with MGM for the loan of Lewis Stone, who is finishing his role in "Treasure Island." The Columbia director wants him for "Broadway Bill."

Exhibs Want Personals

(Continued from Page 1)

of those which have been available in the past are now tied up with pictures and have been taken or have taken themselves out of the market.

"Pictures," declared one chain operator, "have gobbled up the best stage talent. Once it was possible to combat hot weather business by bolstering the ordinary picture with a stage or vaudeville attraction, but this is out of the question this Summer because so many of the stage draws are under contract to pictures. An added attraction on the stage largely increased our show cost, but it was worth it in the dull months because we could, when out of the red, stay out.

"The smaller houses, which could not afford spreading themselves with high-priced drawing cards, will be in a worse position than we are unless the studios come through at this time when we need them most.

"The studios are not co-operating with us in this situation. For one reason or another it is the general policy to soft-pedal personal appearances for their contract players. This, coupled with the fact that the player is reluctant to leave Hollywood for any length of time, makes it doubly difficult for us."

Not that it MATTERS
by Helen Gwynn

Considering the penchant the picture industry has for snapping up best sellers, it is strange indeed to record the fact that the best selling book of this generation has yet to be sold for picture purposes. The name of the book is "In His Steps," and over a period of twenty or twenty-five years it has sold over five and one-half MILLION copies. When a book runs into sales like that, it means that it has what it takes to make movie audiences. Now it just so happens that the theme of the book is religious, telling the story of a man who led the life of Christ in the midst of the modern world and, on the face of it, that's not exactly movie material unless C. B. DeMille takes a personal interest in it. Still, it seems to us that there should be something in it if five and a half million people have read it that would make those same people go to see a movie fashioned from it. However, even stranger than the fact that a best seller has been passed up by pictures, is the story back of the sale of the book.

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The name of the author of "In His Steps" is Sheldon, the Reverend Sheldon, still spreading the gospel in Kansas or Missouri, we couldn't find out which. Years ago, Mr. Sheldon discovered that plain ordinary sermons, told in the ordinary way, were not quite enough to hold the interest of his flock and make them enjoy going to church enough for them to show up every Sunday. Thereupon Mr. Sheldon put on his thinking cap and decided to give his sermons in the form of a continued story. He would tell the life and experiences of a Christ on earth, one chapter at a time, so that his flock would have something to look forward to each Sunday.

The plan was a complete success and, in between Sundays, Sheldon had pamphlets made of the sermons he had already delivered which he distributed to his congregation, urging them to attend and find out what happened next. Now Sheldon never had those pamphlets copyrighted, but someone else did. And that person put them into book form and has been collecting royalties ever since.

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About a year or so ago, the publisher of the book called in Bruce Barton and commissioned him to visit Sheldon and do an interview with him on how it felt to be the author of the best seller of the generation and never to have collected one penny royalty. And Bruce Barton wrote that interview, which really topped the irony of it all, because the man who had been bright enough to copyright those pamphlets was Bruce Barton's father and a good solid basis of the Barton fortune was originally laid by the royalties from "In His Steps."

Some place or other, either in the book or the story of it, it seems to us there is the basis of a picture.

Simple Services For Dorothy Dell

Many of the film colony who had known and liked Dorothy Dell during her brief career in Hollywood gathered at Pierce Brothers funeral parlors yesterday to attend her funeral services.

Rev. Willsie Martin read the simple service and Ruth Etting, long a friend of Dorothy's, sang "The Rosary." Immediately after the services, Mr. and Mrs. Elbert Goff, the dead girl's parents, started for their home, in Hattiesburg, Mississippi, with the body.

Harmon East; Starts For Universal in Jan.

Sidney Harmon, New York stage producer, who is scheduled to produce four pictures for Universal, returns to New York this week and will be back in a few months to begin his picture work.

John Twist East

Radio Saturday granted John Twist a month's leave of absence and the writer left by train last night for the East for the tryout of his new play in Locust Valley, Long Island. James Neilson is staging it. Twist just completed his original story, "Hudson River."

Pagano to Goldwyn

Sam Goldwyn has signed Ernest Pagano to collaborate with Arthur Sheekman, Nat Perrin and Nunnally Johnson on the dialogue of Eddie Cantor's "The Son of the Sheik."

Duworld Pictures Inc. Gets Terris Series

New York.—"The Quest of the Perfect Woman," a series of one-reelers featuring Tom Terriss, has been acquired for distribution by Duworld Pictures Inc. Arthur Hammer is producing.

The first two, "Vampire of Marrekesh" and "Veiled Dancer of Eloued," have been completed.

Hamilton on Vacation

Neil Hamilton and his wife are vacationing at Arrowhead Springs.

Tradeviews

(Continued from Page 1)

only will it die a natural death, but the example will prevent the making of similar ones. The so-called 'objectionable' pictures wouldn't be made if there were no market for them.

"The whole thing resolves itself into a question of good taste, not only in the making of pictures, but in patronizing them. Of course, the industry should keep its house clean, but the picture patrons should do their share by developing a taste for better pictures.

"Personally, I am old-fashioned. I still believe in the ultimate triumph of the good and the beautiful. I am convinced that people are decent, no matter what the front pages of the newspapers tell me, and I am also convinced that the people themselves are the ones who should and will correct picture faults, and not the professional reformers."

New York Premiere For 'Don Juan' Is Off

London.—Changed release plans for "The Private Life of Don Juan" will keep Douglas Fairbanks Sr. here until after its London premiere.

The original plan to preview in mid-ocean and premiere in New York has been abandoned, the release firm having decided to give England exclusive first play on the picture. The American release may not take place until this Fall.

Gloria Shea Gets Lead In Monogram Picture

Trem Carr Saturday signed Gloria Shea for a spot in "Tomorrow's Youth," which Charles Lamont is directing at Monogram. Paul Hurst, Barbara Bedford and Winifred Drew also were cast.

This makes the second picture in which Miss Shea has appeared at the studio, having been in "Money Means Nothing."

'Dragon' Finishes

"Lucky" Humberstone brought "The Dragon Murder Case" across the wire Saturday for Warners. Warren William, Lyle Talbot and Margaret Lindsay have the leading roles.

Murphy to Goldwyn

Sam Goldwyn borrows George Murphy from Columbia for the Eddie Cantor production. It is Murphy's first trick on his long-term ticket with Columbia.

'Gentlemen Are Born' Next For Mervyn LeRoy

Mervyn LeRoy read Harry Sauber's original screen play of "Gentlemen Are Born," and Saturday selected it as his next directing assignment for Warners.

On the basis of his script, Sauber's one-picture deal was extended to a five-year contract. LeRoy will put the picture into work in three weeks.

Margaret Sullavan To Play a Week in Stock

John LeRoy Johnston yesterday wired Universal that Margaret Sullavan will remain another week East, having accepted an offer to appear in the leading role in "Coquette," which the Mount Kisco stock company is putting on at the Summer theatre.

Eddie Cantor Returns

Eddie Cantor returned to Hollywood from San Francisco Saturday, finishing his personal appearances there. A deal is being lined up by the William Morris office for a week at a Los Angeles house before he goes to work on his picture for Sam Goldwyn.

Mirror Critic to Fox

New York.—Charles A. Wagner, book reviewer for the Daily Mirror, has joined the Fox Film publicity department.

Four More For Keaton

New York.—Educational has signed Buster Keaton for four more starring comedies for the coming year.

Grady Sutton

in

"Bachelor Bait"

Hollywood Reporter:
"Grady Sutton as the detective-millionaire is a honey."

Radio Pictures

Management
NAT C. GOLDSTONE

"Bachelor Bait"

SCREEN PLAY

by

Glenn Tryon

Hollywood Reporter:
"The writing is plenty good, but there is an awful lot of it."

Radio Pictures

REELING around LONDON

Ralph Ince has had one lousy break here—was megging one at Sound City and also playing in the pic when, in a fight scene, he slipped and did things to his leg; and the result is four long months recuperation. Tough luck, Ralph, old warhorse. . . . Herbert Brenon in our midst, and "Peter Panning" around the metropolis. . . . Every studio in this town is using "It Happened One Night" as the one way to write, direct and act a screen play, which is pretty flattering for milords Capra, Riskin and Co. . . . Les (Steve) Williams, Universal Publicity Wallah, gave Davie Bader a surprise packet the other dawning as Dave left for America, and that was a bunch of ladies' newspapers and the Woman's Companion!!!

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Monty Banks leaves the famous Dorchester, where he lives and scrams up the street to a very cheap eatery just 'cos he gets swell cawfee there. . . . Lush! tush! and bother! and after we had seen "Man of Aran" which tells how tough it is to eke out an existence, a certain cigarette maker here has published throw-away cards entitled "Homeland Series" in which there is a delightful one of Aran with wheat and grass and villages and smartly dressed farmers—so what, Bob Flaherty?!! . . . Paul Perez has had his B.I.P. writing ticket stretched for a longer period. . . . Don Pedelty is this town's movie champeen squash player. . . . Florence Desmond's brother has a bunch of movie autographs on the seat of a You-know-what and in that empty space in the middle a picture of the aristocratic features of milord Schnozzle Durante!

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Hal Wallis inspecting our countryside with Irving Asher as his guide. . . . Migosh, poor Jack Votion, he had to show Dave and Myron Selznick the continent; and they covered Belgium, Holland and France in a coupla days. Jack quit and took a boat home—and you ought to see the trick umbrella-cane combination he's been given by an admiring client! . . . The Gertie Lawrence-Junior Fairbanks stage show took twenty grand in two weeks at its Manchester try-out, 'tis said. . . . And Darryl Zanuck paid seven thousand pounds for "Clive of India," which very nearly went to a quota company here for three hundred and fifty!!! . . . Harold Young threw a chili party to celebrate his directorial debut with Irving Asher. . . . Tim Whelan there, just back from ten weeks in Egypt on location, Russell Metcalfe, Percy Marmont, "Doc" Solomon and the Ben Nedells. . . . Virginia Valli Farrell watching hubbie sweltering in the heat on location the other day. Oh yes, now and then we do get a spot of sunshine, you know, California.

Film Code to Define Term 'Employee'

Washington. — Everything is in readiness here for the hearing tomorrow at the NRA on the proposed amendment to the motion picture code. The amendment, submitted by the Code Authority, re-defines the term "employee", with the intention of making it more inclusive and eliminating the possibility of evasions by employers. It proposes the following definition:

"The term employee as used herein shall be deemed to refer to and include every person employed by any producer, distributor or exhibitor as hereinabove defined, and shall also be deemed to include any and all persons, however or by whomsoever compensated, regularly performing their services in motion picture theatres, which services are of a kind usually and customarily performed by theatre employees directly compensated by exhibitors."

Theatre Guild Will Offer New Shaw Play

New York.—The Theatre Guild will present a new play by George Bernard Shaw during the coming season, and also "The Sleeping Clergyman," by St. John Ervine.

Fabian Deal Flops

New York.—The deal which Si Fabian had for the Manhattan Playhouse and which was supposed to be virtually closed, is understood to have fallen through.

UP-TO-THE-MINUTE CASTING NEWS

Lois Torres to "Transatlantic Merry-Go-Round," Edward Small, and "Stamboul Quest," MGM. **Jacques Ray** for the latter. Both players through Bernard, Meiklejohn and McCall.

Herman Bing by Menifee I. Johnstone to "Merry Widow," MGM.

Kathleen Burke and **Lona Andre** by Bernard, Meiklejohn and McCall to "School for Girls," Liberty.

Eddie Kane by Bernard, Meiklejohn and McCall for "Broadway Bill," Columbia.

Fields, Rodgers, Hart To Work on 'Mississippi'

Hollywood is re-uniting the Fields-Rodgers-Hart trio, which was responsible for a number of Broadway musical hits. The team gets going again on Paramount's "Mississippi," which Arthur Hornblow is producing. Rodgers and Hart are due in from New York July 1, Fields having already gone to work on the Dore Schary story.

Lanny Ross and W. C. Fields are set for the top spots.

Rushing 'Strangers'

Roland Reed is rushing the editing of Invincible's "House of Strangers" so as to get a print off to Maury Cohen and George Batcheller by June 19. Latter will not leave for Europe to set foreign sales until the print arrives.

LEON GORDON

NOW WRITING

"OUTRAGED"

(Paramount)

"Transatlantic Showboat"

(Just Completed Screen Play—
Reliance - United Artists)

◆

"When Ladies Meet"
(M-G-M)*

"Indo-China"
(Original in preparation - M-G-M)

"Son-Daughter"
(M-G-M)*

"Malibu"
(In production - M-G-M)*

"Tarzan"
(M-G-M)*

IN PREPARATION

"The Empire Builder"

(Life of Cecil Rhodes)

Management

Small-Landau Company

*Collaboration

PICTURES NOW SHOOTING

PRODUCTION UP WITH 34 IN WORK

BAROMETER

This Week	34 Features
Last Week	31 Features
Year Ago	21 Features
Two Years Ago	29 Features
Three Years Ago	33 Features

Columbia

"BY PERSONS UNKNOWN"

Cast: Ralph Bellamy, Shirley Grey, Charles Sabin, Arthur Hohl, J. Carroll Naish, Ward Bond, Vincent Sherman.
Director ..... D. Ross Lederman
Original Screen Play.... Harold Shumate
Photography ..... Benjamin Kline
Sound ..... George Cooper
Associate Producer..... Irving Briskin

"BROADWAY BILL"

Cast: Warner Baxter, Myrna Loy, Lynne Overman, Douglas Dumbrille, Margaret Hamilton, Raymond Walburn, Clarence Muse, George Cooper, Charles Levison, Charles Wilson, Ward Bond.
Director ..... Frank Capra
Original ..... Mark Hellinger
Screen Play..... Robert Riskin
Photography ..... Joseph Walker
Sound..... Edward Bernds
Producer..... Harry Cohn

Fox

"CARAVAN"

Cast: Charles Boyer, Loretta Young, Jean Parker, Phillips Holmes, Louise Fazenda, Eugene Pallette, C. Aubrey Smith, Dudley Digges, Richard Carle, Charles Grapewin, Billy Bevan, Armand Kaliz, Harry Bradley.
Director ..... Erik Charell
Original Story..... Melchoir Lengyel
Screen Play and Dialogue—
Samson Raphaelson
Continuity..... Robert Liebmann
Music..... Werner Richard Heymann
Lyrics ..... Gus Kahn
Photography..... Ernest G. Palmer
Sound ..... A. L. Von Kirbach
Producer ..... Robert Kane

"SHE WAS A LADY"

Cast: Helen Twelvetrees, Donald Woods, Ralph Morgan, Paul Harvey, Jackie Searl, Carol Kay, Doris Lloyd, Ann Howard.
Director ..... Hamilton MacFadden
Novel ..... Elisabeth Cobb
Screen Play..... Gertrude Purcell
Photography ..... Bert Glennon
Sound ..... Don Flick
Producer ..... Al Rockett

"SERVANTS' EXTRANCE"

Cast: Janet Gaynor, Lew Ayres, Walter Connolly, Louise Dresser, G. P. Huntley Jr., Sigfried Rumann, Buster Phelps.
Director ..... Frank Lloyd
Original ..... Sigrid Boo
Screen Play..... Samson Raphaelson
Photography ..... Hal Mohr
Producer ..... Winfield Sheehan

"JUDGE PRIEST"

Cast: Will Rogers, Glenda Fowler, Rochelle Hudson, Roger Imhoff, Tom Brown, Anita Louise, Frank Melton, Stepin Fetchit, Henry B. Walthall, Berton Churchill, Charles Grapewin.
Director ..... John Ford
Short Stories..... Irvin S. Cobb
Screen Play..... Dudley Nicholls and Lamar Trotti
Photography ..... George Schneiderman
Producer ..... Sol Wurtzel

"WANTED"

Cast: Rosemary Ames, Nils Asther, Russell Hardie, Pert Kelton, Victor Jory, George Irving.
Director ..... Louis King
Screen Play ..... Lester Cole and Stuart Anthony
Producer ..... Sol Wurtzel

MGM

"BARRETTS OF WIMPOLE STREET"

Cast: Norma Shearer, Fredric March, Charles Laughton, Maureen O'Sullivan, Ferdinand Munier, Katharine Alexander, Marion Clayton, Ian Woolf, Una O'Connor, Vernon Downing, Neville Clark, Matthew Smith, Robert Carlton, Allan Conrad, Peter Hobbes, Ralph Forbes, Lowden Adams, Leo G. Carroll.
Director ..... Sidney Franklin
From play by..... Rudolf Besier
Screen Play..... Claudine West and Ernest Vajda
Add. Dialogue.. Donald Ogden Stewart
Photography ..... William Daniels
Producer ..... Irving Thalberg

"THE MERRY WIDOW"

Cast: Maurice Chevalier, Jeanette MacDonald, Minna Gombell, Edward Everett Horton, Una Merkel, Barbara Leonard, Sterling Holloway, George Barbier, Joan Gale, Sheila Manora, Leona Walters, Edna Walde, Barbara Barondess, Shirley Ross, Dorothy Granger, Jean Hart, Elinor Hunt, Dorothy Wilson, Jill Dennett, Maria Troubetylcoy, Tyler Brooke, Cosmo Kyrle Bellew, George Lewis, John Merkyl, Charles Requa, Fifi D'Orsay, Dewey Robinson.
Director ..... Ernst Lubitsch
Original Operetta..... Franz Lehar
Screen Play..... Ernest Vajda and Samson Raphaelson
Dance Director ..... Albertina Rasch
Photography ..... Oliver Marsh
Producer ..... Irving Thalberg

"MURDER IN THE PRIVATE CAR"

Cast: Charlie Ruggles, Una Merkel, Mary Carlisle, Russell Hardie, Porter Hall, Cliff Thompson, Willard Robertson, Sterling Holloway, "Snowflake," Berton Churchill, Wilfred Lukas, Akim Tamiroff, John David Horsley.
Director ..... Harry Beaumont
Play ..... Edward E. Rose
Adaptation ..... Harvey Thew
Screen Play: Ralph Spence, Edgar Allan Woolf and Al Boasberg.
Photography ..... James Van Trees
Producer ..... Lucien Hubbard

"STAMBOUL QUEST"

Cast: Myrna Loy, George Brent, Lionel Atwill, C Henry Gordon, Douglas Dumbrille, Christian Rub, Rudolph Amendt, Robert Gleckler, Reginald Barlow, Leo Carroll, Judith Vosselli.
Director ..... Sam Wood
Original ..... Leo Birinski
Photography ..... James Wong Howe
Producer ..... Bernard Hyman

"SACRED AND PROFANE LOVE"

Cast: Joan Crawford, Clark Gable, Otto Kruger, Stuart Erwin, Una O'Connor, Marjorie Gateson.
Director ..... Clarence Brown
Original ..... Edgar Selwyn
Screen Play..... John Lee Mahin
Photography ..... George Folsey
Producer ..... Hunt Stromberg

"THE STUDENT TOUR"

Chast: Charles Butterworth, Jimmy Durante, Phil Regan, Maxine Doyle, Florinne McKinney, Monte Blue, Dewey Robinson.
Director ..... Charles F. Reisner
Original Screen Play: Arthur Bloch and George Seaton.
Photography ..... Joseph Valentine
Producer ..... Monta Bell

"ALL GOOD AMERICANS"

Cast: Robert Young, Una Merkel, Madge Evans, Otto Kruger, Ralph Bushman.
Director ..... Edwin Marin
Original Play.. S. J. and Laura Perelman
Screen Play..... Wells Root
Photography ..... Milton Krasner
Producer ..... Lucien Hubbard

"THE HIDE-OUT"

Cast: Robert Montgomery, Muriel Evans, Ed Brophy, Mickey Rooney, Louise Henry.
Director ..... W. S. Van Dyke
Original ..... Mauri Grashin
Dance Numbers..... Arthur Appel and Chester Hale
Photography ..... Hal Rosson
Producer ..... Hunt Stromberg

Paramount

"THE NOTORIOUS SOPHIE LANG"

Cast: Gertrude Michael, Paul Cavanagh, Arthur Byron, Alison Skipworth, Ben Taggart, Leon Errol, Norman Ainsley, Arthur Hoyt, Edward McWade, Del Henderson, Ferdinand Gottschalk, Lucio Villegas, Agostino Borgato.
Director ..... Ralph Murphy
Original.... Frederick Irving Anderson
Screen Play..... Anthony Veiller
Photography..... Al Gilks
Sound ..... Harry Lindgren
Producer ..... Bayard Veiller

"NOW AND FOREVER"

Cast: Gary Cooper, Carole Lombard, Shirley Temple, Sir Guy Standing, Charlotte Granville, Tetsu Komai, Jameson Thomas, Gilbert Emery, Henry Kolker, Harry Stubbs, Egon Brecher, Buster Phelps.
Director ..... Henry Hathaway
Original: Jack Kirkland and Melville Baker.
Adaptation ..... Austin Parker
Screen Play: Vincent Lawrence and Sylvia Thalberg.
Music ..... Harry Revel
Lyrics ..... Mack Gordon
Photography ..... Harry Fischbeck
Sound ..... Harry Lewis
Producer ..... Louis D. Lighton

"LADIES SHOULD LISTEN"

Cast: Cary Grant, Frances Drake, Edward Everett Horton, Charles E. Arnt, Nydia Westman, George Barbier, Rafael Corio, Rosita Moreno, Charlie Ray.
Director ..... Frank Tuttle
Original: Alfred Savoir and Guy Bolton
Adaptation ..... Guy Bolton
Screen Play: Frank Butler and Claude Binyon.
Photography ..... Henry Sharp
Sound ..... Earl Hayman
Producer ..... Douglas MacLean

"ELMER AND ELSIE"

Cast: George Bancroft, Frances Fuller, Roscoe Karns, George Barbier, Nella Walker, Charles Sellon, Helena

PICTURES Now SHOOTING

THIS WEEK AS COMPARED WITH 31 LAST WEEK

Phillips Evans, Ruth Clifford, Albert Conti, Vera Stedman, Helene Lynch, Marie Wells, Eddie Baker, Duke York, William Robins, Alf P. James.
Director .....Gilbert Pratt
Original: George S. Kaufman and Marc Connelly.
Screen Play.....Humphrey Pearson
Photography .....William Mellor
Sound .....A. W. Singley
Producer .....Louis D. Lighton

"YOU BELONG TO ME"

Cast: Lee Tracy, Helen Mack, Arthur Pierson, David Jack Holt, Lynne Overman.
Driector .....Alfred Werker
Original .....Elizabeth Alexander
Adaptation: Grover Jones and William Slavens McNutt.
Screen Play: Lynn Starling and Harry Ruskin.
Photography .....Leo Tover
Producer .....Louis D. Lighton

"MRS. WIGGS OF THE CABBAGE PATCH"

Cast: Pauline Lord, W. C. Fields, Zasu Pitts, Jimmy Butler, George Breakstone, Evelyn Venable, Kent Taylor, Edyth Fellows, Verginia Weidler, Carmencita Johnson.
Director .....Norman Taurog
Original .....Alice Hegan Rice
Photography .....Charles Lang
Sound ..... Eugene Merritt
Producer .....Douglas MacLean

RKO-Radio

"HAT, COAT AND GLOVE"

Cast: Ricardo Cortez, Barbara Robbins, John Beal, Sara Hayden, Samuel Hinds, Murray Kinnell, Margaret Hamilton, Dorothy Burgess.
Director .....Worthington Minor
Play .....Wilhelm Speyer
Screen Play.....Francis Faragoh
Photography .....Roy Hunt
Sound .....George Ellis
Producer .....Kenneth Macgowan

United Artists

Samuel Goldwyn

"WE LIVE AGAIN"

(Rehearsing)

Cast: Anna Sten, Fredric March, Gwendolin Logan, C. Aubrey Smith, Jessie Ralph, Jane Baxter, Ethel Griffies.
Director ..... Rouben Mamoulan
Based on Novel by.....Leo Tolstoi
Screen Play ..... Leonard Praskins
Photography .....Gregg Toland

Reliance Pictures, Inc.

"COUNT OF MONTE CRISTO"

Cast: Robert Donat, Elissa Landi, Louis Calhern, Sidney Blackmer, O. P. Heggie, Raymond Walburn, Lawrence Grant, Luis Alberni, Georgia Caine, Irene Hervey, Douglas Walton, Ferdinand Munier, Lionel Belmore, William Farnum, Wilfred Lucas, Clarence Wilson, Tom Rickerrs, Clarence Muse, Helen Freeman, Holmes Herbert, Eleanor Phelps, Alphonse Martell, Russell Powell, Juliette Compton, Walter Walker, Paul Irving, Wallace Albright, Edward Keane.
Director.....Rowland V. Lee
Original .....Alexandre Dumas
Adaptation .....Harvey Thew and Harry Hervey
Screen Play and Dialogue ..... Philip Dunne and Dan Totheroh
Photography .....Peverell Marley
Producer .....Edward Small

"TRANS-ATLANTIC MERRY-GO-ROUND"

Cast: Jack Benny, Nancy Carroll, Gene Raymond, Sydney Howard, Sid Silvers, Sidney Blackmer, Mary Livingstone, Frank Parker, Jean Sargent, Robert Elliott.
Director ..... Benjamin Stoloff
Original .....Leon Gordon
Additional Dialogue.....Ben Ryan and Harry W. Conn
Photography .....Teddy Tetzlaff
Producer.....Edward Small

Universal

"ONE MORE RIVER"

Cast: Diana Wynyard, Frank Lawton, Colin Clive, Henry Stephenson, Mrs. Patrick Campbell, Jane Wyatt, C. Aubrey Smith, Reginald Denny, Kathleen Howard, Lionel Atwill, Alan Mowbray, Gilbert Emery, E. E. Clive, Robert Greig, Gunnis Davis, Tempe Pigott.
Director .....James Whale
Story .....John Galsworthy
Screen Play.....R. C. Sherriff
Photography .....John Mescal
Producer .....Carl Laemmle, Jr.

"THE RED RIDER"

(Serial)

Cast: Buck Jones, Grant Withers, Janet Chandler, Walter Miller, Richard Cramer, Margaret La Marr, Charles French, Edmund Cobb, J. P. McGowan, William Desmond, Mert LaVare, Frank Rice, Monte Montague, Jim Thorpe, Jim Corey, Bud Osborne, Al Ferguson, Silver, Lee Beggs, Dennie Meadows, Cliff Lyons.
Director .....Louis Friedlander
Original .....W. C. Tuttle
Screen Play: George Plympton, Bin Moore, Ella O'Neill, Basil Dickey.
Photography .....Richard Fryer
Sound .....Charles Carroll
Associate Producer.....Henry MacRae

"ROMANCE IN THE RAIN"

Cast: Roger Pryor, Heather Angel, Victor Moore, Phillip Reed, Ruth Donnelly, Marjorie Davidson.
Director .....Stuart Walker
Story .....Jay Gorney and Sig Hergiz
Screen Play.....Barry Trivers
Additional Dialogue.....John Weaver
Music.....Jay Gorney
Photography .....Charles Stumar
Producer .....Stanley Bergerman

Warners-First National

"DAMES"

Cast: Dick Powell, Ruby Keeler, Joan Blondell, Guy Kibbee, Hugh Herbert, Virginia Pine, Ronny Cosby, Zasu Pitts, Bess Flowers, Pat O'Malley, Mary McLaren, Johnny Arthur, Arthur Vinton, Hobart Cavanaugh, Arthur Aylesworth, Leila Bennett, Phil Regan.
Directors.....Ray Enright and Busby Berkeley
Original .....Robert Lord
Screen Play.....Delmer Daves
Music and Lyrics: Harry Warren, Al Dubin, Sammy Fain, Irving Kahal, Mort Dixon, Allie Rubel.
Photography .....George Barnes
Supervisor .....Robert Lord

"BRITISH AGENT"

Cast: Leslie Howard, Kay Francis, Phillip Reed, Tenen Holtz, J. Carrol Naish, Gregory Gaye, Halliwell Hobbes, Doris Lloyd, Alphonse Ethier, Irving Pichel, Walter Byron, William Gargan, Ivan Simpson, Paul Porcasi, George Pearce, Walter Armitage, Cesar Romero, Arthur Aylesworth, Mariana Schubert, Addison Richards.
Director .....Michael Curtiz
Novel.....H. Bruce Lockhart
Screen Play.....Laird Doyle
Dialogue.....Roland Pertwee
Photography .....Ernest Haller
Supervisor.....Henry Blanke

"THE DRAGON MURDER CASE"

Cast: Warren William, Margaret Lindsay, Lyle Talbot, Robert Barrat, Arthur Aylesworth, Robert McWade, Eugene Pallette, George Meeker, Etienne Girardot, Dorothy Tree, George E. Stone, Helen Lowell, William Davidson, Robert Warwick, Charles Wilson.
Director .....H Bruce Humberstone
Story.....S. S. Van Dine
Screen Play.....F. Hugh Herbert and Robert N. Lee
Adaptation .....Rian James
Photography .....Tony Gaudio
Supervisor.....Henry Blanke

"FLIRTATION WALK"

Cast: Dick Powell, Ruby Keeler, Pat O'Brien, John Eldredge, Ross Alexander, Guinn Williams, Henry O'Neill, Glenn Boles, John Arledge.
Director .....Frank Borzage
Story .....Delmar Daves and Lou Edelman
Screen Play.....Delmar Daves
Dance Director.....Bobby Connelly
Musical Numbers.....Mort Dixon and Allie Wrubel
Photography .....Sol Polito
Producer .....Robert Lord

Independent Productions

Monogram

"MOONSTONE"

Cast: David Manners, Phyllis Barry, Jameson Thomas, Evelyn Bostock, John Davidson, Claude King, Charles Irwin, Elspeth Dudgeon, Gustav von Seyffertitz, Olaf Hytten, Herbert Bunston, Fewd Walton.
Director .....Reginald Barker
Story .....Wilkie Collins
Screen Play.....Adele Buffington
Photography.....Robert Planck
Supervisor.....Paul Malvern

"TOMORROAW'S YOUTH"

Cast: Martha Sleeper, John Miljan, Dickie Moore, Gloria Shea, Barbara Bedford, Paul Hurst, Franklin Pangborn, Harry Bradley, Niles Welch, Edward LeSaint.
Director .....Charles Lamont
Original Screen Play.....Harry Sauber
Photography.....Jack McKenzie
Supervisor.....Ben Verschleiser

WHAT'S WHAT

BRULATOUR BULLETIN

WHO'S WHO

Published Every Monday — J. E. BRULATOUR, Inc., Distributors — Eastman Motion Picture Films

the REFLECTOR

An unusual and heavy June rain storm surprised us all last week . . . and Trem Carr, silver-haired producer, astounded his friends AND himself by cracking 90 on the Riviera golf course, after playing golf a litte over a year. . . . The gof bug seems to be loose again after a slight hibernation. . . . The big M. G. M. tournament with 400 entries gets away later on this month . . . with dubs, champs and beginners trying hard for those lovely prizes. . . . The betting is one, two and even that Nickolaus will take his foursome into camp. . . . The Paramount Laboratory match play tournament, which has been in progress for several weeks, has finally been concluded, being won by Bob Wood. . . . Harry Low, Archie Twitchell, Sid Fraser and Charles Freshwater were semi-finalists. . . . Hal Mohr off to Arrowhead for three or four days' location with Frank Lloyd. . . . Sol Polito postcards that West Point is a swell place —for making pictures—nice scenery —nice people. . . . Ernie Haller finishes production on "British Agent" tomorrow or the next day, and goes right on with "Lady Surrenders," starring First National's new find, Jean Muir. . . . It's great to be popular. . . Tony Gaudio finished work on "The Dragon Murder Case" and will have a few days to himself before starting work again.

•

George Barnes, who has been photographing Joan Blondell in "Kansas City Princess," finishes this up and takes over the final number with Bus Berkeley for "Dames." . . . Most of the Warner cameramen have tentative or actual assignments during the next two weeks. . . . Looks like the rumored shut-down is all a mistake. . . . Friend Baker, years and years and years ago top-notch boy at Fox, and who deserted us for several years for ranch life, is back on the camera staff at Columbia Studios, and a very nice addition, too, we think. . . . Guy Newhard, operative cameraman, RKO, prevailed upon a charming young lady to say "I do" at Yuma, and he's now a Benedict. . . . Ray Binger spent several days at Catalina making backgrounds for Eddie Small's "The Count of Monte Cristo."

Lucien Andriot at RKO turning out laff jerkers for Sam White. . . . Dave Abel fishing, and postcards "They Bite"—but not how many. . . . Fox Studios looking up again. . . . George Schneiderman went back to work with John Ford on a new production. . . . Milt Krasner in his second week at M. G. M. with Eddie Marin and doing very well. . . . Irving Glassberg moved up from assistant to operative cameraman for Milt. Maybe you don't think he's happy about it. . . . Jim Brown turned the last scenes on Larry Darmour's feature, "The Scarlet Letter," and immediately starts testing for a new one titled, "Gaily I Sin.' . . . Benny Kline back from that three weeks' vacation that he dreamed of for years, and was pushed right into production by Sam Briskin with Ross Lederman on "By Persons Unknown." . . . Harold Wenstrom in active training and punching the bag every day. He's in great shape.

De Vinna Complains

"Editor, Brulatour Bulletin.

"Sir: I managed to pause long enough between leaps for the train to procure a copy of 'The Bulletin'.

"I've just finished reading your statement that Len Smith is challenging my mileage record, and wish to remark that I have wrung more salt water out of my socks than that Big Moose Smith ever sailed over, and just to make it tougher for him to catch up to me, I'm on a jaunt now to Indo-China that will make that Alaskan trip of his look like a yacht trip to Catalina.

"I wonder if it would be too much trouble to mail a copy of the Bulletin each week to me. I certainly will appreciate it, as that will be about the only means of knowing what is going on.

"Best wishes to you and your leg men. Sincerely,

"CLYDE DE VINNA.

c/o American Consul, Saigon, French Indo-China."

Arnold Host

John Arnold, president of the A. S. C., was host at dinner to the heads of camera departments of all studios and the superintendents of the major studio laboratories.

The purpose of the gathering was to discuss methods of cooperation between cameramen, department heads and laboratory supervisors.

Dinner was held in the private dining room at Levy's Tavern, and an enjoyable and profitable evening was had by those attending. Unofficial meetings such as this add much to the friendliness and cooperative spirit so necessary to every industry.

Lang With Taurog

Charlie Lang is teamed up with Norman Taurog again and they are into production with that famous old story, "Mrs. Wiggs of the Cabbage Patch." W. C. Fields and Zasu Pitts will carry the acting honors. Associated with Lang, as usual, are Bob Pittack and Cliff Sharpser as operative and assistant cameramen.

Walker to Tanforan

Joe Walker returns to Tanforan race track to shoot actual production scenes with Frank Capra for their next picture, "Broadway Bill.' ' Operative Cameraman Vic Scheurich accompanies Walker as the Number One boy, and George Kelly moves up from assistant to operative cameraman No. 2 on the unit.

Miller Recovered

Much to the delight of his many friends and co-workers, Artie Miller is fully recovered from the effects of his operation, and is back at the studio preparing to start work on Lilian Harvey's newest picture, "Serenade." The picture will feature some of Schubert's finest music, and will be directed by Paul Martin.

Monogram Busy

Trem Carr's Monogram Productions went into the production column this week with two feature stories. Jack Mackenzie is photographing "Tomorrow's Youth," directed by Charles Lamont, who for the past few years has directed the majority of the Educational Pictures productions. The cast includes Dickie Moore, John Miljan, Irene Ware, Franklin Pangborn.

Bob Planck is photographing "Moonstone," which is being directed by Reginald Barker, who for many years was one of our finest directors. Planck's operative cameraman is Reggie Lanning.

Tetzlaff Joins Reliance

Teddy Tetzlaff receives the assignment for Eddie Small's Reliance production, "Transatlantic Showboat," which will be produced at the Pathe Studios. Ben Stoloff will direct. Nancy Carroll and Gene Raymond are the featured players.

Gerrard With Harding

Henry Gerrard, who has so successfully photographed many of our big stars in past years, is assigned to photograph Miss Harding in her new picture, "The Fountain." This will be Gerrard's first opportunity with this charming lady, and he is busy reading the script and visualizing unusual and artistic effects.

What! No Trapeze?

Perched on top of the camera car shooting the final chase scenes for his recent picture at Columbia, Johnny Stumar became so interested in the shot that he overlooked his personal safety, and found himself flying through the air—(but not with the greatest of ease)—and landing among the rocks of Mr. Mulholland's Drive. No bones broken, fortunately, and he's hobbling 'round now, laughing it off.

Background Shots

CHARLIE STUMAR—Cinematographer

Born in Budapesth, Hungary; entered the picture industry there in 1909. With his brother John, started out as independent news men. Charles' first trip to America was in 1911—made a few travelogues—returned to Berlin and joined one of the then important producing companies. 1914—returned to America, and joined the Eastern Film Corp., Providence ,Rhode Island. 1916—to California with Thomas H. Ince. 1921—joined the Universal camera ranks and since that time has been consistently employed by the Universal studios. His latest pictures familiar to the theatre-going public are "Bombay Mail,' "Countess of Monte Cristo," "Uncertain Lady," "Embarrassing Moments."

1909 to 1934 and still on top of the heap—not a bad record.

the BUZZER

(NOTE: In this department this week, representatives of J. E. Brulatour Inc. put a question to directors instead. The question involves cameramen and the answers are of great interest to them.)

QUESTION: WHAT CAN THE CAMERAMAN CONTRIBUTE TO YOUR PICTURE BEYOND HIS PHOTOGRAPHY?

FRANK CAPRA (Columbia): Enthusiasm—and photography that will fit the mood of the scene, which is different from just photography.

MERVYN LE ROY (Warner Bros.): Speed, without sacrifice of quality, is an important contribution. I want my cameramen to carefully read the script before the picture starts, and thoroughly familiarize themselves with the story. I willingly accept suggestions from the cameramen because they are usually good. I believe that a good cameraman can relieve the director of at least twenty-five percent of the burden when picking set-ups, arranging stage composition and grouping people.

HENRY KING (Fox): The most important contribution of an experienced cameraman to a picture is the portrayal of the director's conception of the scene or sequence. He must be thoroughly familiar with the script, not only as written, but must also understand the director's interpretation of it. The extent of the cameraman's contributions is limited only by his intelligence and experience.

AL GREEN (Warner Bros.): A good cameraman should have a sense of story value and with his initiative and by using his camera properly, can assist greatly in properly portraying a scene or sequence. I believe I allow my cameramen as much freedom as any other director. In fact, I generally permit them to select their own set-ups, after explaining the action and dialogue thoroughly. An experienced cameraman can many times point up important action by clever use of his camera and lights.

FRANK LLOYD (Fox): The cameramen's primary contribution to a picture should be the ability to present a scene so that the audience is immediately visually and sympathetically prepared for the action which follows. Of course the suggestions that can be made concerning the mechanical and optical problems are unlimited and generally most welcome.

Perry Skyrides

Harry Perry, a fine cameraman and one of our leading aerialists, has been photographing parachute jumps and rolling airplanes for First National's picture, "Hey, Sailor" during the past week.

THE Hollywood REPORTER

Vol. XXI. No. 29. Price 5c. TODAY'S FILM NEWS TODAY Tuesday, June 12, 1934

'STAMP' TO KILL DUALS

Majors Will Force Exhibs To Single-Feature Policy By The Scheme Employed In Chicago

New York.—Regardless of charges of restraint of trade or any other possible legal obstacles, the major distributing companies are going to put a stop to the double-bill practice.

Those independents who don't like it are simply going to have single bills shoved down their throats. If they won't go to single features, they won't get any pictures. And once they sign for pictures, they will be compelled to stick to the single bills.

The change will be brought about by the "rubber stamp" clause that has been in effect in the Chicago area. It has worked to what the picture companies call near perfection there, so they have decided that they will make it work throughout the country. In every sales contract there will be a place for the stamping of a clause

(Continued on Page 7)

TRADE VIEWS by W. R. WILKERSON

•HAVE you been watching the steady progress of Monogram Pictures? If you have, you are acquainted with just what has been done with that organization by Ray Johnston and Trem Carr since the company was organized in 1931. If you have missed that accomplishment of making pictures and distributing them at a profit, you may be interested in knowing that:

Monogram was formed by Ray Johnston in February, 1931, through the merging of a series of independently owned exchanges throughout the country into a national organization, with Johnston at the head. At the start it bought its pictures. In June of that year Johnston arranged with Trem Carr to start the production of a program for his organization. During the first twelve months Carr turned out twenty-eight features, sixteen of them Westerns, at a cost of around $1,000,000. The second year found him sending Johnston thirty features, half of which were Westerns, and the production cost was boosted by a few odd thousand.

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Last year Monogram reached out in its production with a budget that exceeded $1,500,000 for the production of twenty-eight pictures, only eight of which were Westerns. And with the other twenty, this independent crowd broke into houses that they had never been in before, with the result that their gross take ran to $3,470,000, almost $1,500,000 more than they had collected during either of the two preceding years, putting them in the big money class.

•

The rise of Monogram has been on a platform of family pictures for the family trade. Carr and his associates, under the guidance of Johnston, held no illusions regarding the business they were in nor the audience for which they were making pictures. They knew they could not go into competition with the majors and they saw little use of doing it, knowing that their brand of attractions was unique and would find a big market of appreciation. The results have been astounding, so much so, in fact, that the production budget for '33-'34 has been almost doubled. But in doubling the production costs, they will not change their platform. They will

Continued on Page 2)

'Fathers of Families' Object to Our Films

Cairo.—Alleged immorality of American films is bringing down the wrath of the Arabic press and other Egyptian groups. The Society of Fathers of Families filed a protest against both American and European films, saying the films are shocking to strict Moslems.

Chinese Will Open Only on Week-ends

Sid Grauman is going to give Hollywood something new in the line of an entertainment policy by opening the Chinese Theatre for three days a week, over the week-end, giving matinees and evening performances on Fridays, Saturdays and Sundays.

The attraction for the Summer—if the experiment is successful—will be "The House of Rothschild," which has just closed its run at the Chinese.

MGM Sets Griffith For Another Picture

Irving Thalberg yesterday extended Edward H. Griffith's contract to include another picture for MGM, the Hawks-Volck office negotiating the deal.

While awaiting Ann Harding for "Biography," the director will prepare with Horace Jackson the screen play for "No More Ladies."

Gable-MacDonald Team

MGM is planning to team Clark Gable and Jeanette MacDonald in "A Lady Comes To Town," the Cosmopolitan Magazine story which the company snaked away from the other majors.

Florence Ryerson on Mady Christians' First

Florence Ryerson yesterday was given the Ann Austin story, "A Wicked Woman," to script. Lynn Riggs previously worked on the adaptation.

The story will be Mady Christians' first screen work in this country, with Charles Brabin directing.

Hal Roach Flying East

Hal Roach takes the night plane for New York Thursday to confer with MGM officials prior to the convention. Roach returns to Chicago for the June 21 meeting, at which he will announce his plans for 1934-35.

Beahan Quits Col. To Produce for Stage

Charles Beahan has resigned his executive position with Columbia Pictures in order to carry out some extensive plans for play production in New York this Fall.

He will complete his current assignment at Columbia on June 16, and will leave for the East in about four weeks, meantime devoting his time to obtaining several picture personalities for his plays.

Among the plays Beahan has already scheduled for early Broadway showing are "Spring of 1600," Emlyn

(Continued on Page 5)

Esther Ralston Set in Place of June Knight

Universal yesterday signed Esther Ralston for the June Knight role in "Romance in the Rain," which Stuart Walker put into work yesterday from the Barry Trivers script. Roger Pryor, Heather Angel and Victor Moore have the other top spots in the cast. Stanley Bergerman produces.

Lederer As Lafitte

Radio yesterday placed on its production slate a pirate story, which will star Francis Lederer. Sidney Sutherland was signed through M. C. Levee to write the screen play under the title, "Lafitte, the Pirate."

Hurley on Westerns

Harold Hurley, who supervised Paramount's westerns last year, takes this production job again for the three new outdoor pictures with Randolph Scott in the lead. "Wagon Wheels," the starter, goes in early in July.

One MGM Convention

New York.—MGM has finally decided to hold only one sales convention, which will be at the Drake Hotel in Chicago, June 22.

PROJECTIONISTS MAY BE USED AS CLUB BY IATSE

The motion picture industry is in danger of a labor walkout in August that will make last year's strike of studio technical workers look like nothing at all, according to those who are close to the new IATSE administration.

If the walkout comes it will be by the IATSE motion picture projectionists, who are in the majority of motion picture theatres of any size in the country, and it will be a protest against the dropping of the organiza-

(Continued on Page 3)

Helen Mencken To Make 'Good Earth' Test Here

New York.—Helen Mencken will go to the coast after the closing of "Mary of Scotland" June 30 for her tests for "Good Earth." When the run of the play was extended MGM offered to make the tests here, but Miss Mencken decided yesterday she wanted to talk to Irving Thalberg and George Hill about the part first.

Fay Bainter's test for "Good Earth" will be made in the East.

EDWARD E. PARAMORE, Jr. Wrote the Script for (in collaboration) "BABY TAKE A BOW" Starring SHIRLEY TEMPLE

THE Hollywood REPORTER

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Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 2 Cathedral Mansion; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

RAMBLING REPORTER

Laura La Plante and Irving Asher have cabled their folks that they'll be married in Paris, June 19—but we have good reason to think they were wed in London more than a month ago! . . Clark Gable is all bruised from becoming a thirty-second degree Mason Saturday night. . . . Wynne Gibson and Randy Scott are going places. . . . Ray Hallor, who has taken over a local speak, promises something new in decorations when it opens right soon. . . . Karen Morley will commute between Carmel and Hollywood over the Summer. . . . Mercedes d'Acosta has rented a shack next to the Garbo menage.

•

Harry Ruby and Bert Kalmar have been looking at each other for twenty years now! And loving it! . . . Barbara Pepper is a sanzation in the new King Vidor picture, we hear tell—but Sam Goldwyn has her under contract. . . . The Bill Goetzes' trip to Honolulu is off at the moment. . . . Gottfried Reinhardt (son of Max) is recouping from a serious illness, at the Berthold Viertels. . . . Mae Murray is stepping into the lead of "The Milky Way" in N. Y. tonight. . . . Gladys George, who formerly had the part, wanted to come here to be with her current heartthrob—the gal, we hear, has been wed four times already and still planning! . . . . The Bill Gargans are going to Europe with the Leslie Howards when they shove off. . . . It's amazing—the rapidity with which a certain young writer is wise-cracking himself right out of pictures!

•

When Tallulah Bankhead arrived in London, the newspaper headlines said merely, "She's Back!" . . . This IS news! Jimmy Shields TAKING seven people to lunch at the Vendome! . . . Jean Harlow, Mickey Neilan, Sandra Shaw Cooper, Dolores Del Rio, Watty Rothacker, Lee Tracy with Isabel Jewell, the Louis Calherns, Irene Barrymore, Mrs. Freddy Astaire, Virginia Pine, Walter Winchell, Lupe Velez (who has insomnia and thereby just discovered that Johnny Weissmuller snores!), Max Marcin, Marion Thompson, Arthur Landau, Frances Goldwyn, also there. . . . Kitty Kelly, with an elderly escort, the Archie Mayos, Carole Lombard with Russ Columbo, among the Kings Clubbers over the week-end. . . . Mr. and Mrs. Al Green, Ann Darcy, Lee Bailey, Arthur Appel, Gretchen Hartman and Alan Hale enjoying Jimmie Grier's music at the Biltmore Bowl. . . . Mrs. Allen Rivkin and Beulah Spigelgass due tomorrow from a vacation in New York.

New York REVIEWS

"MEN IN WHITE"

MGM prod.; director, Richard Boleslavsky; writers, Sidney Kingsley, Waldemar Young.

Capitol Theatre

Herald-Tribune: As a motion picture, the Sidney Kingsley drama emerges with whatever stature the original may boast. While the screen drama has the same lack of dramatic unity and conviction that mar the play for some of us, it has made a far more arresting and exciting composition of its hospital backgrounds. And by virtue of several splendidly modulated performances it has captured a more compelling and authentic emotional intensity. Under the expert and knowing direction of Richard Boleslavsky the players succeed in distilling the full essence of dramatic quality that inheres in the material.

Mirror: This year's Pulitzer Prize play, under the able direction of Richard Boleslavsky, has reached the screen as an exceptionally powerful and absorbing picture. This dramatic description of a young man gives the popular Gable the acting chance of his career, and he makes the most of it.

American: When the time arrives for the 1934 trophy of the Academy of Arts and Sciences, "Men in White" should be among the leading contenders. For this picture, wrought with intense realism from Sidney Kingley's Pulitzer Prize winner, is a compassionate and trenchant study of the Hippocratic heroes.

Journal: MGM has made a tremendously effective picture of "Men in White." So brilliant and genuinely moving is the production that the Pulitzer Prize play of the year takes its place as one of Hollywood's outstanding dramatic achievements. Superbly directed by Richard Boleslavsky, the film holds one absorbed from the moment it opens until its impressive conclusion. It is vitally human, sympathetic and stirringly real.

World-Telegram: Although it has been staged earnestly and picturesquely and contains some uncommonly good acting, the appeal of "Men in White" is to the eye rather than the heart or brain. However, a film which is so expertly managed and so capitally acted cannot be entirely without merit.

Times: The film, which was directed by Richard Boleslavsky, may abide by the parent work in certain essentials, but as a whole it pales by comparison with the original. It lacks both the realism and the dramatic vigor of the stage production, and the subject-matter is frequently subordinated to the players, particularly to Mr. Gable.

Sun: "Men in White," which might in cinema form have proved even more striking than its Pulitzer prize-winning original, emerged as simply a well-made, adequately acted, fairly typical talkie. It's still a good picture, but far less incisive than the play.

News: Boleslavsky's production achieves something very near perfection in the acting of its splendid cast and in the precision with which everyone and everything moves from beginning to end. The backgrounds and the photography help to make "Men in White" an exceptionally fine film production.

Post: "Men in White" is an interesting and technically competent study in iodoform. Realism is what the current picture strives for—realism and Clark Gable—and these it attains in no small measure. The picture also achieves a splendid directorial pace and flawless performances from Myrna Loy and Jean Hersholt.

Johnston Due Tomorrow

John LeRoy Johnston, Universal's publicity chief, returns tomorrow night from his 10-days vacation, most of which was spent working. He conferred with fan magazine editors and home office officials, and gave a talk at the Universal sales convention in New York.

Fox Juniors Assigned

Sol Wurtzel has assigned his junior writing staff to do a treatment of "The Giant Swing," a novel by W. R. Burnett which has been on the shelf at Fox for about two years. Jesse L. Lasky was slated to do it at that time.

Bank of America's New Branch Nearly Ready

Construction on Bank of America's modern bank building on the southeast corner of Melrose and Bronson avenues is nearing completion and the new banking quarters will be ready for occupancy on July 1, according to Dr. A. H. Giannini, chairman of the bank's general executive committee.

This new branch is located adjacent to the Radio and the Paramount studios.

Tradeviews

(Continued from Page 1)

continue the same type productions, but with better casts and greater production values.

Johnston, Carr and all the "Monogramers" are to be congratulated. They have succeeded in an end of the business that has hardly ever spelled success before and, even with their continued progress, you will never see them diverging from their original ideas of making family pictures for the family trade.

Shrine Notables Guests of Wampas

Everett W. Mattoon, Potentate of Al Malaikah Temple, and many other high ranking officials of the local Shrine organization, met with the Wampas last night at the Writers Club to tell them about their plans for the Wampas Baby Stars, who will be publicly introduced at the big Shrine convention at Minneapolis, June 19, 20 and 21.

Among the notables present were Harold Lloyd, Eddie Cantor, Sid Grauman, Rev. Neil Dodd and Rev. Francis F. Lynch, of Corning, N. Y. In addition to the speakers, there was a brilliant program of entertainment.

Sten Picture Starts

Rouben Mamoulian today puts "We Live Again" before the cameras at United Artists, cutting short the rehearsing schedule. Anna Sten and Fredric March have the top spots, and Gregg Toland, who photographed Miss Sten's first American picture, "Nana," is again handling the cameras.

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RADIO'S 'WE'RE RICH AGAIN' LIVELY AND AMUSING COMEDY

Credit Earned By Cast and Writers

"WE'RE RICH AGAIN"
(RKO-Radio)

Direction .....William Seiter
Original Story.....Alden Nash
Screen Play.....Ray Harris
Photography .....Nick Musuraca
Cast: Marian Nixon, Edna May Oliver, Billie Burke, Reginald Denny, Buster Crabbe, Gloria Shea, Grant Mitchell, Edgar Kennedy, Lenita Lane, Otto Yamoaka, Dick Elliott, Andreas DeSegurola, Joan Marsh.

A cockeyed little opus, fairly alive with amusing ideas, most of which come off to make a comedy that any exhibitor can be grateful for in these dull days.

What could have been done with the crazy notions incorporated in this picture (which was evidently dashed off before you could say Gustav von Seyffertitz) if a little more time and thought had been given to them, might have resulted in something that would have put "Three-Cornered Moon" to shame. As it is, played in three sets and two backdrops, you can thank the perfect casting and whoever thought up the gags for providing a picture that is mostly amusing and positively hilarious in spots.

Marian Nixon, as the determinedly annoying Arabella, has never been more natural in her life. It is her part to walk in unexpectedly on the Page family which is in the throes of bankruptcy and an impending marriage. Arabella, in her "Be Good, Sweet Girl, and Let Who Will Be Clever" way, manages to fix everything up so's she wears all the trousseaux clothes, marries off the unengaged daughter to a champion swimmer, who turns out to be vulgarly rich, gets Papa Page to invest his insurance money in stock that goes down instead of up. Then Arabella gets the stock to go up instead of down and eventually marries the bridegroom herself, instead of the gal originally supposed to.

Billie Burke is simply marvelous as Mrs. Rimplegar, pardon us, Mrs. Page. She looks so beautiful and acts dumb comedy so beautifully that she can make any picture beautiful. Edna May Oliver, as the polo-playing grandmother, hasn't much to do except wow the customers in a polo outfit, the writers having thought that was sufficient and nobody else having cared. Grant Mitchell is appropriately woeful in an amusing way, Edgar Kennedy as the frustrated process server is dependably funny, as usual. Buster Crabbe, as the swimmer who doesn't open his mouth until the last reel, is a positive inspiration, and Gloria Shea, as his trainer and eventual wife, is plenty attractive and good.

But the honey of them all is Otto Yamoaka as the Japanese butler, cook, etc., whose lines couldn't have been as funny as he managed to make them. He's swell. Lenita Lane appears briefly in the role of an ex-wife, but is effective and good to look at. Joan Marsh and Reginald Denny were not as happily cast as the rest, but the irritation is slight, but then so is Seiter's direction, which is made up for by the really high class photography of Nick Musuraca.

Selznicks and Cukor Arrive in N.Y. Today

New York.—The Ile de France, which arrives today, is bringing a lot of film notables. Among the passengers are David and Myron Selznick, Hugh Walpole, George Cukor, Fritz Lang, J. C. Bernard, a French producer, Karl David, of Pathe Natan, Michel and Vera Fokine, and George White.

New Move Towards Reorganizing Roxy

New York.—Another step towards the reorganization of the Roxy Theatre Corporation was taken yesterday when the Board of Directors decided to file an answer to the petition of the bondholders, which asked that the work of reorganizing be speeded.

The answer will admit the jurisdiction of the court and also the truth of the material allegations in the petition.

17 New Members For Screen Writers Guild

Seventeen new members were added to the Screen Writers' Guild at the meeting last night of the Executive Board.

Those who joined were: Liam O'Flaherty, H. O. Yardley, John Hobble, Basil Woon, John Farrow, Edwin Knopf, L. V. Jefferson, George Seaton, Arthur Bloch, Richard Price, Robert Walker, Robert Pirosh, Helen Doherty, John Lovell Loughborough, Sarah A. Nassour, Gilbert Severn and Jed Kiley.

Agents Opposed To Registration Plan

Many of the players' agents met at the Beverly Wilshire last night to discuss what they want and do not want in the new code which the film code agency committee is drawing.

The concensus of opinion was that the registration, or licensing plan, is decidedly not wanted, and that they will insist, so far as possible, on complete representation for their clients.

Farrow to Honolulu

John Farrow leaves Thursday for Honolulu, with Benny Lewis as assistant director and cutter ,and a technical and camera staff to make a four-reel native romance for Harry Rapf.

Edna May Oliver Set

Edna May Oliver gets the top assignment in "Let's Get Married" and William Seiter is slated to direct.

Eddie Melcher Due

Eddie Melcher, dramatic critic of the Washington Star, arrives in Hollywood today to learn the inside.

MGM Has 4 Ready To Start Next Week

MGM has four productions nearing the shooting line, all of them possible starters next week.

They are "Have a Heart," the John Considine musical production starring Jean Parker; "Death on the Diamond," Lucien Hubbard's entry, with Franchot Tone as a baseball pitcher; "Painted Veil," Greta Garbo starring and Hunt Stromberg overseeing; "Forsaking All Others,' Loretta Young's first star part for MGM, Bernard Hyman producing.

James Flood to Direct 'Outrage' at Paramount

James Flood's next directorial efforts are aimed at "Outrage," preparing at Paramount in Benjamin Glazer's production.

Flood had also been mentioned as possible on "Shoe the Wild Mare," with both penciled in the schedule for the first week of August, but "Outrage" gets him.

'U' and Frenke Deal

Universal has purchased the foreign rights to Dr. Eugene Frenke's independent production, "The Girl in the Case," which featured Jimmy Savo. Frenke is now at the studio, preparing an original picture based on a Russian background.

Sherman May Double

Lowell Sherman will probably play the leading role as well as direct Thorne Smith's 'Night Life of the Gods," which has been scripted by Barry Trivers.

Projectionists As Club

(Continued from Page 1)

tion from the Basic Agreement with the producers.

For months there has been talk among the IATSE membership regarding such a move. In fact, it was first suggested last year during the studio strike, but was frowned down then because some of the leaders figured that, with the film code in process of formulation, it was only fair to give the NRA a chance to straighten things out.

"But it hasn't straightened anything out," said one IATSE man yesterday. "Instead, it has bungled things until now we are out in the cold and apparently nothing much can be done about it under the set-up that exists today.

"However, if the studios won't listen, and if the American Federation of Labor refuses to settle the jurisdictional battle between us and the IBEW at its coming convention, then look out. George Browne, our new president, doesn't know what it means to be licked, and the information I get from Chicago indicates that his final move will be to have the operators refuse to run pictures photographed by cameramen other than IATSE men until the IATSE is recognized again and is given its old standing in the studios."

Not that it MATTERS
by Helen Gwynn

RKO-Radio has stepped right up to the new season demand and seems to have the situation pretty well in hand. The biggest picture they plan to have burst upon an unsuspecting public during the latter part of the Fall or early Winter will be "The Last Days of Pompeii." They will also present a brand new child actor, Master Frankie Thomas, in a picturization of the play that made him famous, "Wednesday's Child." On the musical list will be Fred Astaire in "The Gay Divorce," and the Lou Brock production of "Down to Their Last Yacht," which promises an African version of the Bolero. The last-named should reach the screens of the country late in August or early September.

•

For the early Fall release though, they will give out with a picture that should, from all plans and to all purposes, give the exhibitor something really meaty with which to begin his new season. That picture will be the filming of that famous novel, "The Fountain." Ever since "Holiday" there hasn't been a producer in Hollywood who hasn't been keeping a weather eye out for another story like it that would combine the same elements of human interest. And there hasn't been one producer that didn't want to present Ann Harding in it. Radio believes that in "The Fountain" they have found that vehicle for Ann Harding and, with that in mind, they are giving it the best they've got in the way of production.

•

John Cromwell, who was responsible for Ann Harding's best box-office picture outside of "Holiday" (at the present rate of exchange), will direct. Paul Lukas, Jean Hersholt, Brian Aherne and Violet Kemble Cooper will be in the supporting cast, and our favorite name, to say nothing of being one of our favorite art directors, Van Nest Polglase, is having himself a time with the sets which give plenty of opportunity for the spectacular and include a castle in Holland that is being patterned after the one in which the ex-Kaiser is now enjoying his exile at Doorn.

•

The "different" angles on the story are, one: That, through it all, Harding is 150 percent a Lady. And for the first time in many pictures, she doesn't have a baby, legitimate or otherwise.

Two: The picture will offer a brand new conception of the war. It will enter the story and play an important part in it through the eyes and feelings of neutral people in a neutral land, and a company of soldiers from various nations who have been interned on neutral soil.

Three: Holland offers a brand new idea in picture locales and, for the benefit of the Hays office, though the entire action takes place in Holland, there won't be a dam(n) in it.

"SHE LEARNED ABOUT SAILORS"

GEORGE MARSHALL

DIRECTOR

A comedy wow—the direction of George Marshall is expert in creating a laugh and satisfying it completely. He smacks a situation or a gag and knows when to let it go.
—Variety, 6-11-34.

Here is a very funny rowdy comedy, proving again that off-color stuff doesn't have to be dragged in to get laughs. . . Gentlemen, take a bow . . George Marshall for direction that makes every situation a belly laugh. Marshall's training makes him an ideal director for this kind of rowdy farce.
—Hollywood Reporter, 6-11-34.

FOX FILM CORPORATION

"SHE LEARNED ABOUT SAILORS"

'CAVIAR,' NEW MUSICAL, OFF TO GOOD START, BUT SLUMPS

Nothing For Screen ExceptGeo.Houston

"CAVIAR"

Presented by Patrick A. Leonard at the Forrest Theatre; score by Harden Church; book by Leo Randole; lyrics by Edward Heyman; staged by Clifford Brooke; dances arranged by John E. Lonergan. With Nanette Guilford, George Houston, Violet Carlson, George Gordon, Mitzi Garner, Amalie Ideal, Gene Ashley, Tully Millet, Kai Handsen, Nonie Dale, Mary Mascher, George Hunter, Hugh Cameron, Jack Cole, Alice Dudley.

New York. — Starting off with rhymed cadences, this musical "romance" lapsed almost immediately into nondescript musical comedy plot of the mythical kingdom type and, instead of a "Blossom Time" or "Maytime," we got a pot-pourri of hokum, vaudeville, dancing, ultra-modern and less modern, and operatic arias. None of it too sprightly or engaging.

Whatever chance "Caviar" might have had to linger on as the foremost musical Summer long-run was lost when the prima donna role was given to a vocalist of technical excellence, but hardly anything else—least of all, romance. While Miss Guilford undoubtedly has her place at the Met, we venture to say that the first night audience would have been far more intrigued by a pretty face and figure and a fair voice.

Were it not for George Houston's pleasing appearance and singing (his song hit, "Silver Sails," bringing many encores), the cute mimicry and pantomime of Violet Carlson, the muscle-quivering dance of Alice Dudley, and Jack Cole and a nice line of dancing girls and boys, people would have left earlier than they did.

Harden Church's score was adequate for the proceedings and likewise Heyman's lyrics, but Randole's book might have been more deeply developed. Settings were O.K., but the costuming lacked class.

What story there is concerns itself with an operatic prima donna, risen from Russian peasantry and dissatisfied with her lot. Nothing will make her happy unless she marries a title—just for the sake of her future drawing power. A penniless Russian prince, stranded in Venice, answers her song with one of his own outside her balcony and the romance is on. Prince Dimitri is propositioned and agrees to marry the lady for monetary consideration and to go through the ceremony blindfold. Afterwards, there is to be an immediate divorce.

To complicate the plot, Madame Elena falls in love with her handsome prince and he with her, and when the ceremony is over and he discovers it is his love he has married and must now give up, Dimitri suffers a broken heart and goes away. The lovers are later reunited at a Cafe in Constantinople, and there you are.

Picture scouts might take a look at this Houston person. It might be worth while.

29 of 44 Paris Houses Showing U.S. Films

Paris.—American films continue to lead the parade in this city. Out of 44 leading theatres, 29 of them are showing American pictures. Of the others, 11 are French, one each of English, Austrian, German and French-German.

Wood Finishes At MGM; Starts East

Winding up his MGM contract with "Stamboul Quest" yesterday, Sam Wood immediately left by train for Kansas City, where he will board a plane for New York to witness the Baer-Carnera fight, June 14.

He leaves for a four months vacation in Europe, June 16 on the Ile de France. Jack Conway, who followed him as director on "Born To Be Kissed," will handle the pick-up shots on "Stamboul Quest."

UP-TO-THE-MINUTE CASTING NEWS

Wallis Clark, by Al Kingston, to Edward Small's "Transatlantic Merry-Go-Round."

Barbara Barondess, by Bernard, Meiklejohn and McCall, and **Betty Alden**, by Hoffman-Schlager, for "The Fountain," Radio.

Edward Earl to "She Was a Lady," Fox, by Hallam Cooley.

Lois Wilson and **Charles Ray** to M. H. Hoffman for "School for Girls," by James Stanley, of the Hallam Cooley office.

Craufurd Kent, by Hallam Cooley, to Sam Goldwyn's "We Live Again."

Walter Brennan to "There's Always Tomorrow," Universal, by MacQuarrie.

Jessie Arnold, by Hallam Cooley, to Universal's "Romance in the Rain."

Forrester Harvey, by MacQuarrie, for "Broadway Bill," Columbia.

Dorothy Christy, by Hallam Cooley, to "Servants' Entrance," Fox.

Frank McGlynn Jr. to "Hell's Bells," a Warner short, by Hallam Cooley.

Beahan Quits Col.

(Continued from Page 1)

Williams' romantic English comedy which has just completed a successful run at the Shaftsbury Theatre, London; "It Happens Every Day," a play of his own authorship, with his wife, Sidney Fox, featured; "Just One More," a Viennese comedy which requires the services of a glamorous Continental actress.

"SHE LEARNED ABOUT SAILORS"

WILLIAM CONSELMAN and HENRY JOHNSON

SCREEN PLAY

Don't overlook the lack of obscenity in "She Learned About Sailors," in planning your campaign. It is probably the first time a sailor picture has ever received such treatment. Sell it as a comedy wow—it won't disappoint.
Gentlemen take a bow—William Conselman and Henry Johnson for a corking screen farce that couldn't have cost a lot of money, but can't help but turn in a neat profit.
—Hollywood Reporter, June 11, 1934.

P. S.: Sidney Kent says:
" 'Handy Andy,' Will Rogers' next, is the funniest picture ever made." WE WROTE IT.

"SHE LEARNED ABOUT SAILORS"

EASTERN SUMMER THEATRES ATTRACT PICTURE SCOUTS

Many Possibilities For Screen Listed

New York.—The Summer theatrical season is starting and the little theatres scattered up and down the Atlantic seaboard are making plans for their productions of hitherto untried material. These out-of-town playhouses are a fine source of material, not only for the Broadway stage, but for motion pictures. Every big picture company has its scouts who visit these playhouses through the Summer, in search of potential screen plays. The list this year is promising. It includes:

Westchester Theatre, New Rochelle:—"The Good Girl," by Carlo Goldoni, with Queenie Smith starred, June 25; "The Right Hat," by Constance Bridges, July 2; "Pig Iron," by Leslie Eichel and Alexander Herman, July 9; "Comedienne," by Adelaide Herman, July 16; "The Women Who Understood Gregory," by David Lovett, July 30; "Divine Emilie," by Constance Bridges, August 13; "This Woman's Story," by Sara Owen, August 20; "Black Sabbath," by S. Ansky, August 27.

Westchester Playhouse, Mount Kisco:—"Coquette," with Margaret Sullavan starred, for one week, starting July 2.

Elverhoj Players, Milton-on-Hudson:—"Genius in Love," by G. A. Gerber, with Betty Bronson in cast, June 18; "Gram," by Adelyn Bushnell, with Herbert Rawlinson, June 25; "Happily Ever After," by Alvin Kerr and Emmerich Halasz, July 2; "Somebody," by Ferenc Molnar, July 9; "The Infernal Triangle," by Sil Vara, July 16; "We Dress for Dinner," by Aben Kandel, July 23; "Something Gay," by John Etenza, August 6; "Shoestring," by Kubec Glasmon and Sidney Salkow, August 13.

Summer Civic Playhouse, Clayton:—"Temple Virginis," by W. McQuinley, July 11.

Napanoch Playhouse, Napanoch:—"There's No More Love," by Maxwell Nurenberg and Howard Clark, July 5; "There Comes a Time," by Gustav Davidson; "For Love of Geraldine," by Arthur M. Brilant; "Women Land on Their Feet," by Francis King; "Spotlight," by Jerome Ross; "You Promised Me," by E. W. Smith; "Lovers Don't Cry Forever," by John F. Larkin; "Solo for Drum," by Joseph Sharnk. No dates have been set for these.

Reginald Goode Players, Clinton Hollow:—"Kalula," by Reginald Goode; two plays by Clarence and Elfrieda Derwent.

The County Theatre, Suffern:—"Gangway," author not given.

Schroon Manor Players, Schroon Lake:—"Two Lines from the Rubaiyat," by Eugene Szepesi.

Memorial Hall, Woodmere:—"Wild Plumes," by Tom Prideaux, July 16; "Getty," by Isadore Witmark and Thomas Grand Springer, July 23; "Whom the Gods Destroy," by E. Serber Fried, August 6; "The Gold Watch," by Ernest Szep, adapted by R. C. Sherriff, August 13; "Julie," by Frederick Arnold Kummer, with Tullio Carminati, August 20; "Mother Lode," by Dan Totheroh, with Helen Gahagan, Bert Lytell and Melvyn Douglas, August 27.

Cliff Theatre, Seacliff, L. I.:—"Brownstone," by Benson Inge and Barnett Warren; "Glass Houses," by Rosemary Casey; "Mister Mary," by William P. Tell; "Bacon for Breakfast," by Claiborne Foster and Nellie Foster Young.

Red Barn Theatre, Locust Valley:—"True to the Marines," by Benjamin Graham, June 25; "We Die Exquisitely," by John Stuart Twist and Catherine Emery, July 2; "Julie," by Arthur Richman, July 9; "Musical Chairs," by Roland Mackenzie; "The Stitch Is Late," by Noel Taylor; "All Our Yesterdays," by Bernard Schoenfeld; "The Shining Armor," by B. Iden Payne.

Bandbox Theatre, Hempstead:—"Mating Season," by Halsey Raines, June 15; "Ninety-six Point," by Joe Eisinger and Stephen Van Gluck, June 22; "The Eye," by Halsey Raines and Rayness Copeland; "The Infernal Feminine," by Charles J. Leahy.

South Shore Players, East Hampton:—"Sparrow," by Melchoir Langyel, July 11.

Morningside Theatre, Hurleyville, N. Y.:—A play by Herbert Ashton.

Flagler Players, Fallsburgh:—"New York, New Haven and Hartford," a musical comedy, by E. D. Gilbert and Walter DeLong, July 3.

Shore Players, Spring Lake, N. J.:—"Tragedian and Harlot," by Philip Merivale.

Hopatcong Broadway Players, Netcong, N. J.:—"Still Life," by Larry St. Johns, July 23.

Tamiment Players, Tamiment, Pa.:—"The Gull," by Jane Hinton; "Hope Haven," by Philip Dunning and L. G. Lippman; "School Teacher," by Ned Glass and Allen Boretz.

Country Playhouse, Westport, Conn.:—"Chimes of Corneville," an operetta, with Helen Ford and George Meader, June 28; "The Bridge of Torzko," by Otto Indig, with Jean Arthur and Sam Jaffee, July 9; "Birth of a Hero," by Philip Goodman, July 16; "For Love or Money," by Alan Child and Isabelle Loudon; "Bravo, Paskey," by Konrad Bercovici; "Hide and Seek," by Richard Macauley and Laurence Schwab, August 6; "Achilles Had a Heel," by Martin Flavin; "America Dances," by Lawrence Langner; "Dream Child," by J. C. Nugent; "Love on an Island," by Helen Deutsch; "Marriage Is No Joke," by James Bridle.

Griswold Playhouse, New London, Conn.:—"A Portrait of a Lady," July 10; "The Mrs. Thomas," July 17; "Narcissus," July 31.

Bid For Thelma Todd Sent in From Vienna

Vienna.—Thelma Todd is wanted by British Gaumont for the starring role in "The Taming of the Shrew," which it is planning to make here in both English and Austrian versions.

Noted Writers Try Out New Material

The Jitney Players, Madison, Conn.:—"Lucky Dip," by Frank Vosper, July 3; "Come-Uppance," by F. Harrison Dowd, August 21.

Cape Playhouse, Dennis, Mass.:—"Round Trip," by Blair Hill, July 9.

Beach Theatre, West Falmouth, Mass.:—"Forever and Forever," by Courtney Savage, July 25; "Hallowe'en," by Henry Myers, August 15.

Wharf Theatre, Provincetown, Mass.:—"A Lady Detained," by Samuel Shipman and John B. Hymer; "My Wife's Husband," by Isabelle Bishop.

Ogunquit Playhouse, Ogunquit, Maine:—"The Closed Room," by Patterson Greene, July 23; "Obsession," by Martin Berkeley, August 20; "Loose Moments," by Courtney Savage and Bertram Hobbs, August 6; "His Favorite Wife," by George James Hopkins, September 3.

Lakewood Players, Skowhegan, Maine:—"Sunshine Ahead," by Carroll and Garrett Graham, June 18.

Our Playhouse, Peterboro, Maine:—"Strangers and Lovers," by Edwin Granberry.

Wally Ford to Stage

Wallace Ford leaves tonight for Cleveland, where he is slated to go into a stage play.

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Swanson's Plans Still Up in the Air

"Three Weeks" is being scripted for Gloria Swanson at MGM. An alternate story is also being drafted in the MGM scenario department. Meanwhile loan applications for Miss Swanson are on file from Warners for "Firebird" and from Fox for "Music in the Air."

Decision is due this week by Irving Thalberg whether Gloria goes ahead with her next MGM picture or is given a visiting permit.

Bess Meredyth Off To London To Work For B-D

Bess Meredyth left by train last night for New York where she will board the Berengaria for London and take up a deal that has been arranged by Twentieth Century to write the script of "Wellington" for British and Dominions.

Michael Curtiz, her husband, winds up "British Agent" at Warners tomorrow and hops a plane for New York to join his wife. He will vacation in Europe.

Katherine DeMille Ill

Katherine DeMille has been confined to her home with a high fever for several days.

Miriam Hopkins on Trip

Miriam Hopkins, Paramount player, has left for a vacation in San Francisco.

Maureen O'Sullivan Out, 'Hide-out' Delayed Again

"Hide-out" took another setback at MGM yesterday when Maureen O'Sullivan obtained her release from the cast, saying she had been cabled that her father is seriously ill and she must leave for Ireland at once.

W. S. Van Dyke hopes to recast the part and start Robert Montgomery's picture before the week is out. It was originally scheduled to start a week ago.

Keighley Will Direct 'Big-Hearted Herbert'

Warners yesterday assigned William Keighley to direct "Big-Hearted Herbert," a play by Sophie Kerr and Anna Steese Richardson, which has been scripted by Lillie Heyward and Delmar Daves.

Guy Kibbee and Patricia Ellis will have the leads when it starts June 25. Keighley completed "Kansas City Princess" last week.

'Mrs. Wiggs' Under Way

Norman Taurog got the shooting started yesterday on "Mrs. Wiggs of the Cabbage Patch" at Paramount. Pauline Lord top-spots, with W. C. Fields, Zasu Pitts, Evelyn Venable and Kent Taylor among the others.

'Millie' Cast Complete

The cast for "The Captain Hates the Sea," which Lewis Milestone will direct for Columbia, now includes Fred Keating, Victor McLaglen, Wynne Gibson, William Gaxton, Alison Skipworth and Mae Clarke.

IATSE Ducks Casey By Capital Office

New York.—As a result of the reports made at the IATSE convention by delegates from Hollywood locals, the IATSE has decided to open a special Washington office for the handling direct with Deputy Administrator Sol A. Rosenblatt of all complaints by members of code violations.

This is a direct slap at Pat Casey, chairman of the much discussed Studio Labor Committee. When the delegates stated that none of the IATSE men in Hollywood would present complaints to Casey's committee because of their fear of Casey, the entire convention backed them up and passed a resolution calling for the Washington office.

Six-day Bicycle Race Will Be Started June 21

The six-day bicycle race, which starts at the Gilmore Stadium on June 21, has a number of entrants who have made themselves famous at the annual event at Madison Square Garden, including Reggie McNamara.

The track is similar to the Garden track, ten laps to the mile. While many of the picture colony have already made reservations, the regular sale of tickets opens today at the Stadium, Beverly and Fairfax.

Mrs. Kinney Returning

Mrs. Mabel Kinney, chairman of the Code Committee for Extras, returns to her office tomorrow after a two-weeks absence.

Baby Star Signs With Para. on 7-year Term

One Wampas baby star definitely got her name on a Paramount dotted line yesterday when Dorothy Drake enrolled for a minimum six months, maximum seven years.

Her appearance with the thirteen in "Kiss and Make Up" won the legal document. Two more are set if they show up in the contract department.

'Stamp' To Kill Duals

(Continued from Page 1)

whereby the exhibitor guarantees to show no double bills. Even in those sections where single bills are the vogue, every exhibitor will have to sign as a precaution against any possible tricksters or backsliders who might try to chisel.

A move such as this was threatened some time ago by Louis B. Mayer, speaking to a gathering of the Independent Theatre Owners of Southern California. He told them that if they do not go to single bills themselves they will be forced to do it. He went further and stated that he was willing to carry the issue right up to the President and the U. S. Supreme Court if anyone wanted to fight the move that he said was being planned by the majors.

Since that meeting the indies in Southern California have tried to get a united single bill front, and say that 90 per cent have agreed to abolish the double-bills.

THE CARNERA-BAER PICTURE

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86th STREET THEATRE
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ACADEMY THEATRE
CROTONA THEATRE
PARK PLAZA THEATRE
AUDOBON THEATRE
VALENTINE THEATRE
BROOKLYN ALBEE THEATRE
KENMORE THEATRE
PROSPECT THEATRE

GREENPOINT THEATRE
BUSHWICK THEATRE
TILYOU THEATRE
MADISON THEATRE
RICHMOND HILL THEATRE
DYKER THEATRE
ORPHEUM THEATRE
FAR ROCKAWAY THEATRE
PARK THEATRE—Rockaway Park
ROCKVILLE CENTRE THEATRE
KINGSWAY THEATRE
PALACE THEATRE—Albany, N.Y
PROCTOR'S—Troy, N. Y.
PROCTOR'S—Schenectady, N. Y.
KEITH'S—Syracuse, N. Y.
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THE Hollywood REPORTER

Vol. XXI, No. 30. Price 5c. TODAY'S FILM NEWS TODAY Wednesday, June 13, 1934

MGM TO START ABROAD

TRADE VIEWS by W. R. WILKERSON

•WE have had several talks in New York with some of the leaders of the Catholic Church, both priests of that church and influential laymen. We found all of them a bit bewildered by the great momentum their activities with regard to the picture business had developed. They were surprised that the campaign had been given such great importance in the newspapers and were a bit shaken by the fact that it might tend to cause legislation against the industry that would be serious.

These interviews reveal that their attitude on the subject is that they reason that the motion picture producers broke faith with the Church by violating their promises of the past few years to clean up the screen. And, believing that the producers had broken faith, the Church decided to act itself, FOR ITSELF and for no one else. The Church is dead set against any form of censorship other than that which it may exert for the protection of its people.

•

Those behind this campaign are more tolerant than you would gather. They realize that entertainment must have drama; that drama must be built around sex, crime, passion, etc. They are not objecting to that. What they object to most strenuously is the producers dragging in smut, tincturing their scenes with vulgarity, pulling away from stories entirely to get a laugh here and there with dirty bits that have no place in a picture.

They believe that such acts showed that the producers had no intention of being bound by some decent moral code, so they decided to build one themselves for the producers and to cause it to be put into effect through the boycott that they are aiming at objectionable pictures until such time as the producers show some tendency to play ball with them.

The Catholic Church is concentrating all its attention on the complete elimination of DIRT in pictures, even if that should mean the elimination of all pictures.

•

Our own reaction, as a result of our conversations with bishops, priests and high laymen in the Church, is that they are more broad-minded than even the most lenient censor board. They

Continued on Page 2)

Woman Director of 'Maedchen' For MGM

New York.—Leontine Sagan, the famous woman director of "Maedchen in Uniform," was signed up for MGM by David Selznick, who has just returned from abroad, and is expected to report at the studios within a short time.

Fox Gets All Runyon Stories For the Year

New York.—Fox Film has tied up the entire story output of Damon Runyon for the next year, the deal having been put over by Julian Johnson, Fox story editor, who is leaving for the coast tomorrow.

Johnson said that, judging by what he knows of production plans for the coming season, there will be a decided decrease in the number of crime stories or otherwise censorable pictures. That, he says, applies not only to Fox, but to all other companies.

Columbia Will Resume Producing in England

New York.—Columbia is planning to start producing in England again and will make its own quota productions. Final details of the plans are awaiting Jack Cohn's trip to England or Joseph Friedman's visit to New York.

Gollomb Out of MGM

Joseph Gollomb finished his assignment at MGM yesterday, checking off the studio writer list after turning in his script on "The Casino Murder Case."

Plans To Rent Space First And Build Own Studio Later; Will Use U. S. Technicians

New York.—Metro-Goldwyn-Mayer is perfecting plans to embark on production in England on a large scale. It is expected that arrangements will be made so that, according to Sam Eckmann, British representative for the company, four to six pictures can be started in September.

The nucleus of the foreign organization will be formed by a group of executives sent from here or from Hollywood, to be augmented in London. Present plans call for the production of features below the super-special class, but sufficiently important to command release in any country.

David Selznick, who has just returned from England, stated yesterday that he had discussed the plan with Nicholas Schenck and J. Robert Rubin here and by telephone with Louis B.

(Continued on Page 8)

Sam Jaffe Resigns Post At Columbia

Sam Jaffe, Columbia production executive and assistant to Sam Briskin, yesterday resigned that position and is going to Europe for a few months, his first vacation in several years.

He said yesterday that he had no announcement to make regarding future plans, and will have none until he returns. He was nine years with Paramount and a year with Radio before going to Columbia .

Pathe Directors To Vote Tomorrow

New York.—The directors of Pathe Exchange Inc. will meet tomorrow to vote on the reorganization plan, which contemplates the creation of new common and preferred stock to be issued in return for the present stock and back accumulations in dividends.

These dividends now total $50 a share on the preferred and $26 a share on the Class A common. The company also has $2,065,500 in bonds that fall due in 1937.

Ralph Kohn Coming To Confer With Producers

New York.—Ralph Kohn, who recently resigned as vice-president and director of Paramount-Publix, left by plane for Hollywood last night to confer with producers there about his projected independent production venture.

Laurel and Hardy To Do 'Babes in Toyland'

Hal Roach yesterday took "Babes in Toyland" off the shelf and decided to put it into work early next month under Ray McCarey's direction.

It will star Laurel and Hardy, the former as Simple Simon, the latter as the Pieman.

MGM Borrows Dunn

John Considine last night succeeded in borrowing Jimmy Dunn from Fox for the spot opposite Jean Parker in the MGM picture, "Have a Heart." The deal was sewed up with Dunn by wire to New York.

Young For 'Hide-out'

Completing her loan-out to Fox for "Caravan," Loretta Young reported back to MGM yesterday and goes into the spot in "Hide-out" opposite Robert Montgomery. Maureen O'Sullivan vacated the role.

NO MORE FILM SHIPMENTS IN PASSENGER PLANES

Washington.—In view of the many disastrous airplane accidents and the heavy loss of life, the Government is planning to issue an order forbidding the shipment of motion picture film or any other inflammable material in airplanes which carry passengers.

It is believed here that this order may seriously affect the 13-hour transhipment of prints from the coast laboratories to the Eastern exchanges and cause an increase in the necessity for more laboratory work in the East. There is a possibility also that it will lead to an increase in Eastern production.

Phila. Methodists Back Catholic Film Fight

Philadelphia.—A conference of the Methodist clergy of this city yesterday adopted a resolution endorsing the stand taken by Cardinal Dougherty in the battle being waged by the church against indecent pictures.

Sam Hellman To Lasky

Sam Hellman yesterday joined the Jesse L. Lasky unit at Fox to work on the dialogue of the Sonya Levien script of "Captive Bride." The production stars Charles Boyer.

FRANK BORZAGE directed "LITTLE MAN, WHAT NOW?"

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher

FRANK T. POPE.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957
New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 2 Cathedral Mansion; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

THE LOW DOWN

Looks like one Dorothy Parker and Alan Campbell are headed for Hollywood. Anyway, the Don Stewarts just got this wire, dated yesterday at Julesberg, Colo. It says: "We Are Here In A 1929 Open Ford With Two Bedlington Terriers Please Advise." (!)

•

The temperament "given out" by Grace Moore during her last flicker at Columbia hasn't been equalled for many a day—fortunately. The menials (as always) got the worst of it, we hear, when any available implement went flying through the air during la Moore's various outbursts. The pay-off came when the song-bird flew into an uproar because she couldn't get Carole Lombard's personal hair-dresser at the precise moment that Carole happened to need her. Grace put on a big act about "how could my dear friend, Carole, do this to me?!" . . etc., but the fact is that the two have only met casually once or twice! So, naturally, Lombard did not see any reason for relinquishing her pet curl-twister. Anyway, Carole got even—because a few days later, while Grace was practicing her scales, she and "Fieldsie," her secretary, put on some Bing Crosby records full-blast in an adjoining dressing-room, and, as though that weren't noise enough—they added their own raucous voices to the strains of "Learn to Croon." (!)

•

Maureen O'Sullivan has asked to be let out of her role in "Hideout" and MGM has agreed. Seems that Maureen has received word that her father is ill in Ireland and she wants to rush to his side. Johnny Farrow, by the way, is supposed to sail for Honolulu tomorrow—but what, if any, connection this has with that, we wouldn't be pinned down to saying!

New York REVIEWS

"FOG OVER FRISCO"
Warners prod.; director, Wilhelm Dieterle; writers, George Dyer, Robert N. Lee, Eugene Solow.
Strand Theatre

American: "Fog Over Frisco" is chiefly distinguished for an excellent cast and good screen treatment. The film is a fast-moving mystery which seldom suffers a lessening of tempo. Director Wilhelm Dieterle manages to keep his audience in the dark as to the identity of the chief villain until the final denouement.

Sun: Staccato as the rhythm of a machine gun is the timing of "Fog Over Frisco." One of those First National melodramas, keyed up to a speed so rapid that murders, swindles, romances, kidnapings flash by like so many captions on an old-fashioned newsreel. It is highly effective, this double-quick time with the crescendo finale.

Times: What "Fog Over Frisco" lacks in the matter of credibility, it atones for partly by its breathless pace and its abundance of action. As the story passes on the screen it scarcely gives the spectator time to think who might be the ringleader of the band of desperadoes.

Herald-Tribune: Intriguingly named, "Fog Over Frisco" nevertheless proves disappointing in its story and treatment, which is not a little surprising, since Mr. Dieterle has often shown a flair for originality and imagination. Here the speed of his mystery murder is terrific. Shot follows shot with a hurry and confusion bewildering to the onlooker and unartistic in the story-teller.

Mirror: A cunning murder and a neat kidnaping are the diverting features of this melodrama which features an attractive cast and was made by a skilful director.

News: A good, old-fashioned movie melodrama with plenty of action and a story that seems plausible enough. Wilhelm Dieterle, who directed the picture, handled the materials of the story cleverly, using the technique of the silent movie for most of it.

World-Telegram: "Fog Over Frisco" is a tense and thrilling melodrama. Indeed, I think that, without fear of contradiction or accusation or undue enthusiasm, one can truthfully say that it is quite the smoothest and most irresistible tale of homicide that has appeared on the screen this year. Crisp incident, terse dialogue and convincing color make this "Fog Over Frisco" as holding a film as can be found in the whole year's output of melodrama. The treatment—which includes the writing and Wilhelm Dieterle's direction—is brilliant. The acting is superb.

Journal: There are enough counter-plots and suspects in the piece to outfit half a dozen mystery yarns. As a matter of fact, once in a while the storp trips over itself due to this astonishing abundance of material. But the picture moves so fast and is so neatly played and directed that you'll find it thoroughly entertaining.

Taylor on 'Heldorado'

Rex Taylor registered yesterday as a member of the Jesse L. Lasky unit at Fox and is writing the screen play of "Heldorado," the Frank Mitchell Dazey story which is slated for Spencer Tracy, under Irving Cummings' direction.

Tradeviews

(Continued from Page 1)

realize that it is impossible to make pictures just for kids, but they believe that pictures made with good taste, judgment and a desire to do away with all smut and vulgarity can be screened without anything in them to hurt the kids, regardless of the subject matter. They reason that, if these pictures are produced in a proper manner, the kids won't know what they are all about.

Don't take it from this that there is going to be any let-up in the activities of the Catholics in the present drive. They are going even further, but will try earnestly to confine the results of their activities to their own people. They are going to use every effort to keep the drive off the front pages of the newspapers, because they feel that publicity will impose upon the motion picture industry legislation that will cause stringent censorship, and they do not want that responsibility.

Picture Stars Signed For Non-Spi Radio Hour

Edmund Lowe, Helen Mack, Adolphe Menjou, Veree Teasdale and Douglass Montgomery have been signed for radio broadcasts on the Non-Spi Hour, via the NBC network, emananating locally from KFI.

Lowe and Miss Mack go on tonight, Menjou and Miss Teasdale June 27, and Douglass Montgomery July 4. The Selznick-Joyce radio department, under Allan Simpson, set the deals.

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Stars Flock to Aid Marion Davies Show

A long list of talent is being lined up for the Marion Davies Foundation benefit, which will be held at the Biltmore Bowl, Monday, June 25.

The event, planned in the interests of one of Hollywood's favorite charities, is expected to be one of the biggest of its kind, with all film leaders co-operating. Eddie Cantor has volunteered to act as master of ceremonies, Mary Pickford and Mae West taking a hand as patronesses.

Wood Puts His Unit Into Golf Tournament

Sam Wood's departing gift to the "Stamboul Quest" company at MGM was the posting of the two dollar entry fee in the studio golf tournament for every member of the unit who had worked with him.

He also put up a twenty dollar prize for the best score among the unit members.

Three For Buster Phelps

Signed by Paramount yesterday for "Now and Forever," Buster Phelps now has committments to three studios for picture role. He next goes to For for "Servant's Entrance" and then to MGM for "Professional Corespondent," which is being rewritten so that it can go into work in about a month.

New Term For DeLeon

Walter DeLeon got a new writing ticket at Paramount yesterday. He is working with Jack McDermott on the George Marion Jr. original, "College Rhythm."

Warners Set Barrat

Robert Barrat was set by Warners yesterday for one of the featured spots in "The Case of the Howling Dog."

Pete Starts Three More

Three more Pete Smith shorts went into work at MGM yesterday. One is a Goofy Movie, two are sport reels.

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IN

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with

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ESTHER RALSTON



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A

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STORY

SCREEN PLAY

by

JOHN MEEHAN

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EDWARD ARNOLD

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by

Nacio Herb **BROWN** and Arthur **FREED**

"ALL I DO IS DREAM OF YOU"

FROM THE PICTURE

Sadie McKee

Published by
ROBBINS MUSIC CORPORATION

SCIENTISTS TO AID IN MAKING '20,000 LEAGUES UNDER SEA'

Elaborate Plans For the Verne Yarn

With many of its odd engineering and photographic problems solved, and an array of savants in the background awaiting their cue to participate as scientific observers, Phil Goldstone is inaugurating the exploratory period of his preparations to film "20,000 Leagues Under the Sea" by dispatching a scouting expedition down the Pacific Coast of Mexico.

Otis Garrett, Goldstone's supervisor, and Jerry Fairbanks, cameraman, will take off for Ensenada, pick up the Mexican censor, then fly to Mazatlan to add a government geographic expert to the party.

They will patrol the ocean and Gulf of California coasts by air to spot suitable locations for the underwater shooting of the Jules Verne scientific fantasy. Specific objects to be charted for use are a number of sunken wrecks and, if possible, the mouth of a subterranean river.

This aerial scouting will take probably two or three weeks, but more extensive explorations will be required, probably including a voyage to the Marquesas Islands for suitable coral rees, and another to the Great Australian Reef.

Although actual production is still three or four months ahead, Goldstone ten days ago purchased the 195 foot twin-screw, all-steel yacht Camina, formerly owned by ex-King Alfonso, which is being converted into a floating picture studio.

The Camina is being equipped with a complete motion picture laboratory, and will have a projection room. It will carry the cast, technical staff, and scientific observers on the actual production voyage, which will be headed by Goldstone personally.

Besides the standard motion picture and scientific apparatus required, much specialized technical material will be carried. This includes:

An undersea train 250 feet long for traveling shots on the ocean floor. Tested successfully off the Isthmus at Catalina recently.

Cameras inclosed in waterproof blimps with complete exterior control. A special Dupont film for undersea photography is being perfected for the picture.

Underwater lights developed by General Electric for the production.

Elevators for cameras, operators and lights for use underwater. Platforms will be guarded against sharks and other dangerous sea life by cyclone fencing. Technical operators themselves will wear regulation diving equipment.

Self-contained oxygen-generating helmets for the actors. These are diving helmets with no entangling pipes or lines. They are built of chromium bronze, with the chemical installation made by United States government technicians.

Most fantastic of all in appearance, and the feature that will impress the public, is the submarine being constructed after the weird, mechanical narwhal imagined by Jules Verne in the novel that foreshadowed the actual submarine. Beyond the fact that its operation is hydraulic and its appearance suggests a sea monster, this important working prop is being guarded with secrecy.

Representatives of the California Institute of Technology will go on the production voyage, furnishing dredging equipment and their store of scientific information. In return they will receive prints of the footage for the Institute's use.

Microscopic equipment is already owned by Jerry Fairbanks, who did such work for the "Strange As It Seems" series.

What Beebe did in the Eastern waters, Goldstone hopes his film expedition will be able to accomplish in the Pacific. He has had this film in his mind for years. Originally he expected to make it for around $450,000. He figures now it will cost $800,000.

"20,000 Leagues Under the Sea" is expected to run about 10 reels. The adaptation made by A. P. Younger over three years ago is being modified by Wellyn Totman in line with the newly developed technical facilities.

Korda Gets Muni For Role of 'Nijinsky'

London.—Alexander Korda, of London Films, is reported to have signed Paul Muni to play the title role in the screen version of "Nijinsky," the same role he is to do on the stage. Charles Laughton is set to play Diaghileff.

New Pictures on B'way This Week

New York.—Three pictures are being held over at the Broadway houses this week and seven new ones are arriving. The hold-overs are "Fog Over Frisco" at the Strand, "Men in White" at the Capitol, and "The World in Revolt" at the Rialto.

On the new list are: Today, "Are We Civilized?" at the Rivoli, "Private Scandal" at the Mayfair; tomorrow, "Along Came Sally" at the Criterion, "Life of Vergie Winters" at the Music Hall; Friday, "Here Comes the Groom" at the Paramount, "Let's Talk It Over" at the Roxy, and "White Heat" at the Gaiety.

Lasky Starts Work on 'White Parade' Aug. 13

Jesse Lasky will start production on "White Parade" August 13. The book, by Rian James, will be published next week.

Jesse Lasky Jr. has done the screen play. Irving Cummings will direct. Heather Angel is pencilled in for the lead, with the studio dickering for a couple of players on a loan basis.

Extra Complaints Drop

Extras' complaints of alleged code violations by the studios dropped slightly the first two days of this week, a total of 32 complaints having been registered with the Junior Screen Actors Guild.

World Wide Pix to Remain in Business

New York.—World Wide Pictures Inc. will remain in the distribution business, with R. M. Savini as general sales manager. The company has concluded an agreement with Fox whereby all the World Wide features, now being distributed by Fox, will be turned over to the company for state rights sales. Savini is now busy disposing of this product.

The Educational shorts will continue selling through Fox, as heretofore.

Paramounteers Leaving For Convention Here

New York.—The New York delegation that will attend the Paramount convention in Los Angeles this week is preparing to start, leaving here by New York Central. They will pick up delegates from other cities on the way.

Adolph Zukor said yesterday that the company now has 69 players, 29 directors and 51 writers under contract.

Shirley Temple Set For Personals in New York

New York.—Shirley Temple, the baby star of "Stand Up and Cheer" and "Little Miss Marker," is set for a series of personal appearances, the first to be at the New York Paramount and the salary to be in four figures.

'Aces Down' For Lasky

Jesse L. Lasky yesterday took an option on Thompson Burtis' original story, "Aces Down," an aviation yarn dealing with the border patrol, and is planning to star Spencer Tracy in it for Fox.

Young Starts Musical

Felix Young, Columbia producer, puts another musical into production within the next ten days. It will be "Hello, Big Boy." No cast or director has been assigned as yet.

Not that it MATTERS
by Helen Gwynn

That Embassy suit against Pathe for breach of contract in failing to deliver a batch of old Harold Lloyd two-reelers for synchronization and distribution, is bringing out some peculiar situations.

The other day, during court proceedings, Stuart Webb is said to have practically admitted that Pathe resold its rights to thirty-eight of the Lloyd shorts to the Harold Lloyd Corporation in April of this year for the reported price of $13,000. And the only catch to a statement like that is the fact that, prior to this alleged deal, Pathe signed a five-year contract with Embassy Pictures, giving that company distribution rights and permission to synchronize the comedies.

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Typical Hollywood economy story number ten million: Lowell Sherman was signed by Universal at $3500 per week to direct for that company for one year. About a week and a half after Sherman arrived on the lot, he was handed a story called "The Captain Hates the Sea" to read, and he had scarcely finished it when he was begging the studio to buy it for him. The studio put in a bid of ten thousand dollars for it. Wallace Smith wanted fifteen thousand. The studio refused to part with the extra five and the story was sold to Columbia.

Soooo Lowell Sherman has been on the lot for seven months, drawing his weekly salary of thirty-five hundred and hasn't directed a picture yet. But the studio did save five thousand dollars—or did it?

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With the unexpected and tragic passing of Broadway's most famous character, Billy LaHiff, almost everyone has been wondering what will become of the equally famous rendezvous that LaHiff founded. Well, it seems that his nephew, Jim Collins, will take it over and run it, and Billy's son, Billy Jr., will be the head waiter.

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'Four Walls' Rushed Into Work At MGM

Following several shifts in production plans, MGM yesterday finally decided to put "Four Walls" into work tomorrow. Paul Sloane will direct it, and the tentative cast last night was headed by Franchot Tone and Mae Clarke.

The studio planned to do "Four Walls" some time ago, and assigned Edwin L. Marin to direct it. Then the picture was shelved and Marin was given "All Good Americans." The decision to start "Four Walls" immediately was made yesterday, presumably because of holes in the releasing schedule.

If Tone is used in this picture it will mean the holding up for a time of "Death on the Diamond," which Edward Sedgwick will direct. "Four Walls" is on an 18-day production schedule. Lucien Hubbard is producing it.

Paramount Players Injured While on Set

Two Paramount players were injured at work yesterday. George Bancroft went temporarily blind under strong arcs on the "Elmer and Elsie" set and is out for at least three days rest, the unit shooting around him.

Henry Wilcoxon, making retakes of a battle scene for "Cleopatra," had a hand lacerated. He was injured in the same scenes when they were first made two weeks ago.

'British Agent' Comes Home Under the Whip

With a spurt of night work, Michael Curtiz brought "British Agent" home soon after midnight yesterday at Warners.

Leslie Howard and the missus leave today or tomorrow to catch the Europa, sailing June 19 for England. Kay Francis goes East the first of the week to sail June 24 for Naples.

Seek 'Limberlost' Girl

Christy Cabanne and W. T. Lackey are in daily huddles over the selection of the girl to play the title part in "Girl of the Limberlost" for Monogram. A dozen names are under consideration, but there is a possibility an unknown will be fitted into the part.

Rivkin Quits Morrison

New York.—Joe Rivkin has resigned from the Leo Morrison office here and Morrison is looking for someone to take over the work handled by him.

New Designer at Fox

Lillian Templeton, former secretary for Ann Harding, has just signed a contract with Fox as a costume designer.

C. M. Nelson Abroad

Leaving the MGM writing staff after more than a year on a week-to-week basis, C. M. Nelson moves off for a trip to London.

New Job For Boyle

Charles Boyle, well-known cameraman, is now in charge of the studio rentals department of the Camera Supply Company.

'Nana' Barred, Zola Heirs Cancel Suit

Paris.—The Anna Sten picture, "Nana," has been withdrawn from the French market and, as a result, the heirs of Emile Zola have dropped their suit against United Artists. The suit claimed the picture did not do justice to the novel.

Bob Ritchie Coming With Foreign Loot

New York.—Robert Ritchie, manager of Jeanette MacDonald, leaves here for the coast Friday with all the properties, tests, etc., that he acquired in Europe.

He bought two pictures, "Marie" and "Sunshine," both starring Annabella and both directed by Paul Fejos. He also signed several foreign players for MGM, and made tests of Louise Ulrich and Victor de Kowa, German players; Georges Rigaud, a French Argentinian, and Louis Rainer.

Russ Columbo Gets Top In 'Wake Up and Dream'

Russ Columbo had his option lifted yesterday for another six months on the Universal payroll.

He top-spots in "Wake Up and Dream," which B. F. Zeidman will ease into production in July as soon as June Knight recovers.

Caruso Life For Films With His Son Featured

Warner Brothers yesterday purchased an original story from Houston Branch. It is called "The Golden Voice," and is a story based on the life of Enrico Caruso. Warners plan to feature Enrico Caruso Jr. in it.

Paramount Will Make 18 Abroad For Quota

New York.—John Cecil Graham, managing director for Paramount in Great Britain, said yesterday that the company will have 18 features made in England to fill its quota requirements. Production will be at British and Dominions.

Van Trees on Dunne Pic

James Van Trees has been assigned to photograph Radio's next Irene Dunne picture, "The Age of Innocence." He handled the photography on "Stingaree," being borrowed from Twentieth Century, where he is under contract.

Crabbe With Darmour

Larry Darmour yesterday borrowed Buster Crabbe from Paramount for the lead opposite Isabel Jewell in "Gaily I Sin," which Ralph Ceder directs when it starts Monday. This is the second Darmour production for Majestic.

Sam Coslow Returns

Sam Coslow, Paramount song writer, returned yesterday from a two-months vacation in Europe. While there he wrote the words and music for "Oh, Daddy," a musical which British Gaumont will produce.

Berke To Make Six For Famous Authors

William Berke yesterday signed a contract with Famous Authors Pictures Corporation to produce a series of six pictures for the independent market, the first of which, "Unforbidden Sin," from a novel by Roy Vickers, will go into production at Talisman studio by the end of the month.

The company has purchased "A Life For Sale," by Sidney Horler; "Jazz Beau," a novel by Beth Brown, and "Burned Evidence," a novel by Mrs. Wilson Woodrow. All will be produced by Berke.

Johnny Mack Brown Signed For Eight at Col.

Columbia yesterday signed Johnny Mack Brown on an eight-picture deal and plans to star him in a series of fast action, romantic pictures.

Brown starts at Columbia July 1. His series will all be produced under the supervision of Irving Briskin. The deal was set by Hallam Cooley. Brown's last picture was with Mae West in "It Ain't No Sin."

Sennett Organizing New Bathing Beauties

The Mack Sennett Bathing Girls of 1935 will be a feature of the Hollywood historical feature Sennett is planning. Sennett also will try to persuade now-famous originals from his noted bathing corps to take bows in the picture.

Butterworth Better

Charles Butterworth checked in at MGM yesterday after his illness and goes to work in "Malibu."

MGM to Produce in Eng.

(Continued from Page 1)

Mayer in Hollywood. Mr. Mayer is expected here next week for settlement of all details, Selznick remaining here to meet him, while George Cukor, Fritz Lang, Hugh Walpole and Howard Estabrook will leave for the coast Friday.

Selznick is in complete accord with the plan to open MGM studios in London. Among his reasons are the British market, the greater available supply of talent in England, and the fact that pictures needing Continental backgrounds can be made better and more cheaply over there. The plan includes the use of a revolving staff of American technicians.

A modest start, with one or two pictures, is the Selznick idea. He advises renting space at first and then, when the output increases to six or eight features, the purchase or building of a studio. Production costs, he figures, would be about the same as in America, but for that money the pictures made in England would be of better quality and the product would gross much more in Great Britain because of being made there.

Regarding Fritz Lang, Mr. Selznick said that his first picture for MGM may be "Two Thieves," the Manuel Komroff story which the company has had for some time, but that is not definitely set.

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THE Hollywood REPORTER

Vol. XXI, No. 31. Price 5c. TODAY'S FILM NEWS TODAY Thursday, June 14, 1934

ACTORS RESENT SLURS

TRADE VIEWS by W. R. WILKERSON

WE talked with a Bishop of the Catholic Church the other day. He is a picture fan, and a great man, both in and out of the Church. He was extremely bitter towards our industry and even accused some of the producers of deliberately attempting to corrupt the youth of the nation. When we laughed at such a notion, he became irritated and said:

"You are a fool if you believe otherwise. I can name you twenty pictures made during the last year or two that will prove my contention."

We listened while he told about the scene in "Red Dust" where Jean Harlow makes that crack to the parrot, and the scene in "Trumpet Blows" in which the girl throws Raft his hat and says, "Here's your hat; what's your hurry?"

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We agreed with the Bishop that neither scene had a place in the story, that they were vulgar, that they might tend to corrupt some kids, but we argued that neither they—nor any other of the twenty which he might name—were written for the purpose he believed. We contended that they were incorporated in the pictures for laughs, and laughs that are causing us a lot of trouble now, and maybe more later.

Our conversation with this Bishop convinced us that someone had fed him such ideas, that they were not really his own. He finally admitted that he might have heard them in discussion and, on being pressed further, conceded that it was impossible to believe that even the most degraded producer of pictures could produce such scenes with any thought in mind of intentional evil to the kids.

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And, ladies and gentlemen of this industry, that is the mental attitude of almost everyone in the Catholic Church who is fighting us now. They have been fed ideas that are far from the truth, they have been sold on angles that have no basis in fact and, strange as it may seem, all this selling has been done by individuals in our own industry, men and women who have axes to grind and have ground them to a razor edge, even to the extent of causing them great personal

(Continued on Page 4)

25% Cancellations As Price of Singles

Kansas City.—The campaign against double bills has struck a snag here with the independent exhibitors demanding the right to cancel 25 per cent of any product they book as their price for going to single-bill policy.

Stanley Waite, Of Para., Dies Suddenly

New York.—Stanley B. Waite, Eastern divisional sales manager for Paramount, dropped dead in his office yesterday from acute indigestion. He was 44 years old, and leaves a widow and nine-year-old daughter.

Waite was formerly with Pathe, and went to Paramount in 1927 to handle sales of short subjects, being promoted to divisional sales manager later. He was to have left for the Los Angeles convention last night with George Schaefer, Neil Agnew and the rest of the New York delegates.

'Rothschild' Closing After Run of 15 Weeks

New York.—Twentieth Century's "The House of Rothschild" is closing at the Astor Theatre Tuesday night after a successful engagement of 15 weeks.

Bromley Back at Work

Haworth Bromley, assistant to Frank O'Heron at Radio, is back at his desk after a two-weeks absence due to an appendectomy.

Truth-Telling As Much Duty Of The Clergy As Is Protection Of Morals Of Flock, They Assert

Hollywood's actors are deeply incensed by the flood of accusations of immorality and indecency that has been poured upon them and their private lives by the clergy of various churches and by self-appointed reformers in the campaign now being waged against salacious pictures.

Particularly are they burned by the recent statement of Representative Cannon, of Wisconsin, in connection with the resolution which he introduced calling upon Congress to "legislate' morals into the picture industry. Mr. Cannon said: "The whole atmosphere of Hollywood seeps with immorality" and the actors and actresses become so hardened that "they

(Continued on Page 5)

Marc Connelly to Para. On Phil Stong Story

Paramount yesterday purchased Phil Stong's latest novel, "A Village Tale," and signed Marc Connelly to write the script, planning it as a vehicle for Cary Grant and Evelyn Venable. Connelly, who is now in New York, returns here immediately to start his deal.

Two Want King Vidor

Columbia and Universal are dickering with King Vidor. The former is offering him a two-picture deal. He leaves in two weeks for New York and is figuring on working on a story during the trip. He returns by boat.

'No Loans,' Warners Notify All Agents

Warners yesterday slapped all agents with a notification that contract players are the sole property of the studio and are not to be offered to other studios on loan-out deals.

In the interests of their clients, the managers have made a practice of cooking up the loan-outs on the basis that the borrowing studio generally gives the player a better break than the home lot. Warners, however, have played down loaning out their players and are anxious to keep the agents away from operating on these deals.

Max Gordon Trying to Sign Dietrich For Play

New York.—Max Gordon is trying to sign Marlene Dietrich for the starring role in a play which he plans to produce on Broadway this Fall. No mention has been made of the title, nor of his chances for success in getting the screen star.

Warner Bros. Get Tone For 'Shanghai Orchid'

Warners have put through a deal with MGM for the loan of Franchot Tone when he completes "Four Walls" at his home lot early next month. He will probably get the lead opposite Dolores Del Rio in "Shanghai Orchid."

Harry Goetz Arrives

Harry M. Goetz, president of Reliance Pictures, arrived yesterday by plane from New York. He will remain here an indefinite time conferring with Edward Small, his production chief.

Ray Long Quits Fox

New York.—Ray Long, formerly editor of the Hearst chain of magazines and more recently connected with the story department of Fox, has resigned from that corporation.

FOX TO DISTRIBUTE 125 IN FOREIGN LANGUAGES

New York.—Fox Film Corporation is announcing that it will distribute approximately 125 foreign language dubbed films in Europe during the coming season. They will be in French, Spanish, German and Italian.

According to present plans ten Spanish originals will be made in France, and 25 pictures, some Spanish and others French, will be dubbed in Paris. In Berlin the company will produce six German originals and six dubbed versions. Thirty will be dubbed in Italy, and there will also be produced fourteen British quota pictures, which will be made in England.

Korda After Griffith

London Films yesterday cabled E. H. Griffith an offer through the Hawks-Volck office to go to England on a director's deal. With two pictures to do for MGM, he is holding off his decision until final plans on the two productions are set.

Harvey and Fox Split

All is over between Lilian Harvey and Fox Films. Yesterday war broke out again between Lilian and the studio, with the result that Winfield Sheehan and Sidney Kent decided to grant her desire to be free. So the contract was torn up.

HARLAN THOMPSON — DIRECTOR and SCREEN PLAY in collaboration
JEAN NEGULESCO — ASSOCIATE DIRECTOR
"Kiss and Make Up"

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher

FRANK T. POPE.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 2 Cathedral Mansion; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

RAMBLING REPORTER

Years ago Nelson Eddy worked for an advertising firm which fired him—and now he is about to draw more than a year's salary (according to what he was earning there) for just one broadcast from that same organization! . . . Which reminds us that Claudette Colbert is now making FOUR times as much as a free-lancer as she made at Paramount! . . . Paul Muni has wired a pal here that he will not play Nijinsky, either on the stage or in pictures, feeling that he's definitely "not the type". . . . Patricia Ellis has bleached herself blonde—the studio has wanted her to do so for a long time. . . . Fred Keating, at the Breakfast Club yesterday, cussed out loud into a microphone—not knowing it was "alive" (!)

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John Barrymore (still very ill) is off on his yacht for a month or so under doctor's orders. . . . Mary Loos (cousin of Anita), a good-looking gal, has given up archaeology (no foolin'!) and gone into pictures. . . . The David Selznicks, George Cukor (Gott Sei Dank), Hugh Walpole and Fritz Lang hit Hollywood Monday. . . . The Irving Netchers (Rosie Dolly) have put off Honolulu indefinitely and rented the Marion Davies guest-house. . . . Bob Ritchie rushing to get here for Jeanette MacDonald's birthday, June 18—so they can have a party.

•

Some folks think that Johnny Weissmuller's ribbing of Levinsky had a lot to do with Lasky's winning. Levinsky was paying plenty attention to Johnny—even to the point of thumbing his nose at him! . . . Bebe Daniels, Ben Lyon, the Stephen Ames (Racquel Torres), Jesse Lasky, Sr. and Jr., Frank Tuttle diinng at the Vendome before the bouts. . . . And everybody in town, including Jack Warner with Ann Alvarado, Kay Francis with Maurice Chevalier, at the Colony Club later. . . The Mae Clarke-Sidney Blackmer nuptials should come off any day now—it's all SO peaceful! . . . Lyle Talbot leaves town today for his home town in Nebraska. . . . Bill Powell off to fish again. . . . Do you know what newly-appointed supervisor at a major studio just made his first faux pas when he thought the casting director was supposed to get him a girl for "after working hours" too!??? . . . The Bob Gillhams are house-guesting at the Lynn Farnols.

New York REVIEWS

"SISTERS UNDER THE SKIN"

Columbia prod.; director, David Burton; writer, Jo Swerling.

Radio City Music Hall

Herald-Tribune: Too many themes and situations and too rich a variety of backgrounds have been crowded into "Sisters Under The Skin" to make it more than a moderately arresting screen drama. It is the assured and sensitive portrayals of Mr. Morgan and Miss Landi that give the work what distinction it has. Although he has staged "Sisters Under The Skin" with a fine sense of pictorial values, David Burton has been no more proficient than the authors in giving a concise frame to the action

Mirror: The banal title doesn't suggest the fine quality of this little film. It is a delightful and touching picture. Imaginatively directed, cleverly written, splendidly acted by Frank Morgan, the picture treats harsh realities with exquisite tenderness. Women should forcibly drag their husbands to see it.

American: Fresh humor and sombre drama are to be found in "Sisters Under the Skin." If the dialogue is a trifle too flowery, if the impassioned speeches register like phrases from a book of poetry, they should be pardoned on the grounds of their dramatic qualities.

World-Telegram: It is just a warmly human, simple little story, told simply. But through it all runs a nice, quiet humor and a fine sense of understanding of the characters and their problems. The acting of it is excellent.

Times: It is for the most part a happy-go-lucky piece of fiction. The film is endowed with original lines of thought! it is handsomely staged and the story moves along briskly, sometimes touching a frivolous note and occasionally a serious one. It is another of those pictures with splendid performances.

Post: Though it is a well-acted and effectively directed picture, the theme is a little too obvious for comfort. In short, "Sisters Under the Skin" is better in the acting than in the story.

Sun: The two principal characters, at whom author and scenarist have hurled all the sympathy possible and some that is rather impossible too, are played by such engaging persons as Frank Morgan and Elissa Landi. The whole business, with its fake aura of tenderness and self-sacrfifice, is a little ridiculous and sophomoric.

News: David Burton has done his best with the production. The story moves smoothly and gently to its foregone conclusion. The backgrounds are rich and colorful and the photography is first class.

Journal: The picture is well acted and directed and provides smoothly turned out entertainment. Elissa Landi, agreeably less aloof than she has been in her previous films, contributes a convincing performance.

Actors Guild Advises Against 'Star' Contests

The Screen Actors Guild today comes out against all contests that are designed to send the winners to Hollywood "to become stars." Voicing the Guild's feeling in an editorial in the June Screen Player, all Hollywood organizations and individuals are called upon to fight such contests and refuse them their support.

It is pointed out that the winners of such contests usually are the worst sufferers, and most of them wind up by joining the thousands of unemployed who wander Hollywood's streets.

Morris Firm Gambling

Alice Rinehart, New York stage player, reached here yesterday. The William Morris office has brought her out on speculation in keeping with a new policy inaugurated by the office to stand the expense of bringing to the coast talent which it believes is worth gambling on.

Seidelman to Europe

New York.—Joseph H. Seidelman, foreign manager for Columbia Pictures, sails for Europe Saturday on the Berengaria.

Sten Signs Agency

Anna Sten took a manager for herself yesterday, signing an agency ticket with the Schulberg, Feldman and Gurney office. This is the first time the player has placed her business in the hands of a manager.

Boost For Miss Cotter

Universal has promoted Tammy Cotter to assistant story head under Jerry Sackheim. Miss Cotter has been connected with the studio's reading department for the past six months.

Pertwee Goes to MGM

MGM has signed Roland Pertwee to a term writing deal to start July 1. He is now in England.

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Farm Girls Targets In Contest At Col.

Columbia yesterday capitulated to the idea of using the contest idea in exploiting a picture and will splurge on such a project for the William Rowland production, "The Girl Friend."

Buxom girls will be sought for a milking number in the musical and it is the intention of the studio to get only farm girls. Contests will be organized in every state, with forty-eight girls, one from each state, being chosen. Carter Ludlow, of the studio publicity department, will be in charge and will have a contest plane, especially chartered for it, at his disposal.

American Legion Will Conduct Dell Services

At the request of the American Legion of New Orleans, plans for Dorothy Dell's burial have been changed, with the services being Sunday in that city rather than in Gulfport, Miss., as originally planned. Her mother and sister arrive there today.

The American Legion asked for the privilege of conducting the funeral since it sponsored her when she rose to fame as Miss Universe.

Writers Win Credit

Receiving protests from Rian James and James Seymour, following the preview of "The Great Flirtation," Charles R. Rogers yesterday decided to give the writers their screen credit on the adaptation of the Gregory Ratoff story.

Praskins on 'Barbary'

Leonard Praskins yesterday was assigned by Sam Goldwyn to work on the screen play of "Barbary Coast," which William Wellman directs.

Do You Want a Boat?

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'GRAND CANARY' SLOW PACED; CAST HAMPERED BY WRITING

Photography Hit Of The Production

"GRAND CANARY"
(Fox)

Direction .....Irving Cummings
Original Story.....A. J. Cronin
Screen Play.....Ernest Pascal
Photography .....Bert Glennon
Cast: Warner Baxter, Madge Evans, Marjorie Rambeau, Zita Johann, Roger Imhof, H. B. Warner, Barry Norton, Juliette Compton, Gilbert Emery, Carrie Daumery.

An unbelievable story, unbelievably slow, which the gorgeous photography of Bert Glennon strives desperately to save by giving it some visual movement at least. For those who read the book it may revive pleasant memories. For those who don't read, it is disjointed and illogical and certainly no booster for putting best sellers in pictures.

It is at best a story of the regeneration of a doctor who has been railroaded out of his profession and branded a murderer. At its worst, it is something about that same doctor falling in love with a married woman on shipboard, inadvertently missing his boat, fighting a yellow fever epidemic and saving the life of the girl who has conveniently contracted the disease. In the end, the doctor returns to London, a famous medico, and receives a cable from the girl telling him she'll be there any day. Just why the girl doesn't love her husband and falls so violently in love with the doctor is never explained.

As a matter of fact, the holes in the script are far larger than the story itself and there is practically no action. Characters are introduced, half-heartedly pushed into the story, and then are "contrived" out of it. There is no dramatic highlight in the picture and, if there were, the pace at which Irving Cummings elected to direct it would have successfully killed it a-borning. The dialogue is so sparse in spots and so long in others for no particular reason, that it doesn't help much to have the actors take at least a full minute to enunciate every word.

Warner Baxter struggles manfully in the part of the doctor, but unfortunately both he and Madge Evans are only required to look sad in full close-up throughout most of the picture. Marjorie Rambeau is a flamboyant keeper of a not-so-nice tavern in Santa Cruz. Zita Johann labors under a deadly load. Juliette Compton is given an amusing line and then more or less forgotten. Barry Norton would have been very good if his part had been more fully characterized. Carrie Daumery as the Marchesa was excellent, though her part too, lapsed into nothingness after having started as a woman supposed to be aristocratically daft. H. B. Warner and Gilbert Emery were okay in small parts.

It is to Bert Glennon that the picture owes whatever virtues it has, for the photography is sooo beautiful and at least the camera moves.

MGM Gives 'Camille' Its Sixth Production

MGM has assigned Mercedes d'Acosta to write the screen play of "Camille," which has been made five times already as silents. Eddie Mannix will produce. First National made the last silent version of the play in 1927.

Hays Crowd Confers on Church Campaign

New York.—The campaign against indecent pictures, led by the Catholic Church, was the main topic of discussion at a meeting at the Hays office yesterday. Joseph I. Breen, who was brought on from Hollywood for the occasion, was inaccessible after the meeting, and no one else would talk about what went on. General Hays and Breen will both attend the conference of Catholic Bishops in Cincinnati next Thursday.

At the business meeting of the MPPDA, Ned Depinet, of RKO, was elected a director.

Brock To Do Sequel of 'Flying Down To Rio'

Lou Brock, as the second of his big Radio musicals for 1935, has a South American idea that will be a follow-up of "Flying Down to Rio," taking a different angle on production and a new cast line-up. First comes "Ho, For Shanghai," on which Brock gets busy as soon as he returns from Europe the first of August.

Sidney R. Kent Gets The Legion of Honor

Paris.—In recognition of his service to the French picture industry, the French government has honored Sidney R. Kent by making him a member of the Legion of Honor. France is particularly grateful to him for the progress of the local Fox branch.

Two New Allied Units Formed in New England

New York.—Two more units have been organized by the Allied States national association. They are the Allied Theatre Owners of New Hampshire and the Allied Theatre Owners of Vermont.

Kober on 'Moon' Script

Universal yesterday borrowed Arthur Kober from MGM to write the script of "Moon Mullins," based on the comic strip by Frank Willard. Edmund Grainger is the producer and no cast or director has been assigned as yet.

New Term For Baum

Sam Goldwyn yesterday wrote out a new ticket for Vicki Baum and keeps the writer with him for another year. She will write an original screen play for Anna Sten. The Schulberg-Feldman and Gurney office negotiated the deal.

'Louisiana' Good Example of a Flop

"LOUISIANA"
(Robert Mintz Production)

Direction .....Arthur Hoerl
Author.....J. Augustus Smith
Cast: Laura Bowman, Edna Barr, Lionel Monagas, J. Augustus Smith, Morris McKenny.

Hesitating deftly between the power of Voodoo and the might of sweetness and light, "Louisiana" fails to make much headway in any direction, and, so far as entertainment goes, is at an almost continuous standstill.

The picture, with an all-negro cast, is transferred to the screen intact from the stage, including the painted scenery, the long speeches and the stage technique. It is just what little theatres all over the country revel in.

With the exception of one scene—the revival meeting where the combined efforts of singing, hysteria, and a swell villain bring about a good, high excitement—the film is pretty dull. Most of the speeches of the old witch woman are in rhymed couplets and the rest of the dialogue is colorless.

J. Augustus Smith wrote the play; Arthur Hoerl directed, and Laura Bowman, Lionel Monagas, Edna Barr, the author and Morris McKenny stand out in the cast.

The picture is not for any house in any community.

'Broadway Bill' Set Back to Next Monday

Harry Cohn pushed "Broadway Bill" back to a start next Monday on the Tanforan racetrack. Technical crew has been on the location the past week.

Clarence Muse and Raymond Walburn, of the cast, have been working in Eddie Small's "Count of Monte Cristo" at Pathe.

Alan Crosland Will Direct 'Howling Dog'

Alan Crosland was assigned the direction of the "Case of the Howling Dog," at Warners yesterday. Gordon Westcott, Russell Hicks and Robert Barrat are slated for the cast.

Ben Markson wrote the screen play from the Erle Stanley Gardner story.

Jason Starts Short

Leigh Jason put the first of Lee Marcus' musical shorts into production yesterday at Radio, Walter Woolf starred as a crooner. Keye Luke, Chinese artist, makes his acting debut as Woolf's valet. Dorothy Lee, Eddie Kane and Hazel Forbes are also in it.

Zanuck Off to Africa

Darryl Zanuck, Mrs. Zanuck and Harry Wardell are all ready to plunge into wildest Safariland on their hunting expedition, William Goetz was informed by cable Tuesday. They will probably return to European civilization in about three weeks.

Not that it MATTERS
by Helen Gwynn

This really should come under the heading of "Confession Stories," all things considered, but it happens to work itself in with all the trouble that picture companies have been having recently with libel suits, etc.

A spy story was finished just a few days ago at one of the major studios. Most of the characters in the book from which it is taken are still living. Because of this, the star of the picture was considerably worried over what might happen to the picture abroad, and, before shooting started, he went in to see the head of the studio. The head assured the actor that the author of the book had given him full permission to make as many changes for picture purposes as he might think necessary. And then the studio head went further. He RE-ASSURED the actor by saying, "And you know, I haven't been a butcher all these years for nothing!" He's telling us.

•

The castle that Douglas Fairbanks has leased for himself is quite something, we hear. It's located at North Mymms Park in Hatfield, Herts, and was originally bought by J. P. Morgan for his sister. This little shack consists of EIGHTY-TWO bedrooms and the monocle that Doug is now wearing. It takes a staff of fifty servants to keep the place in order.

Now, bearing in mind the eighty-two bedrooms, it seems that Tom Geraghty is at present occupying the West Wing of the castle. Some time ago, Geraghty almost gave Doug an attack of high blood pressure when he showed Fairbanks a letter he had just received from his son, Gerald, who said he was motoring down to see Tom, and Tom very naively asked Doug: "Do you think you can put Gerald up over night?"

•

After all, maybe it isn't such a bad break to make picture tests at Universal, because it's almost a cinch bet that, while Universal is debating the question of "to sign, or not to sign," some other studio will offer you a contract. In the last couple of weeks, one producer-director over there has made four screen tests of gals in the vain hope of casting a picture he is anxious to get started. One of the gals was promptly signed by MGM and another, Astrid Allyn, was snapped up immediately by Frank Lloyd, who has given her the second lead in "Servants' Entrance." Miss Allyn is expected to be "san-sational," but the director who made all the tests is still without a leading lady for his picture, and is seriously considering becoming an agent.

Borzage Starting Back

Warners yesterday received word that the Frank Borzage company of "Flirtation Walk" is due to wind up work in the East today and leave for the coast in order to get back early next week.

Para. Delegates To Learn of New Deal

New York.—It is understood that many of the details of the Paramount reorganization plan are reposing in the pocket of General Manager George Schaefer, who left here last night for the Los Angeles convention, and that the first announcement of them will be to the delegates.

Russell Holman, of the production department, started West Tuesday and is expected to make the keynote production speech at the meeting. He will announce the season's plans and the acquisition of new material. It is believed that the convention will not last the full week, as originally planned.

Lupe and Jack Benny For 'The Girl Friend'

William Rowland yesterday signed Lupe Velez and Jack Benny for spots in "The Girl Friend," which he is producing independently for Columbia.

Jack Haley and Ann Sothern have the leads and Russell Mack directs. Benny will move to Columbia when he completes his work in "Transatlantic Merry-Go-Round," which Edward Small now has in production.

Barrymore and Young In 'Death on Diamond'

With Franchot Tone out of "Death on the Diamond" and in "Four Walls," MGM yesterday assigned Lionel Barrymore and Robert Young to the top spots in the former, which Edward Sedgwick will direct.

Edith Van Cleve Set For 'Age of Innocence'

Edith Van Cleve, one of Broadway's top comedy bets, gets her first chance to show what she can do in pictures in Radio's "Age of Innocence."

The studio also engaged Julie Hayden for a leading role under Philip Moeller's direction. The Beyer-MacArthur office closed both deals.

Alice Brady Signed For 'The Gay Divorce'

Alice Brady was signed and sealed for "The Gay Divorce" by Zion Myers yesterday and production is now set to start June 2. Mark Sandrich directs the Radio film, with Ginger Rogers and Fred Astaire bracketed at the top.

Dumbrille Back in Cast

Douglas Dumbrille got his assignment in "Broadway Bill" back again yesterday. When he appeared tied up for a time in "Stamboul Quest" at MGM, Louis Calhern was assigned the Columbia part. Calhern, in turn, was unable to get away from "The Count of Monte Cristo."

Edington Services

Funeral services for Talfourd C. Edington, 75, father of Harry Edington, will be held tomorrow afternoon at two o'clock at the Hollywood chapel, Hollywood cemetery. Mr. Edington died Tuesday night at his son's home on Glen Feliz boulevard.

UP-TO-THE-MINUTE CASTING NEWS

Forrester Harvey, Sterling Holloway, Samuel S. Hinds, Harry Todd and **Paul Harvey** to "Broadway Bill," Columbia.

Huntley Gordon, Wallis Clark, Maidel Turner and **Matt McHugh** to "Gaily I Sin'," Majestic-Darmour.

Edgar Norton and **Marjorie Gateson** for "Million Dollar Ransom," Universal.

Tom Hanlon, KFI announcer, **David Worth, Russ Brown, Lita Chevret, Betty Francisco, Georgia Caine, Lloyd Whitlock, Guinn Williams** and **Baxter Gamble** to "Romance in the Rain," Universal.

Esther Muir for "Caravan," Fox, through O'Reilly-Mann.

Lane Chandler and **Roger Gray** for "Merry Widow," MGM, by O'Reilly-Mann.

Ian Wolfe for "The Fountain," Radio, by O'Reilly-Mann.

Richard Tucker for "All Good Americans," by O'Reilly-Mann.

Georgette Rhodes, by Menifee I. Johnstone, to "Caravan," Fox.

Walter Walker, by Freddie Fralick, to "A Lost Lady," Warners.

Mary Loos to "Student Tour," MGM.

James Burke, through Harry Wurtzel, for "Serenade," Fox.

C. Henry Gordon for "We Live Again," Sam Goldwyn.

Mario Ceminici for "The Fountain," Radio.

Harry C. Bradley and **Thomas Braidon,** by Max Shagrin, for Monogram's "Tomorrow's Youth."

Leonard Carey to Radio for "The Age of Innocence."

Gladys Sale and **Sidney Miller** to Warners' "A Lady Surrenders," by Max Shagrin.

Ralph Morgan and **Bill** (stage) **Boyd** to Edward Small's "Transatlantic Merry-Go-Round."

Rogers To Do Picture Based on Hippodrome

Charles R. Rogers is going to make a picture called "Hippodrome," written around the colorful history of the great New York showhouse of that name. The story has been written by Ralph Murphy, who, it is expected, will direct it.

Lederman Ahead of Time

D. Ross Lederman romped across the finish line with "By Persons Unknown" yesterday at Columbia, beating the shooting schedule by three days. Ralph Bellamy and Shirley Grey are leads in the police detective No. 4 picture.

Tradeviews

(Continued from Page 1)

damage in loss of business and financial profits.

It's hard to believe that anyone connected with our business, disgruntled because of things that have gone against them, would seek such retaliation, but it's true and we can prove it.

But what's the use?

Reg Denny's Daughter Makes Debut With Him

Barbara Denny, sixteen-year-old daughter of Reginald Denny, makes her first picture appearance in Universal's "One More River," her father having a featured spot in the same cast.

Three old favorites were also signed. They are Stuart Holmes, Grace Cunard and Luke Cosgrove.

Dem. Party Still in Debt to Joe Kennedy

New York.—According to a report just issued by the Democratic National Committee, it still owes $33,576 to Joseph P. Kennedy, $17,500 to the Columbia Broadcasting Company, and $107,571 to the National Broadcasting Company.

New Paramount Writer

Paramount has signed Captain E. H. Robinson to write the screen play of "Eyes of the Eagle," an original by Nell Shipman. Cary Grant and Frances Drake have the leads.

Buchman on Musical

Sidney Buchman is writing the screen play for "Hello, Big Boy," the musical Felix Young is preparing for Columbia from an old Frank Capra silent picture.

Cameramen Say Studios Chiseling

At a meeting of the first camera members of the ASC Monday night it was revealed that there are various attempts being made by some of the studios to chisel on the salaries of the cameramen.

The chief squawk at the meeting was against Fox studio, where, it was charged, the cameramen's salaries during travel time have been cut in half, and in one instance the crew was called back to work without giving them the required 8-hour rest period. The men were assured the ASC would go after an adjustment on these matters.

Cohen and Strayer to Sub For Invincible

Herbert Cohen, son of Maury Cohen, and Frank Strayer will head the production affairs of Invincible Pictures during the trip to England of Cohen and George Batcheller of Chesterfield. The associates sail June 22 to arrange their European outlets for next season.

Young Cohen and Strayer will produce the eighth and last of the current Invincibles. The story is being written by Karl Brown.

Kid Player For Para.

Paramount yesterday signed Billy Lee, a youngster of three, and assigned him to "Wagon Wheels" with Randolph Scott as his first. Arthur Jacobson and Charles Barton will direct.

London's Smartest Address—
GROSVENOR HOUSE
PARK LANE . . .

is also London's most modern hotel. An apartment at Grosvenor House provides an actual "home from home," replete with every modern aid to greater comfort.

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Para. Bondholders Petition Up June 18

New York.—A hearing will be given by Federal Judge Knox next Monday on the petition filed by the Frank Vanderlip bondholders' committee with regard to the Paramount reorganization. This petition was filed under the new Federal bankruptcy laws.

The committee represents holders of $12,536,000 of bonds, which is more than half of the total of two bond issues outstanding.

'Ready For Love' Goes To Gering To Direct

Paramount yesterday assigned Marion Gering to direct "Ready for Love," which will have Richard Arlen and Ida Lupino in the top spots. The studio also signed Elisha Cook Jr., who plays the second lead in the New York production of "Ah, Wilderness," to a two-picture deal, and will bring him here for a role in "Ready for Love" as his first.

Rowland's Second Set

William Rowland's second picture on his two-picture deal with Columbia as an independent producer will be "Naughty Nineties." No production plans will be set for it until he has finished "The Girl Friend."

Shumate on Brown Yarn

"Police Ambulance" is the scripting title of the story Harold Shumate is writing to start Johnny Mack Brown on his Columbia action series.

ACTORS BURNED BY SLURS ON THEIR PRIVATE LIVES

(Continued from Page 1)

consider their suggestive and immoral actions on the screen as a matter of course and in harmony with their lives."

The actors set forth their side and their resentment in the June issue of the Screen Player, the magazine of the Screen Actors' Guild, out today. Editorially, the magazine declares that the clergy of the nation has another duty in addition to those of saving souls and protecting morals, and that duty is to tell the truth. The editorial says:

"All Hollywood has been amazed by the tirades recently addressed against the private lives of its actors by several leading church dignitaries.

"Blanket moralistic accusations against a people or a community are almost never well-founded and such sweeping maledictions are bound to defeat themselves by their own excessive vituperation.

"Nevertheless, in justice to their superiors—and certainly also to their parishioners—the priests, ministers and rabbis of the various faiths, who live in Hollywood, should immediately inform these prelates as to the true status of affairs.

"Hollywood is neither a Sodom nor a Gomorrah. It has no more—and probably even less—than the average American proportion of social crime and moral dereliction. And it also has its share of thriving churches and church members who live up to their religious tenets and moral principles as faithfully as the inhabitants of any other average community.

"Ministers of Hollywood—you know the facts. It is your duty to tell the world the truth as well as to spread the gospel."

Still Man, Unassisted, Produces Two-Reeler

Roman Freulich, Universal still man, wrote, directed, produced and financed a two-reeler, "Prisoners," which has received favorable attention by the studio, where a deal for its purchase is on the fire.

The picture has been booked to open at the Filmarte Theatre in three weeks. George Sari and Jack Rockwell are in it.

Marcia Remy To Keep On With Screen Career

Universal has given Marcia Remy, assistant to Casting Chief Dan Kelly, permission to continue her picture career and hold her job with the studio at the same time.

Her next spot will be in "Romance in the Rain," which Stuart Walker directs. She made her debut in "Affairs of a Gentleman."

Crawford in Guild

Joan Crawford joined the Screen Actors Guild yesterday.

Victor Fleming To Direct 'Indo-China'

Shelving "High School" for a time, MGM has assigned Victor Fleming to direct "Indo-China," which will probably be the next Joan Crawford vehicle. Arthur Richman is already assigned to the cast. Fleming just completed "Treasure Island" and was slated to handle "High School."

The studio has a company on location in Indo-China shooting backgrounds for the picture, which Bernard Hyman will produce.

Clements on Screen Play of His Own Story

Universal yesterday signed Colin Clements to do the screen play of "I Murdered a Man," an original story by himself and Florence Ryerson, which the studio purchased early this week.

Edward Arnold will probably have the top spot if a loan can be worked out with B. P. Schulberg. Edward Laemmle will direct. The Clements deal was negotiated by Jerry Adams.

'Fountain' Plays Today

After two days rehearsals, John Cromwell starts the shooting on "The Fountain" with Ann Harding today at Radio. New members of the cast are Ralph Forbes, Richard Abbott, Betty Alden, Barbara Barondess and Sara Haden. Brian Aherne has the male lead.

SO FAR THIS YEAR—

Screenplays By

LEONARD PRASKINS

"LOOKING FOR TROUBLE"+ - - - Twentieth Century
"THE LAST GENTLEMAN" - - - - Twentieth Century
"HERE COMES THE GROOM"+ - - - Chas. R. Rogers
"WE LIVE AGAIN" - - - - Samuel Goldwyn

Now Writing

"BARBARY COAST" - - - - Samuel Goldwyn

+With a Collaborator.

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for

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by

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and

LEO ROBIN

Management
Small-Landau Company

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THE Hollywood REPORTER

Vol. XXI, No. 32. Price 5c. TODAY'S FILM NEWS TODAY Friday, June 15, 1934

BIG B'WAY HOUSES POOL

TRADE VIEWS by W. R. WILKERSON

•WE believe that most of the troubles that this industry has suffered and will suffer have and will be brought on by parasites and racketeers who have been making their living out of the picture business.

We believe that selfish exhibitors have caused most of the legislation leveled against motion pictures.

We believe that a certain crowd of independent theatre owners, men and women who have never contributed anything to the advancement of this business, are the individuals directly responsible for this great activity on the part of the Catholic Church.

We believe it because we know it, and we know it because men high in that Church have told us and named the men.

How do you like that?

•

It is bad enough for us to be attacked from without, but for individuals who have sustained themselves in some manner or other from the picture business to have inspired such attacks, it's a little too ,too. But, nevertheless, true.

Those racketeering exhibitors, who find it pretty tough to make a living for the simple reason that they are incapable of conducting a business that is as profitable as that of their competitor, feel they are entitled to as much profit as that competitor. So, in an effort to check their neighbors' progress, they go to the reformers and cheap politicians, to the individual who would wreck and ruin anything to get his name in the newspapers, and unload a lot of bunk. Those fellows do not know that that unloading will hurt them just as much as it will their competitors and that it will make it harder for them to attain the progress they believe they should have WITHOUT WORKING FOR IT.

•

What pictures need, and have NEVER had, is a united front on the part of the members of this industry. Disgruntled individuals, whether exhibitors, writers or executives who have been shoved aside to make room for better men, will never better their condition through furnishing ammunition for outsiders to shoot at us.

But it is being done. How are you to stop it?

Hughes Will Make 'Racket' As Talkie

New York. — Howard Hughes intends to produce the Bartlett Cormack play, "The Racket," as a talking picture. The Hughes Industries Co. Ltd., the assignee of the rights to the play, has acquired Paramount's distribution rights for $200.

Catholic Boycott Spreads Rapidly

New York.—The boycott urged by the Catholic Church against offensive motion pictures is spreading rapidly. In Baltimore yesterday the League of Catholic Students formulated plans to assist in the suppression of banned pictures by issuing a weekly blacklist and approved list in the Baltimore Catholic Review. The students will

(Continued on Page 3)

Romberg Coming To Do Score For 'Tiptoes'

Sigmund Romberg, dean of Broadway's tunesters, will be brought to the coast to do the music for "Tiptoes," Vicki Baum's original of ballet life, for which Oscar Hammerstein is now doing a libretto at MGM.

Dudley Murphy is slated to direct Ramon Novarro and Evelyn Laye in it.

Curtiz Flying East on Quick Trip to Europe

Michael Curtiz is flying to New York this morning and will sail for Europe in the first available steamer. He will be gone four weeks.

Capitol To Drop Stage Shows For Straight Picture Policy In Deal With The Paramount

New York.—Contracts will be signed within a day or two for the first of several pooling arrangements by the big Broadway pictures houses. This one is a deal between Paramount and MGM whereby the Capitol will drop stage shows and its orchestra in favor of a straight picture policy, while the Paramount Theatre will continue to feature stage shows.

The Capitol will have its pick of the Paramount product and will inaugurate the new policy on June 29, starting with the new Mae West picture, "It Ain't No Sin."

The deal also permits the Paramount theatre to play some of the MGM product and "Murder in the

(Continued on Page 4)

Radio Work Blocking Fox-Joe Cook Picture

New York.—Fox is in a jam on the Joe Cook deal. The studio, still lacking a story for him, has his production slated for work in early July, but will first have to clear prior contracts for radio broadcasting which would prevent his going to the coast and compel the company to make the picture here.

Pathe Meeting Delayed

New York.—The meeting of the Pathe directors to vote on the reorganization plan, scheduled for yesterday, was postponed until next Tuesday to await the return of A. B. Poole, the treasurer, now in California.

Berman Steps Down To Simple Producer

Pandro Berman yesterday stepped out of his position as executive producer for Radio Pictures and becomes simply a producer on the lot, with a program of thirteen pictures to be made under his supervision. The spot he now holds will not be filled, B. B. Kahane remaining as studio boss. Berman will remain in his present job until the details of the new deal have been worked out.

On the list which Berman will supervise are two for Katharine Hepburn —"Forsyte Saga" and "Little Minister"; "Roberta," starring Irene Dunne; "Radio City Revels," with Ginger Rogers and Fred Astaire, and pictures starring Francis Lederer and Ann Harding.

Reorganization Plan Ends Roxy Receivership

New York.—Federal Judge Caffey has appointed Howard S. Cullman, who has been acting as receiver for the Roxy Theatre, a trustee under the reorganization plan. This automatically eliminates the receivership.

Connolly and Lewis Washed Up at Radio

Myles Connolly and David Lewis have washed up their deals as associate producers for Radio and are off the studio payroll. Neither had a contract, but each produced a group of pictures for the company.

Spigelgass to Hospital

Leonard Spigelgass, Universal scenario head and associate producer, enters the Cedars of Lebanon Hospital tomorrow to undergo a tonsilectomy. Dr. Sylvan Goldberg will perform the operation.

CHAS. R. ROGERS STAYS AS PARAMOUNT PRODUCER

Abandoning his plans to become an independent producer, Charles R. Rogers yesterday signed up with Paramount to produce ten pictures for the company within the next year.

He will be a "Paramount producer" and not a "producer for Paramount," the difference being less independence and the use of a production staff from the company roster instead of his own staff. Paramount takes over all the properties Rogers has acquired and also all contracts that he may have with players.

"Emanuel Cohen convinced me that this was a wise thing to do," said

(Continued on Page 4)

Jane Murfin To Produce 'Lafitte The Pirate'

Jane Murfin's first assignment as a producer for Radio, although it is still unofficial, will be the Francis Lederer picture, "Lafitte, the Pirate." Sidney Sutherland is writing the screen play from a story by F. A. Kummer.

Probe by M. P. Council

New York.—Arthur Butler Graham, an attorney long identified with motion picture affairs, will conduct a survey of motion picture trade practices for Mrs. Belmont's Motion Picture Research Council.

Edward E. Paramore Jr. SCREEN PLAY and DIALOGUE (in collaboration) SHIRLEY TEMPLE'S "BABY TAKE A BOW"

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher

FRANK T. POPE.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 2 Cathedral Mansion; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

THE LOW DOWN

A well-known artists' manager, noted for his chiseling proclivities these many years, almost put one over a few weeks ago—but not quite. As he drove onto a major studio lot in his brand new car, he espied a famous writing team, talking with their own manager. The writers admired the shiny new gas buggy with much enthusiasm, and the owner promptly suggested that one of them ride around the lot with him a minute to see what a swell car it really was. One of the writers got in. They hadn't gone ten yards before the artists' manager started to "sell" him on how much he could do for him and his scribbling partner, and just why the team should come under his wing. The writer was so aghast at the brazen tactics that he spilled the works to his partner and their agent the minute he got out of the chiseler's car! And "it's all over town."

•

. No wonder the Board of Health got after a certain major stujo for its negligence in the matter of sterilizing costumes! It's just too bad they had to wait until one of the extras got skin trouble from wearing one of the garments. BUT what they really should go after is the big director on the same lot (with obviously sadistic tendencies) who used a swimming pool for a big scene for several days, the pool-water being absolutely stagnant and unchanged during that time. The director took great delight in making the actors jump in to the dirty water day after day—and the actors KNEW it was dirty!

•

Sam Berman, famous caricaturist, is here on a vacation. But he has eight or nine armfuls of his hilarious pictures along with him. The drawings (most of them in color) hung in the Algonquin for over a year, and Berman may exhibit them for a week or so in Hollywood before he treks East again. He does those marvelous covers for "Esquire" too—and most of his stuff is more humorous than venomous. Anyway, he likes Hollywood—it's so full of MATERIAL.

New York REVIEWS

"SUCH WOMEN ARE DANGEROUS"

Fox prod.; director, James Flood; writers, Vera Caspary, Jane Storm, Oscar M. Sheridan

Roxy Theatre

Herald-Tribune: It may have amounted to more in Miss Vera Caspary's story, "Odd Thursday," upon which it was based, but in its transfer it has lost much in character development, smoothly contrived situations and authenticity. For the drama on the screen is highly fictitious, a little dull, and rather hackneyed in treatment.

American: Aided and abetted by a cast which would do justice to a Noel Coward play, some of the most refreshing dialogue of the year and a story which carries you along on gales of mirth before suddenly dropping you into a murder court, one of the smartest comedies of the season arrived at the Roxy Theatre yesterday.

Sun: The Roxy's new talkie started out as light comedy; half way along it changed its mind and turned first into a drama, then into a murder melodrama. The three moods didn't always fuse as smoothly as must have been hoped. "Such Women Are Dangerous," although mildly amusing, never manages to be very exciting.

Times: The Roxy's new film passes out a few laughs and achieves a grade of fair, minus.

News: On the whole, the photoplay is diverting and more than once lively and gay.

Post: When Henrietta Crosman intimates to Herbert Mundin that he is something less than a half-wit, that still leaves him at the head of the class that participates in the latest Fox product, "Such Women Are Dangerous," now on display at the Roxy. And she is pretty loose with her fractions at that.

World-Telegram: You probably won't remember a thing about "Such Women Are Dangerous" by next Monday, but while you're watching it you'll have a pretty good time in the same way you have with an entertaining detective novel, preferably one in which Reginald Fortune solves the murders. The cast is good—the production tasteful.

Journal: Thanks to an excellent performance by Mr. Baxter the film resolves itself into fair hot-weather entertainment.

Radio Eastern Reps Off To Convention

New York.—The Eastern and foreign representatives of RKO-Radio leave here tonight for the company's sales convention, which is to be held at the Drake Hotel in Chicago, starting Monday.

The New York contingent includes Ned Depinet, Jules Levy, Robert Sisk, Cresson Smith, E. L. McEvoy and several others. Among the foreigners are Sol Newman, B. P. Lion, Robert Trillo and Jacob Glucksman. Another group, headed by Phil Reisman, leaves tomorrow.

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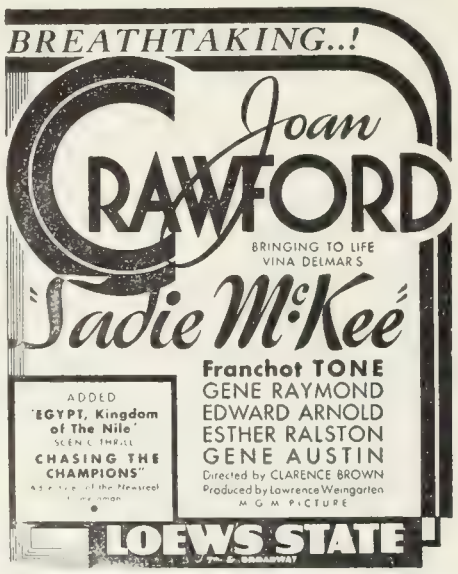
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Col. Borrows 'Skippy'

Columbia yesterday borrowed Alison Skipworth from Paramount for a leading role in "The Captain Hates the Sea," the Lewis Milestone production



Studios Paying Up on Extra Complaints

Mrs. Mabel Kinney, chairman of the Code Committee for Extras, yesterday announced that a total of 367 complaints of code violations have been filed by extras. Action has been taken on 240, and $852.26 has been collected from the studios.

Tonight the grievance sub-committee will act on the balance. Only two objections have been made by studios to the decisions of the committee.

Kahn and Donaldson Doing Last For Cantor

Gus Kahn and Walter Donaldson have started on the last two numbers they will write for Eddie Cantor's "Son of a Sheik." They have already completed three songs which Sam Goldwyn will use in the picture.

George Bertholon Ill

George Bertholon has been away from his post as a Monogram supervisor for the past three days. He has a nervous breakdown and is recovering in a private sanitorium.

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5-room apartment in La Fontaine Apartments. Beautifully furnished. Available on long or short lease, $200 a month. Call HEmpstead 7053 for apointment.





SILENT CAMERA PUZZLE PUT FLATLY UP TO THREE FIRMS

If They Can't Make One, Industry Will

The eight major studios that are supporting the Research Council of the Academy have definitely decided that they are going to have a silent camera that is really silent. In order to get one, they have declared themselves in on one of the most revolutionary moves in the history of technical development in the picture business.

They have notified the Bell & Howell Company, Mitchell Camera Company and the De Brie Camera Company, the three largest camera concerns in the world, that they MUST produce a silent camera, even if it means the pooling of the finances, patents and technical brains of the three organizations, with a camera made up of parts from all three.

Further, the eight studios are prepared to toss in unlimited finances, turn over studio-controlled patents and give of the technical knowledge of all the studio experts who have been massed on a special silent camera committee to help solve the problem.

Samuel Briskin, chairman of the Council, last week called representatives of the camera companies to a conference. He told them emphatically that they must produce results, and indicated that if the companies, either individually or working together, cannot produce a silent camera, the studios will set to work and make their own.

The first step in the new move is under way. Arrangements have been made with ERPI for a comprehensive, scientific noise analysis of the cameras of the three companies named above. Briskin says that the expense of this will be borne equally by the Research Council and the camera companies. When the tests are finished it is expected that the ailments in the cameras will be discovered, and then will come the question of what to do.

Briskin told the camera company representatives that the Council's camera committee would make suggestions and recommendations. He further stated that, if the camera companies thought these suggestions not worth trying, the Council will throw in the funds necesary to try out the ideas of the studio men.

Briskin also told them that if any studio-owned patents stand in the way of development, the Council will immediately start work to secure a perpetual license for the use of them.

In other words, a camera that is silent must be produced. The studios insist. They will throw in patents, brains and money. But the camera companies must be willing to cast aside pride of company name and years of background, toss their own patents, brains and money into the pot and perhaps in the end it may mean just one big camera company.

Astrid Allyn to Fox

Fox has placed Astrid Allyn under a term deal as a member of the studio's stock company. She goes into "Servants' Entrance."

Flash! Buster Keaton Will Laugh in Picture

Paris.—Buster Keaton is due here soon to play in "The King of the Champ Elysees," a picture to be made by Margot Film. The company announces two novelties for the picture: Keaton will laugh, and a chorus of 300 girls will be imported from America.

Joan Bennett Set As Lederer Lead

Joan Bennett was signed by Paramount yesterday for the bracket spot with Francis Lederer in "Pursuit of Happiness." The Schulberg, Feldman and Gurney office negotiated the deal.

It is reported that part of the Radio-Paramount deal for Lederer involves Radio's getting the right to sell the picture to its exhibitors to meet the August 28 release date scheduled for the next Lederer-Radio production.

Geo. Bilson Producing 'Dames' Trailer Short

Encouraged by the success of the 600-foot trailer short on "Twenty Million Sweethearts," released under the title, "Your Sweetheart and Mine," Warners are producing a similar trailer short on "Dames."

George R. Bilson has directed most of it. All members of the cast of "Dames" will be seen in it, but completion is held up until Dick Powell returns from West Point.

Butcher Set For Two

E. W. Butcher's first production assignment since relinquishing the spot as production manager at Fox is scheduled to be "Angel Face," which will have James Dunn, Alice Faye and Shirley Temple. He will also handle George Ade's "The County Chairman," with Will Rogers.

Indies Want Lowe

C. C. Burr and William Smith are negotiating with Edmund Lowe to play the lead in the "Manhunter Mysteries," a series of four features based on a radio program by Stewart Sterling, which the concern will make at the General Service studio.

'Lost Lady' on Location

Warners' "Lost Lady" company, headed by Barbara Stanwyck, Frank Morgan and Phillip Reed, leaves tomorrow for location shooting at Lake Arrowhead. The troupe will be there three days. Alfred Green directs.

'Kelly' Off Till July 6

Because Guy Robertson will not arrive here from the "Hold Your Horses" show in Chicago until July 1, Monogram yesterday postponed the scheduled start of "King Kelly of the U.S.A." until July 6.

Robinsons Returning

New York.—Edward G. Robinson and his wife leave today by train on their return to the coast.

Monogram Moving To Pathe Lot July 1

Monogram Pictures moves to Culver City July 1, making its production base at the Pathe studio. It has leased space at General Service Studios the past year on a month-to-month basis.

Trem Carr closed the new leasing agreement with G. B. Howe, general manager of the lot, a few minutes before checking in yesterday noon at the Cedars of Lebanon hospital. He will be operated upon this morning by Dr. H. L. Updegraff, and hopes to be out in time to superintend the moving.

Increased space requirements and the attraction of the Pathe forty acres with its standing sets, are Monogram's reasons for moving.

Exhib Loses Case on Vitagraph Complaint

The Los Angeles Grievance Board yesterday found in favor of Vitagraph, Inc., in its complaint charging that A. R. Miller had tried to avoid fulfillment of a contract for pictures by telling the film company he had sold his theatre, the Baldwin Park.

Vitagraph produced testimony showing that Miller had not disposed of the theatre, and the Board ordered Miller to fulfill his contracts.

One For Negulesco

Jean Negulesco has been signed by Paramount to direct "A Son Comes Home," which is slated to go into production June 25. Arthur Nolan will play the part of the son, and Arthur Sircon will handle the dialogue.

Markey-Scola at Para.

Gene Markey, returning from his trip to Europe, checks in today with his team-mate, Kathryn Scola, at Paramount to write the screen play for "One Hour Late," which Bayard Veiller is producing.

O'Hara Reports to Para.

John O'Hara, New York novelist and newspaperman, has arrived to start his Paramount contract.

Picture Boycott Spreads

(Continued from Page 1)

also write to producers, warning them of the boycott.

Baltimore exhibitors ducked from under by saying that they are "innocent victims of the block booking system, who must accept without elimination all pictures produced."

In Boston an active boycott has been started. Rev. R. M. Sullivan, of Boston College, stated that 75 per cent of 130 pictures shown in that city up to May 6 violated the morality code.

In Buffalo also the boycott is on. A list of proscribed pictures there includes "Laughing Boy," "He Was Her Man," "Murder at the Vanities," "Dr. Monica" and "Life of Virgie Winters."

Not that it MATTERS

by Helen Gwynn

And still another Mrs. Pat Campbell story. It would seem that in her last picture, Mrs. Pat was required to speak a couple of slightly vulgar lines. Mrs. Pat fought against them, but to no avail, and the scene was finally shot with the lines in it. As Mrs. Campbell was going in to see the rushes, she asked whether the picture would be released in England and was told that most certainly it would be. Then, after seeing and hearing herself in the objectionable scene, she exclaimed: "Well, there goes my chance of ever being buried in Westminster."

Which reminds us that a few years ago. Constance Collier made newspaper headlines in a rather messy suit and, because Constance Collier was seemingly involved, the tabloids had no end of fun printing lurid stories, etc. And the only thing that bothered Miss Collier was that the scandal would break in England and, if that happened, she would receive no more invitations to the dear Queen's Garden Party, an exclusive little affair held once a year to which no less than a thousand people are annually invited.

•

They've been having a lot of fun lately over on the Warner lot with a certain Mr. Ottinger, who seems to be first cousin to "Where's Elmer?" Particularly if there's someone new at the studio does the fun wax fast and furious, with the neophyte receiving constant messages from Ottinger, advising him to arrive at the studio more promptly, do more work, not take so much time out for lunch. They even take to sending telegrams at three o'clock in the morning requesting the newcomer's presence at some far away spot or for some phony conference. Of course, these are dull days on the Warner lot and the boys haven't much to do, but they're beginning to wonder about this Ottinger to the extent that they really believe he might exist, and will their faces be red if he does! Not only that, but with all the phony orders being given around the place and everybody playing wise, the first thing you know they're going to laugh off a bona fide order from a real exec and then the real fun will begin.

We think the British have a far more subtle way of getting producers to clean up pictures than we have. They admit that there is no sure measure of the good or harm a picture can do. BUT, they do appeal to the producer on the pocket-book basis. They argue that child audiences are practically nil because the children themselves are not sufficiently interested in the subject matter of the so-called salacious movies, thereby losing the picture industry a tremendous income. There are thousands of kids and, for every child admitted, at least one grown-up to go with him. And that's an argument a producer can see some sense in and try to do something about.

NRA ORDERS COMPLAINTS GIVEN TO LABOR BOARD

The long battle by Judge Ben Lindsey and George Creel to prevent the turning over to the Studio Labor Committee and the Code Committee for Extras of complaints filed before the judge by extras and studio technicians was lost yesterday, when, acting under orders from Washington, these complaints were turned over by Charles Cunningham, head of the local NRA compliance office.

There was a lot of mystery attached to the turning over of the claims. Neither Donald Renshaw, new head of the NRA in Cailfornia, nor Cunningham would either admit or deny that the complaints had been given to the committees.

But a package containing 65 extras' complaints arrived at the office of the Extras' Committee, with a letter explaining that they were turned over on orders from Washington. The same is said to have been done with those going to the Studio Labor Committee.

Scores of technicians who had signed the complaints wrote Judge Lindsey, demanding that their complaints never be turned over to the Casey committee. He agreed, and was backed by Creel. But both the Judge and Creel have resigned, so they have nothing more to say.

Picture Notables Headed For Europe

New York.—Among the motion picture notables who will sail for Europe on the Ile de France tomorrow are Joseph M. Schenck, Maurice Silverstone and Etienne Pallos, all of United Artists; Director Sam Wood, Carl Laemmle Sr., Joe Weil, Jack Ross, Dave Bader, Lou Brock and Nat Goldstone.

'U' and Clive Closing

Universal is closing a deal with Colin Clive, outside of his Warner contract for three pictures, in order to get the player for the "Return of Frankenstein," which will have Boris Karloff in the leading role.

Faragoh on 'Joan of Arc'

Francis Faragoh was assigned yesterday by Radio to write another screen play for "Joan of Arc," which is to star Katharine Hepburn under Pandro Berman's supervision.

Rogers Stays at Para.

(Continued from Page 1)

Mr. Rogers last night. "He said the company wanted me to remain, and our deal, which includes a very nice drawing account and a percentage of profits, is entirely satisfactory to me.

"I am sort of following along in the train of other producers who, at times, have wanted to go independent, but have found it wiser to tie in with one of the big companies."

Rogers' first under his new deal will be "McFadden's Flats," production on which will start early in September. He leaves for New York by way of the canal in a few days and will be back in August.

Up-to-the-Minute Casting News

Christian Rub, by Al Kingston, and **Margaret Nearing,** by Bernard, Meiklejohn and McCall, to "Romance in the Rain," Universal.

Finis Barton and **Leonie Pray,** by Sackin, to "Caravan," Fox.

John Larkin, by Bernard, Meiklejohn and McCall, for a Ruth Etting short.

Jean Perry and **Eugene Borden,** by Sackin, for "All Good Americans," MGM.

George Reed to "Mrs. Wiggs of the Cabbage Patch," Paramount.

Andre Cheron, Richard Lo, Look Chan to "Now and Forever," Paramount.

Beulah Bondi to "Ready for Love," Paramount.

The Rev. Neal Dodd, Lou Cass, Max Mack and **Mary Owen** to "You Belong to Me," Paramount.

Arthur Housman for the first of the Todd-Kelly shorts at Roach.

Louise Lincoln Found Dead in Mountain Cabin

Louise Lincoln, office manager of the Cameramen's Local 659 ever since the organization was formed, was found dead in a mountain cabin at Suncrest yesterday morning.

Miss Lincoln had been ill for some time and, several weeks ago, was given a six-weeks leave of absence. She went to the cabin, and reported she was feeling better.

Bancroft Back at Work

George Bancroft was back in "Elmer and Elsie" at Paramount yesterday, his eyes still weak from their Tuesday arc-blinding, and wearing dark glasses between takes. Floyce Brown and Albert Conti were new yesterday in the picture.

Clyde For Col. Series

Andy Clyde signed a Columbia contract yesterday to star in a series of six two-reelers, which Jules White will produce. Clyde just finished two years of shorts with Educational. Lucile Christensen set his ticket.

Junior Signs Novices

New York.—Carl Laemmle Jr. has signed Lee Crowe and Philip Dakin, two young men without previous experience. Crowe is due in Hollywood Sunday and Dakin on Monday.

Big B'way Houses Pool

(Continued from Page 1)

Private Car" has been selected as the first.

The next agreement of the kind expected to be signed is one by which all Warner Brothers product will be transferred to the Roxy Theatre, while the Strand, which has played Warner pictures, is being torn down and a new theatre being built on that site.

ERIC LINDEN

Current Release

"I GIVE MY LOVE"

Universal

"Eric Linden is well nigh perfect as the grown-up son, a keenly etched portrayal . . ."

—Hollywood Reporter.

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Richard K. Polimer, Inc.

THE Hollywood REPORTER

Vol. XXI, No. 33. Price 5c. TODAY'S FILM NEWS TODAY Saturday, June 16, 1934

SAM KATZ WILL PRODUCE

TRADEVIEWS by FRANK POPE

•THE changes under way on the RKO-Radio lot are a healthy sign. Here is a company with great producing potentialities that have been stilted by some incompetent supervision. The fact that Radio has come through with an occasional "Little Women," "Morning Glory" or "Flying Down to Rio," simply shows that there is a kind Providence watching over the studios after all!

Much of the product seems to need the hand of a showman. However, it begins to appear as if that day is past. B. B. Kahane is wielding a broom and sweeping out. He seems to have put his finger on his studio's chief weakness.

Now, if he keeps his eyes straight ahead, he can be on his way to doing big things for his company's product. We think that he will not make the same mistakes over again. He has been in Hollywood long enough to realize that the making of good pictures requires highly efficient and specialized men at the helm—men of background, vision and a natural instinct for producing what the crowd wants.

•

While these men are not easy to find, nevertheless there are many of them in Hollywood, although most of them have never been given an opportunity to produce. They can be garnered from the ranks of seasoned writers—and possibly directors—who have a sense of story combined with good theatre judgment. No one should occupy a producing berth who is not schooled in the technicalities and intricacies of story construction, for no screen play can ever be better than its story.

If Mr. Kahane recruits his new associate producers from a list of writers who have executive ability and the proper theatrical background, he can make an outstanding product, stamped with individuality and box-office.

•

He is on the right track unless he makes the mistake of seeking his new cohorts from the roster of available but ineffective associate producers—men who have never shown anything but mediocrity or "flops" in one studio after another. By their past record, how can he expect them to come

(Continued on Page 2)

Warner Brothers Quitting Germany

New York.—Conditions in Germany having become so bad that it is impossible to overcome the restrictions imposed, Warner Brothers are getting out of the country entirely, closing the Berlin office by July 30.

Broadway Grosses Still In Doldrums

New York.—MGM's "Men in White" made about the best showing of any of the picture on Broadway during the past week, grossing $52,000 at the Capitol theatre. The story for the others was not so happy.

At the Music Hall, "Sisters Under the Skin," got $61,000, while "Many Happy Returns" at the Paramount pulled in only $22,500. "Such Wom-

(Continued on Page 2)

Hearst and Gaumont In Newsreel Tie-up

New York.—The Hearst newsreel interests and the Gaumont newsreel have arranged a tie-up for the interchange of newsreel subjects. The deal was put over by Ed Hatrick and Jeffrey Bernard.

Schnitzer's New Idea

Joseph I. Schnitzer is negotiating with the Western Costume Company with a view to buying out the ownership of the Greenberg Brothers.

Kirkland With Fox

Jack Kirkland has been signed by Fox to do the adaptation of a story called "Sand Hogs," which is what its name implies.

He And Max Gordon To Stage Plays And Later Screen Them; Ralph Kohn To Handle Sales

New York.—The question of what Sam Katz intends to do was settled last night by the news that he has formed a combination with Max Gordon and Ralph Kohn to produce stage plays in New York and then produce them as pictures in Hollywood.

Katz will come West to handle the picture-producing end for Screencraft Productions Inc., as the new company will be called, Gordon attends to the stage productions in New York, and Kohn will handle the distribution, also from New York. No announcement has been made as yet about what properties the new company has acquired for its productions, nor has anything been said about players, directors or a releasing arrangement.

It was announced a few days ago that Ralph Kohn was flying to the coast to confer with producers there about an independent production venture in which he was interested. It now appears that the purpose of his trip was to see what could be done in the matter of studio space.

'Black Hole,' a Coal Mining Yarn, For Muni

Warner Brothers have decided that Paul Muni's next starring picture will be "Black Hole," a story laid in the coal mines and dealing with strikes and labor problems among the miners.

Two plays, one by Harry R. Irving and the other by Judge M. A. Musmano, will be the basis for the movie story. Abe Finkel and Isaac Goldberg, assisted by Muni, will do the screen play.

Oliver and Pitts Slated For 'Tish'

Edna May Oliver probably will have the role of "Tish" when MGM puts the screen version of the Mary Roberts Rinehart stories into production. It was originally intended for Marie Dressler, but her illness has changed the plans.

The picture will not be started before Fall and, in addition to Miss Oliver, Zasu Pitts and Elizabeth Patterson will be in the cast.

Two Pictures Starting Production in the East

New York.—Two features go into work in the East Monday. They are "Woman in the Dark," which Burt Kelly and William Saal are making at the Biograph studio, and "Convention Girl," which will be started at Atlantic City where Luther Reed and Walter Sheridan will shoot exteriors.

'U'-Hale Deal Flops

Alan Hale and Universal failed to agree on figures, so his dickering on a term contract resulted only in the "There's Always Tomorrow" spot. Ted Sloman turns the picture in tonight, after a week of night shooting.

T. Freeland Sailing

New York.—Thornton Freeland sails today on the Ile de France for England where he will direct "Brewster's Millions" for British and Dominions. Lily Damita and Jack Buchanan have the leads.

Radio Borrows Hopkins

Radio yesterday borrowed Miriam Hopkins from Paramount for the lead in "The Richest Girl in the World," an original story by Norman Krasna. William Seiter will direct and Pandro Berman will produce.

MUSIC SECTION WILL BE FORMED IN ACADEMY

The Academy is coming back to life. It is throwing off the cloak of lethargy that has surrounded it for many months, and is preparing to get back in the Hollywood swim with a bang that its members feel will restore it to the place it once held.

Its first public step in a campaign that has been secretly under way for some time was made yesterday when a luncheon was staged at the Academy quarters for a group of music and song writers and studio music execu-

(Continued on Page 7)

Beatrice Lillie Coming To Talk Deal With MGM

New York.—Beatrice Lillie will arrive here on the Europa today to discuss a motion picture contract with MGM. Leo Morrison is handling the negotiations.

Al Altman Coming Out

New York.—Al Altman, Eastern production manager for MGM, leaves here for the coast by way of the canal today, arriving there June 30.

BEN MARKSON Just Completed Screen Play "The Case of the Howling Dog" for Warners

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher

FRANK T. POPE.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 2 Cathedral Mansion; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

RAMBLING REPORTER

Free suggestion to any and all producers who would rid themselves quickly of future trouble from church dignitaries: Just announce "The Gadfly," by Elsie Vonick, as a coming production! And watch the hissing die down! . . . Love note: Marlene Dietrich with Douglass Montgomery, dining at the Vendome — and Barbara Barondess, with a new beau, in the next booth! . . . We found a man named Kroum Stankoff in the morning paper yesterday! . . . Mrs. Don Stewart out and hopping around again. . . . The Cary Grants and Larry Starbuck driving to the World's Fair, via the Grand Canyon—they left last night. . . . Mitzi Green is soo grown-up now and has a swell figger. . . . Which reminds us that Constance Cummings should never be permitted to pose in a bathing suit!

•

That new cutie on the arm of a certain leading man is an ex-con-girl from New York—but he thinks she's an heiress! . . . The Leslie Howards, avec Mrs. Bill Gargan, leave town tonight for Europe. . . . And a lot of locals are leaping to Santa Barbara for the opening of that new night club there. . . . The fifteen year friendship of Barney Glazer and Carey Wilson has been practically ruined by Sharon Glazer's refusal to let Barney act as best man at the Wilson-Geraghty wedding. . . . Gilda Grey, Junior Laemmle, Rian James, the Johnny Weissmullers, Margaret Lindsay with Phillip Reed, the Jack Haleys, the Larry Weingartens, the Cedric Gibboneses, the Clarence Browns at the Colony Thursday night—and you couldn't find anyone who'd admit having bet on Carnera!

•

Robert Benchley will be here soon —he "thinks he has a contract with RKO." . . . Wonder who will be the "lucky" (?) girl to play "Camille" THIS time! It must be at least six months since they've made it! . . . . Kay Francis takes off for three months abroad first of the week. . . . Busby Berkeley is rehearsing three hundred dames for "Dames" at the moment. . . . Chances are that Paul Martin will follow Lilian Harvey's trail—he's the big moment! . . . Jeanette MacDonald giving a big cocktail party tomorrow.

New York REVIEWS

"MANY HAPPY RETURNS"

Paramount prod.; director, Norman McLeod; writers, J. P. McEvoy, Claude Binyon, Keene Thompson, Ray Harris

Paramount Theatre

Mirror: J. P. McEvoy and the inspired Claude Binyon finally have created the ideal screen play for dizzy Gracie Allen. The incredible Gracie is the heroine of the plot. As goofy as its heroine, the story is packed with nonsense and loaded with laughs. Burns and Allen are great clowns.

American: The usual absurdities of George Burns and Gracie Allen again are incorporated in "Many Happy Returns," their starring vehicle. This time the daffy duo are to be seen in a typical Burns and Allen embroglio.

Times: "Many Happy Returns" depends chiefly on Gracie Allen and George Burns for its mirth. It is one of those impossible features where almost anything is likely to happen.

News: If you are in need of a good hearty laugh you'll find it where "Many Happy Returns," with Burns and Allen in the leading roles, is being featured. This might seem like a pretty stiff dose of their particularly goofy brand of humor, but I give you my word that this large dose won't hurt you.

Herald-Tribune: Burns and Allen, who set the style for a new kind of "stooge" comedy, both on the vaudeville stage and over the radio, have brought their combined talents to Hollywood, where they have been photographed. Miss Allen is, if anything, a trifle more dense than usual, while Mr. Burns is as exasperated as ever by his partner's brainstorms. McLeod's direction was as smooth as could be expected under the circumstances.

Sun: That lovable lunatic, Gracie Allen, and the long-suffering George Burns are back at the Paramount in a suitably mad picture. There is not much sense to "Many Happy Returns" which seems to worry no one at all. It is, quite frankly, simply an excuse for some pleasantly foolish comedy and some equally pleasant music by Guy Lombardo's orchestra.

Post: Thanks to Gracie Allen and George Burns, "Many Happy Returns" belongs in the higher order of screen comedies. To be sure, Miss Allen and her partner are not offered much competition from the other mmbers of the cast; the laughs are almost exclusively theirs, but their presence in the picture at the Paramount is almost continuous, which is as much as you could ask of any picture they are in.

MGM Golf Tournament At Rancho Tomorrow

MGM's annual golf tournament gets off at dawn tomorrow morning at the Rancho Golf Club, four hundred players teeing off in foursomes.

Two hundred prizes have been donated for the event and arrangements have been made so that there will be two prizes for each foursome.

Dorothy Parker Wed

Denver.—The secret marriage of Alan Campbell, actor, and Dorothy Parker, noted poetess and humorist, was revealed here yesterday. The wedding took place last October at Long Island. Campbell is to play in summer stock at the Elitch Gardens.

C. F. Kimball East

C. F. Kimball, general manager of the California studios, is en route to New York to line up a release for a series of independent pictures the studio will make. He will return in about a month.

Swedish Writer Here

Mrs. Pauline Brunius, Swedish journalist, arrives today by plane to write a series of articles on Mae West and Carl Brisson. She is accompanied by Mrs. Carl P. York, wife of the Paramount exchange manager for Sweden.

Brown to Start Race

Joe E. Brown holds the gun to start off the 24-hour bicycle race tinight at the Hollywood Winter Garden, with Lloyd Bacon standing by. It's a tie-up for the next Brown picture, "Six-Day Bike Race," which Sam Bischoff expects to give the gun about July 2 at the Warner studio.

Russell Hicks Arriving

Russell Hicks, new Warner termer from legit, arrives Sunday from Chicago, where he has just checked out of Joe Cook's "Hold Your Horses" show. He starts work in "The Case of the Howling Dog."

Kosloff Agency Head

Paul Edmonds has severed his connection with the Shelton and Edmonds agency. Maurice Kosloff is now in charge.

Tradeviews

(Continued from Page 1)

through with flying colors for him?

However, this very procedure has been the big mistake in practically every studio shake-up. The new personnel is too often made up from the other studios' mistakes. Is this vicious circle to go on ad infinitum?

If Mr. Kahane will give new blood a chance and seek his producing generals from the type of men who have proved they have imagination and vision in the creative fields, he will be doing a genuine service to himself and his company.

Music Box Stage For MGM Novices

Leasing the Hollywood Music Box, MGM gives its Laboratory Theatre the chance to put on two plays for single performances in order that the studio executive staff may see them in professional surroundings.

The first performance will be June 25. It will be "All Good Americans," the Perelman play which is now shooting at the studio. The cast has Martha Sleeper, Betty Furness, Mary Carlisle, Linda Parker, Pauline Brooks, Les Chalzel, Poppy Wilde, Margo Early, Robert Taylor, Robert Livingston, Ruth Renick, Hal LeSeuer, Claudell Kaye, Belle Donovan and Jay Lloyd.

The Merton Hodges play, "Wind and Rain," is scheduled for July, with George Walcott and Agnes Anderson in the leading roles.

'Elysia' To Be Shown At the Chicago Fair

Chicago.—Foy Productions' nudist picture, "Elysia," has been okayed by the board of directors of the World's Fair.

The Fair village, operating on a government of its own, can show any type of picture it chooses, since it is outside the domain of the Chicago censor board.

Henry Hull Leaves For Universal in Ten Days

Henry Hull closes his season in "Tobacco Road" at the 48th Street Theatre, New York, tonight, and takes a week's vacation with his mother in Connecticut before motoring out for his stellar spot in Universal's "Great Expectations."

Morrison Abroad

New York.—Leo Morrison sails for Europe July 7 on the Ile de France and will meet Buster Keaton in Paris. Keaton is to make "The King of Champs Elysees" in France.

Gordon-Revel on Air

Mack Gordon and Harry Revel have been signed to appear Monday night on the MJB program over the NBC network, emanating locally from KFI.

B'way Grosses Low

(Continued from Page 1)

en Are Dangerous" at the Roxy had to be contented with $16,500, and "Are We Civilized" at the Rivoli, for the week ending next Tuesday night, will get around $15,000. The 14th week of "Rothschild" at the Astor brought $12,450, the Rialto did well with $13,500 for "World of Revolt," "Fog Over Frisco" got $10,500 for its second week at the Strand, and "Private Scandal" at the Mayfair snared $9000.

ATTENTION

5-room apartment in La Fontaine Apartments. Beautifully furnished. Available on long or short lease, $200 a month. Call HEmpstead 7053 for apointment.

"HIS GREATEST GAMBLE" ODD STORY OF MENTAL DOMINANCE

Dix and Kid Actress Win First Honors

"HIS GREATEST GAMBLE"
(Radio)

Direction .....John Robertson
Author .....Salisbury Field
Screen Play.....Sidney Buchman and Harry Hervey
Photography .....Teddy Tetzlaff
Cast: Richard Dix, Dorothy Wilson, Bruce Cabot, Erin O'Brien Moore, Edith Fellows, Shirley Grey, Eily Malyon, Leonard Carey.

Radio took a terrific gamble when it made "His Greatest Gamble." The picture is undoubtedly very much worthwhile for a number of reasons, but it will not have a widespread appeal. Where it does appeal, however—to the Richard Dix fans and to those who are particularly interested in mind over matter—it will appeal like a ton of bricks.

The faults of the film are: Dix is again cast as a reckless, daredevil, handsome charmer, who is supposed to dash quite madly around and have a swell time. As a matter of fact, he is allowed only one minor dash in the beginning of the film, which lands him in jail for fifteen years, during which he ages about six months. The part of his wife, who is supposed to exercise such a destroying power over their daughter that she actually makes the child believe that she cannot walk, is built up not at all, with the result that poor Erin O'Brien Moore is plunked down in the middle of the film and is, for no very apparent reason, a thoroughly disagreeable person. The ending of the picture is so lengthily sentimental and preachy that it kicks the props out from under the rest of the reels.

However, if the audience can jump these hurdles, it will find much that is entertaining, charming and appealing. It is unfortunate that the picture as a whole is unworthy of the plot basis, for it is a distinctly different departure from the average run of screen fare.

The story concerns the fight Dix has to save his daughter from the malevolent influence of his wife. The first part of the film is splendid, with Dix kidnaping the child, teaching her to laugh and be happy and carefree. There is a nice overtone of lyricism and poetry here. Then he goes to jail; the mother reasserts her evil control over the girl, and Dix breaks jail after thirteen years imprisonment to rescue her from the complete and enforced invalidism into which she is sinking.

Dix plays his role whole-heartedly; Erin O'Brien Moore bears up heroically under an impossible and incredible part; Dorothy Wilson is lovely as the girl; Bruce Cabot is the young man in love with her; Eily Malyon is brilliant in a small role, and Leonard Carey has good moments as the butler. But THE performance in the picture is given by a little girl named Edith Fellows, who plays the daughter as a child, and whose acting is the main reason for the beauty of the first part of the film.

John Robertson directed spottily; Sidney Buchman and Harry Hervey made the screen play from Salisbury Field's story, and Teddy Tetzlaff photographed.

The picture cannot be enthusiastically recommended, except for Dix fans.

Censor Pictures at Source, Says Schenck

New York.—Censorship of motion pictures at source or, in other words, within the industry, is Joseph M. Schenck's remedy for offensive pictures. He admits that Joe Breen, of the Hays office, is doing a good job, but fears it is too much for one man to handle.

20 Percent Pay-off On 'Superstitions'

Sidney Brennecke and two dozen other bagholders in Borden Pictures' "Superstition" series will receive 20 per cent pay-offs next week. Checks will be mailed Monday by W. C. Durst, trustee for the company, who placed four of the one-reelers with Paramount through Abe Meyer.

Meyer and Ray Nazarro plan to complete the series on a venture of their own, but first must have the federal court release the receiver from the original production contract.

Frances Fuller Will Join Free-lancers

Frances Fuller completes her two-picture contract with Paramount with the finishing of "Elmer and Elsie," and plans to free lance.

Last year she was signed three days after her arrival here for the lead opposite Gary Cooper in "One Sunday Afternoon." Her last appearance on Broadway was in "Her Master's Voice."

Code To Be Reopened For More Exhib Assents

New York.—The Code Authority yesterday unanimously recommended to Sol Rosenblatt that the code be reopened for further assents by exhibitors who, so far, haven't come across. The new period will be up August 15.

Foy Dickers For Loans

Bryan Foy westerday registered a bid with Columbia for the loan of Walter Connolly and Richard Cromwell for leading roles with Frank Craven in "That's Gratitude," which Craven writes, directs and produces for Foy Productions.

Woods Buys Gordon Play

New York.—A. H. Woods has purchased a new Leon Gordon play, "Trade Winds," and has listed it for presentation on Broadway in September.

Fox Premiere at Roxy

New York.—The New York premiere of Fox's "Baby Takes a Bow," starring little Shirley Temple, will be at the Roxy Theatre on June 29.

Fate of Duals Will Be Discussed Today

Ben Berinstein, representing the independent theatre owners of Southern California, and Charles Skouras, of Fox West Coast Theatres, are slated to hold an important conference this morning at which they will take up single bills, 55 cent admissions and other problems that are now disturbing the theatre situation here.

Some time next week a general meeting of the indie theatre men will be called, at which Berinstein will have a complete report to make. At that meeting, Berinstein says, he feels that the entire matter of double bills and admission prices will be ironed out. Approximately 90 per cent of the indie theatre men have voted for single features, but no definite step could be taken until a final understanding was reached with Fox West Coast. That is expected to come about today.

Columbia Signs Comics For Two-Reeler Series

For the 24 two-reel comedies on the new program, Columbia has signed Leon Errol, Andy Clyde, Harry Langdon, Walter Catlett and the Three Stooges.

Jules White and Hugh MacCullum will produce, with each making from two to six as a series.

Boles Goes Back to Fox For 'Music in the Air'

Following "Age of Innocence" for Radio, John Boles reports back to Fox for "Music in the Air," the musical Joe May will direct. This bars Universal from getting him for "Imitation of Life," the Claudette Colbert picture John Stahl is readying for a June 25 start.

Asther in 'Serenade'

Instead of going into the cast of "Wanted," as originally planned, Nils Asther has been signed for the lead opposite Pat Patterson, who replaced Lilian Harvey in "Serenade" at Fox. James Tinling will direct, replacing Paul Martin.

Hervey on Leave

With Lou Brock off on a vacation, Harry Hervey checked out of Radio yesterday, giving the studio a call on his services for early August, at which time he is to resume work on the screen play of the musical, "Ho, for Shanghai."

Merkel and Erwin Set

Una Merkel and Stuart Erwin were set by MGM yesterday for leading roles in the Buddy DeSylva-David Butler picture, "Have A Heart," which has Jean Parker in the top spot.

Pat McNutt at Para.

Patterson McNutt registered at Paramount yesterday, coming from New York to take up his writing ticket with the studio. He will write the screen play for "Sailor Beware."

Not that it MATTERS
by Helen Gwynn

John Barrymore, for the benefit of a fan magazine, recently picked his idea of the most interesting actresses in Hollywood. The first three, in the order in which they were chosen, were Katharine Hepburn, Karen Morley and Greta Garbo. Hepburn and Garbo are firmly implanted in cinema stardom, but somehow or other, the powers-that-be have neglected to plant Karen Morley up among the stars and, so far as we're concerned, the loss is not only theirs but the movie audiences' as well.

Lately we have heard more people inquiring as to why Morley isn't seen more often and in larger parts. It is surprising those questions haven't reached the producers' ears and that they haven't done something about it. She's a grand actress and one of the most intriguing-looking gals that ever reached the screen. She has yet to appear in a picture that wasn't definitely better for her presence, and she's the only person we know of who played against BOTH the Barrymores and rated as much attention as they did from both critics and public. Men like her on the screen and women wish they looked like her. We fervently wish that the screen had more like her and we wish Karen Morley were on the screen more often, much more often.

•

Serge Soudeikine, the Russian artist who has designed the sets for "We Live Again"—and again and again so far as "Resurrection" is concerned—(there must have been something prophetic in that title), is about to have an exhibition of his paintings either at the Stendhal Galleries or the Simmons Galleries, depending on which one wins the argument. Soudeikine's paintings of the sets, incidentally, have torn the Goldwyn offices apart. Everyone to date has tried to steal one and Lynn Farnol finally had to get Sam Goldwyn to issue strict orders that no one touch the paintings, at least until the picture is finished. Farnol, by the way, is out to make the Fall styles Russia-conscious. He's gotten Omar Kiam (probably your favorite designer) to dash off a couple of dress models and a coat based on Russian peasant clothes and an officer's top-coat. Well, he put it over with "Roman Scandals" last year and it begins to look as if Farnol were out to teach the three "R's" in dress—Roman, Russian and Ravishin'.

•

Charlie Brackett, who's scripting over at Paramount these days and may bring his family out here any minute now, has just gotten the galley proofs on his new book which comes out in the Fall. It's called "Entirely Surrounded" (and you can finish that title if you know your geography definitions), and its pages are sprinkled with references to and stories about people you know, in the more amusing manner.

WILLIAM A. SEITER

DIRECTED

"WE'RE RICH AGAIN"

"Here is a box office honey, smartly directed and played to the hilt by an able cast which should keep any audience highly entertained. William Seiter has done a superb job of directing, keeping up the level of high excellence from beginning to end, handling his people smartly and salting down laughs."

—Variety, 6-12.

MARIAN NIXON

AS

ARABELLA

IN

"WE'RE RICH AGAIN"

Management

Schulberg-Feldman & Gurney

RAY HARRIS

SCREEN PLAY

"WE'RE RICH AGAIN"

"THREE CORNERED MOON"+

And Now

"LET'S GET MARRIED"

ANOTHER HUMAN COMEDY

"Radio's 'We're Rich Again,' lively and amusing comedy. A cockeyed little opus, fairly alive with amusing ideas, most of which come off to make a comedy that any exhibitor can be grateful for in these dull days."
—Hollywood Reporter, June 12, 1934

+In Collaboration

Management

SCHULBERG-FELDMAN
AND GURNEY

"Here is a box office honey. Ray Harris' screen play is a notably good elaboration of Allen Nash's original play, contriving the comedy with freshness, with sparkling dialog, and nice satirical undercurrent advanced in smooth continuity."
—Variety, June 12, 1934

NRA

RKO-RADIO

Radio PICTURES

Radio Pictures

RKO RADIO

GLORIA SHEA

AS

VICTORIA

IN

"WE'RE RICH AGAIN"

"Gloria Shea as Erp's trainer and eventual wife is plenty attractive and good."

—Hollywood Reporter.

LARRY "BUSTER" CRABBE

AS

ERP

IN

"WE'RE RICH AGAIN"

"Buster Crabbe as the swimmer who doesn't open his mouth until the last reel is a positive inspiration."

—Hollywood Reporter.

NICK MUSURACA

A.S.C.

PHOTOGRAPHED

"WE'RE RICH AGAIN"

"Nick Musuraca's photography is really high class."

—Hollywood Reporter

NRA

NEW THIRD DIMENSION TESTS SHOWN TO EXPERTS

Three-dimensional motion picture tests, made by Alvin Wyckoff, Gregg Toland and Milton Moore with their own standard cameras and standard film, were projected yesterday before an invited group of fifty photographic and technical experts at United Artists studio.

Spectators were grouped at the extreme sides of the projection room within three feet of the screen, to demonstrate the absence of any distortion from side views. They also viewed close-ups from five feet distance to judge absence of granulation.

The stereopticon depth given the moving images without the use of any special viewing devices or projection machine attachments is explained by the use of whirling mirrors installed before the camera lens, enabling objects to be photographed full-on and from both sides on one photographic image.

The device used is William Alder's Cinegraph, just patented after experiments that Adler has been making in three-dimensional effects since he was an American Film cameraman at Santa Barbara in 1911. Alder and Ralph Merritt, former associate of Herbert Hoover, own the patents. All representation rights are held by Isadore Bernstein, who arranged yesterday's demonstration.

Wyckoff, Toland and Moore, the cameramen who made the tests, attached the Cinegraph to standard Mitchell cameras they were in the habit of using. Wyckoff also tried Alder's invention on a Bell & Howell. Both interiors and exterior shots were demonstrated, some of the interiors made on United Artists sets.

The vital feature of the instrument is a revolving shaft synchronized with the camera shutter's 24-a-second exposures. Four mirrors are mounted on the shaft, one passing with each exposure. With this device, cameramen say every optical law known is apparently overthrown.

Arch Selwyn Files Plea in Bankruptcy

New York.—Arch Selwyn, theatrical producer, yesterday filed a voluntary petition in bankruptcy. He lists his liabilities at $312,910 and his assets at $5689.

Baby and Grown-up Stars Off On Junket

Two carloads of Hollywood pull out at eight tonight for Minneapolis, carrying thirteen Wampas Baby Stars and a group of picture names to the Shrine convention in Minneapolis.

Mark Larkin held reservations last night for Jackie Coogan, Tony Moreno, Wally Ford, Roscoe Karns, Dorothy Burgess and Hedda Hopper. George Raft and Wheeler and Woolsey will join the contingent at Minneapolis.

LeRoy Prinz goes on the special and will spend much of the time en route in the baggage car, chartered as a rehearsal hall for the Baby Star's ensemble work. Jean Chatburn, alternate, was given Helene Cohan's ticket yesterday as the result of the atter's illness.

Leila Hyams' Contract With 'U' Is Cancelled

Leila Hyams and Universal called off the balance of her contract by mutual consent yesterday. It had till August to go. Berg, Stebbins, Allenberg and Blum stated the release was sought because of "unsatisfactory roles."

Last spot for Miss Hyams at Universal was in "Affairs of a Gentleman," with Paul Lukas.

Music Branch For Academy

(Continued from Page 1)

tives, at which plans were discussed for the forming of a special Music Section in the organization. In this will be recruited the music executives of the various studios, music directors, and leading song writers and composers who are working in pictures.

The forming of this section has been under consideration for some time, and considerable preliminary work has been quietly going on. Attending the meeting were Nat Finston of Paramount, Max Steiner and Murray Spivack of RKO-Radio, Lou Silvers of Columbia, Louis de Francesco and Edward Kilenyi of Fox, Jack Chertok of MGM, and James Dietrich of Universal.

The music creators have felt for some time that they have been hanging out on a limb, and have wanted some place in which they may be represented. The proposed section in the Academy is designed to extend appreciation of the value of music in motion pictures, and to develop closer understanding and relationship between the music departments and other creative branches in the studios.

In addition to making quiet plans for enlarging the scope of the Academy, there has been a lot of activity going on in regard to the actors' uniform contract, working conditions of the assistant directors, and questions dealing with the Writer-Producer Code.

The assistant directors passed up having their problems cared for by the NRA film code and have been discussing them with a producers' committee, headed by L. B. Mayer.

A producers' committee, headed by Henry Herzbrun, has been working with an actors' committee, headed by Lionel Atwill, on the uniform contract proposition. They are not yet ready to make any announcement.

Furthermore, there has been a long series of conferences with the producers regarding the Writer-Producer Code. It is understood that some changes are being contemplated and considerable progress is said to have been made to date.

LAST NIGHT'S PLAY

"KEEP IT A DREAM"

By John V. A. Weaver; presented by Daniel Wells and E. E. Clive at the Hollywood Playhouse; staged by E. E. Clive; settings by Rita Glover. Cast: Sarah Padden, William Boyd, Dorothy Libaire, Gertrude Short, Eddie Nugent, James Bush, Donald T. Campbell, Berilla Kerr, Burt Miller, Sara Owen.

Amazingly unimportant is this new comedy by John V. A. Weaver. He has taken as his theme an inspirational message and fails signally to point it. The play, in fact, contains little more than enough material for one act, its last, which by underwriting is somehow stretched to three. Picture possibilities are remote and it needs doctoring for Broadway.

The story concerns the romance of a young girl and a sergeant of the Marines. Visualizing her lover as a knight with shining armor, the girl goes into deep, almost neurotic mourning when he runs out on her, falsely advising her of his death in Central America. She mourns hopelessly for a year, until her mother, fearing for her sanity, reveals the hoax. The shock throws her into a loveless marriage with her faithful suitor.

Six years pass and an ex-Marine returns. He describes his adventurous, romantic life, urging her to run away to share it with him. But she too has a tale of adventure to tell, the adventure of fighting side by side with her husband in these years of economic depression. The last act curtain finds her in her husband's arms.

All of which would be very much duller were it not for the work of a corking cast. Dorothy Libaire lends tremendous sincerity to the girl, even rising above the monotone into which the writing of her role might have thrown her. Eddie Nugent gives a splendid and thoroughly believable performance as the faithful one. William "Stage" Boyd is excellent as the Marine.

Gertrude Short carries all of the comedy the play affords and scores in every appearance. James Bush is likewise excellent but Sarah Padden is hopelessly hampered by a menacing mother, a part that confused even the author.

'Shanghai Orchid' Now 'Farewell to Shanghai'

"Farewell to Shanghai" is Warners' new title for "Shanghai Orchid," the original by Gene Markey and Kathryn Scola for Dolores Del Rio and Franchot Tone.

It has no schedule spot yet, and will follow Miss Del Rio's next, "Caliente."

Darmour Picks Balzac

Continuing a policy to produce stories taken from the classics, Larry Darmour announced yesterday that Majestic has decided to make the Honore Balzac story, "The Bachelor's Apartment," into a picture. It is scheduled for late August.

MGM Seeks Titles

MGM wants a new title for "Sacred and Profane Love," also a better one if possible for "Sequoia," the "Malibu" wild life romance.

Exhibs Win Point In Code Court Case

New York.—The IOTA of New York won the first brush yesterday in the Federal court hearing of the organization's petition for a permanent injunction against the Code Authority. When the case was called, Milton Weisman, counsel for the ITOA, asked an adjournment. Code Authority counsel objected and the court denied the motion.

Weisman then asked permission to withdraw the petition and, after some argument, this was permitted. The ITOA will now submit a petition for an injunction to the New York Supreme Court, preferring to try for success in the state court rather than risk defeat in the Federal.

Kent Signs Ann Dacey As Lead For Reb Russell

Ann Darcy has been signed by Willis Kent for the lead in "The Man From Hell,' 'in which Reb Russell, former All-American fullback of Northwestern University is being starred.

Supporting cast includes Fred Kohler, Yakima Canutt, Jack Rockwell, Charles Whittaker, Lafe McKee and Charles French. Story and screen play are by E. E. Rapp and will be directed by Lew Collins. Picture goes into production Tuesday.

Gladys George Goes In 'Four Walls' Cast

Owing to Mae Clarke's illness, MGM yesterday assigned Gladys George to take her role in "Four Walls," which Paul Sloane is directing.

Henry Wadsworth and C. Henry Gordon were handed featured roles in the same production, the latter doubling up in "Hideout" at the same time.

Baer Victory Boosts Grosses on His Picture

New York.—Felix Feist, general sales manager for MGM, stated yesterday that Baer's victory has already begun to have its effect on the bookings of "The Prizefighter and the Lady."

Exhibitors who could not see its value before, are now asking for it, being anxious to cash in on the Baer glory.

New Radio Short

Jules White yesterday assigned Ewart Adamson to write a musical short, which will be the last on Radio's current program. Archie Gottler, who is now directing "Tropical Madness," will shoot the musical next week, winding up the schedule.

Fox Signs Pichel

Fox yesterday signed Irving Pichel for a spot in "She Was a Lady," which Hamilton MacFadden is directing. Helen Twelvetrees and Ralph Morgan have the top spots in the picture.

Ross and Sargent Stay

Ross and Sargent, entertainers at the Kings Club, are to remain there instead of moving to a new spot as previously announced.

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THE Hollywood REPORTER

Vol. XXI, No. 34. Price 5c. TODAY'S FILM NEWS TODAY Monday, June 18, 1934

PAR. CONVENTION OPENS

TRADEVIEWS by FRANK POPE

•THE motion picture producers apparently have come to the conclusion that the best way to stop the campaign now being waged against pictures by the Catholic and other churches and by women's and civic organizations is to give the reformers nothing to reform. Which, of course, is the logical and sensible thing to do, whether or not any producer is willing to admit that he has been in the wrong. And, also of course, it is the thing that might have been done three years ago when a warning was first given, and the doing of which would have avoided all this present uproar.

It is sincerely to be hoped that the determination does not come too late, that the propaganda which has been spread has not reached such a point that it cannot be overcome before censorship shows its teeth at the industry.

•

Something more than promises is going to be needed. Promises were made before and, according to the churchmen, they were broken as soon as made. Evidence of good faith in early productions will do much to help matters.

The producing companies seem to be in earnest. Jack Warner told the Warner convention in San Francisco that the company would make pictures for the whole family, that sex and "sophisticated" pictures are out, and that they will be replaced by action pictures, musicals and other clean entertainment.

Col. Jason Joy, formerly of the Hays office, read the riot act to all the Fox writers the other day. He told them that stories must be pure — or else. There must be no suggestiveness, no smut in Fox pictures thereafter, nothing to cause blushes or embarrassment, and it is up to the writers to watch their stuff.

•

Undoubtedly the necessity for clean pictures will be stressed at the Paramount convention which opens today in Los Angeles, at the RKO-Radio convention, opening in Chicago, and at the MGM meeting, opening shortly in the East. The men at the heads of these companies are not fools, and they realize, just as much as Warners

(Continued on Page 2)

Loew's Will Invade Territory of FWC

New York.—Loew's Inc. will invade the territory hitherto controlled by Fox West Coast and is planning to build theatres in the Mission, Fillmore and Richmond districts, and also in Reno, Santa Cruz, Monterey and Petaluma.

All Fox Writers Warned To Be Pure

Adjuration to all Fox writing talent, convoked in a special session for the purpose, that their stories would have to be 100 per cent pure or else, was delivered by Col. Jason Joy last week.

Some 26 writers were summoned to the meeting, which Joy announced he was calling at the request of Sidney Kent and Winfield Sheehan.

Fox has no intention of showing a scene or having a word uttered that

(Continued on Page 2)

Shirley Temple Will Star in 'Meal Ticket'

Next starring picture for Shirley Temple will be "Meal Ticket," an original just bought from Gene Towne and Graham Baker, it is understood. Spencer Tracy is pencilled in the cast. The Fox studio has it scheduled for David Butler's direction in September.

'Mank' Will Lose 'Em

Herman J. Mankiewicz, MGM scenarist, checked in at Cedars of Lebanon Friday to have tonsil trouble corrected.

300 Delegates From All Over World Meet To Hear Program; Reorganization May Be Told

Paramount's annual sales convention gets under way today at the Ambassador Hotel, with 300 delegates present from many parts of the world.

Among those attending are delegates from 45 American key cities, five Canadian Provinces, Great Britain, Scandinavia, Spain, South America and the Far East. Most of them arrived yesterday aboard a special Santa Fe train. They will remain for four days, the convention closing Thursday night.

The convention swings into high gear this morning with addresses by George J. Schaefer, vice-president and general manager; Neil Agnew, general sales manager; John Hicks, Jr., vice-

(Continued on Page 5)

'U' Testing Gilbert For 'Imitation of Life'

John Gilbert is understood having straightened out his difficulties with MGM. Universal will test him today for the bracket spot with Claudette Colbert in "Imitation of Life," the John Stahl production.

British Gaumont is paging him by cable to appear in the picture for which Gregory Ratoff is already signed.

Lesser-Pathe Deal

With A. B. Poole, of Pathe, leaving for New York over the week-end, it was reported that he had agreed to finance Sol Lesser to produce "Chandu."

Para. Plans To Make Martin Luther Life

New York.—Adolph Zukor is understood to have stopped over in Kansas City on his way to the coast to authorize Rev. Andreas Bard, of St. Marks Lutheran Church, to prepare a life of Martin Luther suitable for screen purposes. The clergyman is to send his story to Mr. Zukor on the coast.

This is said to be one step in a plan to offset the opposition of the churches to pictures by making productions based on famous churchmen.

Mayo and Jack Warner Settle Their Troubles

Archie Mayo has withdrawn his request for a release from his director's contract with Warners after a conference with J. L. Warner, who settled their differences amicably by assuring him he would get several important assignments in the future.

Mayo had balked after Frank Borzage got "Flirtation Walk," a story which he had been instrumental in bringing into the studio.

Mayer Ready to Leave

Louis B. Mayer was reported to have tentative reservations to leave today for the MGM convention, but is not expected to get away until tomorrow night. He wants to talk with David O. Selznick before going to the organization powwow.

Sparks in $450,000 Suit

St. Petersburg, Fla.—John Gilhooey, local exhibitor, has brought suit for $450,000 against the E. J. Sparks Enterprises, charging restraint of trade. The suit is based on evidence given at clearance and zoning board hearing in Atlanta.

GREAT BRITISH THEATRE CHAINS TO CONSOLIDATE

New York—A consolidation of several of the large theatre interests in England is expected to be announced very shortly. Negotiations have been on for some time and are said to be practically completed.

The theatre chains involved are the Paramount, the Astorias and the Hyams theatres. The merger will immeasurably strengthen their booking power and will also offer a wider pre-release field.

It is understood that a stock issue of something more than 3,000,000 pounds is planned for public consump-

(Continued on Page 3)

Madeleine Carroll To Play "Anna Karenina"

London.—Madeleine Carroll, who recently completed her contract with Fox Film and returned to England, will star in "Anna Karenina" as her next picture.

Lew Fields For Screen

Lew Fields, of Weber and Fields, will be given the chance to do a May Robson in William Rowland's second picture for Columbia, "The Naughty Nineties." Fields will be starred in a "gent for a day" characterization.

WELCOME, PARAMOUNT DELEGATES

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher

FRANK T. POPE.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 2 Cathedral Mansion; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

THE LOW DOWN

Hmm, mmm—could it be that news-reel men and newspaper fellers fell again for a great big hoax? We mean that bathing beauty contest staged (and we mean staged!) at the Ambassador Saturday afternoon. The event was sponsored by Columbia, with the understanding that the winner would get a week's contract at Columbia, plus a lot of publicity. So about forty girls showed up to be judged by Buster Crabbe, Patricia Ellis, Sally Blane, Florence Rice and others. Among the contestants was Billie Seward—and Billie got the first prize! And Billie, as you know, has been working at Columbia for many a day! Now, the whole thing couldn't have been a "plant"—could it? Anyway, there were two other prizes given, one of which went to Dolly Newmyer. But the little gal who got the biggest hand from the crowd for her face, figger and personality was Doris Castanien—and she got THIRD prize!

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Our today's chuckle is about a Hollywood editor who is threatening to "expose" Leonard Levinson as a "Winchell informant." Levinson's "information" consists mostly of funny gags which he has been collecting for W. W. for quite some time, in gratitude for a helping hand which the Broadway Bad Boy extended to him a long while ago. The funny angle is that Levinson doesn't care who knows it—since he has "nothing to hide." But the local ed. thinks differently and is holding the fact as a club over his head to make him come through with some advertising. So we are herewith gently, but firmly, removing that club!

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Friend of ours went to a famous star's home to a small dinner the other night—but didn't last long. After the meal, the hostess suggested a game of bridge.

"I don't play bridge," said the visitor, who is a well-known Broadway playwright.

"Goodness!" exclaimed the star, perfectly serious. "Whatever DID you do in New York?" The writer swooned!

WARNER BROS. PROMISE PICTURES FOR FAMILY

San Francisco—Family pictures will be the keynote of Warner Brothers during the coming year, according to an announcement made yesterday by Jack L. Warner to the members of the company's sales organization, gathered here for their annual sales convention.

With a program of sixty pictures outlined, the most significant feature of the list is the absence of sophisticated and sex problem types of stories. Instead, there are adventure pictures, jammed with action, musicals, dramas, romances, comedy dramas and straight comedies.

"We believe that our forthcoming productions represent the widest range of screen material ever offered the public," said Warner. "We have sought and found material of universal appeal—pictures for the entire family—keeping in mind not merely the diversified interest of American audiences, but those of the entire world, which is now the field of the talking picture.

"We have never been so fully prepared in advance of a new production and selling season as we are this year. Already we have more than sixty stories ready for early production."

The salesmen were told that the company is prepared to spend $10,000,000 on ten of its big special pictures alone, and that the production budget for the year is the largest in the history of Warner Brothers'First National.

Roach Starting New Todd-Kelly Pic Today

"Done in Oil," first of Hal Roach's new series of Todd-Kelly comedies, gets going today under Gus Meins' direction. Thelma Todd plays a hungry artist. Eddie Conrad, Eastern character comedian, is given a break in the short as an art critic. Rolf Sedan, Leo White and Arthur Housman are also cast.

DeRochemont Quits Fox

New York.—Louis DeRochemont, for the editorial department of Fox Movietone, has resigned to join the editorial staff of Time magazine.

Conti on 'Kindling'

Fox signed Albert Conti Saturday to supervise the technical work on "Kindling" and also to play a part in it.

John Farrow to Hawaii

John Farrow left yesterday for Honolulu. Maureen O'Sullivan threw a party for him Saturday night.

Fox Writers Warned

(Continued from Page 1)

could bring a blush, Col. Joy indicated. He remarked on the current agitation about the subject matter of motion pictures on the part of Catholic leaders, and gave the assembled talent to understand that the individual writers who worked on a picture would be held responsible for any moral criticism that might be leveled at any Fox production.

Suit Filed To Stop Major Ban on Duals

Philadelphia—Harry Perlman has brought suit in the Federal Court in a challenge to the right of the majors to ban double bills in the sales contracts for the coming season. Judge Walsh reserved decision.

Fred Gordon Best MGM Golf Player

Metro-Goldwyn-Mayer held its annual golf tournament at Rancho yesterday and 404 entries were listed, making it one of the largest ever held in Southern California.

Fred Gordon won the low gross with a 73, and Lester Coleman ran second with a 74. The low net prizes were won by Stanley Lambert, of the sound department, with a 64, and Frank Bobo with a 65.

Many of the MGM stars, directors, writers and executives turned out, but none of the notables got a look-in for a prize.

Strickling Back From Rush Trip to New York

Howard Strickling returned to MGM Saturday night with a record of having been away six days and nights, and having spent five of the days in New York City.

Strickling reported to Louis B. Mayer last night the results of his conferences with Howard Dietz on the publicity and advertising campaigns for the new season.

Casting Fox Musical

Joe May and Erich Pommer start intensive casting at Fox this week for "Music in the Air." Production start is set for July 16. John Boles is the only name set to date, but Pommer has a bid in for Gloria Swanson.

Al Greer Injured

Al Greer, noted trick pistol shot, received a deep cut in his right arm Saturday while on location near Newhall on the Harry Webb picture, "Fighting Hero."

Roy Vickers' Greatest Novel
'The Forbidden Sin'
first feature production
for the 1934-1935 season
FAMOUS AUTHORS PICTURES CORP.
723 Seventh Ave. New York
Cable Address Faumaut, New York

Abe Lehrs Stricken By Loss of Daughter

Hilda Catherine Lehr, eighteen-year-old daughter of Mr. and Mrs. Abraham Lehr, died Saturday afternoon at her home, 616 South Kingsley Drive, from spinal meningitis. Funeral services will be held at noon today at Pierce Brothers mortuary, Rabbi Edgar Magnin officiating. Burial will be at the Home of Peace Cemetery.

Miss Lehr is survived by her parents, an older sister, Helen, and a brother, Neil. Mr. Lehr is executive vice-president and general manager for Samuel Goldwyn, and Mrs. Lehr has long been closely identified with the Motion Picture Relief Fund and the Assistance League.

Mae Clarke Not Ill And Will Keep Col. Role

Mae Clarke declared Saturday that, contrary to reports, she is not ill, but was ordered to the hospital by her doctor, Stanley Immerman, for a rest. She will be ready, she said, to take the role in Columbia's "Captain Hates the Sea," for which MGM has loaned her.

Sydney House For MGM

Sydney, Australia.—MGM has taken over the St. James Theatre, a 2000-seat house, on a long term lease. The firm will open with "Rip Tide,"

Tradeviews

(Continued from Page 1)

and Fox, that some action must come or serious trouble will follow.

The producers have been taking this adverse propaganda without any reply, but obviously have been doing a lot of thinking. If their thoughts result in pictures which are above criticism and which are still good box-office—and they can be made—the industry will be the better.

ATTENTION

5-room apartment in La Fontaine Apartments. Beautifully furnished. Available on long or short lease, $200 a month. Call HEmpstead 7053 for apointment.

STUDIO EMPLOYEES
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INTERNATIONAL SIX DAY BICYCLE RACE
GILMORE STADIUM
Commencing June 21, 8 P.M. — Finishing June 27 at Midnight
McNamara, Winters, Schaller, Testa, Horder, O'Brien, Yates, Wagner, La Fenetre, Petri, Echeverria, Schuller, and Other Madison Square Garden Stars
Reservations Now. Call WHitney 1308 or Any of the Ticket Agencies

'MURDER IN THE PRIVATE CAR' SURE-FIRE FOR ANY THEATRE

Direction, Writing And Cast All Grand

"MURDER IN THE PRIVATE CAR" (MGM)

Direction .....Harry Beaumont
Original Story.....Harvey Thew
Screen Play: Ralph Spence, Edgar Allan Woolf and Al Boasberg.
Photography: James Van Trees and Leonard Smith.
Cast: Charles Ruggles, Mary Carlisle, Una Merkel, Porter Hall, Russell Hardie, Willard Robertson, Berton Churchill, Cliff Thompson, Snowflake.

All movie and a yard wide, with the most exciting and amusing runaway train sequence that has reached the screen since the days when the silents used to revel in such tricks. And your audiences will revel in this one. Feed the thrills in this picture to your prospective audiences in a big way and stress the fact that there isn't one member of the family who won't enjoy them. And certainly the whole family will enjoy the delightful antics of Charlie Ruggles.

Ruggles is the perfectly grand, slightly balmy "crime deflector." It is the job of this crime deflector to prevent things from happening and, in this instance, Ruggles elects to protect a switchboard operator who suddenly finds herself the third richest girl in the world and about to meet a father she has never seen. From that point on, the story goes completely haywire, but is so well gagged, written and acted that it makes no difference that one or two murders are never explained atall, atall, and a couple of characters appear and disappear for no apparent reason, because the pace would have killed them anyway.

The main part of the story is the fact that the private car is turned loose, carrying a load of dynamite and six of your favorite people, and that wild ride and the eventual rescue of the people is so magnificently done, that you forget what the picture started out to be anyway. There is a strong suspicion that somebody thought up that runaway sequence first and then they bought a story to fill in the time, because, after all, that had to be the climax.

Lucien Hubbard as the producer deserves the first bow for having recognized what elegant, pure movie material this stuff was made of, and then Harry Beaumont can step forward for his excellently paced direction that covered up the story holes so perfectly. And hats off to Spence, Woolf and Boasberg, who never forgot a laugh to take the place of an explanation.

Charlie Ruggles and Una Merkel carry the picture for all it is worth and their acting and the picture are worth plenty to anyone looking for entertainment in the movies. Mary Carlisle is okay as the heiress, and Russell Hardie looks as though he should be an asset to MGM. Snowflake, the "cullud" porter, is very amusing, and Willard Robertson, Berton Churchill and Porter Hall offer support that can't go wrong.

Van Trees and Smith have done right well by the photography, and if either of them or both did the train sequence, it's something they can be plenty proud of pictorially.

Jimmy Howe May Be Drafted As An Actor

Jimmy Howe, cameraman de luxe, is getting worried. He fears he may have to be an actor. George Hill has tested him as a possibility for "The Good Earth," and Richard Boleslavsky is casting longing eyes on him for the role of a Chinese physician in Garbo's "The Painted Veil."

Cleveland Placing Ban on Dual Bills

Cleveland.—The ban on double bills, to which the exhibitors of this section have agreed, goes into effect on July 8, the announcement having been made Saturday by M. B. Horwitz, of the Cleveland Exhibitors Association.

Horwitz has just returned from New York, where he made arrangements to put the plan into effect at the four Loew houses, four Warner houses and two RKO houses. The plan also has the support of 92 independent exhibitors.

Radio Decides to Stop Work on 'Joan of Arc'

Radio dropped further work on the screen play of "Joan of Arc" Saturday, placing Francis Faragoh, who was handling it, on the screen play for the Francis Lederer picture, "Three Musketeers."

John Ford has been decided upon as the director of the production when he joins the studio to take up his deal next month.

Fox Wants Eddy

Fox is working on a deal with MGM for the loan of Nelson Eddy for a top spot in the Erich Pommer production, "Music in the Air." Pommer is also looking at tests of Phillips Holmes and Douglass Montgomery before making the decision.

Selznick Party Coming

David O. Selznick is due on the Chief tomorrow, delivering his new acquisitions, Hugh Walpole, Fritz Lang and John Paddy Carstairs, to the MGM studio. George Cukor and Howard Estabrook are with him.

Runyon-Fox Deal Set

John Zanft, representative of Damon Runyon, received a confirmation by wire Saturday that the deal giving all Runyon's stories to Fox for the next year has been definitely signed.

Lois January to Col.

Columbia has put through a deal on Lois January from Universal for "Tropical Madness," the Archie Gottler short which Jules White is producing.

Labor Board and Agents Are Friends

The six-month dispute between the agents and the State Labor Commission was disposed of when all agents submitted to the Commission's jurisdiction last week, making their peace with the labor body through a verbal agreement which assured the managers of protection so far as their legal rights are concerned.

The radical group among the agents, the last to concede to the commission's supervision, were finally brought around when Charles Lowy, attorney for the Commission, induced Harry Sokolov, attorney for the objecting agents, to accept the agreement for his clients. Through the agreement, the agents have the right to attach clients in agent-client disputes and can take their cases to court with the consent of the Commission.

Holman Takes Over Jaffe Duties at Col.

William S. Holman, Columbia business manager, on Saturday was assigned to the duties from which Sam Jaffe resigned last week. Holman has been with the studio for two and a half years.

This arrangement, it is understood, practically eliminates the position that Jaffe had, since Holman takes on his duties besides those he has always had.

May Robson a Jewish Mother in 'Four Walls'

May Robson was assigned Saturday to a Jewish mother part in "Four Walls" that is said to compare with the mother part in "Humoresque" for appeal. Christian Rub also got a berth in the picture.

Paul Sloane started direction Friday. Franchot Tone and Gladys George have the leads.

Danish Dancers Win MGM Hollywood Trip

Amsterdam.—A Danish couple won MGM's international dancing contest in the finals here last week, and will be rewarded with a trip to Hollywood. Twenty nations entered finalists.

Theatres Consolidate

(Continued from Page 1)

tion, and that the operations of the new set-up will be carried on jointly by Earl St. John, of Paramount, and the Hyams Brothers. Paramount plans to retain a large interest and its executives will remain as at present. This proposed merger is one of the questions that will be discussed by company executives at the Los Angeles convention.

There is another report, but not so well-founded, that Paramount may consolidate all its British interests into one group with a 4,000,000 pound stock issue to be offered to the public.

Not that it MATTERS

by Helen Gwynn

Well, the Paramount convention gets under way with a bang today, so we might just as well give you a rough idea of what one of the opening guns of the new season product will be like when fired for Fall release. Needless to say, the column will be devoted to Cecil DeMille's "Cleopatra" and we only wish that we had enough space to reprint the reams of statistics a hard-working publicity office has gone to great lengths to collect.

One thing is certain, though, a De Mille production is all movie and always manages to offer exploitation ideas that have always swept the public off its feet and up to the delirious heights of entertainment. There's nothing to bother the mind but plenty to please the eye and ear. It represents the best kind of luxury—to forget the present with its troubles and to recall the good, old lavish days. It's done with all the imaginative scope of a completely bourgeois idea of heaven, plus every material facility and modern appliance that a great studio has to offer.

•

F'instance: More than five thousand people were employed in the picture.

The DeMille bathtub, in this instance, measures 100 by 150 feet.

The feathers of 600 pheasants were used to make fans.

It took the hair of 700 European peasants to make the wigs.

Sixty-five gallons of body make-up were used to get the proper tan.

More than four tons of armor were cast to be worn by the Roman and Egyptian soldiers.

The plaster shop at Paramount hired 120 sculptors and plaster workers to make the Sphinxes, columns and other set pieces.

Cleopatra's palatial barge, one of the most lavish things described in history, is exactly reproduced, both as to exterior and interior.

Among the animal bit players are eight peacocks, four leopards and two asps.

It took 600 ostrich feathers to make up the solid feathered arch before which stood Cleopatrat's couch.

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The above statistics have been quoted verabtim, but if you really want to know just how "colossal" DeMille can be, listen to this: The term insert in pictures means a small but special effect, put into the picture after the scene has been shot, or a close-up of a letter one of the actors might have been reading, or a full close-up of a hand or something like that. Well, someone was escorting a group of visitors over the Paramount lot the other day, when they came upon a huge set, filled with awe-inspiring columns, a huge facade of an ancient building and everything built on a tremendous scale. One of the visitors asked what this set was and the languid reply was: "That? Oh, that's just a DeMille insert!"

Calhoun Will Take Lindsey NRA Post

While no official announcement has been made, it was learned yesterday that B. P. Calhoun, counsel for the Southern California NRA Compliance Board, has been selected to take the place of Judge Ben B. Lindsey, who resigned from the position of Special Compliance Officer.

Calhoun worked with Judge Lindsey throughout his turbulent term of office, and sat in with him on the hearings of the complaints by studio workers when the studios refused to recognize Judge Lindsey's jurisdiction.

It was also learned yesterday that when Charles Cunningham, head of the local compliance office, turned the disputed complaints over to the Studio Labor Committee last week, he withheld those complaints in which the complainants had stated they wanted their names kept from Pat Casey.

All of the testimony given before Judge Lindsey at the hearings has been retained by the Judge, who has stated that he will never surrender it to anyone but the workers themselves.

MGM To Make Baseball Backgrounds in St. Louis

John Waters, MGM special director, left last night for St. Louis to make baseball diamond and grandstand background shots. He was accompanied by Ray Binger, cameraman, and will meet another MGM cameraman, Len Smith.

Lucien Hubbard ordered the atmosphere-recording expedition for material for use in "Death on the Diamond," or another baseball story. He figures on producing some baseball story on his return frm Europe this Fall.

Warner Executive Quits To Build Theatre Chain

New York.—Moe Rosenberg, a Warner Brothers executive and brother-in-law of Major Albert Warner, has resigned in order to build up his own chain of theatres.

He already owns three houses in New Jersey and is negotiating to take over some others.

Monogram Gives Up Porter Yarns to Radio

Through an arrangement with Monogram, Radio purchased two Gene Stratton Porter stories Saturday.

Monogram has an option on all the Porter stories, but relinquished its rights on "Laddie" and "Freckles."

Gloria Shea Signed

Gloria Shea has been signed for the lead in the first Bob Steele western for Supreme Pictures, "Demon for Trouble," which Bob Hill directs from a script by Jack Natteford. The balance of the cast consists of Don Alvarado, Walter McGrail, Carmen LaRoux and Lafe McKee.

Hackett-Goodrich Set

Albert Hackett and Frances Goodrich were assigned the screen play of "Ah, Wilderness," Clarence Brown's next directorial assignment, at MGM Saturday.

RKO-RADIO CONVENTION OPENS IN CHICAGO TODAY

Chicago.—RKO-Radio opens its annual sales convention at the Drake Hotel this morning, with more than 250 executives, branch managers and salesmen attending. The convention winds up Wednesday.

Jules Levy, vice-president, will preside and deliver the address of welcome. He will be followed by Ned E. Depinet, president of RKO-Radio Distributing Corporation, and B. B. Kahane, president of RKO-Radio Studios, who will speak on the wind-up pictures of the current season. As part of the morning session, Levy will name the members of the organization who have won promotion from within the ranks during the past year. This will be followed by a review of the past season.

This afternoon's program will be featured by short talks on short subjects. A. J. Mertz, short subjects sales manager, will discuss two-reel comedies, and Fred McConnell, general manager of the Van Beuren Corporation, will comment on animated cartoons and adventure-travel pictures. Jack Connolly, general manager of Pathe News, will tell of the reel's developments during the year.

Also on today's program will be a discussion by E. Heyl, vice-president of RCA Photophone, of the latest developments in recording and reproduction of sound. Joseph Skelly, manaegr of exchange operations, Edward Horne, manager of the print and negative department, and Louis Gaudreau, purchasing agent and manager of the accessories department, will also speak.

Tonight all the delegates will be the guests of the Palace theatre. Ben Bernie will be master of ceremonies, and on the program will be Bert Wheeler, Frank Buck and Morton Downey.

Florence Rice To Have Lead With McLaglen

Florence Rice's first role in pictures will be an important one, according to Columbia, which announced that she gets the top spot with Victor McLaglen in the Lewis Milestone picture, "The Captain Hates the Sea." Columbia has her under long term contract.

Caldwell For MGM

New York.—Erskine Caldwell, author of "Tobacco Road," left for Los Angeles Saturday to work on the scripting of Ann Austin's "A Wicked Woman" for MGM. The picture is to feature Mady Christians, under direction of Charles Brabin.

Ornitz to Universal

Samuel Ornitz goes to Universal today to write added material for "Imitation of Life," John Stahl's directional work to start next week. Harry Ham, of the Selznick-Joyce office, placed the writer.

Pollock Play Refused

The script of Channing Pollock's play, "Synthetic Gentleman," has been shipped back to New York with thanks by MGM. Larry Weingarten brought it out as train reading but decided against it for his department.

Four Newcomers At London Houses

London.—Four American pictures are making their bows to London audiences this week. They are "This Side of Heaven" at the Empire, "Success at Any Price" and "Thirty Day Princess" at the Plaza, and "Hi, Nellie" at the Regal.

The hold-overs, all of which are doing well, are "The House of Rothschild," "Murder at the Vanities," and "Roman Scandals," which has one more week to run.

Ruth Donnelly Loaned To 'U' For 'Romance'

Universal obtained the loan of Ruth Donnelly from Warners Saturday for a leading role in the Stanley Bergerman picture, "Romance in the Rain."

Warners is negotiating in exchange a deal for the loan of Paul Lukas and wants him for the title spot in "King of the Ritz." Robert Terry Shannon and Albert J. Cohen are preparing the screen play under Sam Bischoff's supervision.

Lucien Hubbard Going Abroad For 2 Months

Lucien Hubbard has booked himself for the Ile de France, sailing July 28, for a couple of months vacation in Europe before getting inovlved in his baseball feature.

Before going he will see his productions, "All Good Americans" and "Four Walls" (just started Friday), turned in, and will do the final polishing on "Murder in the Private Car."

Clive Brook To Do One For British-Gaumont

London.—Clive Brook, here on a vacation, cannot resist working and has accepted a deal from British Gaumont to work in an as yet untitled picture. Noll Gurney, of the Schulberg, Feldman and Gurney office, is handling the deal.

B-G has cabled an offer to Michael Curtiz to make the trip here to direct the Brook picture.

Fox Signs Spanish Star

Fox has placed Rosita Moreno under a five-picture ticket for Spanish productions. She is teamed with Jose Mojica in "No Marriage," a direct shot Spanish picture which John Rinehart is directing under John Stone's supervision.

Ten Newsreels in Paris

Paris.—The tenth newsreel theatre for this city has just been opened by the newspaper, Le Petit Parisien. Most of the daily papers now have newsreel theatres running very successfully.

Two For Select Cast

New York.—Melvyn Douglas and Rosco Ates have been added to the cast of "Woman in the Dark," which Select Pictures is producing at the Biograph studios.

New Alignment For Bren, Orsatti, Marx

It's a new deal this morning for the Bren, Orsatti and Marx agency, with the Milton Bren Company and Orsatti and Company replacing the old organization. Zeppo Marx is no longer connected with the firm.

Both new concerns will remain in the offices of the former firm, at 9000 Sunset. Milton Bren has taken over more than 50 of the Bren, Orsatti and Marx office clients, and Frank Orsatti will handle 27. Marx has taken five personal clients that he brought into the concern and has been paid back his investment.

Tunesters in Writers' Guild Preparing Code

A committee of the song-writers in the Screen Writers' Guild has been appointed to draft a code which will deal with their particular problems when the conferences with the producers start.

Edward Eliscu is chairman and the members are Richard Rodgers, Larry Hart, Bert Kalmar, Harry Ruby and William Kernell.

'Peck's Bad Boy' Off on Santa Ana Location

Eddie Cline takes a troupe of 42 to Santa Ana today for four days' location work on "Peck's Bad Boy," starting tomorrow. The outfit checks in again at the RKO-Pathe lot Friday and is off to work Saturday at Sunland, with interiors to be done next week at the studio.

Jackie Cooper and Thomas Meighan are high cards in Sol Lesser's first deal in his new production program.

Dieterle Passes Up 'Firebird' Direction

"Firebird," supposedly intended for an early spot in Warner production, is again directorless, William Dieterle passing the bet. The Lajos Zilahy play has never had an official meg assignment, but Al Green was mentioned before he took "Lost Lady."

"Firebird" is on Henry Blanke's schedule, and the screen play is by Ralph Block and Doris Malloy.

New RCA Installations

New York.—RCA reports installations of its high fidelity sound equipment in the Palace Theatre, Mexia, Texas; the Ritz, Memphis, Tenn.; the Imperial, South Pittsburg, Tenn.; the Roxy, Weatherly, Pa., and the Dunbar, now being built at Lockland, Ohio.

Newsreel For Rumania

Bucharest.—The Rumanian government has decided to create a national sound newsreel. Minister Mavrodi, chief of the censorship board, has advertised for bids from local and American companies.

Czechs Want Our Pix

Prague.—It is rumored here that the Czechoslovakian government is seriously considering reopening negotiations for the import of American films. The public wants American films, and is bringing pressure.

Paramount Will Have 11 Pictures In Work In July

Getting a start on the 1934-35 program, Paramount will have at least 11 pictures in work during July. Of the six before the cameras today, only one will carry into next month, "Mrs. Wiggs of the Cabbage Patch," which Norman Taurog directs, with W. C. Fields, Zasu Pitts, Evelyn Venable and Kent Taylor in the cast.

"Pursuit of Happiness," with Francis Lederer, Joan Bennett, Walter Kinsford, Charles Ruggles and Mary Boland, Ralph Murphy directing; 'Ready For Love," with Marion Gering directing Richard Arlen and Ida Lupino, and "Enter Madame," which Elliott Nugent directs, with Cary Grant, go into production this week.

Other pictures in preparation which will start before the end of July are "Limehouse Nights" with Sylvia Sidney and George Raft; Damon Runyon's "Lemon Drop Kid"; "Wagon Wheels" with Randolph Scott, which will be co-directed by Arthur Jacobson and Charles Barton; "Ruggles of Red Gap," Leo McCarey directing Charles Laughton, Mary Boland, Charles Ruggles and Guy Standing; "Back Porch," Norman McLeod directing W. C. Fields; "Shoe the Wild Mare," Edward G. Robinson, Henry Wilcoxon and William Frawley in the cast, and "College Rhythm," with Joe Penner, Lanny Ross and Richard Arlen.

Four of the six pictures n ow in work will be finished within the next week, with another one, "You Belong To Me," scheduled for finishing before the end of the month.

Lupe Off For Personals; Returns to Columbia

Her MGM contract expiring today makes Lupe Velez her own mistress professionally. She flies East tomorrow for two more weeks' personals, one in Chicago and one in Detroit, booked by Selznick-Joyce.

Then she flies back and starts work the day of her return in William Rowland's first Columbia production, "The Girl Friend," for which her deal was definitely signed Saturday by Jimmy Townsend, of the S-J office.

CONVENTION PROGRAM

Today: Addresses by George J. Schaefer, vice-president and general manager; Neil Agnew, general sales manager; John Hicks, Jr., vice-president of Paramount International Corp., and the makers of newsreels and short subject.

Tonight: Screening of newly-completed product at the Ambassador Hotel theatre.

Tomorrow: Discussion of production plans for 1934-35.
Wednesday: Discussion of exploitation and theatre problems.
Thursday: Discussion of sales and other exhibition matters.

Mae West Greets the Para.Delegates

Mae West sent her own welcome to the delegates to the Paramount convention. Here it is:

"When they told me 300 new men were coming to Hollywood, especially Paramount men, I took the day off. You're due for several surprises here. Pleasant ones. I'm getting one ready for you now—'It Ain't No Sin.' I'd like to have every one of you come up an' see me, but you have to get a permit here to hold a meeting. Seriously, though, I appreciate the splendid salesmanship and showmanship which every one in Paramount has demonstrated in handling my pictures. You've done right by me, and you have my word that you're the men in my life I'll never do wrong."

Frances Drake Wanted For Joan Bennett Spot

Eph Asher is setting a deal with Paramount for the loan of Frances Drake for the role in "Million Dollar Ransom" which Joan Bennett vacated.

Miss Bennett was given her release from a contract in order to swing over to Paramount for "Pursuit of Happiness," the Francis Lederer picture, Universal converting her ticket into a future commitment.

Ericksen Returns

Clarence E. Ericksen, business manager of the Fairbanks Picture Corporation, returns today from a month in the East, conferring on the United Artists' handling of "The Return of Don Juan."

New Story For Veidt

London. — British Gaumont has bought "The King of the Damned" as the next starring vehicle for Conrad Veidt.

Towne and Baker Out Of Fox, Wanted by Para.

Gene Towne and Graham Baker conclude a 30-week loan-out to Fox next Monday and return to Twentieth Century. They were first loaned for six weeks to work out an original with Raoul Walsh.

Paramount is said to have renewed a bid for the writing team, passed by when the Fox loan deal started, with the possibility that the team will just pass through the home offices at United Artists.

MGM Sets Presnell

Robert Presnell is set at MGM to start working this week on the screen play of "The Casino Murder Case," William Powell's first spot in his new contract. The S. S. Van Dine story was adapted by Joseph Gollomb.

Shauer Entertains Para.Foreign Group

Delegates from foreign countries to the Paramount convention were entertained yesterday at a cocktail party in their honor, given by Melville Shauer, assistant to Albert Kaufman.

Among the guests were: John W. Hicks, Jr., Eugene Zukor, George Weltner, Albert Deane, John Cecil Graham, general manager for Great Britain; Earl St. John, director of theatres in Great Britain; Montague Goldman, director of sales in Great Britain; John L. Day, general director for South America; Carl York, general director for Scandinavia; M. J. Messeri, general director for Spain, and Jim Perkins, sales director in the Orient.

Among the many stars who attended the party were: Marlene Dietrich, Richard Arlen, Jobyna Ralston, Mary Boland, Carl Brisson, Kitty Carlisle, Frances Drake, John Lodge, Ida Lupino, Carole Lombard, Helen Mack, Gail Patrick, Charles Laughton.

Jay Henry East

Completing his work in "The Notorious Sophie Lang" Saturday, Jay Henry, Paramount player, left yesterday by automobile for New York. While there he will negotiate for a play.

Paramount Convention Opens

(Continued from Page 1)

president of Paramount International Corporation, and the makers of newsreels and comedy cartoons.

It was announced from New York some days ago that the new plan for the reorganization of Paramount would be told to the delegates, but last night no one in authority would say whether or not this would be done

Tonight's session will be held in the Ambassador Hotel theatre. It will be devoted to the showing of recently completed Paramount pictures, many of which the company executives believe will play a considerable part in setting the modes for world picture entertainment during the coming year.

Tomorrow's session will be devoted entirely to the discussion of the studio's plans for the 1934-35 production program. The delegates will be given the opportunity to air their views on the styles of picture entertainment they feel will meet with the greatst success in this period of changing modes and fancies. Tomorrow night the picture schedule for the year will be told.

On Wednesday the matter of advertising and theatre problems will come up for discussion. Considerable debate is expected on the advertising problem, because of the big drive that has been made against pictures during the past few weeks.

Thursday, the final day of the convention, will find sales problems and sundry exhibiiton matters holding the floor, with the wind-up coming Thursday night.

CONVENTION PERSONNEL

Following is the list of delegates in attendance at the Paramount convention, opening today at the Ambassador Hotel:

Adolph Zukor, president; George J. Schaefer, vice-president and general manager; Neil F. Agnew, general sales manager; Emanuel Cohen, vice-president in charge of production; John Hicks, Jr., vice-president of Paramount International Corporation; Frank Freeman, vice-president Famous Theatres Co.; Sam Dembow, Jr., vice-president Famous Theatres Co.; Louis Phillips, legal department; Lou Diamond, News and Shorts; Max Fleischer, Cartoons; Russell Holman, New York Production Dept. representative.

DIVISION NO. 1

Milton S. Kusell, N. Y.; Myron Sattler, N. Y.; Henry Randel, Brooklyn; Edward H. Bell, New Jersey; Clayton G. Eastman, Albany; Kenneth G. Robinson, Buffalo; Irwin Lesser, N. Y.; Bernard P. Brooks, New Jersey; Percy A. Bloch, Philadelphia; Earle W. Sweigert, Philadelphia; Harry Hunter, Washington; James J. Oulahan, Washington; Ulrik Smith, Philadelphia; Harry H. Goldstein, Cleveland; John Himmelein, Cleveland; Dave Kimelman, Pittsburgh; M. R. Clark, Columbus; George A. Smith, Cincinnati; John B. Gardner, Columbus.

DIVISION NO. 2

Wm. H. Erbb, Boston; J. H. Stevens, Boston; John Moore, Boston; Albert M. Kane, New Haven; Edward Ruff, Maine; Lester Hughes, Maine; Oscar Morgan, Atlanta; Dave Prince, Atlanta; Wm. F .Bugie, Memphis; John Kirby, Charlotte; Scott E. Chesnutt, Jacksonville; Harold F. Wilkes, New Orleans; Lonzo A. Lowe, Atlanta; E. M Adams, Charlotte; Jack B. Dugger, Dallas; Harold E. Pickett, Dallas; Cecil E. House, San Antonio; Sidney R. Simpson, Oklahoma City; John J. Curry, Oklahoma City.

DIVISION NO. 3

J. E. (Ed) Fontaine, Chicago; Allen Usher, Chicago; Elmer J. Bernard, Chicago; Otto W. Bolle, Detroit; Charles J. Bell, Detroit; Jim O. Kent, Milwaukee; John T. Howard, Indianapolis; Wm. Esch, Indianapolis; Ralph C. LiBeau, Kansas City; James T. Manfre, Kansas City; Maurice Schweitzer, St. Louis; Arthur H. Cole, Kansas City; R. M. Copeland Des Moines; Albert Mendenhall Omaha; P. W. Robbins, Des Moines; Hugh W. Braly, Denver; Walter P. Wiens Denver; Chas. G. Epperson, Salt Lake; Frank Smith, Salt Lake; Myke H. Lewis, Los Angeles; Carroll N. Peacock, Los Angeles; Jack Bettencourt, San Francisco; Frank C. Clark, Portland; H. Neal East, Seattle; Mozart C. Burles, Los Angeles; Glenn H. Haviland, Seattle; Ben Blotcky, Minneapolis; James J. Donahue, Minneapolis; W. D. Woods, Minneapolis; A. R. Anderson, Sioux Falls; LeRoy M. Palmquist, Minneapolis.

CANADA

Morris A. Milligan, Gen. Mgr., Toronto; W. J. O'Neill, Toronto; Jack Hunter, Toronto; Manuel A. Brown, Montreal; Dave Brickman, Winnipeg; Patrick J. Hogan, St. John; Wm. Hansher, Vancouver; Wm. O. Kelly, Calgary; Tom Dowbiggen, Montreal.

DISTRIBUTION

Joseph J. Unger, Division Manager; R. M. Gillham, Director of Advertising and Publicity; Don Velde, Ad Sales Director; Tom Baily, Studio Publicity Director; William Pine, Studio Advertising Director; Larry Flynn, Transportation; Herman J. Lorber, Asst. to Mr. Agnew; G. Knox Haddow, Arthur J. Dunne, Fred A. Leroy, Jack Roper, G. B. J. Frawley,

FOREIGN

Eugene Zukor, Special Representative Paramount International Corp.; John Cecil Graham, Managing Director Great Britain and Ireland; George Weltner, Montague Goldman, arl St. John, Carl P. York, M. J. Messeri, John Day, Albert Deane, Luigi Luraschi.

GUESTS OF THE CONVENTION
(Paramount Theatre Partners)

Barney Balaban, Chicago; John Balaban, Chicago; Carl Bamford, Asheville; Ed Beatty, Detroit; Abe H. Blank, Des Moines; Ralph Branton, Des Moines; Col. W. S. Butterfield, Detroit, J. Clemmens, Beaumont; M. B. Comerford, Scranton; M. E. Comerford, Scranton; Joseph H. Cooper, N. Y.; John J. Fitzgibbons; J. Ford, Boston; John J. Friendl, Minneapolis; N. Goldstein, Springfield; S. Gordon, Beaumont; Carl Hoblitzelle, Dallas; Jules J. Rubens, Chicago; Edward J. Sparks, Jacksonville; R. B. Wilby, Atlanta; W. K. Jenkins, Atlanta; P. K. Johnston, Dallas; H. L. Kincey, Charlotte; M. A. Lightman, Memphis; C. E. Linz, Dallas; A. Lucas, Atlanta; Vincent E. McFaul, Buffalo; Lou Marcus, Salt Lake City; Martin J. Mullin, Boston; Harry Nace, Phoenix; N. Nathanson, Toronto; Robert J. O'Donnell, Dallas; H. Perry, Charlottesville; Sam Pinanski, Boston; E. V. Richards, New Orleans; Harold Robb, Little Rock; E. Rowley, Little Rock; George Trendle, Detroit; F. C. Walker, Scranton; Geo. Zeppos, Wheeling.

GREETING
...TO PARAMOUNT'S INTERNATIONAL CONVENTION . . . . .

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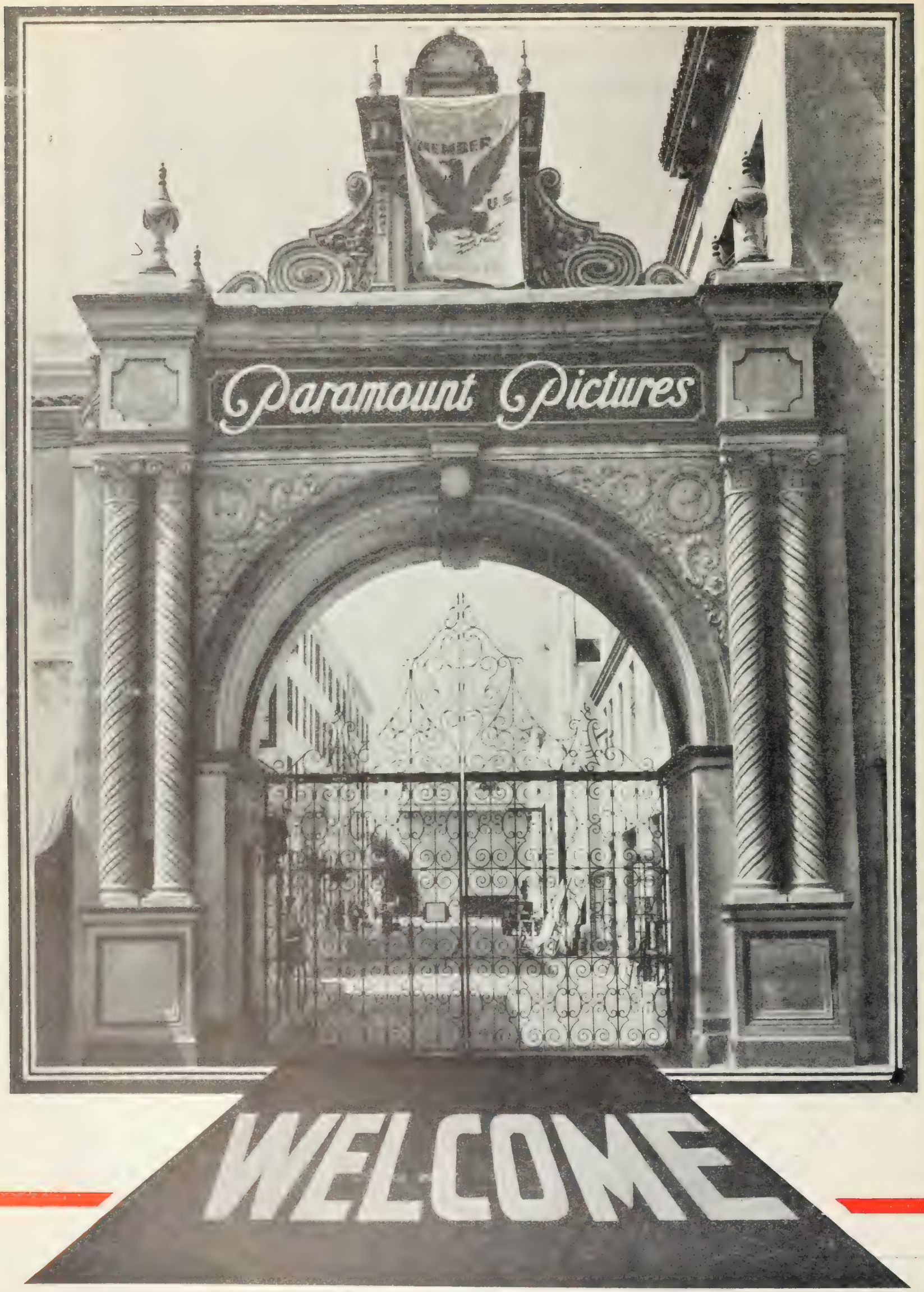
EXPLOITATION AND SALES PLACE THE STAMP OF SUCCESS UPON PARAMOUNT PICTURES

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BENJAMIN GLAZER
ARTHUR HORNBLOW, JR.
HAROLD HURLEY
WILLIAM LeBARON
ALBERT LEWIS
LOUIS D. LIGHTON
DOUGLAS MacLEAN
E. LLOYD SHELDON
BAYARD VEILLER

PARAMOUNT PRODUCERS




Paramount Pictures
WELCOME

THE Paramount Production Personnel joins me in extending cordial greetings and a hearty welcome to the delegates gathered here for the annual Paramount Convention.

We are happy to have you with us and have been awaiting the opportunity to unfold the Paramount production program for the coming year...a program we believe will be worthy of the finest sales organization in the Motion Picture Industry.

EMANUEL COHEN
Vice President in Charge of Production



GREETINGS!

TO OUR PARAMOUNT CONVENTION FRIENDS

from the

PARAMOUNT STUDIO STAFF

and our

"SURE-FIRE" HIT WRITERS

RALPH RAINGER — LEO ROBIN
ARTHUR JOHNSTON — SAM COSLOW
MACK GORDON — HARRY REVEL

During the past year you have been given:

"WE'RE NOT DRESSING" — "THE WAY TO LOVE"
"I'M NO ANGEL" — "BOLERO"
"SITTING PRETTY" — "THE TRUMPET BLOWS"
"COLLEGE HUMOR" — "MANY HAPPY RETURNS"
"TOO MUCH HARMONY" — "LITTLE MISS MARKER"
"MURDER AT THE VANITIES"

Music in preparation:

"IT AIN'T NO SIN" — "BIG BROADCAST OF 1934"
"SHOOT THE WORKS" — "COLLEGE RHYTHM"
"SHE LOVES ME NOT" — "HERE IS MY HEART"
"OLD FASHIONED WAY" — "GENTLEMEN'S CHOICE"

Musically Yours,

NATHANIEL FINSTON

General Music Director,

Paramount Productions, Inc.

Greetings
and Best Wishes
to
PARAMOUNT
CONVENTION DELEGATES

from
WALTER
De LEON

WILLIAM
SLAVENS
McNUTT

✝

PARAMOUNT

"ALOHA" PARAMOUNTEERS

✝

Happy to be one of you for the 1934-35 Season
PARAMOUNT is still PARAMOUNT

✝

Paramount Pictures

CHARLES R. ROGERS

NORMAN Z. McLEOD

directed

"MAMA LOVES PAPA"

"ALICE IN WONDERLAND"

"MELODY IN SPRING"

"MANY HAPPY RETURNS"

In Preparation:

"BACK PORCH"

with W. C. Fields

—●—

PARAMOUNT

Greetings—

PARAMOUNT CONVENTION

from

HENRY HATHAWAY

Now Directing

"Now and Forever"

A Paramount Picture

WELCOME

Paramount Convention Delegates

NORMAN TAUROG

DIRECTOR

"WE'RE NOT DRESSING"

Featuring Bing Crosby

NOW IN PRODUCTION

"Mrs. Wiggs of the Cabbage Patch"

JACK
CUNNINGHAM

†

Writing for
PARAMOUNT

WALDEMAR
YOUNG

Writing for
PARAMOUNT

+

FORTHCOMING RELEASE
"CLEOPATRA"
(In collaboration with Vincent Lawrence)

CONGRATULATIONS
TO
JACK HALEY
FOR HIS PERFORMANCE
IN
"HERE COMES
THE GROOM"

"It's an all right comedy, made better in its brighter moments by the presence of Jack Haley and Mary Boland. The main advantage of a picture like this is that it is decidedly a good starting point from which to build Jack Haley to stardom for the fans, and there is no reason to doubt the fact that the fans will appreciate the build-up. He's a grand picture bet."
—Hollywood Reporter, June 6, 1934

"Jack Haley was given a swell chance in story, set-up, direction and support, to top as full-fledged comedian in "Here Comes The Groom," and he comes through with flying colors in an ace of entertainment. Picture is hilarious farce which should take care of itself in any spot.

Haley shows an individual, ingratiating style and smartly handles the fresh gags, the novel situations and the amusing character slants provided by story."—Variety, June 6, 1934.

"Throughout Haley builds up smoothly the character of an earnest fumbler whom the picture fans are going to find very likeable. His performance will entrench him strongly, I think, on Paramount's roster of comedians."
—Hollywood Citizen--News, June 6, 1934.

(Signed) LOUIS SHURR, Mgr.
1482 Broadway, New York, N. Y.

PICTURES Now SHOOTING

PRODUCTION UP WITH 36 IN WORK

BAROMETER

This Week	36 Features
Last Week	34 Features
Year Ago	25 Features
Two Years Ago	31 Features
Three Years Ago	32 Features

Columbia

"BROADWAY BILL"

Cast: Warner Baxter, Myrna Loy, Lynne Overman, Douglas Dumbrille, Margaret Hamilton, Raymond Walburn, Clarence Muse, George Cooper, Charles Levison, Charles Wilson, Ward Bond.
Director ..... Frank Capra
Original .....Mark Hellinger
Screen Play.....Robert Riskin
Photography .....Joseph Walker
Sound..... Edward Bernds
Producer.....Harry Cohn

Fox

"SHE WAS A LADY"

Cast: Helen Twelvetrees, Donald Woods, Ralph Morgan, Paul Harvey, Jackie Searl, Carol Kay, Doris Lloyd, Ann Howard, Monroe Owsley, Harold Goodwin, Barbara Weeks.
Director .....Hamilton MacFadden
Novel .....Elisabeth Cobb
Screen Play.....Gertrude Purcell
Photography .....Bert Glennon
Sound .....Don Flick
Producer .....Al Rockett

"SERVANTS' ENTRANCE"

Cast: Janet Gaynor, Lew Ayres, Walter Connolly, Louise Dresser, G. P. Huntley Jr., Sigfried Rumann, Buster Phelps, Ned Sparks, Katherine Doucet.
Director .....Frank Lloyd
Novel .....Sigrid Boo
Screen Play.....Samson Raphaelson
Photography .....Hal Mohr
Sound .....J. E. Aiken
Producer .....Winfield Sheehan

"JUDGE PRIEST"

Cast: Will Rogers, Brenda Fowler, Rochelle Hudson, Roger Imhoff, Tom Brown, Anita Louise, Frank Melton, Stepin Fetchit, Henry B. Walthall, Berton Churchill, Charles Grapewin, David Landau, Paul McAllister, Matt McHugh, Louis Mason, Hy Meyer, Hattie McDaniels.
Director .....John Ford
Short Stories.....Irvin S. Cobb
Screen Play.....Dudley Nicholls and Lamar Trotti
Photography .....George Schneiderman
Sound .....Al Protzman
Producer ..... Sol Wurtzel

"WANTED"

Cast: Rosemary Ames, Russell Hardie, Pert Kelton, Victor Jory, George Irving.
Director .....Louis King
Screen Play .....Lester Cole and Stuart Anthony
Photography.....L. W. O'Connell
Sound .....S. C. Chapman
Producer .....Sol Wurtzel

"SERENADE"

Cast: Pat Patterson, Nils Asther, James Burke.
Director .....James Tinling
Story .....Richard Carroll
Screen Play.....Richard Miller
Photography.....Ernest Miller
Sound .....George Leverett

MGM

"BARRETTS OF WIMPOLE STREET"

Cast: Norma Shearer, Fredric March, Charles Laughton, Maureen O'Sullivan, Ferdinand Munier, Katharine Alexander, Marion Clayton, Ian Woolf, Una O'Connor, Vernon Downing, Neville Clark, Matthew Smith, Robert Carlton, Allan Conrad, Peter Hobbes, Ralph Forbes, Lowden Adams, Leo G. Carroll.
Director .....Sidney Franklin
From play by.....Rudolf Besier
Screen Play.....Claudine West and Ernest Vajda
Add. Dialogue..Donald Ogden Stewart
Photography .....William Daniels
Producer .....Irving Thalberg

"THE MERRY WIDOW"

Cast: Maurice Chevalier, Jeanette MacDonald, Minna Gombell, Edward Everett Horton, Una Merkel, Barbara Leonard, Sterling Holloway, George Barbier, Joan Gale, Sheila Manora, Leona Walters, Edna Walde, Barbara Barondess, Shirley Ross, Dorothy Granger, Jean Hart, Elinor Hunt, Dorothy Wilson, Jill Dennett, Maria Troubetylcoy, Tyler Brooke, Cosmo Kyrle Bellew, George Lewis, John Merkyl, Charles Requa, Fifi D'Orsay, Dewey Robinson.
Director .....Ernst Lubitsch
Original Operetta.....Franz Lehar
Screen Play.....Ernest Vajda and Samson Raphaelson
Dance Director .....Albertina Rasch
Photography .....Oliver Marsh
Producer .....Irving Thalberg

"SACRED AND PROFANE LOVE"

Cast: Joan Crawford, Clark Gable, Otto Kruger, Stuart Erwin, Una O'Connor, Marjorie Gateson, Akim Tamiroff, Paul Porcasi.
Director .....Clarence Brown
Original .....Edgar Selwyn
Screen Play.....John Lee Mahin
Photography .....George Folsey
Producer .....Hunt Stromberg

"THE STUDENT TOUR"

Chast: Charles Butterworth, Jimmy Durante, Phil Regan, Maxine Doyle, Florinne McKinney, Monte Blue, Dewey Robinson, Doug Fowley, Mary Loos.
Director .....Charles F. Reisner
Original Screen Play: Arthur Bloch and George Seaton.
Adaptation .....Philip Dunne
Dialogue .....Ralph Spence
Photography .....Joseph Valentine
Producer .....Monta Bell

"ALL GOOD AMERICANS"

Cast: Robert Young, Una Merkel, Madge Evans, Otto Kruger, Ted Healy, Louise Henry, Edward Brophy, Bert Roach, James Donlan.
Director .....Edwin Marin
Original Play..S. J. and Laura Perelman
Screen Play.....Wells Root
Photography .....Milton Krasner
Producer .....Lucien Hubbard

"THE HIDE-OUT"

Cast: Robert Montgomery, Muriel Evans, Ed Brophy, Mickey Rooney, Louise Henry.
Director .....W. S. Van Dyke
Original ....Mauri Grashin
Screen Play.....Albert Hackett and Frances Goodrich
Dance Numbers.....Arthur Appel and Chester Hale
Photography .....Ray June
Producer ..... Hunt Stromberg

"FOUR WALLS"

Cast: Franchot Tone, Karen Morley, Gladys George, Henry Wadsworth, Jack LaRue, C. Henry Gordon, Nat Pendleton.
Director .....Paul Sloane
Play .....Dana Burnet and George Abbott
Photography .....Lucien Andriot
Producer .....Lucien Hubbard

"HAVE A HEART"

Cast: Jean Parker, Una Merkel, Stuart Erwin, James Dunn.
Director .....David Butler
Original .....David Butler and B. G. DeSylva
Dialogue and Continuity: Florence Ryerson and Edgar Allan Woolf.
Photography.....James Wong Howe
Producer .....John Considine

Paramount

"THE NOTORIOUS SOPHIE LANG"

Cast: Gertrude Michael, Paul Cavanagh, Arthur Byron, Alison Skipworth, Ben Taggart, Leon Errol, Norman Ainsley, Arthur Hoyt, Edward McWade, Del Henderson, Ferdinand Gottschalk, Lucio Villegas, Madame Jacoby, Stanhope Wheatcroft, William Jeffries, Jack Mulhall, Perry Ivans, Alphonse Martell, Adrian Rosley.
Director .....Ralph Murphy
Original....Frederick Irving Anderson
Screen Play .....Anthony Veiller and Frederick Irving Anderson
Photography.....Al Gilks
Sound ..... Harry Lindgren
Producer .....Bayard Veiller

"NOW AND FOREVER"

Cast: Gary Cooper, Carole Lombard, Shirley Temple, Sir Guy Standing, Charlotte Granville, Tetsu Komai, Jameson Thomas, Gilbert Emery, Henry Kolker, Harry Stubbs, Egon Brecher, Buster Phelps.
Director .....Henry Hathaway
Original: Jack Kirkland and Melville Baker.
Adaptation .....Austin Parker
Screen Play: Vincent Lawrence and Sylvia Thalberg.
Music ..... Harry Revel
Lyrics .....Mack Gordon
Photography .....Harry Fischbeck
Sound .....Harry Lewis
Producer .....Louis D. Lighton

"ELMER AND ELSIE"

Cast: George Bancroft, Frances Fuller, Roscoe Karns, George Barbier, Nella Walker, Charles Sellon, Helena Phillips Evans, Ruth Clifford, Albert Conti, Vera Stedman, Helene Lynch, Marie Wells, Eddie Baker, Duke York, William Robins, Alf P. James.
Director .....Gilbert Pratt
Original: George S. Kaufman and Marc Connelly.
Screen Play.....Humphrey Pearson
Photography .....William Mellor
Sound .....A. W. Singley
Producer .....Louis D. Lighton

"YOU BELONG TO ME"

Cast: Lee Tracy, Helen Mack, Arthur Pierson, David Jack Holt, Lynne Overman, Helen Morgan.
Driector .....Alfred Werker
Original .....Elizabeth Alexander
Adaptation: Grover Jones and William Slavens McNutt.
Screen Play: Lynn Starling and Harry Ruskin.
Photography .....Leo Tover
Producer .....Louis D. Lighton

PICTURES Now SHOOTING

THIS WEEK AS COMPARED WITH 34 LAST WEEK

"MRS. WIGGS OF THE CABBAGE PATCH"

Cast: Pauline Lord, W. C. Fields, Zasu Pitts, Jimmy Butler, George Breakstone, Evelyn Venable, Kent Taylor, Edyth Fellows, Verginia Weidler, Carmencita Johnson, Donald Meek, Charles Middleton.
Director .....Norman Taurog
Original .....Alice Hegan Rice
Screen Play: William Slavens McNutt and Jane Storm.
Photography .....Charles Lang
Sound ..... Eugene Merritt
Producer .....Douglas MacLean

RKO-Radio

"HAT, COAT AND GLOVE"

Cast: Ricardo Cortez, Barbara Robbins, John Beal, Sara Hayden, Samuel Hinds, Murray Kinnell, Margaret Hamilton, Dorothy Burgess.
Director .....Worthington Minor
Play .....Wilhelm Speyer
Screen Play.....Francis Faragoh
Photography .....Roy Hunt
Sound .....George Ellis
Producer .....Kenneth Macgowan

"THE FOUNTAIN"

Cast: Ann Harding, Brian Aherne, Violet Kemble-Cooper, Paul Lukas, Jean Hersholt, Ralph Forbes, Sara Haden.
Director .....John Cromwell
Story .....Charles Morgan
Screen Play.....Jane Murfin
Photography .....James Van Trees
Sound .....Clem Portman
Producer.....Pandro S. Berman

"AGE OF INNOCENCE"

Cast: Irene Dunne, John Boles, Julie Hayden, Wesley Barry, Laura Hope Crews.
Director .....Philip Moeller
Novel .....Edith Wharton
Play.....Margaret Ayer Barnes
Screen Play.....Sarah Y. Mason and Jane Murfin
Photography .....Henry Gerrard
Sound .....John Cass
Producer.....Pandro S. Berman

United Artists

Samuel Goldwyn

"WE LIVE AGAIN"

Cast: Anna Sten, Fredric March, Gwendolin Logan, C. Aubrey Smith, Jessie Ralph, Jane Baxter, Ethel Griffies.
Director .....Rouben Mamoulian
Based on Novel by.....Leo Tolstoi
Screen Play ..... Leonard Praskins
Photography .....Gregg Toland

Reliance Pictures, Inc.

'COUNT OF MONTE CRISTO"

Cast: Robert Donat, Elissa Landi, Louis Calhern, Sidney Blackmer, O. P. Heggie, Raymond Walburn, Lawrence Grant, Luis Alberni, Georgia Caine, Irene Hervey, Douglas Walton, Ferdinand Munier, Lionel Belmore, William Farnum, Wilfred Lucas, Clarence Wilson, Tom Rickerrs, Clarence Muse, Helen Freeman, Holmes Herbert, Eleanor Phelps, Alphonse Martell, Russell Powell, Juliette Compton, Walter Walker, Paul Irving, Wallace Albright, Edward Keene, Stanley Fields.
Director.....Rowland V. Lee
Original .....Alexandre Dumas
Adaptation .....Harvey Thew and Harry Hervey
Screen Play and Dialogue ..... Philip Dunne and Dan Totheroh
Photography .....Peverell Marley
Producer .....Edward Small

"TRANS-ATLANTIC MERRY-GO-ROUND"

Cast: Jack Benny, Nancy Carroll, Gene Raymond, Sydney Howard, Sid Silvers, Sidney Blackmer, Ralph Morgan, Shirley Grey, Frank Parker, Jean Sargent, Robert Elliott, William (Stage) Boyd, Sam Hardy, Carlyle Moore, Wallis Clark, Esther Howard.
Director ..... Benjamin Stoloff
Original .....Leon Gordon
Additional Dialogue.....Ben Ryan and Harry W. Conn
Photography .....Teddy Tetzlaff
Producer.....Edward Small

Universal

"ONE MORE RIVER"

Cast: Diana Wynyard, Frank Lawton, Colin Clive, Henry Stephenson, Mrs. Patrick Campbell, Jane Wyatt, C. Aubrey Smith, Reginald Denny, Kathleen Howard, Lionel Atwill, Alan Mowbray, Gilbert Emery, E. E. Clive, Robert Greig, Gunnis Davis, Tempe Pigott.
Director .....James Whale
Story .....John Galsworthy
Screen Play.....R. C. Sherriff
Photography .....John Mescal
Producer .....Carl Laemmle, Jr.

"THE RED RIDER"

(Serial)

Cast: Buck Jones, Grant Withers, Marion Shilling, Walter Miller, Richard Cramer, Margaret La Marr, Charles French, Edmund Cobb, J. P. McGowan, William Desmond, Mert LaVare, Frank Rice, Monte Montague, Jim Thorpe, Jim Corey, Bud Osborne, Al Ferguson, Silver, Lee Beggs, Dennie Meadows, Cliff Lyons.
Director .....Louis Friedlander
Original .....W. C. Tuttle
Screen Play: George Plympton, Bin Moore, Ella O'Neill, Basil Dickey.
Photography .....Richard Fryer
Sound .....Charles Carroll
Associate Producer.....Henry MacRae

"ROMANCE IN THE RAIN"

Cast: Roger Pryor, Heather Angel, Victor Moore, Phillip Reed, Ruth Donnelly, Marjorie Davidson, Esther Ralston.
Director .....Stuart Walker
Story .....Jay Gorney and Sig Hergiz
Screen Play.....Barry Trivers
Additional Dialogue.....John Weaver
Music.....Jay Gorney
Photography .....Charles Stumar
Producer .....Stanley Bergerman

"THE HUMAN SIDE"

Cast: Adolphe Menjou, Doris Kenyon, Dickie Moore, Reginald Owen, Betty Lawford.
Director .....Edward Buzzell
Play .....Christine Ames
Screen Play: Ernest Pascal, Nat Ferber and Rian James.
Photography.....Norbert Brodine
Associate Producer.....Eph Asher

"MILLION DOLLAR RANSOM"

Cast: Edward Arnold, Joel McCrea, Marjorie Gateson, Wini Shaw, Robert Gleckler, Bradley Page, Edgar Norton, Hughie White.
Director .....Murray Roth
Story .....Damon Runyon
Screen Play.....William Lipman
Photography .....George Robinson
Associate Producer.....Eph Asher

Warners-First National

"DAMES"

Cast: Dick Powell, Ruby Keeler, Joan Blondell, Guy Kibbee, Hugh Herbert, Virginia Pine, Ronny Cosby, Zasu Pitts, Bess Flowers, Pat O'Malley, Mary McLaren, Johnny Arthur, Arthur Vinton, Hobart Cavanaugh, Arthur Aylesworth, Leila Bennett, Phil Regan.
Directors.....Ray Enright and Busby Berkeley
Original .....Robert Lord
Screen Play.....Delmer Daves
Music and Lyrics: Harry Warren, Al Dubin, Sammy Fain, Irving Kahal, Mort Dixon, Allie Rubel.
Photography .....George Barnes
Supervisor .....Robert Lord

"FLIRTATION WALK"

Cast: Dick Powell, Ruby Keeler, Pat O'Brien, John Eldredge, Ross Alexander, Guinn Williams, Henry O'Neill, Glenn Boles, John Arledge.
Director .....Frank Borzage
Story .....Delmar Daves and Lou Edelman
Screen Play.....Delmar Daves
Dance Director.....Bobby Connelly
Musical Numbers.....Mort Dixon and Allie Wrubel
Photography .....Sol Polito
Supervisor .....Robert Lord

"A LOST LADY"

Cast: Barbara Stanwyck, Ricardo Cortez, Frank Morgan, Rafaelo Ottiano, Charles Starrett, Phillip Reed, Henry Kolker, Willie Fung.
Director.....Alfred E. Green
Novel .....Willa Cather
Screen Play.....Gene Markey and Kathryn Scola
Photography .....Sid Hickox
Supervisor .....James Seymour

"A LADY SURRENDERS"

Cast: Jean Muir, George Brent, Veree Teasdale, Arthur Aylesworth, Joan Wheeler, Pauline True, Charles Starrett.
Director .....Archie Mayo
Story and Screen Play..Mary McCall Jr.
Photography .....Ernest Haller
Supervisor .....Edward Chodorov

Independent Productions

Reb and Rebel

(International)

"THE MAN FROM HELL"

Cast: Reb Russell, Fred Kohler, Ann Darcy, Yakima Canutt, Jack Rockwell, Charles Whittaker, Lafe Mckee, Charles French.
Director .....Lew Collins
Story and Screen Play.....E. E. Repp
Photography .....William Nobles
Producer ....Willis Kent

Majestic

(Darmour and Talisman)

"GAILY I SING"

Cast: Isabel Jewell, Buster Crabbe, Regis Toomey, Sally Blane, Huntley Gordon, Wallis Clark, Matt McHugh, Fuzzy Knight, Maidel Turner, Kenneth Howell, Jules Cowles, Arthur Stone.
Director .....Ralph Ceder
Story.....Mann Page, Izola Foster
Screen Play.....Houston Branch
Photography.....James Brown Jr.
Producer .....Larry Darmour

Principal

(Pathe)

"PECK'S BAD BOY"

Cast: Jackie Cooper, Jackie Searl, Thomas Meighan, Dorothy Peterson, O. P. Heggie.
Director .....Eddie Cline
Screen Play.....Bernard Schubert and Marguerite Roberts
Photography .....Frank Good
Producer .....Sol Lesser

WHAT'S WHAT

BRULATOUR BULLETIN

WHO'S WHO

Published Every Monday — J. E. BRULATOUR, Inc., Distributors — Eastman Motion Picture Films

the REFLECTOR

For no particular reason except that it just happens, production seems to officially start for the new season when Bill Koenig rolls up his sleeves, spits on his hands and says, "Let's go." It's the sign for renewed action at Warner Bros., and as stated, seems to reflect throughout the industry. Koenig arrived in Hollywood mid-week . . . things are humming at Burbank . . . tremendous program is mapped out for the Valley plant this year,

•

Trem Carr is doing his phoning from a hospital room during personal alterations via the surgical route, while Monogram itself is being readied to move, bag and baggage, from General Service plant to Pathe lot in Culver City. . . . Sid Hickox has actually started production on the Barbara Stanwyck picture, "A Lost Lady," under direction of Al Green, and also at the Warner plant, Arthur Todd gets away on "Big Hearted Herbert."

•

Bill Rees draws the assignment to Alan Crosland's new picture, "Case of the Howling Dog." . . . Jimmy Van Trees and his staff are away on actual production of the RKO feature, "Age of Innocence," starring Irene Dunne. . . . At the same plant Henry Gerrard is doing his stuff with John Cromwell, who is directing Ann Harding in "The Fountain." . . . And Roy Hunt is putting the finishing touches to "A Hat, A Coat, A Glove."

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"Romance in the Rain" . . . For anybody's box office money that's a swell title. . . . It's a musical at Universal, and swelegant photography's a cinch because Charlie Stumar will turn the trick. . . . Meantime Johnny Mescall draws the projection room raves from the production bosses while they view the rushes of "One More River." . . . Norbert Brodine is turning the final crank on "It's Always Tomorrow," while Dick Fryer goes right ahead with his exciting serial, "The Red Rider." . . . And speaking of Universal we're reminded that Johnny Fulton, who usually finishes in the first pair of any golf tournament he enters, out-performed even himself with the driver in the Universal tournament last week, but . . . the old putter just wouldn't putt . . . Consequently he tied for low with Ray Robinson, and a nine hole play-off turned Ray boss with one up. . . . . Incidentally, George Robinson almost copped the tournament with a new all-time low for his medal.

More Wedding Bells

These West Coast cameramen seem to be doing all right for themselves. When production is slow at the studios, our leg men can always dig up a good story on new arrival via the stork route, or at least another wedding.

Newest convert to the Benedicts is Ken Hunter of Universal camera staff, who thumbed his nose at the mode moderne—(Yuma to you)—and took the vows with Grace Crouse at the home of his father, C. Roy Hunter, long time lab chief of Universal.

Attention! Producers–Cameramen!

Incident occurring late Friday night emphasizes importance of clearly defining scope of service rendered by J. E. Brulatour, Inc., organization and staff.

President of a major producing company telephoned our editor's home late Friday night and explained his reasons for requiring IMMEDIATELY the services of a first cameraman to take over production starting early next morning, and running for an estimated schedule of twenty-two days.

We made several attempts to contact individuals among the first cameramen whom we believed to be available. Our first surprise came when top four names on our list were conspicuous by their absence from the Los Angeles telephone directory. At this point we wish to respectfully suggest to all cameramen of all classes: IF YOUR NAME AND TELEPHONE NUMBER ARE NOT CLEARLY AND PROPERLY LISTED IN THE TELEPHONE DIRECTORY, SEE THAT THEY ARE. This is a service you owe not only to your industry but to yourself.

Second: While we have no desire and no intention to do anything in performance or policy which would conflict with any organization of cameramen or any agency offering the services of cameramen, we think it advisable that all cameramen telephone our office and advise our switchboard operator of their address and telephone number, particularly, when they are available for assignment. We make this further suggestion because every production executive in the business knows that every studio on the West Coast is visited at least once each day by a Brulatour service representative. Therefore, we know what's going on at the studios, chiefly because it's our business to know. When the producer wants something special, something in a hurry, something in an emergency—pertaining to photography or any other department of production utilizing sensitized films, he naturally calls upon us for our service which we have established and which we shall zealously maintain.

The names, addresses and telephone numbers of the principal studio contact members of the Brulatour service staff will be found in all telephone directories, and for the convenience of anyone interested we here republish them:

J. L. COURCIER, 2574 Glendower.....MOrningside 11050
G. H. GIBSON, 316 Willaman Drive.....OXford 6611
E. O. BLACKBURN, 406 N. Cliffwood Avenue, Brentwood Heights
West Los Angeles 31498

Hal Rosson Ill

It is with sincere regret that we report the illness of Hal Rosson, one of the ace cameramen of the M. G. M. staff, who is confined to his home, and according to his physicians will probably be confined for two or three weeks. Rosson's illness came on the eve of his scheduled start of the production with Director Van Dyke. Assignment was switched to Ray June.

Para. Lab Hums

Operating at full capacity, Paramount Laboratories are piloted by Ray Wilkinson, executive director pro tem. during the absence of Harry Ensign, vacationing east of the Mississippi. Wilkinson, by the way, is one of the oldest members of the Paramount Lab staff.

Gerstad With Stahl Again

Merritt Gerstad has been signed by Universal to photograph the next John M. Stahl picture, "Imitation of Life," starring Claudette Colbert. Gerstad is one of the few cameramen in the industry who prefers to be very choosy of his assignments, and will not photograph a picture unless it promises to have exceptional possibilities. This is an admirable trait if one can afford to indulge it.

Andriot to M.G.M.

Lucien Andriot, RKO cameraman, has been loaned to MGM where he started production end of last week with Director Paul Sloane. Cast includes Franchot Tone, Karen Morley, Mae Clarke and Jack LaRue in the top spots, with the story "Four Walls."

Background Shots

Ernie Palmer, Cinematographer

Born in Kansas City, started his career at the camera with the old Imp Company in New York in 1912. A year later Carl Laemmle (Senior, of course), assigned Palmer to England to photograph a picture, at the completion of which Palmer joined London Films and remained in Great Britain until 1918. Upon his return to America he came to the West Coast where he made his first real bid for photographic fame as the photographer of "The Miracle Man," the picture which has perhaps been referred to in the trade more frequently than any other single feature as a criterion or standard of top achievement in production.

Two years later Palmer joined the L. B. Mayer organization at the old Selig Studio, where he photographed some of the outstanding hits of that time, produced by John Stahl, Fred Niblo, Reginald Barker, Hobart Henley and others.

In 1923 Palmer joined the Fox West Coast camera staff, where he has been CONSTANTLY employed ever since. At Fox he has been given honorable recognition time after time, and his most spectacular achievement of the present day is "Cavalcade."

the BUZZER

(NOTE: The opinions of cameramen by directors given here last week aroused so much interest that the department this week is again used for the same purpose.)

QUESTION: WHAT CAN THE CAMERAMAN CONTRIBUTE TO YOUR PICTURE BEYOND HIS PHOTOGRAPHY?

NORMAN TAUROG (Paramount): I rely on my cameraman just as much as on the performers to contribute mood, charm and—where necessary when doing comedy—brilliant photography, which helps the tone of a picture. On the set I consider him my keyman.

ALEXANDER HALL (Paramount): I consider the cameraman my right bower. He is the most important man associated with the director in production. I like to compare him to an artist in that he, the cameraman, sketches his picture with lights as the artist does with brushes.

LEWIS MILESTONE (Columbia): It depends on the cameraman, naturally. They can contribute ideas on angles, set-ups and story. And I even welcome their criticisms and suggestions on direction.

JOHN S. ROBERTSON (RKO): A good cameraman contributes so much to the picture that it is difficult to condense it to a few lines. However, briefly, intelligent and thoughtful lighting assists greatly in getting over the feeling and action of a scene. I believe that a good energetic, conscientious cameraman is of tremendous help to a director.

Fox Starts Pair

Louie William O'Connell is starting production for Sol Wurtzel on "Wanted," which will be directed by Lou King. Harry Jackson, who hit the photographic bull's eye when he photographed "She Learned About Sailors," draws the assignment on "Don't Worry," an original Spanish production.

Gaudio's Gesture

Less than a year ago Tony Gaudio, Jr., graduated from his university with highest honors as a law student. At that time Tony, Sr., expressed his pride and elation with a buffet dinner party to about twenty of his friends.

Last Sunday night the senior Gaudio was again host—(and what a host)—to some seventy-five or eighty friends and associates, and the reason for this outburst of hilarity was that young Tony had again come through with flying colors, having passed the California State Bar examination on the first try, and with top honors for the entire examination class.

Tony, Sr., is presently spending a brief vacation in San Francisco before returning to assignment at Warner Bros., where his next picture is scheduled to start within a week.

LOUISE LINCOLN
"659"

THE Hollywood REPORTER

Vol. XXI. No. 35. Price 5c. TODAY'S FILM NEWS TODAY Tuesday, June 19, 1934

NRA STOPS DOUBLE BILLS

TRADEVIEWS by FRANK POPE

•THERE is at least one innovation—and a very wise one—in connection with the Paramount convention now in session here. That is the presence at the convention of a group of "guests," composed of the men who are partners of Paramount in the theatre end of the picture business. They are here to see for themselves how pictures are made, to learn at first hand some of the problems with which the production department is faced day after day, to give consideration to those problems, so that, when they return to their home towns and their theatres, they may, perhaps, be a little more tolerant when pictures are not exactly as promised or when unavoidable substitutions are made.

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Nor is that the only reason for their presence. They have their own problems of which the studio executives know little or nothing. These also are to be discussed while they are here. At a luncheon given this group yesterday at the Ambassador and presided over by Adolph Zukor, he told them that there would be a meeting with the studio executives tomorrow at which time they could toss all their troubles on the table and an honest and earnest effort would be made to straighten out everything.

That is as it should be. After all, these men are Paramount's partners. Paramount's interests are theirs. They want good pictures in their theatres and they, being closer to the ultimate consumer, the public, should know even better than the producers just what that public wants in the line of screen entertainment. If they and the production heads can meet on common ground, can dismiss all thoughts other than the welfare of Paramount, their findings should be of infinite benefit to the company.

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Criticism is often levelled at studio producers on the ground that they are not "showmen." Whether they are or not, there can be no doubt that these theatre partners of Paramount are. They know the exhibition end of the business, they know how to feel the pulse of the theatre-going public, even if they can not—and who can?—predict in what channels the public taste will run.

Certainly the production end of the

(Continued on Page 2)

Protestant Clergy Back Catholic War

New York.—The Rev. Dr. Peale, of the Marble Collegiate Church, in New York, and the pastor of the Union M. E. Church both urged American Protestants to unite with Catholics in their campaign to raise the moral standards of pictures, each advocating a 30-day boycott.

Erpi Defendant In $22,500,000 Suits

New York.—Suits totalling $22,500,000 and charging unfair competition and restraint of trade were filed in the Federal District Court here yesterday against Electrical Research Products Inc., Western Electric and A. T. & T.

Seven plaintiffs are named in the complaints, which were filed by Attorneys David Garrison Berger and Ralph Vatner. The restraint allegations cover sound recording and repro-

(Continued on Page 4)

Harry Decker Made Associate Producer

Harry Decker, who has served Columbia as chief film editor, has been lifted to a spot on the staff of associate producers for the studio.

He will supervise eight pictures, taking four of the eight action stories starring John Mack Brown, and will produce four westerns also. Bob Carlisle was moved up to fill the film editor's berth.

Wanger to Russia

London.—Walter Wanger is en route to Russia, extending his vacation to take in that country.

Clearance And Zoning Board Announces Heavy Penalties; Preview Tangle Also Solved

The death knell of double bills in the Los Angeles district was sounded last night by the Los Angeles NRA Clearance and Zoning Board, which took the matter right out of the hands of the exhibitors and decided that double bills must go. The ruling becomes effective with the first release of the 1934-35 season.

In order to make its ruling effective, the board also said that any first run house violating the double bill ban will lose all protection, and its pictures will be open to all houses immediately. All other houses that venture to show double bills will be penalized by having their pictures set back 182 days behind the time they are supposed to get them.

The much-discussed and knotty problem of "previews" was also set-

(Continued on Page 4)

Raoul Walsh To Direct Lowe-McLaglen Again

The "Flagg and Quirk" combination will be together again in "Sand Hogs," an original story by Borden Chase and Edward Doherty, which Jack Kirkland is adapting.

After a leave of absence of more than a year from Fox, his home lot, Raoul Walsh was yesterday assigned to direct the picture.

Two Want Harvey

Lilian Harvey is being paged by Paramount and Columbia. Paramount wants her for the Gaby Delys story, and William Pearlberg just wants her on the Columbia lot.

Jewish Conference Joins War on Dirt

New York.—The Central Conference of American Rabbis, in annual meeting yesterday at Wernersville, Pa., added the voice of its church to those of other churches in the war against indecent motion pictures.

The Conference deplored the harmful influence exerted by many pictures upon the public mind and morals, especially the minds of youth and children. It recommended the appointment of a committee to consider a program by which the Conference can most effectively co-operate with other religious and civic bodies in bringing home to the picture producers their responsibility for taking immediate steps to elevate the standards of pictures.

'U' Buys 'Silver Fox'

Universal yesterday purchased "Silver Fox," a stage play by Gaetano Sazio, and signed Ferdinand Reyher to write the adaptation. The picture will be handled by Lou Ostrow as one of the first on his associate producer's deal with the studio.

Geraghty-Banks Team

London.—Tom Geraghty, off the British and Dominions payroll because of the shelving of "Sons of Guns," is doing the script of "Funny Face," which will star Monty Banks for British International.

Louis B. Mayer East

Louis B. Mayer leaves on the Chief tonight for the MGM convention at Chicago. He is accompanied by Howard Strickling, who makes his second trip East within ten days.

Edmund Goulding Here

Edmund Goulding, who has been ill in New York for several weeks, arrived here on The Chief yesterday.

PARA. DELEGATES TOLD ADMISSIONS GOING UP

The depression days are over, so far as theatre patronage is concerned. Theatre attendance has returned to normal in the United States and Canada and, with its return, we will probably see a gradual but slight increase in admission prices throughout the country.

This was the concensus of opinion of fifty leading theatre operators, expressed yesterday at the Paramount Convention at the Ambassador Hotel. Much weight was given the opinion of

(Continued on Page 5)

McCrea Ducks Lead in Universal Picture

Joel McCrea begged out of taking the leading role in "Million Dollar Ransom" at Universal yesterday.

Phillips Holmes was engaged to replace him, and a newcomer, Mona Smith, is slated to get a break in the bracket position. Murray Roth directs the picture from a William R. Lipman script. Eph Asher is supervising.

Norman Taurog directing "Mrs. Wiggs of the Cabbage Patch" Paramount

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher

FRANK T. POPE.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 2 Cathedral Mansion; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

RAMBLING REPORTER

Ralph Jester is sculpting Claudette Colbert at the moment. . . . The Tommy Meighans back in town. . . . The Cary Grants (Virginia Cherrill), with Larry Starbuck in the rumble-seat, got as far as Santa Ana Saturday on their trip to Chicago, when the Packard burst into flames! So they spent the night there while the car cooled off! Nothing like a motor jaunt, "we always say!" . . . The Nunnally Johnsons and the Lynn Farnols are sharing a house on the beach nort hof Malibu. . . . Drue Layton's right name is Freya Laigh. . . . And speaking of names—Mary Lou Wham, Overbridge Horsey, and Naughtybird Kirksey (found by Alexander Woollcott) aren't bad!

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A famous blonde star is in danger of being victimized by the old badger game very soon—but there's no use warning her—she's too "mad about the boy." . . . Kay Francis throwing a farewell luncheon at her menage today, then flying to sail for Europe with Dorothy Di Frasso Saturday. . . . The Dick Barthelmesses are still trying to make up their minds in what direction to travel. . . . Sam Berman will exhibit his drawings and cartoons at the Vendome for a week beginning Thursday. . . . They used to bring a horse right to Jack Haley's door in N'Yawk—but he doesn't ride in Hollywood because if he wants a hoss here he has to go and get it!

•

Miriam Hopkins lunched twenty-five on Sunday. . . . And most of the film colony stormed Jeanette MacDonald's house for a great big cocktail party same day. . . . Bob Ritchie, fresh from the train, helped greet some hundred and fifty guests. . . . Bebe Daniels, Pauline Gallagher and Mrs. A. Pantages are opening branches of their Westwood shops in Palm Springs this Fall. . . . What this bizness needs are more producers who look like Lew Gensler! . . . Corinne Griffith and Walter Morosco (newly unfettered) are never apart! . . . The Will Rogers, Billie Burke, Dorothy Arzner, Adolphe Menjou, Veree Teasdale, Ernst Lubitsch, Eddie Hillman with Mary Carlisle, Anita Loos, John Emerson, the Charles Laughtons, John Brandeis, dining at the Vendome.

New York REVIEWS

"ARE WE CIVILIZED?"
Edwin Carewe prod.; director, Edwin Carewe; writers, Harold Sherman, Finis Fox
Rivoli Theatre

American: "Are We Civilized?" is a filmed story of man's inhumanity to man through the ages. Starting with a picturization of the days of the Pharaohs, it tells its gruesome and always absorbing story from that time until the present day of unsettled Germany. William Farnum, grand trouper of an early day, makes his return to the Broadway picture theatres in Edwin Carewe's production. This reviewer hastens to toss a laurel branch in the general direction of both.

Times: William Farnum, the veteran star of many silent pictures, is the principal player in this production, a haphazard, melodramatic piece of work, which declares, through the medium of its leading character, that "mankind will never be truly civilized until all races become one in spirit, understanding and brotherly love."

Herald-Tribune: "Are We Civilized," is one of the most ambitious and least satisfactory of the patchwork films. It is a contemporary drama of intolerance and violence has been embellished with a thumbnail sketch of the entire history of the world. The material has been slung together in so maladroit a fashion, however, that whatever thesis is implicit in the work emerges faintly ridiculous.

Mirror: This movie makes a timely appeal to reason. Because it is a movie with a message, it does not fit into the catalogue of sheer entertainment. It is more a rousing film preachment for tolerance and liberty. It is skilfully made, powerfully acted by William Farnum, and it features some stunning spectacular scenes which seem to have been clipped from the stirring film epics of the past.

Post: Edwin Carewe is to be commended for the sincerity and intensity of the convictions expressed in the new production which opened at the Rivoli yesterday. "Are We Civilized?" is an ambitious stunt and Mr. Carewe is a brave man. His picture is an indictment of the ignorance, greed and intolerance of the entire human race, and a plea for peace on earth. The acting is pretty sad and the direction something less than inspired.

News: Edwin Carewe bit off more than he could chew when he undertook to present a history of civilization through the medium of a moving picture in his attempt to deliver a message to his fellow men on the necessity of tolerance, fraternalism and the breaking down of national barriers in order to live in the peace and comfort our civilization has fitted us for. His attempt is a sincere and worthy appeal, but its accomplishment is a dull affair.

World-Telegram: Although the intentions of "Are We Civilized?" are sincere and highly commendable, the results are far from satisfactory and the film emerges a generally feeble and mediocre preachment against intolerance as well as a less than acceptable entertainment. The film is badly managed throughout.

Journal: The producer doesn't directly answer the question that he asks, but he offers enough evidence on the negative side to let the audience decide for itself. It is not screen entertainment in the conventional meaning of the phrase. It is, rather, a narrative that might be described as an illustrated text-book.

Sun: Mr. Carewe and Mr. Farnum sound a few trumps of doom at the Rivoli this week. Edwin Carewe directed, William Farnum returns to the screen in "Are We Civilized?" and they make pretty plain that the answer, whatever it may be now, pretty soon will be "No." As a whole "Are We Civilized?" is a confused though worthy production, interesting at times, topical and with a certain vitality. But the general effect is a jumble.

RKO Takes Over Four Lee Ochs Theatres

New York.—RKO Theatres are taking over four of the Lee Ochs New York houses, Ochs withdrawing from the management of the Yorktown, Midtown, Costello and Uptown.

Dinner For Wally Young

Waldemar Young, Paramount writer, who is leaving on a four-months trip to the South Seas and the Orient in about ten days, will be guest of honor at a dinner given by a group of his friends at the Writers' Club tomorrow night.

Tradeviews

(Continued from Page 1)

less an authority than Adolph Zukor himself has said that. If the showmanship average of production can be raised by the experience and counsel of these "Paramount guests," and there is no doubt that it can if both sides sit in conference with open minds, their presence here will repay the company many times over.

Van Dyke Champion Shooter - Arounder

W. S. Van Dyke, MGM's champion schedule sprinter, won new laurels last night when he completed four whirlwind days of production on "Hideout," with the feminine lead opposite Douglass Montgomery yet to be cast.

Van Dyke plunged into production last Friday and is reported ahead of schedule, but he has been shooting around Loretta Young the entire time.

Miss Young, set for the part from which Maureen O'Sullivan withdrew last week, has been confined to her bed since last Tuesday. She will be taken to the Queen of Angels Hospital Thursday for a minor operation by Dr. Walter Holleran, and expects to report for further MGM assignments in ten days.

Van Dyke hopes to find his new lead tomorrow, as he takes the "Hideout" troupe on location at Santa Cruz Thursday or Friday to finish the picture.

Eddie Cline Held For Six More For Lesser

As Eddie Cline set off for Santa Ana with his "Peck's Bad Boy" unit yesterday, Sol Lesser notified him that he was exercising his option for six more pictures at once, and handed him the contract notice to clinch it.

One of the six will be the first of the George O'Brien action features.

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PARA'S. 'SHOOT THE WORKS' IS GOOD ENTERTAINMENT

Direction, Acting And Music All Hit

"SHOOT THE WORKS"
(Paramount)

Direction .....Wesley Ruggles
Play.....Gene Fowler, Ben Hecht
Screen Play.....Howard Green
Dialogue .....Claude Binyon
Lyrics and Music....Gordon and Revel, Rainger and Robin
Photography .....Leo Tover
Cast: Jack Oakie, Dorothy Dell, Ben Bernie, Alison Skipworth, Arline Judge, Roscoe Karns, William Frawley, Lew Cody, Paul Cavanagh.

A good picture with grand music and swell acting that is a minor triumph for the adaptors and director, considering the fact that "The Great Magoo" was the basis of the present opus. It takes you from side-shows to Broadway acclaim along a road a bit long, but nevertheless fairly amusing, and the people who take the road are interesting and human and completely inoffensive.

It's a formula story about the side-show barker and the vaudeville actress who pinned her faith on him, only to be let down with a terrific bump. The actress then proceeds to climb the stairway to fame, along with an obscure orchestra leader who had once worked with the barker. The barker never does give up his ridiculous bluff of being the great "I Am," but in the end is re-united with the actress and, through her, started on his own road to fame and fortune and Loooove.

Jack Oakie is, of course, the barker, who is just too smart and too swell-headed for his own good and the good of anyone who loves him. But, beneath it all, he's a regular guy who realizes Things, and, Mesdames and Messieurs, Mr. Oakie is just the lad to play that part and give it everything. He's more than good and has dropped a number of mannerisms that were pure Oakie and never should have interfered with a part.

Arline Judge as a gaga gold-digger, a nice girl, mind you, (really in love with a flag pole sitter) is just grand and looks marvelous. Roscoe Karns as the flag-pole sitter, slightly goofy and insanely jealous, is very funny. Dorothy Dell and Lew Cody are excellent. Alison Skipworth and William Frawley give great support in minor roles.

And then there is the Old Maestro and, for Ben Bernie fans, he is really very good and there's certainly no denying the fact that his orchestra is among the top few really good ones. And right here and now credit must be given to the recorder of this picture because never has music come from a screen and sounded better. Our nomination for the best song is "Take A Lesson From The Lark," which should have been featured more. It's peppier and catchier than "Dreaming With My Eyes Wide Open."

Wesley Ruggles has done a nice job with the direction, and Leo Tover, as usual, gives the picture a million dollars worth of photography. Green and Binyon had a tough assignment on the writing and they crashed through nobly and successfully eliminated all the bad taste.

New Barrie Play For Elizabeth Bergner

London.—Sir James M. Barrie is writing a new play which is designed as a starring vehicle for Elizabeth Bergner, the actress who won such success in the picture, "Catherine the Great." It will be produced in London next season.

Theatre Pool Deal To Be Signed Today

New York.—The fifty-fifty theatre pooling deal between the Paramount and the Capitol theatres is expected to be completed today by the signature of Loew's Inc.

The stage shows at the Paramount will be elaborated and the budget for this type of entertainment stepped up. The deal is for one year, with a ninety-day cancellation clause. The idea originated with George Schaefer, of Paramount.

Jane Baxter Completes 'We Live Again' Cast

With the arrival from England of young Jane Baxter on Saturday, Rouben Mamoulian's cast of principals to appear with Anna Sten and Fredric March in "We Live Again" is complete.

Miss Baxter will be seen as Missy, the patrician and lovely young daughter of Prince Korchagin, in this screen transcription of "Resurrection." This is the Hollywood debut of one of the most promising young film players in England.

New One-Reelers For Release By Columbia

New York.—Columbia announces that it will release next season a series of one-reelers to be produced by Mentone Productions. The series will be called "The Spice of Life."

Warners Assign Tone

Warners have assigned Franchot Tone to the lead opposite Josephine Hutchinson in Alice Tisdale Hobart's novel, "Oil For the Lamps of China." Tone's loanout from MGM starts the middle of July. Laird Doyle is scripting the novel, with no director set as yet.

Judith Kandel Set

Judith Kandel was handed the assignment to write a screen play for the recently purchased Gladys Unger story, "$25 an Hour," at Columbia. Felix Young is supervising.

Durkin For 'Herbert'

Junior Durkin was signed yesterday to play the son of Aline MacMahon in Big-Hearted Herbert" for Warners. Henry Willson, of the Polimer office, set the deal.

Erik Rhodes to Radio

New York.—Erik Rhodes leaves for the coast by plane today to play his original stage role in "The Gay Divorce" for Radio.

Paramount Cash Position Improved

New York.—The three Paramount trustees, Messrs. Hilles, Leake and Richardson, have reported to the court that the company's cash position is improved, having $3,226,836 on hand June 9, as compared with $2,074,480 last September.

The trustees recommend that no dividends be declared at this time and say also that negotiations are pending with Eastern Service Studios for a continuation of the lease of the Astoria plant. Negotiations for the readjustment of the $2,900,000 bond issue on the West Coast studio and the Paramount theatre building have not been successful.

Hays Office Orders 'Born To Be Bad' Retakes

Jack Conway will put "Born To Be Bad" back into work for retakes of almost half of the picture, which was ruled out by the Hays office.

Anita Loos and John Emerson are re-writing the material. The new shooting may be delayed some time since Franchot Tone is now working in "Four Walls" at MGM and Patsy Kelly is in a Radio picture.

Sol Lesser Sets July 5 For Start of 'Chandu'

With Ray Taylor's notification yesterday that he would have his Universal release next Saturday, the start of production on Sol Lesser's "Chandu" was set for July 5.

It had been tentatively announced for next Monday, but the newly-signed director was kept on at Universal as directorial coach with Stuart Walker on "Romance in the Rain."

Radio To Hear Product

Chicago.—Ned E. Depinet, president of RKO-Radio Distributing Corporation, will announce the 1934-35 product of the company at today's session of the annual sales convention being held here. Others who will speak are B. B. Kahane, Lee Marcus, Burt Gillett and Eddy Eckels.

Term For Meehan Jr.

Universal yesterday converted John Meehan Jr's. one-picture contract into a term deal. He recently completed the original screen play of "Wake Up and Dream," which will have Russ Columbo, June Knight and Roger Pryor in the leads. The deal was negotiated by Hoffman-Schlager.

Newman on Lloyd Score

Harold Lloyd has set Al Newman to score his recently completed picture, "The Cat's Paw." It will be released August 17, one month earlier than previously planned, and will probably open in the Radio City Music Hall.

Van Pelt on Race Meet

Ernest Van Pelt has been loaned by MGM to Police Inspector Cannon to handle exploitation for the National Motorcycle Championship races at the Coliseum, July 1, 2 and 3.

Not that it MATTERS
by Helen Gwynn

That great question of story buys pops up again most persistently, with particular reference to the short story field. It seems that the main argument against the buying of short stories is that they don't contain enough characterization or enough story line. Which is a pretty ridiculous argument against their purchases, for several reasons.

In the first place, if the author of a short story were to make it any more complete and detailed, he'd find himself writing a novel, and if he wrote the novel and it were bought by a picture company, the writers assigned to adapt it would only have the tough job of first eliminating the details to get down to the story line that makes a picture. And too often the details so overcrowd the actual story that the process of elimination is so difficult that it's almost impossible to know what to throw away, and the results are slow movie.

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In the second place, when a story is bought for pictures, the author only in rare instances adapts it for the screen. That story is usually turned over to writers who know what it takes to make a picture and how to BUILD that picture. Therefore a good idea that they can embellish, an idea that suggests a logical train of thought from conception to finish, is far better material for a motion picture writer to work on than something he must first tear down in order to build up again.

•

Damon Runyon, having beeen a writer of short stories for perhaps five years, was suddenly "discovered" by a picture company that had a sudden rush of thought to the head last year. Mr. Runyon has made the statement that his stories are only as good as the screen writers make them. Mr. Runyon is obviously a bit more than modest, although there is a lot of truth in what he says. His ideas, concisely, simply written in short story form, are of more than fifty per cent value to the making of a good moving picture. The writing of the actual picture is the hard work, the drudgery, but given a good idea to start with, most of the drudgery is eliminated, and the work is routine, with the inspiration coming from the original idea.

There are many, many other short story writers who have plenty to contribute to the field of motion pictures, but somehow nobody has yet convinced the majority of producers that Runyon isn't a "freak" success, so that they are buying every line that Runyon ever wrote (and for that much we can be grateful) and still rejecting short stories by other writers for the same old exploded theories—that there must be more wordage and characterization in order for them to use their imagination and picture them as movies.

BOB RITCHIE SHOWS MGM WHAT HE FOUND ABROAD

MGM executives yesterday attended a private preview, presented by Robert Ritchie, at which they saw and heard the European stars with whom Ritchie signed five-year contracts, assignable to MGM, on his scouting mission.

The forthcoming imports include Viktor de Kowa, said to be Germany's biggest male picture star; Luise Rainer, just finished her continental tour for Max Reinhart in repertoire; and George Rigaud, lead of Rene Clair's "Fourteenth of July."

Ritchie also introduced from the screen two of his new managerial proteges, Mila Parely, 17-year-old French girl, directed by Fritz Lang in "Liliom"; and Louise Ulrich, German actress seen in this country in the Viennese film, "Unfinished Symphony."

Miss Parely is already in New York and will be the first of the new talent brought to the coast. Miss Ulrich's contracts hold her in Austria the rest of this year, and she will be better known before her arrival in America, as an English version of "Unfinished Symphony" has just been completed at the Sascha studio.

"These people are outstanding names in Europe," said Ritchie, "and the wonder is that they haven't been snapped up for Hollywood before. It was probably because it was not known they could speak English. How well they do speak it, these tests demonstrate."

Of the continentals whose contracts are already at MGM's option, George Rigaud will be the first to arrive, coming next month. He is a smiling six-footer from the Argentine, described as combining the virility of Gable with the charm of Novarro.

Victor de Kowa is another young giant, of the American Cagney type, but six feet, one inch tall. He starred in eight pictures last year, is a free lance, and has three pictures contracted ahead before he can come to Hollywood. He is expected early next year.

Luise Rainer, Reinhart star, will sail in about six weeks. She is a young girl, in appearance between Helen Hayes and Elizabeth Bergner. She has done one film in Germany, at Ufa, opposite Hans Alper.

Besides the contracts and tests, Ritchie brought back a couple of plays for MGM option, and secured personally the rights for United States and Canada of two pictures starring Annabella.

Hungarian Play To Be Given at Writers' Club

"Broadway Lover," a sophisticated comedy by Desider Pek, will be presented at the Writers' Club for three nights, beginning June 27. It is being staged by Don Brodie, and the cast includes Corinne Williams, Earle Foxe, Georgia Hale, Marion Lessing, William Brisbane and Eugene Renard.

Mitzi Cummings in Mag.

Mitzi Cummings, MGM writer, is doing a series called "Hitting Hollywood Highspots" for Photoplay magazine. The first appears in the July issue.

'Rosy' Names New Committees Today

Washington.—Sol A. Rosenblatt yesterday announced that he has received no protests in connection with the announced intention of appointment of committees for the working out of codes of fair practice for the motion picture industry under the NRA Code.

Earlier this month he announced that such protests would be received by him up to June 16, which would be the final date for filing them. Inasmuch as no protests have been received, it is expected that he will now at once appoint the long-awaited Actor-Producer and Writer-Producer Committees to settle the actor and writer problems.

Binnie Barnes Set For 'What Women Dream'

Binnie Barnes' next for Universal will be a top spot in "What Women Dream," which Ernst L. Frank directs from a script by William Hurlbut.

"There's Always Tomorrow," her first American picture, goes back on the stages today for retakes.

Eddy Eckels East

Eddy Eckels goes to New York Thursday for an indefinite stay at the RKO-Radio home office.

London House To Show 'All-British' Pictures

London.—The New Gallery, one of the noted London cinemas, is now operating under a policy of showing nothing but British pictures. British Gaumont believes this move justified because of the increasing demand for home product.

New Hays Plan To Clean Up Pictures

New York.—It is understood that the Hays organization is planning to do away with the studio rotating committee which handles decisions about studio product and to transfer its duties to the board of directors of the MPPDA. This board will be the final arbiters on all disputed points.

It is hoped that, in this way, the industry will be able to keep a closer check on any pictures which may come under criticism as being suggestive or salacious.

20 Meglin Kiddies in MGM's 'Have a Heart'

"Have a Heart," the Buddy De Sylva-Dave Butler musical in which Jean Parker conducts a dancing school, got going at MGM yesterday under Butler's direction.

Twenty Meglin Kiddies are working in it. Jimmy Dunn, Stuart Erwin and Una Merkel are also in the cast.

NRA Stops Double Bills

(Continued from Page 1)

tled by the board, which has ruled that there shall be no more "exchange previews," that the only previews shall be of those pictures that have not been released, and an admission price of 55 cents MUST be charged for every seat in the house when there is a preview showing.

These two questions, double bills and previews, have had the local theatre men suffering from jitters for months. Producers have begged, pleaded and threatened in order to get the theatres back to single bills. The theatre men have been voting on it. But the Clearance and Zoning Board has settled the matter for them. Likewise the preview question.

Another drastic ruling of the board is one that practically wipes out five-cent shows and five-cent children's matinees. This rule prohibits the showing of pictures in such houses until 365 days after they have been shown in down-town Los Angeles in the first run house.

These are some of the highlights of the clearance and zoning schedule on which the board has been working for eight weeks, and which was completed late last night. It has been forwarded to the Code Authority.

Clearance dates for the various prices houses as set by the board follow:

Houses charging 40 cents admission get pictures 21 days after they are shown in the downtown first run.

Thirty and 35-cent houses, 35 days.

For 25-cent houses, 49 days.

For 20-cent houses, 77 days

For 15-cent houses, 126 days.

For 10-cent houses, 182 days.

Five-cent houses, and children's 5-cent matinees, 365 days.

The board figures that the schedule, plus the drastic penalty of 182 days delay on pictures, will effectively stop the running of double bills. In the case of 10-cent houses, which have been running even triple bills, they would have to show pictures a year old if they violate the double bill ban. The board figures that there are sufficient teeth in the schedule to set the exhibition house in order and keep it set.

The clearance and zoning board members are Harry Hicks, Russell Rogers, W. C. Riter, C. N. Peacock, Reeves Espey, George L. Hanes and W. C. Mathes, the government representative.

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Columbia Claims Gilbert Services

Columbia popped its hat into the ring for John Gilbert's services yesterday, putting forward a claim to prior rights in negotiations for him and blocking Universal's running off a test for the bracket role with Claudette Colbert in John Stahl's "Imitation of Life."

Columbia has a string on him for the starring assignment in the Lewis Milestone picture, "The Captain Hates the Sea," which is due to go into work tomorrow. The status of the negotiations last night indicated that the deal will be closed today.

Thew Did Adaptation

Harvey Thew wrote the adaptation of "Murder in the Private Car" and not the original story, as reported in the review of the picture yesterday. The story was based on "Rear Car," a play by Edward E. Rose.

Suits Filed Against Erpi

(Continued from Page 1)

ducing equipment, replacement of parts and servicing.

The largest suit is that of the Standard Sound Recording Corporation of New York, which demands $9,000,000. The other plaintiffs and the amounts sued for are: Service on Sound Corporation, $4,500,000; Macy Manufacturing Corp., makers of and dealers in parts, $3,000,000; Granger Manufacturing Co., makers of vacuum tubes, $1,500,000; Standard Sound Service, $1,500,000; Audio Equipment Maintenance, $1,500,000; Sound Picture Engineers, $1,500000.

The Standard Sound Recording Corp. alleges that, after it had produced the first short of a series for Rowland and Brice at its New York studio, it lost the contract to produce the balance of the series because Universal, which had agreed to release the series, specified that they must be made with Erpi equipment.

These seven suits filed yesterday, together with three suits filed previously by the Biophone Corporation, Henry D. Baer and the Ninth Avenue Amusement Corp., all against Erpi, bring the total of actions against this company to $40,560,000.

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PARAMOUNT SHOWMEN SAY BUSINESS IS NORMAL

(Continued from Page 1)

these men, for they are operating more than 1650 houses throughout North America.

The advance in prices is to be put into effect to take care of the increased cost of production and exhibition which the NRA film code has placed upon the business, stated Sam Dembow, Jr., vice-president of the Famous Theatres Company. He pointed out that the film code has materially increased costs, but that to date this has been taken care of by a general increase in attendance.

"The consumer of every other comcodity has, during the past six months, been compelled to pay slightly more for his purchases," said Dembow, "but motion picture admission prices generally have remained where they were during the worst of the depression."

Delegates to the convention had a busy day for the opening session. The morning meeting was devoted mainly to a speech of welcome by George Schaefer, followed by the announcement of the election of fifteen exchangemen to the Paramount "100 Per Cent Club." The meeting then adjourned to the Ambassador Theatre where "Shoot tht Works," featuring Jack Oakie and Dorothy Dell, was shown.

Yesterday afternoon was devoted to short subjects, with the announcement of Paramount's short subjects' policy and program for the coming season, and "The Scarlet Empress" was shown. Last night several newly completed features were screened.

Today will be devoted to the discussion of the company's production plans for the 1934-35 release season, and the feature program will be announced.

Coslow and Robin Set Record For Song Speed

Asked by Paramount to rush through two songs for Helen Morgan in "You Belong to Me," Sam Coslow and Leo Robin filled the order overnight, setting something of a studio record.

The assignment was handed out last Wednesday. The next day, Coslow had "I Ain't Gonna Carry No Torch" and, with Robin, he wrote "When He Comes Home to Me."

Veiller Pic. Delayed

Bayard Veiller has put a ten-day set-back on "A Son Comes Home." It's now on the starting list for July 5. The casting is still nebulous, Lloyd Nolan being under consideration for the son, but not set.

Para. Buys 'Dad's Day'

New York.—Paramount has purchased a story by Francis Wallace, called "Dad's Day," which will be published in Red Book. It is a football yarn.

Adrian Morris Signed

Adrian Morris, brother of Chester Morris, was signed by Paramount yesterday for a part in the Francis Lederer picture, "Pursuit of Happiness." Hallam Cooley set the ticket.

Duals Saved British Trade, Says Graham

While major producers in America declare that double bills are ruining them, just the opposite is the case in England, according to John Cecil Graham, Paramount general manager for Great Britain, here for the convention.

He points out that when legislation limited advance bookings in England to protect the home product, British production suddenly increased. With only 4000 theatres to serve, he says double feature bills proved a life-saver to the industry. "Without them," he declared, "there is no telling what would have happened to values."

Third-Dimension Short Shown to Convention

A new three-dimension process was introduced yesterday to the delegates to the Paramount convention with the showing of "Poor Cinderella," one of the Color Classics which will be furnished by Max Fleischer on the shorts program.

The picture, in Cinecolor, was given a tremendous ovation by the delegates and was one of the principal topics of conversation after the session. Aside from the coloring, the figures in the picture stand out almost as though they were seen through a stereoscope.

New Terms For Barbier And Gertrude Michael

Paramount yesterday exercised options on Gertrude Michael and George Barbier.

Miss Michael, who was in "I'm No Angel," is concluding her first lead in "The Notorious Sophie Lang," Barbier's last Paramount spot was in "Many Happy Returns."

Cobb a Hunter in Next

Irvin Cobb goes duck-hunting in the first of his next season's series of Hal Roach comedies, set to start next Monday under Hal Yates' direction. Cobb's try-out comedy, "Speaking of Relations," went on Roach's current all-star series.

Fields Limps to Lot

W. C. Fields appeared at Paramount on crutches yesterday, his first appearance since the completion of "The Old Fashioned Way." He strained tendons playing tennis and has been resting at his Toluca Lake home.

Sylvia Schulman Quits

New York.—Sylvia Schulman, formerly secretary to Katherine Brown, of Radio Pictures, has resigned and has joined the secretarial staff of David Selznick. She left for the coast yesterday.

Stephani Sells Rights

Frederick Stephani, Paramount writer, has sold the English rights to his novel, "My Candle Burns," to John Lang Ltd., of London. The book is in its third American edition.

Enterprise!

One of Culver City's theatres is reported to have cashed in on the Baer-Carnera fight in a big way by cutting the fight sequences out of "The Prizefighter and the Lady," and splicing them into its newsreel.

Paramount Drops All Two-Reelers

Paramount has decided to eliminate all two-reel shorts from its 1934-35 release schedule, and will replace them with a list of 100 one-reel subjects. This was announced yesterday by Lou Diamond, head of the company's short subject department, at the company's convention.

Diamond explained that careful study has proven that the public does not care for two-reelers, but does want one-reel subjects that are well produced and are really entertaining.

Diamond also stated that, while Paramount expects to make most of the Varieties, the company is willing to buy some of them from independent producers, provided they can furnish pictures that come up to the standards required.

Mascot Takes Space For Serial and 2 Features

Mascot Pictures yesterday engaged shooting space at Mack Sennett studio for one serial and two features.

The serial featuring Rex and Rin-Tin-Tin will be started next Monday, Jed Buell, assistant general manager of Sennett's, was notified. One of the features will be "Young and Beautiful."

Paramount Postpones Start of Two Pictures

Paramount's two expected starters for this week, "Pursuit of Happiness" and "Ready for Love," yesterday were routed down the production schedule to next Monday. "Enter Madame" is also listed for a June 25 start.

Casting delays and general conventionitis blamed.

'Bill' to Race Track

More than 70 of the cast and production crew for Columbia's "Broadway Bill" leave shortly for Tanforan race track for fourteen days of location shooting. Frank Capra directs, with Warner Baxter and Myrna Loy in the leads.

'Barbary' Advanced

A change in production plans on "Barbary Coast" at Sam Goldwyn's yesterday had the starting date on the picture set for July 1 instead of September as originally scheduled. William Wellman directs Anna Sten.

Hugh McCullom Weds

Hugh McCullom, co-producer with Jules White of the Columbia shorts schedule, was married yesterday to Josephine Chippo, former secretary to Frank Capra.

Frank Partos Returns

Frank Partos has returned to the Paramount writing staff after a round trip to New York by plane.

Para. Names 15 New '100 Per Centers'

Paramount yesterday paid signal honor to 15 men from the company's various exchanges, when they were elected members of the company's "100 Per Cent Club." This is an organization that was started in 1925. To it the company elects men from the exchanges whose ability and character stamp them as future executives.

Those honored yesterday were: J. J. Oulahan, Washington, D. C.; I. Lesser, New York City; J. B. Gardner, Columbus, Ohio; B. P. Brooks, New Jersey; L. C. Lowe, Atlanta, Ga.; Bert Adams, Charlotte, N. C.; Jack Curry, Oklahoma City; Lester Hughes, Maine; Frank Smith, Salt Lake City; William Esch, Indianapolis; M. C. Burles, Los Angeles; P. W. Robbins, Des Moines; G. H. Haviland, Seattle; L. M. Palmquist, Minneapolis, and Tom Dowbiggan, Montreal.

Each man was given a special gold badge and a paid-up $2000 life insurance policy.

Paramount Now Has 70 Players Under Contract

Paramount studio's list of contract players has now mounted to the imposing figure of seventy, according to an announcement made to the delegates to the company's convention yesterday.

The latest added to the contract list are Lloyd Nolan and Elisha Cook Jr., both of whom have been recruited from the New York stage. They are now en route to Hollywood. Nolan is slated to go into "Sacrifice," and Cook into "Ready for Love."

Hurley Back Monday To Start 'Wagon Wheels'

Harold Hurley returns to his Paramount office next Monday. He has been vacationing in the Sierras with Mrs. Hurley since June 4.

Meanwhile Arthur Jacobson and Charles Barton are casting for "Wagon Wheels," which they will co-direct under Hurley's supervision next month.

New Deal For Polimer

Richard K. Polimer Inc. has been appointed Pacific Coast representative for William Morrow and Company, New York publishers. Vivian Gaye set the deal with Thayer Hobson, president of the Morrow firm.

New One For Invincible

Maury Cohen, Invincible producer, has bought "The Ghost Walks," a story by Charles S. Belden, which will be one of the new season's features. Belden also wrote the story for Invincible's "Fugitive Road."

Norton on Hopkins Yarn

John Norton was engaged by Radio yesterday to write the screen play for the Miriam Hopkins picture, "Richest Girl in the World," which William Seiter is slated to direct under the supervision of Pandro Berman.

Judgment For 'Blumey'

New York.—A. C. Blumenthal has been awarded judgment for $130,941.17 against Fox Theatres Corp., representing balance due on a defaulted note.

THEY DIDN'T WIN ACADEMY AWARDS BUT THEY ARE BOX OFFICE CHAMPIONS

"MOONLIGHT and PRETZELS"
(Motion Picture Herald Box-Office Champion, August, 1933)

"OUT ALL NIGHT"
(Motion Picture Herald Box-Office Champion, May, 1933)

"COUNTESS OF MONTE CRISTO"
(Motion Picture Herald Box-Office Champion, May, 1934)

UNIVERSAL PICTURES

STANLEY BERGERMAN PRODUCTIONS

THE Hollywood REPORTER

Vol. XXI. No. 36. Price 5c. TODAY'S FILM NEWS TODAY Wednesday, June 20, 1934

PAR. PLEDGES CLEAN PIX

TRADEVIEWS by FRANK POPE

•POSSIBLY the biggest contributing factor to all this censorship mess can be found in the pages of fan magazines. There are today more than twenty magazines of this type flourishing in this country and spreading the bad word about Hollywood to hundreds of thousands of people. And the people love it, take it as gospel truth, while picture companies seem to feel that the publicity gained from the pictures and interviews printed justifies the means and the end.

Well, it begins to look as though the end were pretty much in sight and that the busy censors are about to take care of it. In reading over some of the statistics cited against the picture industry by prominent Church officials, it is quite evident that they were gleaned from reading fan magazines.

•

It is next to impossible to print a serious interview with a star that is relative to the star's work or art, as the case may be, or to print that star's opinion on anything intelligent or important. The cry is constantly for the sensational. Give a fan magazine a piece of straight news and immediately there is a complaint to the effect that there's nothing "hot" in it, that the readers aren't interested.

But, give them a divorce, a divorce that in any other part of the country would be written off to incompatibility or just plain "nobody's business," and the fan magazines spread a mess of story about it that is just plain shocking. No star can be seen out with anyone but what the fan mags comment with nasty implications, and if the star is married, so much the better, or worse.

•

Fan magazines aren't interested in the stars and their relation to the public, only in the stars' private lives, and the fan mags have made a sorry joke of that term. Not only that, but they go to great lengths to dig up "dirt" about anyone and everything connected with the picture industry on the bland assumption that it's the only thing their readers want and they're not in business for their health.

It was the fan magazines and their peculiar penchant for feeding the public a strict diet of sensationalism that first brought down the wrath of the

(Continued on Page 2)

$30,000 New Record Short Story Price

New York.—MGM is understood to have won the distinction of paying the highest price ever recorded for a short story when it laid down $30,000 for "A Lady Comes to Town." It is by Clement Ripley, an unknown author. Radio wanted the yarn for Katharine Hepburn and Universal wanted it for Margaret Sullavan.

DeForest Decision Is Upset by Court

New York.—The recent court victory of RCA, A. T. & T. and Lee De Forest in their suit against Radio Engineering Laboratories was upset yesterday by Supreme Court Judge Cardozo. The defendants in the suit admitted violating the DeForest patents on the feed back and oscillator, but insisted they were the inventions of Major E. H. Armstrong.

Judge Cardozo holds that the decision of the court was the result of scientific error and it is now held suspended until the Supreme Court convenes in October.

Para. Gets 'Red Pawn,' Maybe For Dietrich

Planning it as the next vehicle for Marlene Dietrich, Paramount yesterday secured the rights from Universal to "The Red Pawn," an original by Ayn Rand, in exchange for E. Phillips Oppenheim's "Great Impersonation."

The latter story will be the second for Edmund Lowe on his Universal two-picture deal.

Cohen Tells Convention That There Will Be No Censorship Problems In The Coming 64

Paramount will have no dirty pictures on its 1934-35 program. There will be nothing in the pictures of which the company's salesmen or theatre operators need be ashamed. There will be nothing that will call for the censors' scissors or bring down the wrath of those who are campaigning against unclean pictures.

Emanuel Cohen, vice-president in charge of production, yesterday gave his word on this to the 300 delegates gathered at the Paramount annual convention. And he backed up his promise by pointing out that his company already has led the way out of the censorship woods with its last 35 pictures. He declared that 30 of these pictures released during the past eight months have not had a single cut made by a censor, and, of the other

(Continued on Page 4)

Schenck Due in London Friday; To Fly To Italy

London.—Joseph M. Schenck is due to arrive here Friday. He will remain a few days and, on June 28, will fly to Italy to greet Darryl Zanuck on his return from his big game hunting trip in Africa.

Rivoli Dark For Month

New York.—The Rivoli Theatre closed last night with the end of the engagement of "Are We Civilized?" and probably will reopen the middle of July with "Bulldog Drummond Strikes Back."

Winchell Demands Name Off Para.Ads

Walter Winchell and Paramount, as regards their friendly relations, have gone phfft!

The columnist has torn loose at Paramount for the manner in which, he says, the company started to use him in exploiting "Shoot the Works." Through his New York attorneys, Driscoll, Raftery and O'Brien, he has

(Continued on Page 2)

Mayer Decides Not to Attend Convention

After having made all plans to leave last night for the MGM convention in Chicago, taking Howard Strickling wit him, Louis B. Mayer decided not to go.

The MGM lot is so busy and there are so many conferences to be held with David Selznick, just back from England, that L. B. figured he could do more good here.

'U' Wants Jack Oakie

Universal would like to cast Jack Oakie as "Moon Mullins," and overtures will probably be made to Paramount to earmark him for the banjo-eyed comic hero of the Frank Willard strip. Arthur Kober is working on the script for Ed Grainger.

LaPlante-Asher Wed

Paris.—Laura La Plante and Irving Asher, production head at Warners' London studios, were married here yesterday. The ceremony was performed in the city hall. Jimmy Walker and his wife, Betty Compton, were their attendants.

J. Walter Ruben Back

J. Walter Ruben returned to Radio yesterday from a two-months vacation in Europe. He has one more picture to direct at the plant before completing his deal by September 1.

ACTORS AND WRITERS FOR CODE COMMITTEES NAMED

Washington.—Sol A. Rosenblatt yesterday announced the actor and writer members of the five-five Code committees which will attempt to work out a code of fair practice between producers and writers and players. The actors named were:

Kenneth Thomson, whose alternate is Ann Harding; Ralph Morgan, alternate, Chester Morris; Richard Tucker, alternate, Pat O'Brien; Robert Montgomery, alternate, Paul Muni; Claude King, alternate, Mary Astor.

Writers named were: Ralph Block, alternate Gladys Lehman; John Emer-

(Continued on Page 3)

Arliss As 'Iron Duke'; H.M.Harwood Writing It

London.—It is finally settled that he George Arliss picture for British Gaumont will be "The Iron Duke," based on the life of the famous Duke of Wellington.

H. M. Harwood is writing the story, which goes into production in August.

Ben Bernie To Star

Paramount pushes Ben Bernie to the top spot in his next picture, studio closing a deal yesterday for the Vera Caspary story, "One Night Stand."

"Reb" Russell and Ann Darcy in "The Man From Hell" A WILLIS KENT PRODUCTION

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher

FRANK T. POPE.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 2 Cathedral Mansion; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

THE LOW DOWN

There must be a moral to this story —only it escapes us at the moment. So Gloria Swanson and Herbert Marshall took themselves a private yacht and sailed over to Catalina the other day for a nice, quiet week-end. Maybe it was quiet—but our guess is that it wasn't so "nice"—because the day after the Swanson-Marshall yacht pulled into the bay, another boat with Walter Winchell on board, pulled in and anchored right alongside!!! Not a hundred yards away! Heh! Heh! But that's not all! Seems that when Gloria discovered "who the neighbors were," she wouldn't go ashore, and donned dark glasses, with a shawl over her head, for the next day or so. But that didn't stop W. W., who was right busy with a pair of field glasses (there wasn't anything else to do anyway)—and besides, he even took movies of the pair and the surrounding country!

•

Richard Boleslavsky, who will direct Garbo's next flicker, hasn't met the glamorous one yet—even though the picture is scheduled to start in about ten days. The other day Boley was sitting in Adrian's office, just talking things over, when Adrian excused himself for a few moments to go to another office. When he came back Adrian said he had just met Garbo outside, and that she was on her way to his office, but when she heard Boley was there she ran away. So Mr. B. left the following note in Adrian's office for Greta: "I am more scared of you than you are of me—so why did you run away?"

•

A certain very boring young man has been getting by here mostly for the reason that so many locals think he is quite the stuff socially in the East. They probably think so because his first two names are the same as those of a prominent blue-blooded family. BUT in the case of this particular fellow, it just so happens that he isn't even remotely related to any branch of that family. In fact, his poppa was gardener on the estate of the social tribe, and named his son after "the master"—an "old American custom." (!)

LIGHTMAN FOR CLASS MOTION PICTURE HOUSES

The church drive against dirt in motion pictures is going to be one of the greatest and most beneficial tonics the industry has ever had. This is the opinion of M. A. Lightman, prominent theatre man, who is here from Memphis to attend the Paramount convention.

"This drive is something we have needed," said Lightman. "I am certain it will prove a distinct asset, for it will, and is now arousing an interest in pictures among a class of people who never thought of pictures or attended movies before. The picture business will clean house, clean up its dirty pictures, and you will see thousands upon thousands of new customers flocking to the theatres.

"A clean-up is good for any business. It would be foolish to say there was nothing wrong with pictures There was. But they will be cleaned now, and I hope that, with the new deal and the new audiences we shall get, a new system of theatre operation will result.

"I believe we should have class picture houses. I don't think we should show all pictures in all houses. We should have the family theatres, the cheaper picture theatres, and the sophisticated theatres. Why not? The legitimate theatres have always been classified. They have their burlesque houses, their stock houses, their houses where sweet, romantic dramas and clean comedies are presented. They also have their houses for the sophisticated plays. The same should go for pictures.

"Then, if a company wants to buy a book or story that is sophisticated, that company can reproduce it faithfully, with all the lines and action as intended. If it is shown in the sophisticated houses, those who do not wish to see it do not have to go. I think the public should be given its right to see the type of pictures it wants, just as it is allowed to select its own books, automobiles and pictures.

"And I do not think that a big, expensive production should ever be allowed to play a 10 or 15-cent house. Make cheap pictures for the cheap houses. Make good ones for the higher-priced houses. Let's get this thing on a business-like basis."

Hearst Won't Accept Bid to Visit France

London—William R. Hearst and his party arrived here yesterday from Spain. Although Mr. Hearst has been invited to visit France during his trip, the present indications are that he will not do so.

Winifred Dunn to Fox

Fox yesterday signed Winifred Dunn to write an untitled screen play which Frank Strayer will direct and Edward T. Lowe Jr. will supervise, under Sol Wurtzel. The deal was negotiated by Hoffman-Schlager.

Harry Goetz East

Harry M. Goetz, president of Reliance, left by plane yesterday on his return to New York, after being here a week in conferences with Edward Small, his production chief.

'Men In White' Held By British Censor

New York.—The British censors are holding up the showing of MGM's "Men in White" because the company will not consent to make the cuts the censors have demanded. Arthur Loew says the matter will be straightened out this week.

Gaumont 'All-Star' Bid For U.S. Market

London.—British Gaumont is making a bid for the American market and plans to produce several "all-star" pictures in the hope that the United States will take as kindly to them as it did to "Henry VIII" and "Catherine the Great," both made by Korda's London Films.

Its first attempt along these lines will be the production of the famous Tolstoi novel, "Anna Karenina," in which the company will co-star Conrad Veidt and Madeleine Carroll.

Marjorie Rambeau May Play With Lew Fields

William Rowland is considering Marjorie Rambeau for the spot opposite Lew Fields in "The Naughty Nineties," which will follow "The Girl Friend" on his schedule for Columbia.

Rowland also declares he has a juvenile who looks like Dick Powell and can sing, in the person of Joey Ray, for the second production.

Tradeviews

(Continued from Page 1)

censors on so-called "leg art" pictures. The fan magazines had demanded and secured pictures of stars and players scantily attired to attract the eye of the tired business man.

And when the fan mags aren't purloining sensationalism, they go in for the worst kind of mawkish sentimentality that is even more of an insult to a normal, thinking person than straight bawdiness. There is practically nothing normal, nothing wholesome, nothing uplifting in fan magazines, and the industry would be a whole lot better off without the kind of publicity that most of the stuff printed in them offers for public consumption.

RKO Theatres Add Three to the String

New York.—RKO Theatres Corp. is busily engaged in trying to increase its string of houses in the New York territory, fearing the competition that is sure to come if either Loew's or Warners gets the Fox Met chain.

It has just acquired three more theatres—the Forum and the Luxor in the Bronx, and a house at Rockville Center, Long Island. These additions bring the RKO holdings in the territory to 49 houses.

George O'Brien Has Own Film Company

Sacramento.—Articles of incorporation of the George O'Brien Productions, capitalized at $75,000, were filed with the Secretary of State yesterday.

Sol Lesser is president, and Louis Lurie, San Francisco capitalist, is vice-president. The company announces plans to make six pictures for Fox release.

Cummings to Roach

Hughie Cummings moves from the Radio writing staff to a similar berth on the Hal Roach lot.

Winchell's Name Off

(Continued from Page 1)

slapped the company with an order to take his name off the advertising.

Winchell's blow-off came after he saw the picture in which William Frawley plays a columnist character, which he declares, offensive to him. He also takes exception to the manner in which the picture handles his comedy feud with Ben Bernie, Paramount having made it appear that the feud is real, when it is actually a gag battle through which the two old friends have built each other up over a period of years.

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SELZNICK BACK, WILL START 'COPPERFIELD' IN FOUR WEEKS

Lloyd George May Come to Hollywood

David O. Selznick, MGM producer, returned to the studio yesterday from his trip to England, bringing with him a delegation of notables and practically completed plans for the production of "David Copperfield" and other pictures.

In the party were Hugh Walpole, famous writer, who will do the dialogue and act as editorial consultant on "Copperfield"; George Cukor, who will direct it; Howard Estabrook, its scenarist; Peter Trent, a young English dramatic student, a candidate for the title role; Fritz Lang, noted international director and at present a refugee from Germany, who has been signed to an MGM contract. Mrs. Selznick also returned, as did Myron Selznick, who opened a London office for his agency firm.

Outside of the "Copperfield" plans, Mr. Selznick had several other important announcements. One was with regard to the picture he is to make based on the life of David Lloyd-George, announced in the Reporter some days ago. Mr. Selznick says that, if a satisfactory story can be worked out from the notes that Lloyd-George is to send him, the British statesman will come over to supervise settings and casting for the picture.

Plans for Lang's first picture are tentatively set, the story, which Selznick and Lang worked on together, being called "Tomorrow."

Another foreign notable expected is Leontine Sagan, woman director of "Maedchen in Uniform," who is also a refugee from Germany and who will be here next month. She has recently been directing a stock company in England.

Louis Bromfield, American novelist, is another added to the MGM roster by Selznick. He will be here in October to do the script of his own story, "Living in a Big Way," for Marie Dressler. Another writer signed is John Paddy Carstairs, who arrives next month.

Two players were also signed. Jean Cadell, English character actress, will play Mrs. Micawber in "Copperfield", and Antoinette Cellier, a 19-year-old actress now on the London stage, has been given a term contract.

Mr. Selznick said that Mr. Cukor had interviewed more than 1,000 players and has brought back tests of 100 or more as "Copperfield" cast possibilities. Options have been taken on twelve. The cast, Selznick says, will be 100 per cent English, being made up half from the prospects found in England and half from the English actors now in Hollywood. All cast decisions will be made within ten days and the picture will go into production in about four weeks.

While in England, Selznick made a survey of production possibilities and also made preliminary arrangements for the production of MGM pictures there, as announced in this paper recently.

Buy a Sandwich and See a Picture Free

Memphis.—Local theatre men have turned to the restaurant business in protest against the Tennessee Sunday blue law which forbids picture shows on Sundays. The Orpheum last Sunday sold sandwiches at 40 cents each, and gave a free show with the food. Others are going to follow. Thought was suggested by country clubs doing the same.

Colbert Signs For Seventh This Year

Claudette Colbert added a seventh picture to her year's commitments yesterday, signing with Warners to do one, what and when not specified.

She is currently set to start "Imitation of Life" at Universal on a transfer from one of her four remaining Paramounts, and has pictures to do for Reliance and Columbia.

Stahl Hesitating on Burnt Cork or Nature

John Stahl, requiring pickaninnies for "Imitation of Life," hasn't made up his mind whether to put white kiddies in burnt cork, or to use the real article. He's been testing both at Universal.

Universal has given up the idea of trying to put Jack Gilbert in as Claudette Colbert's lead and is shopping some more. The picture is supposed to start next Monday.

Talbot For 'Lost Lady'

Lyle Talbot yesterday was given the part in Barbara Stanwyck's "Lost Lady" in which John Eldredge was originally cast. Talbot replaces Charles Starrett, who was chalked in that spot as well as cast in "Lady Surrenders," the Jean Muir picture at Warners. The parts conflicted, so Starrett was taken out of the Stanwyck film.

Milestone Starts Today

Lewis Milestone shoves off today on his first Columbia production, "The Captain Hates the Sea." Victor McLaglen and Florence Rice head the cast which includes Fred Keating, Alison Skipworth and Wynne Gibson. Wallace Smith adapted his own novel in collaboration with A. Belgarde.

Coward Play in Oct.

New York.—Arch Selwyn and Harold B. Franklin will open Noel Coward's "Conversation Piece" at the 44th Street theatre on October 15 or 22, with Yvonne Printemps in the lead. The piece is set for twelve weeks.

Glasmon at Columbia

Columbia yesterday signed Kubec Glasmon to write an original screen play for the title, "Police Headquarters." No cast has been set as yet, though the story will probably be one of the action series with Johnny Mack Brown in the lead.

New Pictures on B'way This Week

New York.—Six new pictures are coming to Broadway this week in the hope that they will be attractive enough to overcome the hot weather. The list comprises:

Yesterday, "Murder on the Blackboard" at the Rialto; today, "Dr. Monica" at the Strand; tomorrow, "Let's Try Again" at the Music Hall; Friday, "Great Flirtation" at the Paramount, "Operator 13" at the Capitol, and "Affairs of a Gentleman" at the Roxy.

Maureen O'Sullivan Is Back in 'Hide-Out'

For the 'steenth time, Maureen O'Sullivan yesterday cancelled her vacation in Ireland plans and accepted the role in "Hide-Out" at MGM which Loretta Young was forced to vacate because of illness.

Miss O'Sullivan was originally slated for the role, but begged off when she learned her father was sick. W. S. Van Dyke directs, with Robert Montgomery in the lead.

Warner Home-coming

Jack L. Warner leads the executive contingent home this morning from the Coast and Mountain sales convention in San Francisco. William Koenig, George Bilson, S. Charles Einfeld and Edward Selzer are in the party.

Alan Crosland Starts

Alan Crosland put "The Case of the Howling Dog" into production at Warners yesterday. Addison Richards went into the cast, and Helen Trenholme arrived on the Chief yesterday for her lead opposite Warren William.

'U' Newsreel Moving

New York.—The headquarters of the Universal newsreel will move Monday from the Consolidated Laboratory building to the Duart Lab building on 55th street.

Lucille Ball on Way

New York.—Lucille Ball, who is to have a role in the coming Eddie Cantor picture, left here for the coast yesterday.

Code Com. Named

(Continued from Page 1)

son, alternate Rupert Hughes; James Gleason, alternate John F. Natteford; Dudley Nichols, alternate Seton I. Miller; Waldemar Young, alternate Courtenay Terrett.

This group is made up entirely of members of the Screen Writers' and the Screen Actors' Guild, and no Academy members were chosen, except Young, who belongs to both the Academy and the Guild. The Code Authority will appoint the producer members, and the committees will then start to try to untangle the problems of the players and the writers.

Not that it MATTERS

by Helen Gwynn

We would like very much to be able to print names in the following story, but we have been requested not to because it might cast a poor reflection on a director's ability, so we'll just tell the story because it's just about the nicest thing we've heard of in a long, long time.

A major company recently put in a bid of fifteen thousand dollars for the purchase of a story. When the offer was brought to the author of the story, he asked the name of the company. When told which one it was, the author said that he didn't want the fifteen thousand, but would give it to that company for nothing if the bill of sale were made to read that a certain director on the lot was to be assigned to direct the story for the screen. And the reason for the strange request was because the director named by the author was not only the right person for the job, but because he was the only person in Hollywood who had ever gone out of his way to help the author and this was the author's opportunity to repay him. P.S.—The story was sold for ONE DOLLAR and the director guaranteed the job.

•

Mrs. Patrick Campbell is annoyed. First because this paper called her a "veteran" British actress. Mrs. Campbell insists that a veteran is someone who walks around on crutches. And then because she is not "returning to England." She is about to VISIT England and RETURN to Hollywood. Mrs. Campbell is keeping her house in Beverly Hills because she's grown quite fond of the place and because Moonbeam has become so accustomed to the trees in her backyard that she wouldn't think of depriving Moonbeam of them.

•

Phillip Moeller, of the Theatre Guild, suh! started work on his first moving picture, "The Age of Innocence," yesterday, and is probably the most excited person in all of California. The possibilities of the camera are "positively thrilling" to him, and he's just like a kid with a new toy. However, a funny thing did happen. Someone handed Mr. Moeller a list of leading men for him to check. Moeller looked at the list and asked who they were; he had never heard of them. It was explained to him that they were all well-known picture actors. Moeller replied: "Well, I've never heard of them; they've never been with the Theatre Guild." To offset that bit of "preciousness" though, it must be said that Mr. Moeller is quite nervous over his first picture venture because Radio has given him the best of everything on the lot and, if the picture should possibly go wrong, Moeller says he'd have no alibi.

PARAMOUNT ANNOUNCES 64 FEATURES FOR COMING SEASON

Cohen Guarantees All Will Be Clean

(Continued from Page 1)

five, only minor eliminations were necessary.

He declared that such results have not been due to any accident, but rather to a well thought-out plan in which the company has brought John Hammell, its own censorship expert, right into the studio to help.

Censored at Source

"From the very selection of the story, the writing of the script and in the actual daily shooting of the picture, Hammell sits in on the problems affecting censorship and the reaction of clean-thinking patrons to the pictures to be made," said Cohen. "He has my complete and positive authority to eliminate anything he believes offensive or censorially objectionable."

Cohen declared that he believes the present assault upon Hollywood is, to a large extent, unjustified. He said that the producers appreciate fully what errors have been made, but assured the delegates that they were not "deliberate flaunting of decencies, but were mistakes in judgment." However, he assured them that in the future no pictures would be offered them to sell without the proper regard for the matters that have drawn down criticism.

Cohen went deeply into the entire production situation. He stressed the fact that Paramount has pulled its productions out of the rut in which he said they were in 1932-33, and stated that the organization has built up a personnel that makes it possible for him now to promise a product second to none.

He emphasized the fact that, starting with 1932, the company has had to build up a list of players to fill the gaps that then existed, and he pointed to the present roster of seventy contract players, many of whom are among the biggest money-makers in the business.

Many New Directors

Taking up the matter of developing and acquiring new directors, Cohen declared that Paramount has made great progress in developing directors from within its own ranks who have already shown more promise than many of the directors hired at larger figures.

Among these he cited Mitchell Leisen, who directed "The Eagle and the Hawk"; Al Hall, taken from the ranks to direct "Midnight Club", "Torch Singer" and "Little Miss Marker"; Henry Hathaway, now doing Gary Cooper's "Now and Forever"; and Gil Pratt, also from the ranks, now doing his first picture, "Elmer and Elsie."

Cohen then paid tribute to the long list of Paramount producers, its writers and the men in charge of the selection of story material. Declaring the company has ample funds to carry on, he brought his speech to a conclusion with a whole-hearted tribute to Adolph Zukor and George Schaefer.

The meeting was then turned over to the associate producers, each of whom described to the delegates the pictures planned for him during the coming year.

$6000 and Split For Baer at Paramount

New York.—Max Baer goes into the Paramount Theatre for the week beginning June 28 at $6000 per week and a split. He will be in a revue which will feature Benny Rubin.

Two For Mae West

Mae West, who has just completed "It Ain't No Sin," will be starred in two—"Gentlemen's Choice" and "Me and the King."

Marlene Dietrich's "The Scarlet Empress," is ready for release and she will have another feature, the story now being prepared.

Cecil B. DeMille's offering is "Cleopatra," with Claudette Colbert, Warren William, Henry Wilcoxon and an all-star cast.

"The Lives of a Bengal Lancer" is set for production, with Gary Cooper, Cary Grant, Richard Arlen, Sir Guy Standing and Frances Drake, Henry Hathaway directing.

"College Rhythm," with Joe Penner of radio fame, Lanny Ross, Richard Arlen, Ida Lupino and Lyda Roberta, to be directed by Norman Taurog.

"R.U.R.," picturization of Karel Capek's Theatre Guild play, directed by Mitchell Leisen.

Bing Crosby and Miriam Hopkins in "She Loves Me Not," with Kitty Carlisle and Lynne Overman, directed by Elliott Nugent, with songs by Mack Gordon, Harry Revel, Ralph Rainger and Leo Robin.

Claudette Colbert in "The Gilded Lily," with Cary Grant.

Anna May Wong Back

Sylvia Sidney and George Raft in "Limehouse Nights," with Anna May Wong. Alexander Hall will direct.

Sylvia Sidney in "Desire," with Marion Gering as director.

Gary Cooper and Carole Lombard in "20 Hours by Air," hailed as the "Shanghai Express" of the skies.

"Sailor, Beware," picturization of the New York comedy hit, with Bing Crosby starred.

Francis Lederer in "Pursuit of Happiness," another Broadway success, supported by Joan Bennett, Charlie Ruggles, Mary Boland and Walter Kinsford. Ralph Murphy will direct.

The show-boat story, "Mississippi," with W. C. Fields, Lanny Ross, Evelyn Venable and Grace Bradley, with story and songs by Herbert Fields, Richard Rodgers and Lorenz Hart.

"Love Thy Neighbor," with the sextet from "Six of a Kind," Charlie Ruggles, Mary Boland, W. C. Fields, Alison Skipworth, George Burns and Gracie Allen.

"Her Master's Voice," with Charlie Ruggles, Mary Boland and Joe Morrison, directed by Marion Gering.

"People Will Talk," with Charlie Ruggles, Mary Boland, Ida Lupino and Kent Taylor.

"Ladies Should Listen," with Cary Grant, Frances Drake, Edward Everett Horton, Rosita Moreno, George Barbier, Nydia Westman and Charles Ray. Frank Tuttle is the director.

"Mrs. Wiggs of the Cabbage Patch," with Pauline Lord, W. C. Fields, Zasu Pitts, Evelyn Venable and Kent Taylor. Norman Taurog directing.

One For Shirley Temple

Gary Cooper, Carole Lombard and Shirley Temple in "Now and Forever," with Sir Guy Standing and Charlotte Granville, and Henry Hathaway directing.

George Raft and Carole Lombard, stars of "Bolero," again teamed in "Rhumba," to be made by Wesley Ruggles.

Claudette Colbert in "Are Men Worth It?"

The naval academy story, "Target," with Sir Guy Standing, Richard Arlen, Jack Oakie, Evelyn Venable, Joe Morrison and Gail Patrick.

"The Glory of the Damned," spectacular drama with an all-star cast.

Bing Crosby and Kitty Carlisle in "Here Is My Heart," which Elliott Nugent is to direct.

Charles Laughton in Harry Leon Wilson's "Ruggles of Red Gap," with Charlie Ruggles, Mary Boland and Sir Guy Standing. Leo McCarey will direct.

"The Big Broadcast of 1935," with Lanny Ross, Jack Oakie, Paul Gerrits and a cast of radio stars, including Jessica Dragonette.

Lee Tracy and Carole Lombard in "The Case Against Mrs. Ames," the Arthur Somers Roche mystery story. Alexander Hall will direct.

"One-Night Stand," with Jack Oakie, Ben Bernie and his band, Gertrude Michael, Joe Morrison, Grace Bradley, Alison Skipworth and George Barbier.

Three outdoor stories, "Wagon Wheels," "Home on the Range," and one other Zane Grey drama to be chosen later. Randolph Scott to be starred.

Four by Hecht-MacArthur

Ben Hecht and Charles MacArthur will produce four, the first of which is "Crime Without Passion," with Claude Rains, Whitney Bourney and Margo. The second will introduce Jimmy Savo, stage clown, against the background of the Russian revolution. Two additional Hecht-MacArthur stories will be announced later.

Cecil B. DeMille's spectacular "Buccaneer," with Henry Wilcoxon as Morgan, the pirate, and a cast of thousands. Laurence Stallings and Maxwell Anderson are the authors.

Others listed are "You Belong To Me," with Lee Tracy, Helen Mack and Helen Morgan, directed by Al Werker; "Ready For Love," with Ida Lupino, Richard Arlen and Elisha Cook Jr., "Enter, Madame," with Cary Grant and Howard Wilson; W. C. Fields in "Back Porch," directed by Norman McLeod; Damon Runyon's "The Lemon-Drop Kid," with Lee Tracy and Helen Mack; "Shoe the Wild Mare," Gene Fowler's novel; "The Yellow Bargain," with Lloyd Nolan and Evelyn Venable; "McFadden's Flats," with a cast of comedy stars; "Lovers in Quarantine," with Ida Lupino, Richard Arlen, Gertrude Michael and Randolph Scott; VinaDelmar's "Evening Star," with Cary Grant, Helen Mack, Gertrude Michael and Sir Guy Standing; Cary Grant and Frances Drake in "Eyes of the Eagle"; Carl Brisson and Kitty Carlisle in "All the King's Horses."

Short Subjects All To Be One-Reelers

In the short subject field, Paramount offers as wide a variety of entertainment as is planned in the feature production. In addition to 104 issues of Paramount News, there will be twenty-six Paramount Varieties; eighteen Paramount Headliners; thirteen each of Paramount Pictorials; Grantland Rice Sportlights, and "Pop-Eye the Sailor" cartoons; twelve "Betty Boop" cartoons and six Color Classic cartoons. Max Fleischer will produce the Pop-Eye, Betty Boop and Color Classics. All of these will be one-reelers.

Today's Program of Para. Convention

Today's program for the Paramount convention at the Ambassador Hotel is:

9:15: Fiesta room, distribution department hears about advertising and publicity from Robert Gillham, Tom Baily and Bill Pine. Louis Phillips, attorney for the company, will talk on NRA Code matters, and Neil Agnew, general sales manager, talks on sales policies.

At the same time the theatre operators will hold a meeting in another room at which George Schaefer and Sam Dembow will outline certain distribution and exhibition policies. Here the theatre operators will have the chance to present whatever complaints they may have.

The afternoon session will be taken up with individual meetings by the distribution department with Neil Agnew, Joe Unger and Charles Reagan.

Child Plagiarism Suit Against Paramount Off

New York.—Federal Judge Woolsey yesterday dismissed the plagiarism suit brought by Richard Washburn Child against James Hagan and Paramount, based on the picture, "One Sunday Afternoon."

"There was no plagiarism," the court stated. "The charges are absolutely unwarranted."

Cohen Will Entertain Delegates at His Home

Paramount's convention will close tomorrow evening with a reception at the home of Emanuel Cohen, vice-president in charge of production. It will be the first entertainment for the delegates since the convention began.

Endor Places Novel

Guy Endor, Paramount writer, has placed his novel, "Babouk," a story of a revolution in Haiti, with the Vanguard Press, which will publish it in August.

Grace Bradley Set

Grace Bradley's first assignment since checking out of the hospital is slated to be a featured role in "Pursuit of Happiness," at Paramount.

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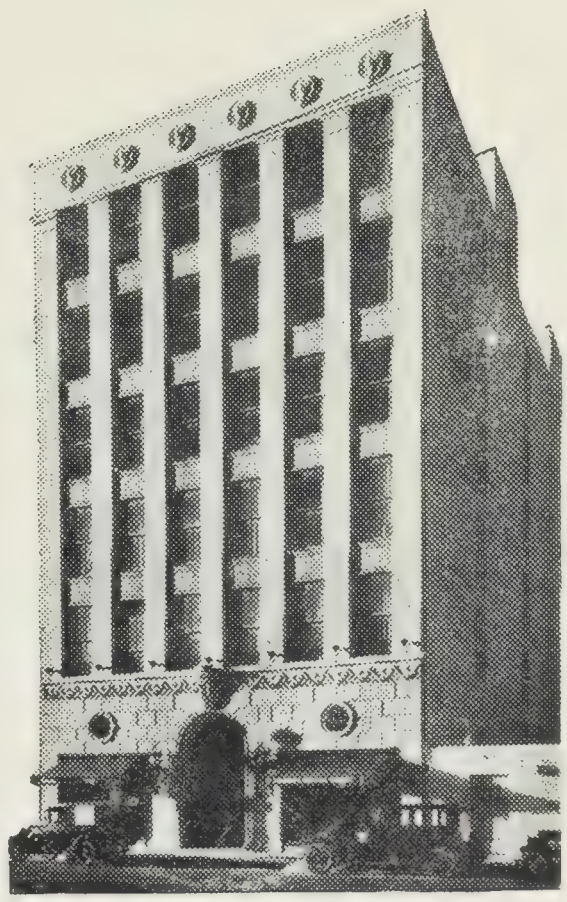
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KITTY CARLISLE



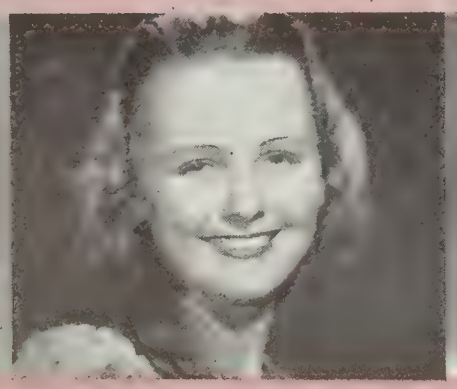
KATHERINE DeMILLE



FRANCES DRAKE



GWENLLIAN GILL



CHARLOTTE HENRY



IDA LUPINO



HELEN MACK



JOAN MARSH



GERTRUDE MICHAEL



RAYMOND MILLAND



GAIL PATRICK



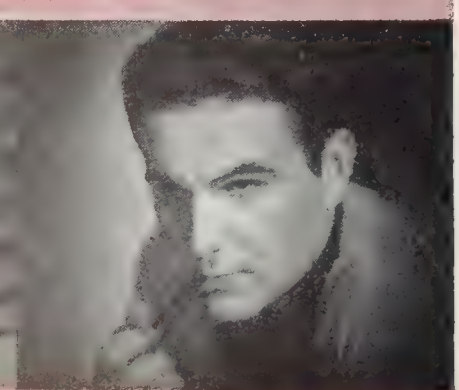
LANNY ROSS



KENT TAYLOR



EVELYN VENABLE



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WHITNEY BOURNE



EDDIE CRAVEN



JESSICA DRAGONETTE



PAUL GERRITS



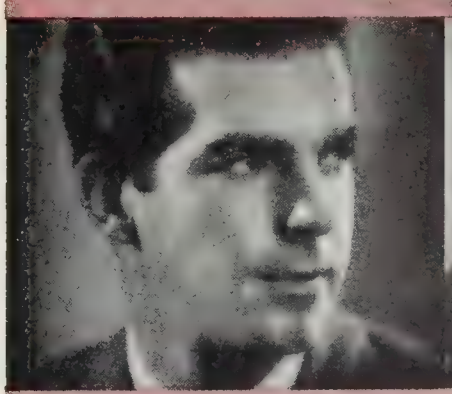
DEAN JAGGER



JOHN LODGE



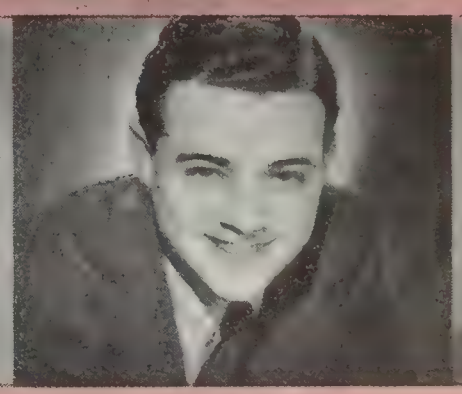
PAULINE LORD



FRED MacMURRAY



MARGO



JOE MORRISON



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CLAUDE RAINS



JIMMY SAVO



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You can take it from me—

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Has what it takes

And what it takes will be your take.

You did a swell job with "I'm No Angel" and I know it—you're the men I'll never do wrong. I wish you could all come up an' see me before you go, but you have to have a permit to hold a meeting here.

From a bad woman with a good heart.

MAE WEST

Sole Management
WILLIAM MORRIS AGENCY

Sincere
Welcome
and
Greetings

to all members of
Paramount International
Sales Convention

Gary Cooper

So Long, Paramounteers

"WHERE'S ELMER?"

Over at Paramount with "Elsie" wishing you all lots of luck when you go back home.

Sincerely,

GEORGE BANCROFT

GUY STANDING

GREETINGS TO

PARAMOUNT CONVENTION DELEGATES

"DEATH TAKES A HOLIDAY" "THE WITCHING HOUR"

NOW PLAYING
in
"NOW AND FOREVER"

HELLO . . .

PARAMOUNTEERS

✦ ✦ ✦

GRACE BRADLEY

✦ ✦ ✦

Paramount Pictures

Just Completed
"THE CAT'S PAW"
for Harold Lloyd

WELCOME . . .

PARAMOUNTEERS

✦ ✦ ✦

MONA MARIS

As COUNTESS RITA In

"KISS AND MAKE UP"

"There is a flash of Mona Maris which is worth the price of admission."

—Hollywood Reporter, May 25, 1934.

Paramount Pictures

Just Completed
"THE DOWNFALL"
For Paramount, N.Y.

RADIO ANNOUNCES FIFTY FEATURES, 200 SHORTS

Chicago.—The Radio Pictures program for the coming season, as announced at the convention yesterday, comprises fifty features and 200 shorts. Two of the features are listed as specials: "Last Days of Pompeii" and "She," both of which will be produced by Merian Cooper. The rest of the list follows:

"Joan of Arc," "The Forsyte Saga," and "The Little Minister," all three starring Katharine Hepburn; "Radio City Revels," a big revue; "The Fountain" and "Alien Corn," starring Ann Harding; "Roberta," a musical, co-starring Irene Dunne, Fred Astaire and Ginger Rogers; "The Age of Innocence," co-starring Irene Dunne and John Boles, and two other Irene Dunne pictures; "The Three Musketeers," "El Dorado." and "Romance in Manhattan," starring Francis Lederer;"The Gay Divorce," co-starring Fred Astaire and Ginger Rogers; "Kentucky Kernels," a Wheeler and Woolsey.

"Ho, For Shanghai," a Lou Brock musical, and another Brock musical, as yet untitled; "Jungle," a Frank Buck picture; "Adventure Girl," a Van Beuren production with Joan Lowell; "Three Stand Alone," starring Johnny Weissmuller; "Anne of Green Gables," "By our Leave," "Freckles" and "Laddie," two Gene Stratton Porter stories; "Hide in the Dark," "The World by the Tail," "The Richest Girl in the World," with Miriam Hopkins; "The Sea Girl," to be produced by Cliff Reid; "Wednesday's Child," "False Dreams," "Farewell" and "Hudson River," the latter a Glen Allvine production.

There will be eight series of two-reelers and 3 one-reelers, with Lee Marcus in charge of the two-reelers.

The Radio list of producers includes Merian Cooper, Pandro Berman, Kenneth Macgowan, H. N. Swanson, B. P. Fineman, Glendon Allvine, Jane Murfin, William Sistrom, Lou Brock, Cliff Reid and Zion Myers.

Today's sessions of the convention include talks by Robert Sisk, publicity head, Barrett McCormick, Phil Reisman, Jules Levy and some others of the sales department. The annual banquet is at the Drake tonight.

Paris Film Men Here

Bernard Natan, president of Pathe-Cinema, Paris, and Henri Diamant-Berger, also of Paris, are in Hollywood for a few days. They say the visit is purely a social one. They leave Saturday.

Grinde on 'Babes' Yarn

Frank Butler, Hal Roach's scenario chief, yesterday engaged Nick Grinde to work with Ray McCarey in preparing the screen play for "Babes in Toyland," the Laurel and Hardy feature which McCarey directs.

Muni With Levee

Paul Muni signed a managerial ticket with M. C. Levee yesterday.

All British Houses Report Big Business

London.—The motion picture business is flourishing in Great Britain. In spite of the intense heat, practically all the theatres throughout the United Kingdom are reporting heavy grosses.

Universal Draws on MGM For Talent

Eph Asher drew on MGM for a lead and a dialogue director for "Million Dollar Ransom," which started at Universal Monday with Murray Roth directing. Edward Arnold stars in it.

Mona Smith, who replaced Joan Bennett in the cast yesterday, is a Philadelphia girl who drew MGM pay checks three months without an assignment. She got her Culver City release last week and yesterday was fixed up with a Universal termer.

Irving Rapper, who went in as dialogue mentor, had been bracketed at MGM with Frank Davis to direct "Forsaking All Others,' which is temporarily off the MGM schedule.

Three For Mary Forbes

Being signed by Radio yesterday for "Age of Innocence," Mary Forbes now has three assignments on three different lots. She is working in "She Was a Lady" at Fox and jumps to Warners for "The Case of the Howling Dog" before doing her Radio role. The deals were negotiated by Freddie Fralick.

ITOA Again Hits at The Code Authority

New York.—M. Weisman, counsel for the ITOA of New York, who withdrew his Federal Court petition for an injunction against the Code Authority, yesterday filed a similar petition in the State Supreme Court, before Judge Walsh. It is returnable Friday before Judge Dore.

Weisman says the difference between this petition and the former one is that he is now asking an injunction to restrain the Code Authority and various local boards from entertaining complaints against members of the ITOA who have not signed assents, if the Code Authority insists upon not hearing complaints brought by such members.

Chicago Fair Scenes For Cantor's Picture

The forthcoming Eddie Cantor picture will have an opening scene laid at the Chicago Fair. At the invitation of Rufus Dawes, president of the Century of Progress, Samuel Goldwyn is sending a camera crew to Chicago, Cantor and Ethel Merman to follow later.

Goldwyn has discarded all previously mentioned titles and is now seeking a new one.

New One For Henigson

Henry Henigson will handle production of "What Women Dream," planned for Binnie Barnes at Universal. William Jutte is working on dialogue for the William Hurlbut story.

CORDIAL GREETINGS
To Everyone Attending
Paramount's International Convention
EVELYN VENABLE
"CRADLE SONG"—Para.
"DEATH TAKES A HOLIDAY"—Para.
"DOUBLE DOOR"—Para.
"DAVID HARUM"—Fox
Paramount Pictures
Currently
"Mrs. Wiggs of the Cabbage Patch"
Paramount

WELCOME...
PARAMOUNTEERS
DOROTHY WILSON
Under Contract To
Paramount Pictures
Latest Release
"Eight Girls In A Boat"

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CLICQUOT VEUVE (1923)
Gold Label
Yellow Label

GEORGE GOULET (1921-1923)
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Gout Americain

LANSON, PERE ET FILS (1926)
Extra Quality Dry
G. B. Extra Dry

KRUG (1926)
G. B. Private Cuvee

G. H. MUMM & CO. (1920-23-26)
Cordon Rouge Tres Sec
G. B. Cordon Rouge Tres Sec

MOET & CHANDON (1921)
G. B. Dry Imperial

PERRIER JOUET (1923-26)
Reserve Cuvee Extra Dry
G. B. Finest Quality Dry

PIPER HEIDSIECK (1921-23)
Extra Quality Brut

POL ROGER (1921-23)
Special Brut
G. B. Extra Cuvee

POMMERY & GRENO (1926)
G. B. Vin Nature

LOUIS ROEDERER (1923-26)
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ST. GERAN
Brut

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THE Hollywood REPORTER

Vol. XXI. No. 37. Price 5c. TODAY'S FILM NEWS TODAY Thursday, June 21, 1934

$4,000,000 FOX MET. BID

TRADEVIEWS by FRANK POPE

•THE classification of motion picture theatres according to the type of pictures shown is the idea advanced by M. A. Lightman, one of the leading exhibitors of the country and a guest at the Paramount convention. While the idea is not new, it is interesting. Mr. Lightman believes that, if this can be done—and he sees no reason why not—it would be only a short time before picture patrons would learn just what houses were showing the type of entertainment sought and would make their choice by reason of the theatre, rather than by the title of the picture.

As has been said, the idea is not new, although the picture industry never has tried it. For years it was in vogue in the legitimate theatre. For example, some years ago if a theatre-goer wanted high-class plays, he sought the Frohman or the Klaw and Erlanger houses. Musicals and revues were found in the Shubert theatres. The Al H. Woods houses specialized in bedroom farces and other attractions that might be a bit off-color. In New York, the Palace was the home of high-class vaudeville, while the Proctor houses ran a cheaper variety of the same type of entertainment. And, if burlesque was the object of the search, there were the Columbia and the Minsky house.

•

This classification may not have been 100 per cent, but it was near enough so that patrons made few mistakes. Mr. Lightman believes that such segregation of theatres and attractions will work just as well in the picture business as it did in the legitimate. Suppose Loew's State or the Four Star became known as the house in which the so-called "sophisticated" pictures were shown. People who wanted that type of picture would naturally go to that house. Furthermore, such a plan would stop the squawking about pictures unfit for children to see. It would be up to the parents, knowing where such pictures were being shown, to keep their children away. If they were permitted to go to that house, the onus would be on the parents.

•

It would seem possible in these days of big circuits and more or less

Continued on Page 2)

French Court Says 'Nana' Is All Right

Paris.—The French courts today upheld the original Hollywood scenario of Samuel Goldwyn's "Nana," starring Anna Sten, and tossed out the protest of the heirs of Emile Zola, who said it was "idiotic, naive" and nothing like the original story.

Catholics Move To Protect Exhibs

Boston.—A move, sponsored by William Cardinal O'Connell, was started here yesterday to bring about the termination of contracts between exhibitors and film producers after July 31, if the pictures supplied are found to violate either a pre-production censorship or the motion picture code of morals.

A special hearing was held before the rules committee of the Massachusetts House of Representatives, to determine the admissibility of a petition

(Continued on Page 3)

'Invitation to Murder' Purchased by Warners

New York.—Warner Brothers yesterday bought the screen rights to "Invitation to a Murder," Rufus King's latest mystery play which is one of the late season successes on Broadway. Pinker and Morrison handled the deal.

MGM Heads to Chicago

New York.—Nicholas Schenck and Felix Feist left here last night to attend the MGM convention in Chicago, opening today.

Loew's, Warners and "Blumey" Make Joint Offer; Would Put Skourases Out Of N. Y. Field

New York.—A move which would eliminate the Skourases from the field of theatre operation in New York and throw the Fox Metropolitan chain to Loew's and Warners was made yesterday in Federal court when Saul Rogers submitted to Judge Mack an offer of $4,000,000 cash for control of the chain. Rogers was acting for Loew's Inc., Warner Brothers and A. C. Blumenthal.

J. Robert Rubin and Leopold Friedman were in court to watch the Loew's interests, Abel Cary Thomas represented Warners, Beekman, Bogue and Clark appeared for the theatre chain, and Hughes, Schurman and Dwight for the bondholders' committee. The bondholders' attorneys opposed acceptance of the cash offer and favored adoption of the reorgani-

Continued on Page 2)

Katharine Hepburn May Do 'Tudor Wench'

J. Walter Ruben is reading the script of "The Tudor Wench" and may do it as the last picture on his Radio directing deal.

If he decides to direct the picture it will be the first for Katharine Hepburn on the new schedule and will probably replace one of the three now scheduled for the star.

No Loan For Curtiz

Warners has turned thumbs down on Michael Curtiz directing the Clive Brook picture for British Gaumont, although the director is en route to London for a vacation.

Paul Robeson Heads Korda 'Congo Raid'

London. — Alexander Korda has signed Paul Robeson and Nina Mae McKinney for the leads in his forthcoming picture, "Congo Raid." This is the picture for which an expedition was sent to Africa to get background and atmospheric shots.

Robeson recently scored a big hit in the title role of "Emperor Jones," his first picture. Nina Mae McKinney has been in pictures in Hollywood and more recently has been appearing in a night club in Athens, Greece, where she was billed as the "Black Greta Garbo."

British Film Players Seek Equity Shelter

London.—A movement is on foot among the British motion picture players to form a branch of the Actors' Equity Association and place themselves under the protection of that organization.

This has been tried before, but failed to jell, although Equity is strong on the British stage.

Gouverneur Morris To Write One For Mascot

Gouverneur Morris autographed a Mascot contract for Al Levoy yesterday, and starts work at once concocting a yarn about a newsreel cameraman for the title "Anything Once."

Otto Brower was engaged at the same time to collaborate on scripting and to direct the picture.

MGM Deal For Musicals

MGM is negotiating with Lew Brown and Bobby Crawford, of the Brown, DeSylva and Henderson music publishing company, to become producers of the studio's complete musical pictures output. A deal with Brown went cold some time ago, but negotiations have been reopened with the two as a team.

A.T.& T. BIDS $5,000,000 FOR TRI-ERGON PATENTS

Washington.—It is understood that A.T.&T. has offered William. Fox $5,000,000 for his Tri-Ergon rights, but there is a hitch in the way, that being the necessity of satisfying the newly-formed Communications Commission that the acquisition is necessary for the public interest.

This new commission holds a lot of headaches for A.T.&T. Every purchase it makes, every matter of policy must be submitted to the Commission for approval and, if the Fox offer is turned down, either by Fox or the

(Continued on Page 8)

Trem Carr Comfortable

Considerable concern was expressed for Trem Carr yesterday at the Cedars of Lebanon, Dr. H. L. Uptegraff forbidding visitors. A late report, however, attributed Carr's condition to a relapse and had him resting comfortably.

Marc Connelly Here

Marc Connelly arrived yesterday by train from New York to start his Paramount writing contract on "A Village Tale," a novel by Phil Stong.

SAM COSLOW WRITING SONGS FOR HELEN MORGAN IN "YOU BELONG TO ME"—PARAMOUNT

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher

FRANK T. POPE.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 2 Cathedral Mansion; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

RAMBLING REPORTER

The Wes Ruggles have done something that makes everybody say, "Why didn't I think of that?" . . . They're building a house (with all the trimmings) in Beverly, but they've had the swimming pool and bar built first and will use them all summer, even though the house won't be completed for some time! . . . Whitney Bourne, announced as a "coming Paramount star," only has two million dollars in her own name! . . . Hugh Walpole, who arrived here Tuesday, went to work at MGM yesterday—which isn't wasting any time! . . . Milton Beecher and Florine McKinney are ablaze. . . . Preston Foster is living on his boat at Balboa. . . . Dorothy Dare (formerly leading lady in the Joe Cook shows) gets here Friday for Warners.

•

Adrian leaps off on a vacation today —probably to the East. . . . Liz Dupont decided a few hours before plane time to go to N'Yawk with Kay Francis—which she did. . . . Grace Moore, Ruth Chatterton, Bee Stewart, Virginia Bruce, Frances Goldwyn among those at Kay's for a lunching farewell. . . . Richard Cromwell has bought a print of "Tol'able David," the first film he ever appeared in, for his own personal use. . . . Somebody in Australia sent Walt Disney two trick kangaroos as a gift—but when they arrived here, they were three. Nice work!

•

Lola Lane plays the piano and sings in a manner worth mentioning. . . . . Mae Clarke is "resting" by calling up her friends all day and night. . . Paul Kaye and "Buddy," Junior Laemmle's secretary, are in the throes. . . . The Donaldson boys, being educated by Joan Crawford, have finished junior college—and will be at U.S.C. in the Fall. . . . After his flicker is finished, the Gary Coopers will go East for several weeks—Sandra is sooo bored! . . Sign on a local theatre says, "She Made Her Bed" and "Three Little Pigs." . . . Aline MacMahon, Sally Eilers, Guy Endor, Nigel Bruce, Ad Schulberg, Ben Wasson, Wm. LeBaron, Mrs. Clark Gable, the Eric Blores, Mona Maris, Lewis Milestone, Max Steiner, Ben Lyon, Vivian Gaye, Charles Brackett glimpsed at the Vendome.

New York REVIEWS

"THE LIFE OF VERGIE WINTERS"
Radio prod.; director, Alfred Santell; writers, Louis Bromfiled, Jane Murfin.
Music Hall

Post: A touching story, intelligent direction and a handsome group of well-behaved performers. No great shakes of a story, but there are so many charming people in it and so little hysterics, that the production leaves a very pleasant impression. Miss Harding is at her best, and Betty Furness and Frank Albertson are stunning as the young couple.

Journal: "The Life of Vergie Winters" is told with a sombre dignity; costumed in the quaint fashions of the early 1900's and stresses the beauties—or, if you prefer—the results of self-sacrifice. Miss Harding and Mr. Boles play the familiar parts satisfactorily, and the small-town atmosphere in which the story unfolds is effective.

Herald-Tribune: Alfred Santell has given his piece human interest, a colorful atmosphere and an emotional content that will probably make the picture a good box-office draw, but he has failed to lend much subtlety to his portrayal, and the jerkiness of the unfolding episodes is a little annoying.

Mirror: The gallant Miss Harding is more gallant than ever in this Louis Bromfield story. It is far-fetched, but it provides the glamorous star with a congenial role and it induces the pleasant tears women always shed over movies about womanly sacrifice. It is cleverly directed and skilfully played.

Times: It is an ingenuous, sentimental affair, with competent acting for the most part and indifferent dialogue. Miss Harding gives a clever performance, but her good work is wasted on such a trivial narrative.

Sun: In a story not unlike "Back Street," John Boles again grows gray and distinguished while his true love, shut out of his life by circumstance, becomes more and more forlorn. "The Life of Vergie Winters" might well have been written for Ann Harding, so enthusiastically does she suffer and at such length. She has a dreary time of it and seems to enjoy it hugely. Direction and acting are workmanlike, but a little monotonous.

News: Most of the situations have been done time and time again on the screen, but in spite of the banalities of the plot Louis Bromfield's characters come alive on the Music Hall screen because they are presented by the director, Alfred Santell, with a refreshing simplicity and a realism that lifts the picture high above the average film.

American: As Vergie Winters, Ann Harding offers her usually effective portrayal. John Boles finds himself in the same position he occupied in "Back Street" and gives a sincere picture of a man whose duty binds him to two mistresses.

Mitchell and Durant Battered, But Here

Battered as a result of an automobile accident, Frank Mitchell, Jack Durant and their manager, Gene Mann, returned from New York yesterday.

The trio toppled off a Kearny, Nebraska, bridge in a speeding car, narrowly escaping with their lives.

4 Million Fox Met. Bid
(Continued from Page 1)

zation plan which was submitted earlier this month.

It was shown to the court that the cash assets of the chain are now $1,554,000 and that there is another $400,000 for the unsecured creditors. These amounts, with the $4,000,000 cash, would net the bondholders and creditors approximately 45 per cent of their claims.

Judge Mack will hold another hearing today and may approve the foreclosure sale and the acceptance of the Loew's-Warner offer. If this eventuates, the Fox Metropolitan chain will be split between Loew's and Warners, with the Skourases being definitely out of the field.

To satisfy counsel for the bondholders that the $4,000,000 offer was genuine, counsel for the two corporations submitted it in writing. The Fox Met bonds, on the strength of the offer, rose another seven points yesterday, after their jump of eight points the day before.

Foy Picture For Col.

Columbia has entered into an agreement with Bryan Foy to release his next picture, "That's Gratitude," which Frank Craven is writing and will direct when it goes into work next month. Negotiations are still on to set the release of his last picture, "High School Girl."

FOR RENT

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Col. Has 5 Features Left On Schedule

Columbia still has five features and three shorts to get into production to complete its season's releasing commitments.

"Hello, Big Boy," in Felix Young's department, will be the next to start. It had been scheduled for this week, but no director or leads have been assigned. "Orchids and Onions" was also on the board for this week, but goes back until a cast is fitted around Carole Lombard.

"Produce the Body," "Among the Missing" and "I'll Fix It," with Jack Holt, are the other features. Two Minute Mysteries and a musical short also must be turned out.

June Brewster Loses Teeth and Job Same Day

June Brewster had two wisdom teeth yanked yesterday and had to resign a part in MGM's "Four Walls" for which she was to have reported today.

Second bad break for the girl, as she lost a repeat engagement for Radio's new "Blondes and Redheads" series by being in New York when the lead was set.

Block Back to Warners

Ralph Block has returned to the Warners writing staff and has been teamed with Sy Bartlett to write an original for James Cagney.

Tradeviews
(Continued from Page 1)

centralized operation of theatres to divide the houses into classes so that, as in the legitimate theatre, there could be few if any mistakes made as to the type of entertainment shown. Houses for sophisticates, for lovers of musicals, for comedies or pictures "for the family", for action films could, it appears, be so established that each would have its own clientele. Then books, plays or stories could be produced as written, with a guarantee that the resulting pictures would be shown before audiences who desired and would appreciate that type of entertainment.

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MGM LISTS 52 FEATURES ON 11TH PRODUCTION PROGRAM

8 Super-Specials Head the Schedule

Starting its eleventh production season, Metro-Goldwyn-Mayer announces for the coming year 52 features, of which eight will be super-specials. The company prefaces its announcement with the statement that, in its ten years, the studio has never closed and that it has employed an average of 1600 workers and 6720 players and extras annually.

All production will be at the Culver City studios, under the supervision of Louis B. Mayer, Irving Thalberg, David O. Selznick, E. J. Mannix, Hunt Stromberg, Harry Rapf, Lawrence Weingarten, Bernie Hyman, Lucien Hubbard, John Considine and Monta Bell.

The eight program leaders are:

"The Merry Widow", directed by Ernst Lubitsch, with Maurice Chevalier and Jeanette MacDonald; "David Copperfield", a David Selznick production, to be directed by George Cukor; "The Good Earth", based on Pearl Buck's novel, with George Hill directing; "Chained", from a story by Edgar Selwyn, co-starring Joan Crawford and Clark Gable and with Clarence Brown directing; "The Barretts of Wimpole Street", directed by Sidney Franklin, with Norma Shearer, Fredric March and Charles Laughton heading the cast; "Mutiny on the Bounty", with Gable, Beery and Montgomery, directed by Frank Lloyd; "Naughty Marietta", the Victor Herbert operetta, with Jeanette MacDonald, Robert Leonard directing; "Marie Antoinette", with Norma Shearer starred and Sidney Franklin directing.

S. N. Behrman's play, "Biography of a Bachelor", is to co-star Ann Harding and Robert Montgomery under direction of E. H. Griffith.

"In Old Vienna," Vicki Baum's drama, is to co-star Ramon Novarro and Evelyn Laye, with libretto by Oscar Hammerstein II and music by Sigmund Romberg.

Jean Harlow is to star in "His Brother's Wife", by George Auerbach; "Indo-China", an Oriental drama starring Joan Crawford, with Victor Fleming directing; "Movie Queen", by Sidney Skolsky, a Marion Davies starring vehicle; "Sequoia", with Jean Parker, Russell Hardie and others, and which was completed by Chester Franklin and Nick Grinde after two years in the Sequoia wilds, is also on the program.

Other important pictures include: "The Winning Ticket", with Louise Fazenda and Leo Carrillo, produced by Charles Reisner and Jack Cummings; "The Green Hat", with Constance Bennett and Herbert Marshall, directed by Robert Z. Leonard; "China Seas", in which Tay Garnett directs Clark Gable and Jean Harlow; Mary Roberts Rinehart's "Tish"; Barrie's "What Every Woman Knows", with Helen Hayes; "Soviet", directed by Frank Capra, with Wallace Beery and Clark Gable; "The Gravy Game", football story; "The Painted Veil", W. Somerset Maugham's story, starring Garbo, with Herbert Marshall, Richard Boleslavsky directing.

"Two Thieves", from Manuel Komroff's novel, an all-star production; Robert Montgomery in "Hide-Out", W. S. Van Dyke directing; S. S. Van Dine's "Casino Murder Case" to co-star William Powell and Myrna Loy; "Jungle Red Man", to be filmed among Amazon Indians by George Seitz; Ramon Novarro in Lezlo Bus Fekte's "Her Excellency's Tobacco Shop"; Wallace Beery and Clark Gable in Major Pechkoff's Foreign Legion story, "The Bugle Sounds", W. S. Van Dyke directing.

"No More Ladies", comedy by A. E. Thomas; Mady Christians, the European star, in Anne Austin's "Wicked Woman", directed by Charles Brabin; "Dolly", directed by Gregory LaCava and featuring Gladys George; Guy Gilpatric's "Any Port in a Storm", with Wallace Beery; Loretta Young in "Forsaking All Others", directed by Frank Davis and Irving Rapper.

Jean Parker and Jimmy Dunn are co-stars of "Have a Heart", directed by David Butler; "Four Walls" is being directed by Paul Sloane, with Franchot Tone, Karen Morley, Gladys George and others; "Death on the Diamond", directed by Edward Sedgwick, with Franchot Tone; John Monk Saunders' "Manners Make the Man"; "Timberline", Gene Fowler's story of Tammen and Bonfils; "The Wind and the Rain", with all star cast; "Man Crazy", Vina Delmar's Liberty magazine story; "Pamela Thorndyke", new Moss Hart comedy; "White Bird", Major Herbert Yardley's drama of the spy system; "Evelyn Prentice", by W. E. Woodward.

Also scheduled are "Repeal", from Charles Francis Coe's story, with Jean Harlow; Hugh Walpole's "Vanessa", for Helen Hayes; Louis Bromfield's "Living in a Big Way"; an untitled story for Gloria Swanson; and two all-star comedies to be produced by the new team of Reisner and Cummings, players to include Jimmy Durante, Charles Butterworth, Louise Fazenda, Stuart Erwin, Una Merkel and Ted Healy.

Presbyterian Synod Backs Catholic War

Wooster, Ohio.—A resolution supporting the movement for better and cleaner motion pictures and commending the stand taken by the Catholic Church, was adopted by the Ohio Presbyterian Synod yesterday.

British & Dominions Hit by the Dickens Bug

London.—The Dickens fad has hit the British picture producers, and British and Dominions is planning to produce "The Old Curiosity Shop."

Herbert Wilcox says production will start in August and that the picture will have an American star and director.

Natteford to Col.

Jack Natteford was signed yesterday by Columbia to write a western story, probably for the Johnny Mack Brown series.

Hays Office Steps on 'The Green Hat'

For the second time this week, MGM has run into Hays office censorship trouble on a picture which was already "in the can". This time it's "The Green Hat," which Robert Z. Leonard directed and finished about three weeks ago.

Monckton Hoffe has been assigned to rewrite the script on the objectionable scenes, and Leonard will put it back into work with Herbert Marshall and Constance Bennett in the leads.

"Born To Be Kissed" ran into the same trouble earlier this week.

Jerry Mandy Heads New Producing Outfit

A new independent producing company, Cavalcade Pictures, has just been announced with Jerry Mandy as its president and also its feature player in the company's initial production, the title of which has not yet been disclosed.

Others in the company include Harry S. Marks, producer-executive, and Darby Compton, in charge of exploitation. Two newcomers to the screen will be introduced by the company. They are Rudolph Cosonova and John Castahno.

Mona Smith Deal With Universal Is Held Up

A last minute hitch in terms yesterday resulted in the cancellation of final negotiations to place Mona Smith under term contract at Universal.

Mary Carlisle was borrowed from MGM to take the top spot with Phillips Holmes in "Million Dollar Ransom" instead. Murray Roth is shooting the picture, under Eph Asher's supervision.

Saal and Kelly Will Make a Gang Picture

New York.—William Saal and Burt Kelly, of Select Pictures, have bought Herbert Asbury's book, "Gangs of New York," and will produce it as one of the series of independent productions they are making at the Biograph studios.

Move To Protect Exhibs

(Continued from Page 1)

calling for such contract termination. It developed into a stormy session, with Father Russell Sullivan, S.J., appearing at the request of Cardinal O'Connell, emphatically declaring that the motion picture magnates cannot continue to offend an organization of 20,000,000 people.

Father Sullivan explained that those he represented desired to cleanse the screen without inflicting hardships on anyone. He also stated that he is willing to take the industry's code of morals to determine whether or not a picture violates proper standards. Father Sullivan declared that a boycott of two feature films a month would put any of the picture companies on the rocks.

Not that it MATTERS by Helen Gwynn

It took Henry Hull weeks and weeks to make up his mind whether or not to sign for pictures and then, when he signed with Universal, there was even more vacillating about just when he would leave for the Coast. At one moment, Hull thought he'd stick out the Summer in "Tobacco Road"; at another, he was threatening the management that he would leave. And then there was Universal which had something to say about the matter. Finally, Mr. Hull informed the assembled company one night that the show was closing because he was going to Hollywood. Much to his surprise and chagrin, the company informed him that he was slightly misinformed. That he was leaving, but that the show was not closing. They had found someone to play Jeeter.

The finding of this man represents one of the swellest pieces of showmanship that has been thought of in years. They needed not only an actor to replace Hull, but someone who would startle the public consciousness and give themselves another break in the papers.

•

And they found him in James Barton. Barton took over the Hull role Monday night and had to take fourteen curtain calls for his magnificent performance. His interpretation of Jeeter doesn't ape Hull's, but is every bit as effective, and the critical raves in every paper Tuesday, including the New York Times, were a complete justification of the management's choice of Barton. It also should prove to the critics who were so certain that "Tobacco Road" was Henry Hull, the fact that, granted it takes a good actor to make a part, the part must also be well written for an actor to give his best. The last legit role that Barton played was when he replaced the late Hal Skelly in "Burlesque."

•

Just one more Mrs. Pat Campbell story and then we swear off for the Summer. But this is the best critical description of a person we've heard in years. It was at a supper party in London and someone asked Mrs. Pat if a certain girl had been in her company some years before and whether Mrs. Campbell remembered her. "But of course I do," said Mrs. Pat. "She's the little girl who used to stand with her legs akimbo!"

•

Just on the face of it, we kinda like the type-casting that MGM has given "Four Walls." It is a Jewish story entirely about Jewish people, and Paul Muni once made a terrific hit in it. To date the main roles are being handled by Franchot Tone, May Robson and Karen Morley. To continue about MGM, "The Painted Veil" will be Garbo's last effort for that company under her present contract, so for the next eighty or ninety weeks, columns will be filled with speculations as to whether Garbo will sign or Garbo won't sign and Sweden will once again make the front pages.

RALPH RAINGER

AND

LEO ROBIN

wrote

"TAKE A LESSON FROM THE LARK"

and

"DO I LOVE YOU!"

for

THE PARAMOUNT PICTURE

"SHOOT THE WORKS"

Management
Small-Landau Company

MACK GORDON

and

HARRY REVEL

wrote

"With My Eyes Wide Open, I'm Dreaming"

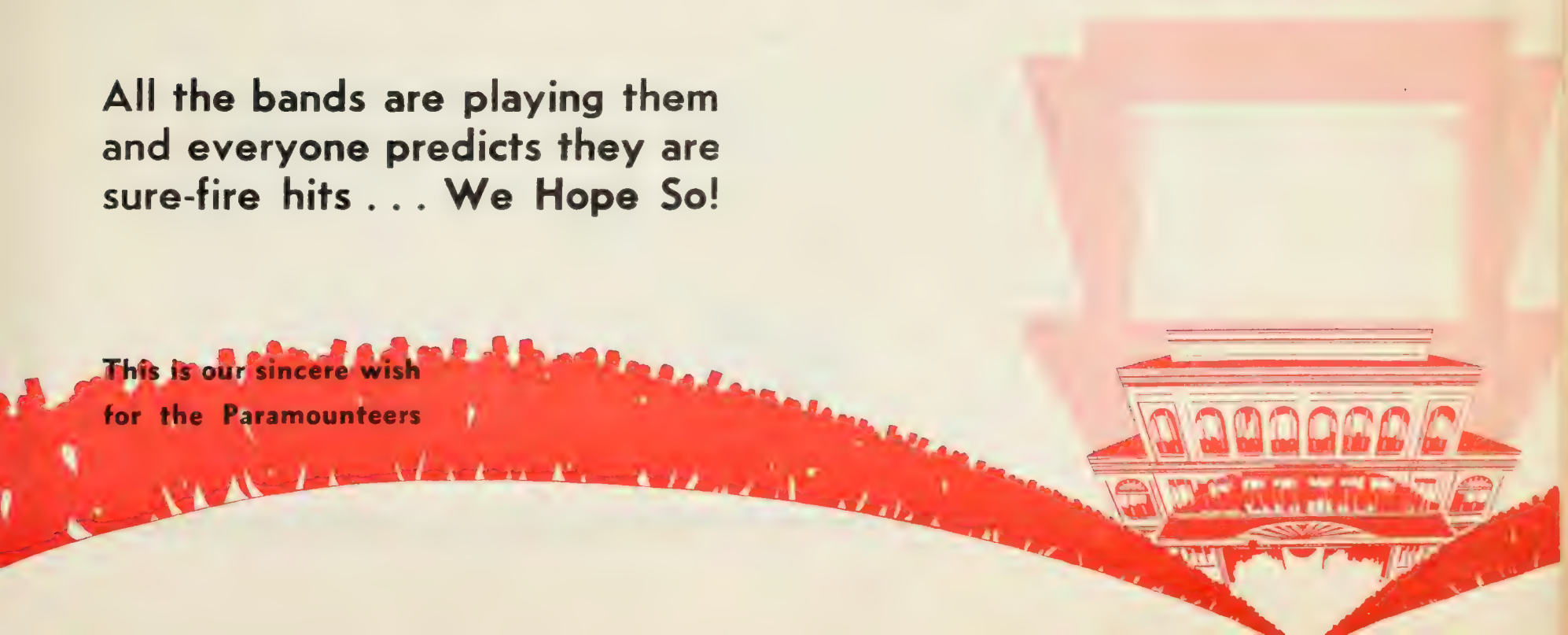
"Were Your Ears Burning, Baby?"

"In The Good Old Winter Time"

For the Paramount Picture

"SHOOT THE WORKS"

All the bands are playing them and everyone predicts they are sure-fire hits . . . We Hope So!



This is our sincere wish for the Paramounteers



This is

Howard J. Green

who collaborated with me on

"SHOOT THE WORKS"



CLAUDE BINYON

SCREEN PLAYWRIGHT

ARLINE JUDGE

as

JACKIE

in

"SHOOT THE WORKS"

Directed by Wesley Ruggles

PARAMOUNT SETS DATES FOR REGIONAL MEETS

Starting next week, Paramount's distribution organization will hold a series of regional conventions throughout the country to acquaint every member of exchange operation with the sales plans for the coming season.

The locations and dates of these meetings were decided upon yesterday at the Paramount convention at the Ambassador Hotel.

The first will be at San Francisco, opening June 25. Los Angeles, Seattle, Portland, Denver and Salt Lake exchanges will attend. As soon as this meeting ends, the Chicago meeting will start, with the exchangemen from Milwaukee, Detroit, Indianapolis, Kansas City, St. Louis, Omaha, Des Moines, Minneapolis and Sioux Falls.

June 29 and 30 will be the dates for the regional at Atlanta, July 2 and 3 there will be one at Washington, and on July 6 and 7 the final one at New York.

The convention closes tonight with a reception to all delegates at the home of Emanuel Cohen. Most of the delegates will be leaving tomorrow, but some are remaining for the collegiate track meet Saturday.

Yesterday's sessions were devoted to discussions regarding advertising, sales policies and NRA Code matters. The theatre operators, who are guests of the convention, met with George Schaefer and Sam Dembow for discussions of their problems.

Hopi Indian Life Will Be Screened

New York.—John L. Nelson, of the Museum of the American Indian, is planning to produce a picture based on the life and drama of the Hopi Indians. Lewis Jacobs, one of the editors of Experimental Cinema, has been engaged to direct it. An expedition will leave here for New Mexico and Arizona at the end of this week.

Jacobs is planning to experiment with montage theories, tying image to sound.

No Union Insurance For Airplane Deaths

Local 659, IATSE, the cameramen's union, yesterday notified all its members that, effective last Friday, the union will not pay any death benefits when death is caused by airplane accidents.

The organization has an insurance provision which, for all deaths but those by airplane, pays the estate of the member $1000.

Job For 'Bud' Lesser

Bill Plant has added Julian "Bud" Lesser, son of Sol Lesser, to his publicity staff on "Peck's Bad Boy" and "Chandu." He is a student at Stanford and will remain on the job during the Summer vacation.

UP-TO-THE-MINUTE CASTING NEWS

Betty Furness, Ruth Channing, Cecilia and **Linda Parker** by MGM for the Pete Smith "Rugby" short.

Virginia Verrill to "Hide-Out," MGM.

Lynn Cowan for MGM's "Student Tour."

Adrian Morris to "Pursuit of Happiness," Paramount.

Irving Bacon for Paramount's "You Belong to Me."

Jameson Thomas to "Lost Lady," Warners.

Phillip Reed for "Big-Hearted Herbert," Warners.

Gwili Andre, Emily Fitzroy and **Frank Conroy** for "Captain Hates the Sea," Columbia.

Harry Holman to "Broadway Bill," Columbia, through Leo Morrison.

Bobby Watson for "Hide-Out," MGM, by Leo Morrison.

Robert Gleckler for "Million Dollar Ransom," Universal, by Leo Morrison.

Josephine Whittell for "Servants' Entrance," Fox, by O'Reilly-Mann.

Leon Waycoff for "Count of Monte Cristo," Reliance, by O'Reilly-Mann.

Earle Foxe to "Serenade," Fox, by Hallam Cooley.

Del Henderson for "Captain Hates the Sea," Columbia, by Hallam Cooley.

Bob Graves, through Hallam Cooley, for a Radio short.

Robert Allen and **Barbara Read** to "Broadway Bill," Columbia.

Mitchell Lewis for Edward Small's "Count of Monte Cristo."

Maynard Holmes, by Hoffman-Schlager, to "A Lady Surrenders," Warners.

Bob Custer to Mascot's serial, "The Law of the Wild."

George Baringer for "The Captain Hates the Sea," Columbia.

Andy Devine to "Million Dollar Ransom," Universal.

Snub Pollard to "One More River," Universal.

Russell Hopton to "A Lady Surrenders," Warners.

'U' Kid Is Tri-Lingual

Universal yesterday signed 2½-year-old Juanita Quigley to play the role of Claudette Colbert's daughter in "Imitation of Life." Universal claims she is the youngest actress in Hollywood to speak lines. She speaks English, French and Spanish fluently.

Brown a Director Again

Mel Brown forsakes play producing to make another try at directing after more than a year's absence. Monogram has signed him to handle "Redheads," the Jesse L. Lasky Jr. script, which Mrs. Wallace Reid is producing.

SOUND

by

PAGGI

in

"SHOOT THE WORKS"

A Paramount Picture

"MANHATTAN MELODRAMA"

SCREEN PLAY

By

Joseph L. Mankiewicz

(In Collaboration)

◆

Subscribed by the School Children of Bad Nauheim

◆

Under Contract To

M - G - M

BAER OF WRITERS TELLS HOW TO LICK THE FILM CARNERAS

Ben Hecht Advises Future Scenarists

Three great, and almost insurmountable, obstacles stand in the way of a writer's success in the motion picture field. They are the directors, the actors and actresses, and the bosses. And the most useless of the lot are the bosses.

But the time is not far distant when these obstacles will have been dropped by the wayside, will have passed on with the one-hoss chaise, and the writers will be running the motion picture production business.

This was the gist of a recent address given by Ben Hecht, the Max Baer of the writing profession, before a group of Columbia University students who are preparing for the business of writing for the motion pictures. Hecht outlined the obstacles they have to face, and gave them good, if somewhat satirical, advice on how to remove these obstacles.

Only a Pollyanna

"When you go to Hollywood, you will be confronted by three obstacles," said Hecht, "and if my remarks seem a little wild to you here this evening there will come a day when you sit embattled with the celluloid muse in Hollywood when these same remarks will strike you as the mild and gentle mouthings of a Pollyanna.

"I say you will encounter three obstacles. And the first of these will be an ex-parachute jumper, or ex-stock company actor, or ex-automobile mechanic, or ex-bondsalesman, or ex-haberdasher who bears the title of director.

"Long ago, some ten or fifteen years, when movies were silent and used to be written on the cuff, that is, made up as everybody went along, directors were the powers of Hollywood. They got the most money, wielded the most authority and were looked on by the bosses as sheer magicians.

Writers Began to Rise

"When the talkies came along, the directors found themselves being slowly shuffled off their thrones. And, what was worse, by a contingent of movie workers who, up to that time, had been the lowliest in cinema land, the writers. In the silent movies the writer was a sort of literary valet to the director. But when talkies came, all kinds of things began to happen. The theatre entered the movies. The panicstricken directors issued dicta that dialogue must be kept down, that dialogue was fatal to pictures. The playwright, fresh from New York, would hand in two pages of dialogue and get it cut down to a sentence and a half."

Hecht then pointed out that the director gradually began to lose ground, and described directors, with few exceptions, as being untrained in dramatic thinking, writing and verbal visualizing. He declared that the director tells the writer that said writer knows nothing about pictures, and he will chop down the lines, explaining sometimes that your words do not sound well in the microphone. And, in the end, only about one-third of the writer's work gets to the screen.

Screaming the Remedy

"There is only one remedy for this," said Hecht. "Scream and you'll win. Never admit that a single word of yours is wrong. Act like Shakespeare and Euripides and Dempsey, and two-thirds of your play will be shot. Or, you can resign. That's good, too."

He then jumped to obstacle number two, the actor or actress, and declared they are worse than the directors, because, he says, the star is responsible in an involved way for the general bankruptcy of the movies today. "Not the money he or she collects, but the more dire influence he exercises in the concoction of movies."

He asserted that, when the writers go to Hollywood, they are not allowed to write about something they know or have deep in their hearts, but are ordered to write what plots the particular stars can perform in.

"And this," he said, "is not like inventing things that might fit Bernhardt or Coquelin, or even Alfred Lunt or Ina Claire. There are plenty of first-rate performers in Hollywood, but with few exceptions they are not among the stars. The star is a phenomenon new in entertainment. A sort of freak greatness built up by publicity and the asinine infatuation of millions of goofs who go to the movies. Well, you write for these stars. And what you write is not judged by its merit, but by its tailoring. Will it fit the Crawford mouth? Will it afford the audience the Dressler belch?

Always Pan the Stars.

"There is an answer to this obstacle. You don't write for stars. When you get to Hollywood, begin a campaign against the stars. Broadcast the fact they are slipping. Answer all arguments with the flat statement that they are sure death at the box-office.

"Obstacle number three," Hecht continued, "is a very urbane and usually charming gentleman, with a fanatic interest in haberdashery and national political connections. His name may be Louis Mayer, Winnie Sheehan, Harry Cohn or Joe Schenck —or, if you want a lot of experience in a brief time—Sam Goldwyn. He is the Satrap who passes on the quality, purport, content, etcetera of your work.

"In the ten years during which I have invented some fifteen movies I have never yet worked for a boss who knew the difference between a theme and a plot, who was able to understand why the movie was written the way it was, who had the remotest interest in originality, the remotest conception of dramaturgy, or whose opinion was worth a plugged nickel in the creation of a movie."

The Mighty Will Fall

Hecht went on to say that the boss' chief function is to act as a sort of liaison Pooh-Bah between the studio and the bankers who are losing their money trying to pull the studio out of a hole that has been dug by the boss.

Swinging into his conclusion, Hecht declared that he feels these expensive bosses and their expensive relatives and assistants are going to be junked shortly.

"The director, too, will be demoted," he said, "to about the place he occupies in the theatre. And the star likewise will be shelved, except where his stardom is founded upon a bit of genuine merit. All this will happen because the movies are no longer the movies, but the theatre, and the theatre cannot be run like a sideshow. And when all the false powers of cinema land have been relegated to their proper spheres, the writer will emerge and occupy the same position in movieland that he does in the theatre."

Cantwell Predicts Federal Censors

Kansas City.—Bishop Cantwell, of Los Angeles, speaking here yesterday, predicted Federal censorship of motion pictures next season if the films are not cleaned up. The box-office is the sensitive point, he said, and the boycott is the only effective weapon.

Present Set-up on Way Out, He's Sure

Guild Names Board To Draw Proposals

The Screen Writers' Guild yesterday appointed a committee of eighteen to draw up the proposals that will be submitted to the producers when the five-five Producer-Writer committee gets together. On this committee are all the writer members and alternates appointed by Sol Rosenblatt. The list comprises:

Ralph Block, William Conselman, John Emerson, James Gleason, Ray Harris, Edward Hogan, Rupert Hughes, Gladys Lehman, James K. McGuinness, Seton I. Miller, John F. Natteford, Dudley Nichols, Allen Rivkin, Donald Ogden Stewart, Courtenay Terrett, Tristram Tupper and Waldemar Young.

AT&T Bids $5,000,000

(Continued from Page 1)

Commission, the big corporation faces possible suits for millions for infringement if the highest courts decide for Fox in the appeal A.T.&T. is taking on the Tri-Ergon decision.

"Public interest" is the one question the Commission will ask about every deal, and this undoubtedly will extend to such A.T.&T. by-products as the picture business. Insiders here believe that, eventually, Erpi will be forced to turn its stranglehold on the industry over to Warners, if indeed it has not already done so.



THE Hollywood REPORTER

Vol. XXI, No. 38. Price 5c. TODAY'S FILM NEWS TODAY Friday, June 22, 1934

BISHOPS PRESS DIRT WAR

TRADEVIEWS by FRANK POPE

•LADIES and gentlemen of Hollywood, we would like to introduce this morning one Philip Kinsley, of Chicago. Remember that name; he may come back. In the event that you have not heard of Mr. Kinsley, he is one of the bright young men of the Chicago Tribune staff, sent out here to take Hollywood apart, to see why it is so immoral and why motion pictures and picture people are so filthy. His findings are being published in the Tribune and are being read by the thousands of readers of that great and influential newspaper.

Just where Mr. Kinsley acquired the information he has relayed to his paper is hard to say, but, judging from its nature, it probably was partly from fan magazines, but mainly from the tabloids of eight or ten years ago. He has dug up for the edification of Tribune readers a lot of the poisonous stuff that used to be broadcast about the picture colony. As one example:

•

"From high romance to this dreariness. Effeminate man and masculine women. Mixed and broken codes. Stomach trouble and drugs. Breakdowns and suicides. Progressive polygamy."

And that kind of rot goes on in one issue of the Tribune for two and a half columns. That, and worse. We hate to think that Mr. Kinsley was sent out here and ordered to get and write that kind of stuff, but honestly we can see no other reason for it. Mr. Kinsley must be a good reporter or he would not have been given the assignment, and we don't believe any good reporter could dig around in Hollywood and believe a mess of stuff such as he has written.

•

The pity of it is that the Chicago Tribune is a big and important newspaper, with thousands of readers. Those readers don't know that this sort of stuff is the bunk, written for people who WANT to believe such stories, and they'll eat it up, hold up their hands in horror and chalk Hollywood down as a modern Sodom and Gomorrah.

They don't know that there is just as large a percentage of honest God-fearing, hard-working, decent people in Hollywood as in any other place of

(Continued on Page 3)

Grainger Signs For Another Year at 'U'

New York.—James R. Grainger, general sales manager for Universal, yesterday signed a new contract with the company for another year. The salary and percentage arrangement remains the same as it is now.

John Gilbert Signs At Col. for 5 Years

Columbia yesterday put through a long term contract for John Gilbert, getting him for two pictures a year for five years. "The Captain Hates the Sea" is the first assignment under it. Schulberg, Feldman and Gurney set the ticket.

'Morning Glory' To Have Paris Premiere Today

Paris.—"Morning Glory," with Katharine Hepburn starred, will have its premiere here today. The opening will be a gala performance at the Cine Opera, the proceeds going to charity.

A large number of French stage stars, including Annabella, who has just returned from Hollywood, will sell programs.

McGuire Sells One

Universal yesterday closed negotiations with William Anthony McGuire for the purchase of his original story, "The Saint in the Cellar." The deal went through the Schulberg-Feldman and Gurney office.

Prelates Order Extension Of League Of Decency—Breen Pledges Clean-up Under Code

Cincinnati.—There will be no let-up in the battle against indecent pictures, which was organized and is being led by the Catholic Church. This was determined today when an archbishop and three bishops of that church met here and announced that the fight for a "wholesome screen" would be intensified.

This announcement came after Joseph Breen, of the Hays organization, had admitted that the church campaign had hurt the picture business and had promised that the industry will enforce a new method of self-purification. This method calls for the replacement of the producers' jury by a code administration, with additional local authority and an amplified personnel. The final responsibility for the character of pictures,

(Continued on Page 4)

Ginger Rogers Signs New Five-Year Contract

Ginger Rogers signed and sealed her new long term contract with Radio yesterday. It is a five-year deal with options, and under it she goes into "Gay Divorce" with Fred Astaire as her first production.

Sophie Tucker in Pix

London.—Sophie Tucker, whose "red hot mamma" act and songs have been scoring a great hit here, has signed to do a picture for British Lion, entitled "Gay Love."

Zukor Pledges Good Taste in Para. Films

Good taste will be Paramount's production watchword in the future. This assurance was given yesterday by Adolph Zukor to the group of theatre owners and operators who have been the guests of the annual convention which closed yesterday afternoon.

Zukor declared that his company is going back to the production policy that governed Paramount in its early days when such stars as Mary Pick-

(Continued on Page 4)

Fox Takes Criterion For 'World Moves On'

New York.—Fox has leased the Criterion for a Broadway showing of "The World Moves On," and will put it on the two-a-day basis starting June 28.

Franchot Tone and Madeleine Carroll have the top spots. John Ford directed it.

Business Engineers Dig Into Paramount Affairs

New York.—The Paramount Stockholders Committee yesterday retained Coverdale and Colpitts, consulting business engineers, to make a survey of the company's affairs and prepare a report which shall contain facts that should be known before the reorganization plan comes before the court for approval.

Hal Wallises Return

New York.—Hal Wallis and his wife, Louise Fazenda, arrived here yesterday from their European vacation. They came on the Rex.

Breslow Aide to James

Lou Breslow, signed to a writing contract by Universal several weeks ago, has been promoted to Rian James' assistant.

BITTER FIGHT ON OVER SALE OF FOX MET CHAIN

New York.—A hard-fought battle is developing over the $4,000,000 cash bid made by Warner Brothers and Loew's Inc. for control of the Fox Metropolitan chain of picture houses in New York. Federal Judge Mack, who reserved decision as to acceptance of the offer at the hearing Wednesday, yesterday postponed the case until today.

Beekman, Bogue and Clark at yesterday's hearing again objected to the sale for cash, insisting that the reorganization plan submitted by the Bondholders' Committee was a better way out. The lawyers contended that

(Continued on Page 7)

Irene Dunne Goes to Fox For 'Music in Air'

Fox yesterday signed Douglass Montgomery and borrowed Irene Dunne from Radio for the lead opposite John Boles in the Jerome Kern musical, "Music in the Air."

Joe May will direct and Erich Pommer produces as his first picture for the studio.

144 Extras at Radio

Radio gave the extras a break yesterday and used 144, although only two pictures are in work.

LEO McCAREY JUST FINISHED DIRECTING "IT AIN'T NO SIN" PARAMOUNT

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher

FRANK T. POPE.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 2 Cathedral Mansion; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

THE LOW DOWN

Hmmm, mm—what a blonde star is slowly but surely letting herself in for quite something! So she's been keeping steady company with an attractive furriner for some time and is currazy about heem. But the fellow has a wife. The star knows this, but is nothing daunted. In fact, at the moment, she is relieved because the wife has left town. Now, what the star does not know is that the man has been in exactly the same situation before—and that the wife, too, "has left town" under the same circumstances before. But she always comes back. And when she comes back, she and the husband usually wind up just a little richer. Maybe it's love this time—or maybe a movie star looks like "easy money" to both of them!

•

Latest from the Sam Goldwyn front is this: Sam was playing golf with some friends of his and, when they got to the green, the matter of scores came up. They all came to a halt, and Sam said quickly and firmly, "Joe—you're . . . , Bill, you're . . . . , Harry you're . . . "; then, "Caddie, what am I?" (!)

•

During the absence of a certain producer, a well-known director was put in charge of the shorts at a big studio. He did very well, too. But when the producer returned from his vacation, employees were astonished to note that every single thing which was contributed from under the director's wing only met with contempt from the head man. And then, recently, it was discovered that the producer has always hated this particular director, and never would have permitted him to hold his present position if he'd been around at the time he was hired!

Loretta Improves Her Convalescent Hours

Loretta Young underwent a minor operation at Queen of the Angels Hospital yesterday morning, and yesterday afternoon called for the script of "Forsaking All Others" to read during convalescence. She will have at least a week to read it.

The operation was performed by Dr. Walter Holleran.

New York REVIEWS

"PRIVATE SCANDAL"
Paramount prod.; director, Ralph Murphy; writers, Vera Caspary, Bruce Manning.
Mayfair Theatre

World-Telegram: From the moment Ned Sparks makes his appearance on the scene, "Private Scandal" goes over to farce completely and turns out to be a brisk, noisy, extravagant and funny burlesque of murder melodramas. If the beginning and the ending could be changed, this "Private Scandal" would be one of the most effective satires on mystery films the screen has yet produced.

Journal: Thanks to Ned Sparks, "Private Scandal" is better than average mystery melodrama. With Sparks as the detective on the case, a murder investigation practically turns into a farcical burlesque.

Times: In "Private Scandal" they solve the murder with such lack-wit methods that the picture produces a considerable body of loud and reasonably irresistible humor. The homicide itself is slipshod, sober and rather arrogantly routine in arrangement. But when Ned Sparks walks on the scene as the detective in the case, all hands wake up and the film begins to sparkle.

Sun: The Mayfair has a jolly murder mystery this week. It's not always so mysterious; but its general good humor seldom flags. Bright and lively to the last few minutes, "Private Scandal" falls to pieces at the end. The solution is an annoying disappointment.

American "Private Scandal" starts out a bit haltingly as a routine murder mystery. It gains momentum with the unreeling of every foot of film, however, and, with the entrance of Ned Sparks as the sour-faced and sarcastic police inspector, achieves an even faster tempo. Although actually one of the season's funniest comedies, the picture never loses its suspense.

Herald-Tribune: "Private Scandal" is a curious picture for several reasons. It contains, in its first half, some of the funniest dialogue heard on Broadway in a long time—the kind that brings shouts of spontaneous laughter from all parts of the house. Miss Pitts, of course, helps in the comedy, but it is Ned Sparks who really dominates the early humorous scenes. But the oddest thing about Mr. Murphy's picture is its dull ending.

Post: A typical Summer offering. The new picture is light, rather meaningless, and very amusing. Despite the fact that the plot centers around the solution of a murder, it just cannot be termed a mystery melodrama, as it contains such comics as Zasu Pitts and Ned Sparks. These two comedians make one forget the flimsiness of the plot, and instead, attention is focused upon their comedy antics.

News: The shivers vanish once your attention is attracted by the dead-pan and raucous voice of Ned Sparks as he goes about being a sort of diamond-in-the-rough detective. And that is not all to keep you amused. Zasu Pitts is abroad making dumb speeches and dumber gestures which are highly comic.

Chas. Miller, of Equity, Will Run For Congress

Charles Miller, for the past six years Western representative of the Actors' Equity Association and the Actors' Fund of America, yesterday filed his declaration of candidacy for the Democratic Congressional nomination in the fifteenth district.

Miller is an ardent Roosevelt supporter and his platform is based entirely on the Roosevelt policies.

WANTED

Business Executive with studio contacts who can invest $4,000.00 for third interest in old established business, must be familiar with art and technical problems of production. Telephone OXford 9030.

Roy Vickers' Greatest Novel
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Grey Yacht For Lesser

Sol Lesser has closed for the rental of Zane Grey's yacht, Adventurer II, to use in the sea-going sequences of the new "Chandu" next month.

Complaints Swamp The Code Authority

New York.—So many complaints and appeals are being laid before the Motion Picture Code Authority that a plan has been adopted whereby ten committees, each of three persons, will be set up, each to take a share of the cases. Each committee will have on it a representative of the Code Authority, an unaffiliated exhibitor and a distributor. They will hear cases four days each week.

Sol Rosenblatt is arranging to hold public hearings in Washington on two proposed amendments to the code. The first says that people who fail to meet their assessments shall be held guilty of violating the code. The second has to do with the allocation of the budget for producers and distributors.

Laughtons Back in Town

Charles Laughton and his wife, Elsa Lanchester, returned yesterday from their Yosemite vacation. Next spot for both of them is "Marie Antoinette" at MGM.

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'HER MAJESTY, THE QUEEN', WHOLESOME BUT INNOCUOUS

Pauline Frederick In Personal Success

"HER MAJESTY, THE WIDOW"

Her Majesty Company presents Pauline Frederick in "Her Majesty, The Widow," a comedy by John Charles Brownell; staged by Miss Frederick; setting by Karl Amend, at the Ritz Theatre. With Pauline Frederick, Grayce Hampton, Alexander Campbell, Thomas Beck, Frederick Bell, Isobel Withers, Laurette Bullivant, Charles Mitchell Harris.

New York.—From the number of curtain calls Miss Frederick took after the initial metropolitan performance of "Her Majesty, The Widow," which has played its way across country, it would seem that she still possesses a loyal following, and that John Brownell has provided a vehicle which did not disappoint that following.

It would be simple to dismiss this Summer show with a few condemnatory phrases about its antediluvian and totally innocuous aspects and let it go at that, but the fact of the matter is that a modicum of the customers enjoyed "Her Majesty, The Widow" and were undoubtedly entertained by it. And that's sumpin. And what's more, "Her Majesty, The Widow" may enjoy a longer run in the big town than most critics hereabouts anticipate for it. And then again, it may not. At any rate, it will be interesting to watch.

The story: Jane Seymour, rich widow, has a son, Robert, who falls into the clutches of Veronica Day, a scheming woman, several years older than Robert. Robert has been engaged to Elsie Reynolds, a pure young thing. It so happens that this Day woman had also, in her gold-digging peregrinations, run afoul of Peter Stuyvesant, a celebrated fiddler, who had been and still was the only love of Robert's mother. And now after twenty years he was coming back to pay her a visit.

It is not hard to guess what transpires when all the characters involved meet during a week-end and settle their affairs. Robert, of course, goes back to Elsie. Jane gets her Peter, after all these years; and Veronica does a fade-out. We musn't forget "Bunny" Williams, who spouts Havelock Ellis. Nor Sarah, the low comedy maid. Nor Judge Coolidge, the old friend of the family, who is also in love with Jane.

It's all sweet and clean and old lavenderish, you see; and maybe, if the Big Bad Boycott scares Hollywood enough, some company will be beguiled into seeing the dubious possibilities of a picture in it.

Of the players, it may be said that they all turned in "wholesome" performances.

Ryerson-Clements Novel

"Shadows", a new novel by Florence Ryerson and Colin Clements, is to be published soon by D. Appleton-Century Company. It is a murder mystery, laid in Hollywood.

Wynyard-Brook in 2 Radio City Houses

New York.—A peculiar situation develops this week in Radio City, with each of the two theatres playing a picture featuring Diana Wynyard and Clive Brook. The Center Theatre has "Where Sinners Meet," and the Music Hall is showing "Let's Try Again."

Para. Plans Three Father Brown Yarns

New York.—Paramount will make at least three of the Gilbert K. Chesterton novels of the "Father Brown" series, having taken an option on this number. The titles are "Blue Cross," "Flying Stars" and "Paradise for Thieves."

Guy Standing is to play the role of Father Brown, who, in the novels, is a Catholic priest who has a penchant for solving crimes, using both psychology and logic.

Franklin Starts Trick Shots For "Barretts'

Sidney Franklin completed his ten weeks of direct shooting on "The Barretts of Wimpole Street" at MGM Tuesday.

Yesterday he started its second production phase, the celebrated Thalbergan telescopic treatment for reducing and enlivening over-dialogued scenes. Norma Shearer and Fredric March are the top names.

MGM Postpones Its Stock Company Try-out

To avoid competition with Marion Davies' benefit Monday, the MGM "laboratory" stock troupe's one-night stand in "All Good Americans" at the Music Box is pushed over to Tuesday.

'Girl Friend' Delayed

William Rowland yesterday postponed the start of "Girl Friend" from Monday to July 7 because of Lupe Velez' personal appearance tour, which will not get her back to town until that date.

Cantor in 'Kid Millions'

"Kid Millions" will be the title of the forthcoming Eddie Cantor picture, which Sam Goldwyn will produce. Production starts July 1, with Roy del Ruth directing.

Boros to 'Fountain'

Ferike Boros was signed by Radio yesterday for an important character role in "The Fountain." She plays the nurse, supporting Ann Harding under the direction of John Cromwell.

Wexley on Karloff Yarn

John Wexley was set by Columbia yesterday to write an original story as the first starring vehicle for Boris Karloff under the latter's Columbia ticket.

Cutting of Extras Begins Next Week

Cutting down of the "extra" players of Hollywood is slated to actually begin some time next week.

For many weeks a clerical force has been busy listing the names and data regarding approximately 17,000 people now registered for extra work. Mrs. Mabel Kinney, chairman of the Code Committee for Extras, which will do the paring, stated yesterday that she expects the final tabulation work to be finished within a few days. She will then call a meeting of the re-registration sub-committee and the weeding-out process will begin.

She would not venture even a guess as to how long it will take to select the final group of approximately 1500 players who will be listed as those permitted to work.

Garbo Picture Will Start Within a Week

The MGM production schedule is clear for Garbo, "The Painted Veil" being the next picture to start, probably next week if the casting is successful.

No one has been inked in but Garbo, but Herbert Marshall and Preston Foster have both been mentioned. The directing job is Richard Boleslavsky's.

French 'Rothschild' Set For N.Y. Trade Show

New York.—The French production of "Rothschild," featuring Harry Baur and Claudia Cleves, will have a trade showing on the S. S. Champlain tonight. It is being given by J. S. Tapernoux, American agent for the producers, the Cine Corporation.

Florey Back in 4 Weeks

Robert Florey is due here in four weeks, having reported to Warners yesterday from Manila that he will be leaving there shortly. He has been away a little more than two months, shooting backgrounds for "Oil for the Lamps of China."

Mankiewicz-Lang Team

MGM yesterday assigned Joseph Mankiewicz to collaborate with Fritz Lang on the screen play of "Tomorrow." It will be the first David Selznick production for the imported director.

Tradeviews

(Continued from Page 1)

its size. They don't know that the percentage of nitwits and damn fools who make the Hollywood news the papers love to print isn't any larger here than anywhere else.

They don't know anything about these things—and they don't care. Hollywood to them is just a source of dirt, of scandal, of sensationalism, and they'll read the Tribune and the other sheets that spread this mess and love it. That's the pity of it.

Not that it MATTERS

by Helen Gwynn

Every once in a while a convention really accomplishes something besides plugging all the old adjectives and superlatives to death. In the case of the recent Paramount convention, the first smart thing they did was to invite the help of exhibitors and also their encouragement, both of which they got, plus one pretty sound suggestion from M. A. Lightman.

The other and main thing that it served to accomplish was a sound belief in the future soundness of the Paramount organization and very much to Emanuel Cohen's credit was that soundness, voiced by him. The main reason for this was because Mr. Cohen confined himself strictly to cold facts and heart-warming figures. He employed no nebulous phrases of generalization, so that everything he said had meaning and was backed up by something concrete for the boys to appreciate. He showed pretty conlusively that Paramount has been successfully re-organized, not only for future promise, but future permanancy. Paramount is now geared to "go ahead"—and it is not only the salesmen who were imepressed by that fact, but those ole davvil producers, and when you've got the backing of your producers, you've got every reason to believe that you've succeeded in building an organization that will work.

•

After having seen his first production, we were considerably puzzled by the fact that a certain director ever got a job at an outlying studio. After asking several people who should have known, who the man was and discovering that no one had ever heard of him, we finally stumbled on the answer to how he got his job. It seems that he made great claim to having been Max Reinhardt's "right-hand-man" and, on the strength of his argument to that effect, was given a directorial contract. Unfortunately, after the contract was signed, Gottfried Reinhardt came to town, and one day a kind friend said to Gottfried: "You'll be glad to know that Soandso is here in Hollywood, too." Reinhardt immediately asked who that was, said he'd never heard of him, and the truth of the matter was that this director had never even met the great Max. And after seeing his picture, if he ever was Reinhardt's "right-hand man" it must have been at a time when Max's left hand knew not what his right hand was doing.

•

From all the activity going on at the studios, it looks as though by the time they get through, there won't be much left for the censors to censor. We've heard more complaints recently from authors and editorial boards to the effect that they can't buy anything that has the very least suggestion of suggestiveness in it, and stories are being changed all around to build up the Pollyanna attitude. Ho, hum, we're in for an era of sweetness and light that's just going to kill you.

INDUSTRY WILL BE OWN CENSOR, BREEN PROMISES

(Continued from Page 1)

Breen said, will rest with the board of directors of the Motion Picture Producers and Distributors of America. This board will be the court of last resort in any disputes between the code administration and the studios.

The bishops heard what Breen had to say and also listened to Martin Quigley, another industry representative. Then they announced that the League of Decency, formed by the church, would be expanded to "every city and town in the United States," and appointed a council of priests to carry on that work.

The four who met here constitute the committee on motion pictures of the Catholic Bishops of America. They are Archbishop John T. McNicholas, of Cincinnati, one of the founders of the League of Decency; Bishop John J. Cantwell, of Los Angeles, who recently made a biting attack on pictures in the Ecclesiastical Review; Bishop John F. Noll, of Fort Wayne, Indiana, and Bishop Hugh Boyle of Pittsburgh.

The bishops declared that they have "no wish to harm or destroy the motion picture business. But the evil character of portions of many motion pictures, and the low standing of some motion pictures, have forced the bishops to take direct and aggressive action in safeguarding the moral welfare of their people."

The pledges to the League of Decency, it was announced, in the 102 dioceses in the United States have already mounted into the millions. To increase these, the bishops named a committee consisting of Rt. Rev. Mgr. Hugh L. Lamb, chancellor of the archdiocese of Philadelphia; Rev. Edward Roberts Moore, head of the division of social action of the Catholic charities of the archdiocese of New York; Rev. George F. Johnson, associate professor of education, Catholic University, Washington; Rev. F. G. Dineen, S.J., rector of St. Ignatius Church, Chicago; and Rev. John J. Devlin, St. Victory's Church, West Hollywood, Calif.

The conference heard, during its session, that Rev. Samuel Cavert, general secretary of the Federal Council of Churches of Christ in America, had announced at Wooster, Ohio, at the national general assembly of the United Presbyterian Church in North America, that a committee of that Protestant group will meet in New York tomorrow to discuss co-operation with the Roman Catholic League.

Para. Finishes One; Two End This Week

"Elmer and Elsie" was completed at Paramount by Gilbert Pratt Monday, after 27 shooting days. George Bancroft, Frances Fuller and Roscoe Karns were in leading spots.

"Notorious Sophie Lang" and "Now and Forever" are expected to finish before the week is out.

Termer For Atlas

Universal has exercised its option on the services of Leopold Atlas and the writer, brought from New York to work on "Great Expectations," goes into a long-term ticket under the wing of Edmund Grainger.

Dore Schary Working On 'Waterfront Girl'

Dore Schary and Nat Levine, whose falling out recently resulted in a Screen Writers Guild hearing on "Waterfront Girl," have patched up their differences, and the writer has joined Al Martin, E. E. Paramore and Earle Snell on the screen play of "Young and Beautiful."

Schary goes to MGM in two weeks to handle the script on Robert Hopkins, "Winning Ticket," for Louise Fazenda and Leo Carrillo.

Henrietta Crosman to Col. For Rogell Picture

Columbia yesterday signed Henrietta Crosman for the top bracket with Richard Cromwell and Billie Seward in "Among the Missing," which Al Rogell puts into work Monday.

It is an original screen play by Fred Niblo Jr. and Herbert Asbury, which Sid Rogell will produce. Al Kingston set the Crosman deal

'Americans' Finished

Edwin Marin checked in with "All Good Americans" at MGM Wednesday, making it a 15-day shooting job. Robert Young was featured in the Perelman play about Parisian Americans.

Good Taste in Para. Pix

(Continued from Page 1)

ford, Charles Ray, Marguerite Clark, Bryant Washburn and William S. Hart were developed. He pointed out that they and their wholesome pictures made money and entertained.

"The same policy which brought them to the screen and resulted in the kind of vehicles which sustained their popularity is now the policy of Paramount, the one which will govern this organization in the future," Zukor stated. "Every problem play, tragedy or comedy will be treated in good taste. Good taste will be the by-word of production in every Paramount picture."



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Radio 'Names' For 'The Gift of Gab'

Lining up a group of Radio personalities for "The Gift of Gab" which Karl Freund directs when it starts July 1, Universal has signed Ruth Etting, Gus Arnheim and his orchestra, Gene Austin and his new crew and the Beal Street Boys, four colored singers who will be brought from New York. Edmund Lowe, Gloria Stuart and Victor Moore head the cast.

Rian James, who has written the screen play and will produce, will act as dialogue director.

Many Deals Closed For Bob Steele Westerns

The Hollywood Film Exchanges of New York, the Bay State Film Exchange of Boston, Graphic Film Exchange of Detroit, and Co-operative Film Exchanges of Los Angeles and San Francisco, have closed deals with Supreme Pictures Corp. to handle the series of eight Bob Steele Westerns.

J. S. Jossey of Cleveland, Security Pictures of Omaha, Trans-Oceanic Film Exports for Canada, Independent Film Distributing Co. of Dallas, and Southeastern Pictures Corp. of Atlanta, also have contracted for the series.

No Options For Wally

Waldemar Young's new writing ticket with Paramount is a one year's deal without the customary options, and he will take it up when he returns from a three month tour of the South Seas and Orient. Schulberg-Feldman and Gurney set it.

UP-TO-THE-MINUTE CASTING NEWS

Spencer Charters to the Ruth Etting short at Radio by Al Kingston.

Henry B. Walthall, by Hoffman-Schlager, to "Serenade," Fox.

Huntley Gordon, by Menifee I. Johnstone, to "She Had to Choose," Majestic.

Nella Walker, by Menifee I. Johnstone, to Warners' "A Lady Surrenders."

Ferike Boros, by Al Kingston, to Radio's "Fountain."

Joyce Compton for "Million Dollar Ransom," Universal.

Frankie Darro to "Broadway Bill," Columbia, by Al Kingston.

Raymond Hatton, by Al Kingston, for "Four Walls," MGM.

Frank O'Connor and **James Blakely** for "Broadway Bill," Columbia.

Luis Alberni, John Wray, Del Henderson, Monte Carter, George Humbert, Charles King and **Edmund Burns** for "The Captain Hates the Sea," Columbia.

Pat Flaherty to "Million Dollar Ransom," Universal.

Darmour Title Change

Larry Darmour has changed the title of "Gaily I Sing" to "She Had to Choose." Ralph Ceder is now directing Isabel Jewell and Buster Crabbe in the top spots of the picture, which is the second on the current Majestic schedule.

Claudette Colbert Stops at Four a Year

Claudette Colbert stated yesterday, through her manager, Charles Feldman, that she will not work in more than four pictures this year.

The Warner deal, she states, has a two-year period clause, with approval of story and director. Columbia has her for one, with Frank Capra or Frank Borzage to direct and neither director will be available this year. Her next picture for Paramount does not start until September. Edward Small's contract was cancelled.

Bob Gillham a Guest

Robert Gillham, advertising and publicity head of Paramount, was the guest of the Publicity Committee of the Producers' Association at the regular monthly meeting yesterday. Only routine matters were discussed.

Dawn O'Day to Liberty

Dawn O'Day was signed yesterday for a role in M. H. Hoffman's "School For Girls." The deal was set by Henry Willson of the Polimer office.

It Wasn't Like This In the Olden Days

Paramount saw to it that the delegates to its convention this week were attending strictly to business. The studio left 7 a.m. calls for every delegate at the Ambassador, but some of the exhibitor guests didn't take so kindly to the rising bell.

Thorne Smith Dies At Sarasota, Florida

Sarasota.—Thorne Smith, who was on the MGM writing staff last year and who recently sold his novel, "Night Life of the Gods," to Universal, died here yesterday at the age of 41.

Smith was the author of a number of novels, all of extremely whimsical nature.

Grace Norton Quits

Grace Norton has resigned from the Wertheim and Norton Agency, splitting the firm. She returns to writing magazine stories from which field

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THE MOTION PICTURE COLONY

and to the

MUSIC CORPORATION OF AMERICA

for making these engagements possible

Sincerely Ted Lewis

• off on an extended transcontinental trip.

INDIE PRODUCERS WILL FIGHT BAN ON DUAL-BILLS

The recent action of the Los Angeles NRA Clearance and Zoning Board in killing off double bills will be opposed at a meeting of the Independent Motion Picture Producers Association Monday. The indies believe that it is a question of staying in business or "being legislated out of it," according to Ken Goldsmith, a leading factor in the group.

Goldsmith recently returned from a tour of the independent distributors throughout the country and declared that it is his opinion the exhibitors "have the right to operate their business without the influence of monopolistic bodies."

He added: "It is now up to us to fight and we will throw everything we have into the battle against the trust. The first thing we have to do is remove from the Zoning and Clearance Board its power to carry through its dictates. It can penalize the exhibitor through the distributor and it has no right to invoke that power.

"The bulk of the industry has no sympathy for our branch of the field. The efforts to get rid of the double bill have been fostered by the major studios. We are fighting monopoly and the only way to do this will be to go directly to the public. We will retain Clarence Darrow and start a campaign to let the theatre-going public know what is happening."

Sam Wolf last night verified this plan to launch a campaign throughout the country, details of which will be worked out at the meeting.

'Three Weeks' Dropped As Swanson Picture

"Three Weeks" has been dropped from consideration as Gloria Swanson's next picture, and other story ideas are being worked out for her at MGM.

Fox is still pressing its loan application for her for "Music in the Air," on which a yes or no is due within a few days.

Fight To Get Fox Met.
(Continued from Page 1)

the properties should not be sold for cash, but suggested that, if Loew's and Warners wanted control, they could buy up all the bonds, thereby giving the bondholders a better break.

J. Robert Rubin, for Loew's, opposed this plan, and, in a speech lasting an hour, pleaded that the cash offer was bonafide and was sincerely made. He denied that there was any intention to remove Randford, Frisch and Rinzler or the Skourases from the management of the chain.

Opposition was also voiced by owners of some of the theatres in the chain on the ground that Loew's and Warners, if they got control, would squeeze out all houses in opposition to their own.

One reason for Judge Mack's decision to postpone his decision another day is that an offer is expected from interests represented by Walter Reade which will top the $4,000,000 bid.

Jay Whidden Opens at Deauville Club Tonight

Jay Whidden and his orchestra open an engagement at the new Gallerie de Roi at the Deauville Club, at Santa Monica, tonight.

A large number of the picture colony have made reservations, and entertainment will be furnished by Owen Caldwell, Clark Dennis, Nelson Hall and Lyle Hart.

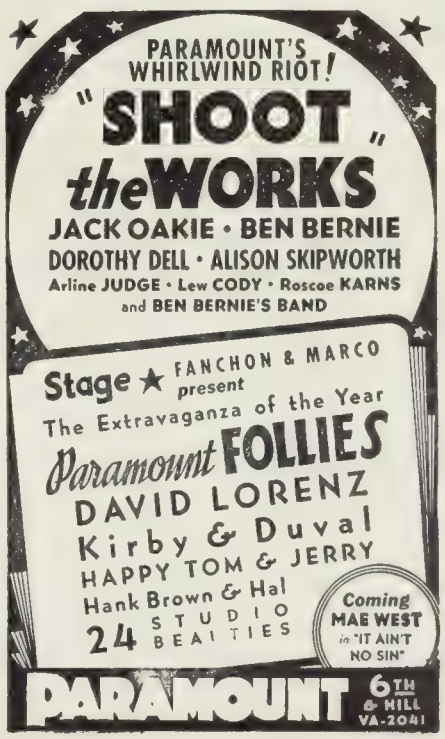
'Border Town' For Muni

Warners have put "Border Town" back on the schedule and it will be the first picture Paul Muni will do on the new program. The script of his own novel has already been written by Carroll Graham. "Black Hell," which was announced to replace it, will follow.

Extras' Kicks 'Duds'

The 65 code complaints filed before Judge Lindsey by extra players proved to be a bunch of "duds," according to the report of the grievance subcommittee of the Code Comittee for Extras. Out of the batch only one complaint is being handled.





Warner Big Shots to Remain Here For Week

Headed by Major Albert Warner, a delegation from the Warner sales convention in San Francisco stopped off at the Burbank plant for a week's stay before returning to their respective territories.

Included in the group are Gradwell Sears, in charge of sales for the South and West; Carl Lesserman, his assistant; Norman Moray, in charge of shorts sales; Jack Smith, Southern district manager; Charles Einfeld, in charge of publicity and advertising, and Al Schwalberg, head of the contract department.

Break For Baby Star

Hazel Hayes, one of the Wampas Baby Stars signed by Mascot for "Young and Beautiful," gets a break in the picture. She has been singled out to sing a number especially purchased for her. It is "Come Back to the Mountain."

Studio Labor Board Gets Down to Work

After months of altercation and argument, the Studio Labor Committee this week actually started work on the complaints of code violations filed by technical workers of the industry.

The first committee was appointed last February. It held only one meeting, and finally was replaced by the present committee. Last week Washington ordered a batch of labor complaints, that had been filed with Judge Ben Lindsey, turned over to the committee. It is now working on these.

New One For Liberty

Gertrude Orr has been signed by M. H. Hoffman to write the screen play for "Without Children," based on Mrs. Wilson Woodrow's novel, "Eyes of Youth." This is the eighth on Liberty's schedule.



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THE Hollywood REPORTER

Vol. XXI, No. 39. Price 5c. TODAY'S FILM NEWS TODAY Saturday, June 23, 1934

PROTESTANTS JOIN WAR

Allied Owners Corp. Asks For New Deal

New York.—The Allied Owners Corporation, a bankrupt subsidiary of the New York Investors Inc., which has on file claims for millions against Paramount and Loew's, yesterday filed a petition to be permitted to reorganize under the new Federal bankruptcy laws.

The major assets of the corporation are Loew's Kings, the Pitkin and the Paramount theatres, all in Brooklyn, Loew's Valencia at Jamaica, and theatres in Birmingham, Alabama, Fremont, Ohio, and Glens Falls, New York.

Last September the company filed a claim for $23,364,726 against the Paramount Corporation and no settlement of this claim has been made. Claims exceeding $10,000,000 have been filed against the two Loew's houses.

The official file with the petition gives excess of assets over liabilities, without allowing for depreciation, of $10,178,256, and cash in bank as $340,768.

Griffith Will Direct Dickens Story Abroad

London.—David Wark Griffith will return to active directing in England, having been engaged by British and Dominions to handle Charles Dickens' "Old Curiosity Shop," which United Artists will release.

New Deal For Stahl

Universal is working out a new deal for John Stahl. It is understood that the new arrangement will be as an independent unit producer, financed by Universal and Erpi, and releasing through the company.

Trem Carr Better

Trem Carr's condition was reported improved yesterday, but he is still being denied visitors at the Cedars of Lebanon Hispital.

Robinson to Rogers

Casey Robinson rejoins the Charles R. Rogers staff at Paramount and will write the screen play for "McFadden's Flats," Rogers' first on his new deal.

Silverstone Boosted

London.—Murray Silverstone, London manager for United Artists, has been promoted to be European chief for the company.

Sex Pictures Out, Declares Schenck

London.—In an interview on his arrival here, Joseph M. Schenck said that objectionable sex pictures are definitely out and that there will be no more exploitation of that angle in next season's productions.

$3,800,000 To Settle Warners-Erpi Suit

New York.—The settlement of the suit by Warner Brothers against Erpi involves the payment of $3,800,000 to the former by the latter, of which $2,500,000 is to be cash and the balance in notes. In return for this, Warners relinquish all claims to future royalties. There is also a sum of $200,000 mentioned for certain contingencies.

Warner Brothers will remain a licensee of Erpi, but it is not stated whether this means a license for recording or to manufacture equipment.

MGM After Mala For 'Jungle Red Man' Lead

Harry Rapf is negotiating with Phil Goldstone for the loan of Mala, Eskimo star, for the lead in MGM's "Jungle Red Man."

If it goes through, it postpones Goldstone's plan for a South Sea production for Mala.

Federal Council Of Churches Approves League Of Decency And Recommends The Boycott

New York.—The Federal Council of Churches of Christ in America, at a meeting held here today, approved the stand of the Catholic Bishops in the Catholic Church war on indecent films and recommended that Protestants throughout the country refuse to patronize theatres which show objectionable pictures or offensive vaudeville acts, or which use questionable forms of advertising.

Co-operation with the Catholic League of Decency was strongly urged and the churches were advised to exert pressure on the picture industry and at Washington to abolish block bookings.

Another suggestion was that clergy of all denominations use the third

(Continued on Page 3)

Hathaway Draws 'Bengal Lancer' Job

Henry Hathaway was selected by Paramount to direct "Lives of a Bengal Lancer" yesterday.

Waldemar Young finished his screen play on it at the same time the directorial decision was made and checks out on his trip to the Orient. Louis Lighton, who stuck with the production throughout its historical viscisitudes, finally sees it going into work.

Korda Doubles List; Is Building Studio

London.—The success everywhere of "Henry VIII" and "Catherine the Great" has pepped up Alexander Korda, of London Films, so much that he has decided to double his proposed output for the season and will make eight pictures instead of four.

The company has also started work on the erection of its own studio, which will have three sound stages and a laboratory.

Cobb Starts His New One For Roach Monday

Irvin S. Cobb's first picture on the new series he will do for Hal Roach starts Monday and is still lacking a title.

Hal Yates, who directed the first picture, which went into last year's program, again directs. Oscar Apfel, May Wallace, Benny Baker and "Snowflake" are in the cast.

Warners May Premiere 'British Agent' Abroad

Warners' English sales executives are boosting the idea of a London premiere for "British Agent" next month. The presence of Leslie Howard and Kay Francis, abroad on vacations, would work in with it.

Nigel Bruce to England

Nigel Bruce leaves tonight by train for New York on the first leg of his return to England. He has been here for nine months under contract to Fox, and for the past two months worked in "Treasure Island" on loan to MGM.

Brock and Wood Land

London.—Lou Brock and Sam Wood arrived here yesterday on the Ile de France from New York. Wood leaves for Scotland in a few days, while Brock goes to Switzerland.

REFORM DRIVE UPSETS PRODUCTION PROGRAMS

The church drive to clean up pictures is not only hurting theatre attendance, but is upsetting studio production schedules in many of Hollywood's studios.

Production plans have been turned topsy-turvy as the producers have discovered elements in their stories that might have been perfectly okay a year ago, but which have to be removed today in order to make and keep peace with reformers. Consequently, they are yanking stories off the schedule and are sending them back to the writing departments for a thorough renovating. All of which is causing a scramble for stories to throw into production to meet release schedules.

Free lance players are feeling the

(Continued on Page 4)

Cooper To Italy For Background Stuff

London.—Merian C. Cooper plans a trip to Italy for background material in Technicolor for his "Last Days of Pompeii." He also hopes to talk with Mussolini and Italian Board of Education officials about the picture.

There is a possibility of his returning to Hollywood for the direct shooting on the picture.

'U' After Sloane

Universal is negotiating with Frank Orsatti for Paul Sloane to direct Roger Pryor in "The Narrow Lane," which will be the first starring vehicle for the player. Sloane is now at MGM handling "Four Walls."

GARRETT FORT wrote the screen play "PRIVATE SCANDAL"

THE Hollywood REPORTER

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Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 2 Cathedral Mansion; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

RAMBLING REPORTER

Aside to the blonde who's been lunching with Harry Ruby . . . His partner, Bert Kalmar, says that Harry doesn't "kiss and tell" . . . he just tells! . . . Margaret Lindsay is getting that push to stardom from Warners by drawing eighteen clothes changes in her next flicker. . . . Woody Van Dyke has a trick radio hook-up with about fifteen of the "infernal machines" all over the house, and the other night they all went bust at once . . . they made more noise than the guests at the party, if you can believe it! . . . . Richard Dix, having cleaned up pullenty on the Baer-Carnera fight, will stay in New York for a month and spend some of it.

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If you want to get in Garbo's house (the back way) you have to go through miles of potato patch which, incidentally, is strung heavily with barbed wire! . . George Cukor got so thin on his way to England that none of his old clothes fitted him—so he bought a lot of new clothes and got so thin on the way back that none of the new clothes fit him—it's a terrible problem! . . . David Selznick, too, is but a shadow of his former self. . . . Irene Hervey and George Walcott are up in flames. . . . The Dick Barthelmesses have sent for their chillun—so they won't be back for a while.

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Mae Sunday has just given the first in a long series of intimate dinner parties for thirty or more. . . . Lew Gensler charmed a cop out of a parking ticket yesterday. . . . Isn't it about time for Emil Coleman to introduce his five sons to Eddie Cantor's equal number of dotters??? . . . John Boles and Ann Harding go "Hollywood on the Air" Sunday night. . . . Betty Furness and Dick Green are finding out about love. . . . Clark Gable has two permanently injured fingers as a result of that stiff initiation last week! . . . Frances Marion with George Hill and Marc Connolly dining at the Vendome. . . . The Larry Weingartens, the Al Newmans, Mrs. Herbert Mundin, Chester Hale, the Louis Lightons, Nancy Carroll, George Oppenheimer, Wm. LeBaron, Charles Brackett, Hugh Walpole, Joan Bennett, Eddie Robinson, also glimpsed.

New York REVIEWS

"HERE COMES THE GROOM"

Paramount prod.; director, Edward Sedgwick; writers, Richard Flourney, Leonard Praskins and Casey Robinson.

Paramount Theatre

Post: The fear and trembling in Jack Haley's face when he is confronted by disaster, is still ace-high with me, no matter what nonsense Hollywood sees fit to supply to him in the way of a story. I can't remember much about the plot, but I do member some very hilarious episodes in which Mr. Haley is riotously funny.

World-Telegram: Once again we acknowledge our debt of gratitude to Paramount for giving us something to laugh over in "Here Comes the Groom," the slightly mad and wildly merry farce at the Paramount Theatre. A pleasant and crazy enough little fable. There is not one logical sequence in the film from start to finish. But the film makes no pretenses. Indeed, its one aim is to be funny, and this it does remarkably well.

Herald-Tribune: An abundance of farcical situations, consistently hilarious dialogue and a magnificently funny performance by Jack Haley make "Here Comes the Groom" an eminently successful screen comedy. With extraordinary cunning, a series of slap-stick interludes have been strung together, studded throughout with shrewdly comic lines and culminating in an up-to-date variation of the old Mack Sennett chase.

Times: In this rambunctious sea of troubles one finds the stoic Jack Haley, the personable Patricia Ellis and the amusing Mary Boland. It is the type of farce which might almost have been written while it was being produced, but here and there it has its bright spots.

Sun: "Here Comes the Groom" is about as unfunny as any picture featuring Mary Boland can well be. It does manage now and then, when Miss Boland puts over a line or when Jack Haley finds a real gag to do, to get a few laughs.

News: The New York Paramount has another ridiculous comedy this week. I am sorry to report that the current comedy isn't the laugh provoker that last week's picture was. It does stir up a few giggles in the audience, but there are no long and loud laughs to be heard and even the snickers and giggles come at too long intervals.

American: After one or two false starts, Jack Haley has established himself as a picture star. The erstwhile Broadway comedian, currently seen at the Paramount in "Here Comes the Groom," seems to have everything necessary for a brilliant Hollywood future.

Mirror: Ten years ago you saw movies like "Here Comes the Groom." It is a compound of all the antique situations which were funny when Hollywood was young. Paramount has used an ambitious cast to make it. It might have made a good two-reel slapstick.

Journal: It's Mary Boland, contributing—as always—an amusing characterization who animates the picture. One of those lightweight farces that inevitably pop up during the Summer months. The film resolves itself into slapstick misunderstandings and chases.

Wife's Illness Calls Victor Moore East

Victor Moore took the plane for New York last night in a race with death to the bedside of his wife, Emma Littlefield, veteran legit actress, at the Polyclinic Hospital. Mrs. Moore was operated on for appendicitis last week and pneumonia developed.

Stanley Bergerman and Stuart Walker, directing "Romance in the Rain," altered the schedule and spent yesterday making all of Moore's remaining scenes so that he could rush East.

Dickson Gets Play By Lasky Jr. and Preston

Morgan Dickson yesterday purchased the rights to "Hope and Prey," a new play by Jesse L. Lasky Jr. and Jack Preston. He will try it out at the Gateway Theatre, opening July 18 before taking it to New York. The deal was negotiated by Jerry Horwin.

Hersholt Quits Acad.

Jean Hersholt, long one of the Academy stand-bys, resigned this week.

Goldstone Party Find Sunken Ships

Otis Garrett wired Phil Goldstone yesterday that he and Jerry Fairbanks are on the lower Mexican coast, and have so far spotted seven sunken ships in their location tests for "Twenty Thousand Leagues Under the Sea."

They embarked in a fast coast-runner Monday, accompanied by a Mexican official, and worked down the Gulf of California. They continue on, probably contacting their plane at Ecuador. Before flying back to Hollywood, Goldstone said yesterday, they would probably tack off to the Galapagos Islands.

$600,000 To Be Spent in Renovating the Met.

New York.—The dingy old Metropolitan Opera House is to have its face washed and will have some new clothes, the sum of $600,000 having been appropriated for the purpose.

Most of the money will be spent in renovating the interior of the house and in the installation of modern lighting equipment.

Daughter For Forsyth

Mrs. William Forsyth, wife of the assistant director on Edward Small's "Count of Monte Cristo," gave birth to a nine-pound girl early yesterday at the Abbe Maternity Hospital. Both mother and child are doing well.

'U' Novices Tested

Philip Dakin and Lee Crowe, Universal's juvenile imports from Chicago legit, were given their first tests yesterday under the direction of William Wyler.

Charlotte Henry at 'U'

Charlotte Henry, the Alice of "Wonderland," was given the part of Doris Kenyon's daughter in "Human Side" at Universal yesterday.

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With Exclusive Representation and Management of
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'TREASURE ISLAND' CERTAIN TO PACK 'EM IN EVERYWHERE

Grand Job Done By All Concerned

"TREASURE ISLAND"
(MGM)

Direction .....Victor Fleming
Original Story..Robert Louis Stevenson
Screen Play.....John Lee Mahin
Photography: Hal Rosson, Ray June, Clyde DeVinna.
Cast: Wallace Beery, Jackie Cooper, Lionel Barrymore, Nigel Bruce, Lewis Stone, Chic Sale, Dorothy Peterson, Cora Sue Collins, Otto Kruger, William V. Mong, Charles McNaughton, Edmund Breese, Olin Howland, Edward Pawley, Charles Irwin, Richard Powell, James Burke, John Anderson.

A rich pleasure and a joy forever to be able to greet those great friends of childhood days, Long John Silver, the Squire, Jim Hawkins, and the Doctor, to say nothing of Flint and Ben Gunn. A grand adventure story told on a grand scale, that provides thrilling, clean and amusing entertainment for the whole family and that will bring them to the theatre in droves to meet on the screen the characters they loved in story.

It is unnecessary here to go into that delightful story by Robert Louis Stevenson because it is one that is familiar and that has been read and re-read in front of every family fireside. Suffice it to say that the full flavor of that story has been faithfully retained, and that John Lee Mahin in his script has stuck to the colorful language of those times and turned in a piece of work that does full honor and credit to the Stevenson classic.

After that, it is, first and foremost, Jackie Cooper's picture. That child is still the first child actor of them all. Here he is seen in a part he was evidently born to play and as a hero that every child can want to like and still be a credit to his family. And then of course the ever-lovable Wallace Beery as Long John Silver, that villain who just couldn't help being bad, but who wouldn't see his "mate" come to harm for "certain sure." Beery is a joy, as usual. Barrymore stomps and shouts his way through his part of the film as Billy Bones, who early pays the piper for his sins. Nigel Bruce is thoroughly delightful as the too-talkative Squire, and Lewis Stone is excellent as the Captain of the ship.

But Chic Sale as the goofy Ben Gunn is the extra-special treat that the picture holds. That old "says you, says me" character is the special joy of the last part of the film. Dorothy Peterson, William V. Mong and every sailor that dons a pirate's uniform in the picture come through with flawless performances.

And for these performances, for the faithful mood of the picture and the swinging action, you can thank Victor Fleming. And for the photography that leaves a series of indelible beautiful pictures in your mind, thank Ray June, Hal Rosson and Clyde DeVinna.

And for the entire production, that surely comes forth at a psychological moment for the entire picture business, thank Hunt Stromberg, who has given you a Class A picture, clean from start to finish, that will clean up at the box office unless the public doesn't know what's good for them.

Rumor of Kennedy to Head Para. Won't Down

New York.—The report that J. P. Kennedy is to be president of Paramount when the reorganization plan is completed is stronger than ever. People who are fairly well inside say that Adolph Zukor is to step down and become president of the board.

London Holds Over Five American Pix

London.—The American pictures that have opened here within the past week have hit the taste of the London audiences and five of them are being held over. One of the five is "The House of Rothschild," which is still doing remarkable business. The other four are "When New York Sleeps," "Happy Family," "Murder at the Vanities" and "Hi, Nellie." One British picture, "Evergreen," is also among the hold-overs.

The newcomers for the week are "The Thin Man" at the Empire, and "Girl in Pawn" at the Plaza.

MGM Will Release 181 Short Subjects

A fifty per cent increase in the production of short subjects was announced yesterday by Metro-Goldwyn-Mayer.

Including the Hal Roach product, sixty-nine single and two-reel pictures will be made at the two studios, supplementing 104 issues of Hearst-Metrotone News and eight Fitzpatrick Travel Talks, which are compiled in New York.

Thirty-five per cent of the entire product will be made in Technicolor, it was announced.

Wexley on 'Eight Bells'

Columbia yesterday took John Wexley off the script of an untitled Boris Karloff story for which he was set Thursday, and assigned him to adapt "Eight Bells," a New York stage play by Percy S. Mandley. It will be a vehicle for Jack Holt and John Buckler, the latter having played the role on the stage.

'Girl' Still Missing

"Girl of the Limberlost" is aimed at a June 27 start by Monogram, with Christy Cabanne still stumped for the principal player. She must be young enough to go to school and old enough to have a love affair. And the gal must act.

Melford at Gen. Service

George Melford has taken quarters at the General Service studio and it is reported that he is working on a releasing deal with Paramount.

No Improvement in Broadway Grosses

New York.—There are plenty of long faces among the managers of the big Broadway picture houses these days because the grosses are not conducive to smiles. Here are the week's results:

"Life of Vergie Winters" at the Music Hall, $67,000; "Men in White" in its final week at the Capitol, $32,000; "Here Comes the Groom" at the Paramount, $19,000; "Let's Talk It Over" at the Roxy, $16,800; "Dr. Monica" at the Strand, $16,000; "The House of Rothschild" in final week at the Astor, $10,600; "Half a Sinner" at the Mayfair, $6500; "World in Revolt" at the Rialto, $7500.

Fields-Silverstein Returning to Majestic

Larry Darmour yesterday signed Leonard Fields and David Silverstein to write an original for Majestic which the former will direct.

The team, who wrote the first picture for the program, "The Scarlet Letter," will report back to Majestic when they complete "King Kelly of the U.S.A.," which they now are doing at Monogram.

Roberts With Berke

William Berke has signed C. Edward Roberts to direct his first for Famous Authors Pictures Corp., "Unforbidden Sin," a novel by Roy Vickers. The picture, which was scheduled to start June 25, will not get under way for several weeks.

Jane Baxter Arrives

Jane Baxter arrived by train yesterday on the last leg of her trip from London to complete the cast of Sam Goldwyn's "We Live Again." Rouben Mamoulian directs Anna Sten and Fredric March in the top spots.

Protestants Join War

(Continued from Page 1)

Sunday in October as an occasion to discuss the motion picture, its value to society and religion, and the issues involved in improving the moral and social qualities of the films.

The Council stated that it could see little evidence of any intent by the producers to improve the moral quality of pictures and announced that it plans to inaugurate a national photoplay review service for Protestant churches which will tell what pictures are indecent or otherwise morally objectionable. It will also state what local theatres in each territory should be denied patronage.

Meanwhile Rabbi David Phillipson, a leader in the Central Conference of American Rabbis, wired approval of the Catholic Church stand and said that the Rabbis are considering action.

Will Hays yesterday confirmed what Joseph Breen told the Bishops Thursday about self-censorship by the industry and said that the board of directors of the Hays organization assumed final responsibility for the character of forthcoming pictures.

Not that it MATTERS
by Helen Gwynn

Oh, quite some weeks ago, someone came to Jerry Horwin with an idea for a ballet that he needed Horwin's help on because he had to get permission from Sogolow, the cartoonist, to make use of his character, the "Little King," and because he wanted someone to write whimsical music for it. Jerry immediately wrote a letter to Sogolow and thought it would be a grand idea to have Deems Taylor write the music, so he wrote to Taylor care of N.B.C. Within a week's time, Sogolow had answered Horwin to the effect that he was sorry, but he had signed away all permission to use his characters to an animated cartoon company and so could not give his permission to put the King in a ballet, thanked him very much, etc., and signed off. But weeks went by and no word from Deems Taylor. Then one day, just a short while ago, Horwin

For Refusing Role

Joel McCrea has worked his way into a jam with Radio. When the studio loaned him out to Universal for the lead in "Million Dollar Ransom," he balked, refusing to accept it. Radio retaliated by placing him in suspension and, according to his contract, it is possible to hold him under the thumb until he agrees to take a designated role.

His deal was due to expire July 7, he should hold everything, that he might have time to smoke a cigar or play a round of bridge or just quietly doze for a little while before he strikes another note. Well, my friends, Mr. von Sternberg who likes to attend to everything on a picture, whether you like it or not, wandered into the recording rooms where his picture was being scored and promptly took the baton away from the orchestra leader, mounted the podium and waved his stick at the boys who went right on playing. After a few minutes, Sternberg looked over the orchestra and noticed that the cellist wasn't making any effort to play at all, so he said to the cellist: "What are you supposed to be playing?" "Tacet," said the cellist. "Well," said the un-suppressible Von irritably, "let me hear it!" Heh, heh, it must have made a swell illustration of that old saying, "Silence is eloquent."

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If there's a particularly sour note in those Chicago-Trib censorship articles, to a degree Mr. Kinsley is entitled to a peeve, but he shouldn't let that interfere with his reporting. Kinsley was sent here for a limited stay to get the WHOLE truth and statements from the producers. It seems that he has gotten half-truths, representing the smallest proportion in Hollywood, BUT when he tried and tried to get in to see Jack Warner for a statement from him, Kinsley couldn't do it. Warner couldn't or wouldn't see him and that's too bad. A good statement from a representative executive might have helped Hollywood.

Radio Claims 2500 Exhibs Signed Now

New York.—RKO-Radio announces that it has already secured signed contracts for the coming season from 2500 exhibitors out of a possible 10,000.

Radio Pictures has set production dates for its next five pictures. The first will be "The Fountain," which has just started. Then will come "The Gay Divorce," going into production next week; "Wednesday's Child," starting June 30; "The Richest Girl in the World," July 5, and "Anne of Green Gables," July 16.

Color Photography Holds Up Stahl Film

Selection of a seven-year-old mulatto girl for the "Imitation of Life" cast is delaying the start. Instead of Monday, John Stahl expects to get in production later in the week.

Stahl finally decided that real color was essential for the child parts, but the mulattos the lightest in appearance to the eye have shown too obviously negroid in the camera tests.

Heiress Signed For Falcon Pictures

New York.—Falcon Pictures yesterday signed Natalie Tyson, granddaughter of E. T. Stotesbury, for a role in "Convention Girl," exteriors for which are being shot at Atlantic City. It also took options on her for five more pictures.

The company will give contracts to four of the winners of the beauty contest to be held at Atlantic City today.

'Herbert' Gets Going

"Big-Hearted Herbert" went into production yesterday at Warners' Vitagraph lot in Hollywood, William Keighley directing Guy Kibbee and Aline MacMahon. Jay Ward went into the cast as Kibbee's son yesterday, replacing Mickey Rooney.

Spigelgass Improved

Leonard Spigelgass, Universal scenario head, is at home, feeling much better without his tonsils, and thinking about a trip to Honolulu and back if the doctor okays it. He puts "Princess O'Hara" into production as his first work of Universal supervision about August 1.

Keye Luke in Another

Bert Gilroy, in charge of shorts at Radio during Lee Marcus' absence, has signed Keye Luke, former publicity department artist, for the second Leon Errol short, which Al Boasberg puts into work Monday. In addition to his acting assignment, Luke will write his own dialogue.

Fight Over Fox Met Again Postponed

New York.—The legal battle over the offer of Warners and Loew's of $4,000,000 for control of the Fox Met chain, which had already been postponed twice, yesterday was set over until next Wednesday.

Del Rio Plans Own Clean-up Campaign

Dolores Del Rio is reported to be somewhat upset at hot elements in "In Caliente," her next Warners production, and to be on the point of inaugurating a one-woman, one-pic ture clean-up campaign.

Jerry Wald and Carl Erickson are working on the first draft of the story for Warners. This is intended as one of the Warner special productions for the new season.

Jimmy Savo Picture Slated to Start Aug. 1

New York.—Ben Hecht and Charles MacArthur have set August 1 as the tentative starting date for their picture, starring Jimmy Savo. This is the second of the four they will make for Paramount release.

Lee Garmes, who photographed their first, "Crime Without Passion," will stay on for the next one.

Burns and Allen Sail For Six Weeks Abroad

New York.—Gracie Allen and George Burns sail today on the Rex for Italy and a tour of the continent, giving it six weeks. They return here for radio broadcasts, and Paramount has a call on their services for two pictures.

Agency Signs Two

Helen Wood, whom Sam Goldwyn brought to Hollywood from Nashville, Tenn., by giving her a contract as a graduation gift, signed a managerial ticket with the Beyer-MacArthur office yesterday. Sam Hardy also went with the company as his new managers.

Drive Upsets Prod. Plans

(Continued from Page 1)

force of the church drive because, contrary to custom, the studios are not handing out contracts and earmarking players for future productions. Agents say this is due to the fact the studios haven't the slightest idea what pictures will be in production from week to week, and they do not dare to make player plans ahead.

Another problem facing the studios is that of getting stories for their stars which they can put into immediate production. In many studios pressure is being brought to bear on the story departments in an effort to speed up the work, while old lists of acceptable stories that have been found wholesome in the past are being combed over to see what will be acceptable in the present emergency. Star salaries must be met, so must release schedules, so must the demands of the churchmen. The result is a hodgepodge.

European Sailings

New York.—Sailing on the Champlain today are J. V. Connolly, of the Hearst newsreels; A. C. Brown, traveling auditor for Paramount International; Pierre Brasseur, Fox player; Andre Hornez and Bernard Zimmer, writers; and Felix Ferry, European producer.

Wallis-Wilk on Way

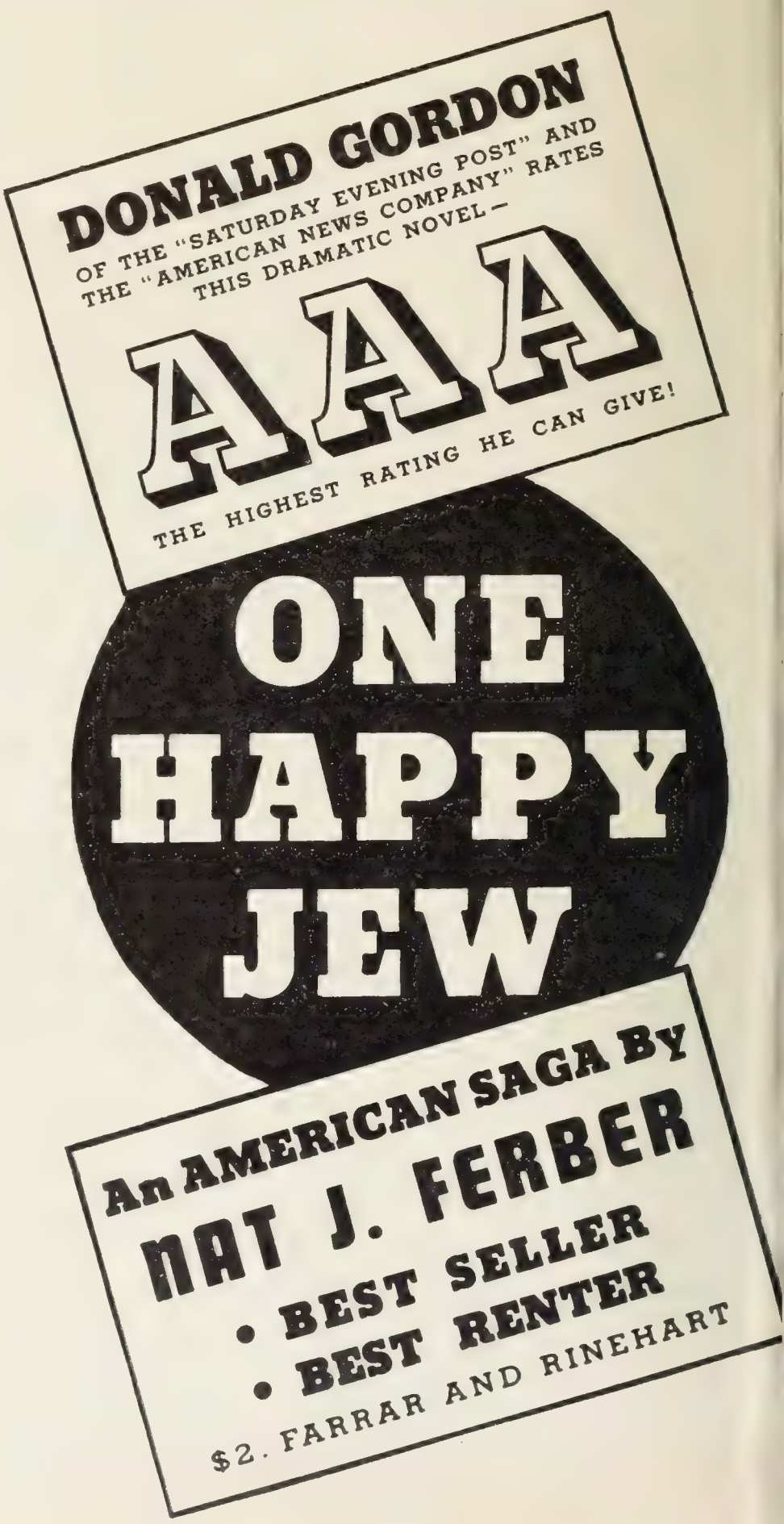
New York.—Hal Wallis, who, with his wife, Louise Fazenda, arrived in New York Thursday, is on his way to the coast with Jake Wilk.

Herzig and Meeker To Write 'Girl Friend'

William Rowland has signed Sig Herzig and Ed Meeker to write the screen play of "The Girl Friend," which Russell Mack directs when it starts July 7. Jack Haley, Ann Sothern, Jack Benny and Lupe Velez are already cast.

Allen on Foy Sales

Foy Productions has opened an exchange office in San Francisco and has signed Jack Allen to take charge of the territory as sales manager.



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CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XXI. No. 40. Price 5c. TODAY'S FILM NEWS TODAY Monday, June 25, 1934

N.Y. SCHOOLS IN PIX WAR

TRADEVIEWS by FRANK POPE

•IN this column a few days ago we commented on an idea expressed by M. A. Lightman which had to do with classifying motion picture theatres and running certain types of pictures in certain specified houses. Mr. Lightman expressed another view at the same time which is also interesting. That is that the present campaign against indecent pictures is a very good thing for the industry.

"We have needed a drive like this," he said. "I am certain it will prove a distinct asset, for it will, and is now arousing an interest in pictures among a class of people who never have attended movies before. The picture business will clean house, clean up its pictures, and you will see thousands upon thousands of new customers flocking to the theatres."

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Mr. Lightman, we believe, is right in everything he said. So far as the industry cleaning up pictures is concerned, that is being done this minute in every studio where such action is thought necessary. The effort to get stories that will conform to the requisites that are being laid down by the churches, women's organizations and educators all over the country are shooting production schedules full of holes, but you can lay a bet that such stories are going to be found and made.

The task seems difficult only because it is new. There is plenty of material to be had, but the main trouble is that it must be found in a hurry. Release dates must be kept and, if any studio has pictures in preparation which might not get by under the new order of things, something must be found to replace them. Undoubtedly that condition obtains in some studios, which accounts for the activity in story departments.

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MGM showed what could be done with stories that are absolutely clean when it made "Treasure Island," destined to be a great box-office success. Fox recently put out a navy picture—and they are popularly supposed to be always off-color—called "She Learned About Sailors," which is bright, clever, amusing and clean. Other studios

(Continued on Page 2)

Columbia Plans to Co-Star Lowe and Holt

New York.—Columbia is planning to co-star Edmund Lowe and Jack Holt in a series of productions on its coming program, hoping to make the team as famous as the Lowe-McLaglen combination, although in a different type of picture.

'Cleopatra' Next Film For Chinese

Sid Grauman is closing negotiations with Paramount to put "Cleopatra," the C. B. DeMille production, into the Chinese Theatre as the next attraction there. It will open in four weeks.

The showman has signed Hariet Hoctor, the noted dancer, to head the prologue. He is building the remainder of the stage unit now. Walter Kane set the Hoctor deal.

Pola Negri Feature in Lew Brown Musical Show

New York—Pola Negri, Mary Brian, Rosco Ates and Abe Lyman's band will be the features of the new Lew Brown musical show, which will be shown on Broadway this Fall and probably will have its try-out around July 15.

The title of the show is "Yokel Boy Makes Good."

Anita Loos East

Anita Loos leaves for New York July 1 for ten-days vacation. Her last story for MGM was her original, "Born To Be Kissed," for Jean Harlow.

City Superintendent Tells Will Hays That Characters Of Kids Must Not Be Undermined

New York.—Another element joined the war against indecent films Saturday, when Dr. Harold G. Campbell, superintendent of the New York City schools, joined hands with the Catholic and other churches in their campaign and notified Will Hays to that effect. Dr. Campbell told Mr. Hays very bluntly that the largest school system in the world is determined that the characters of school children shall not be undermined by sub-standard and inferior motion pictures which thwart the aims of the city's educational department.

The attitude taken by the Board of Education, of which Dr. Campbell is the spokesman, is considered by many to be a direct reflection on the New York Censor Board and an admission that that department, which comes under the jurisdiction of the State Board of Education, has failed in its work. It is felt that, had the Censor Board performed its duties as it should, there would have been no necessity for the New York Board of Education to take matters into its own hands in order to protect the school children.

Hall To Direct Sidney

Alexander Hall is slated to direct the next Sylvia Sidney picture for Paramount. It is "Red Woman," on which B. P. Schulberg is rushing work. William R. Lipman is writing the screen play.

McCrea Suspended For Refusing Role

Joel McCrea has worked his way into a jam with Radio. When the studio loaned him out to Universal for the lead in "Million Dollar Ransom," he balked, refusing to accept it. Radio retaliated by placing him in suspension and, according to his contract, it is possible to hold him under the thumb until he agrees to take a designated role.

His deal was due to expire July 7, with Radio having an option on his services. But the period of suspension is set to be added to the expiration date, pushing it back until he comes around.

Cummings Signed to Direct 'White Parade'

Jesse L. Lasky Saturday signed Irving Cummings to direct "The White Parade," a new novel by Rian James, which goes before the cameras early in August.

In the interim, he will handle another picture for Fox. Jesse Lasky Jr. is collaborating with James on the screen play.

'Wizard of Oz' Off

Sam Goldwyn has dropped plans to produce "The Wizard of Oz," at least on this year's program. The property was purchased by Goldwyn for Eddie Cantor, but the star refused to consider it on the plea that it was not his type.

Dieterle With Muni

Warners Saturday assigned William Dieterle to "Border Town," the next Paul Muni vehicle. Roy Chanslor is writing the script of the Carroll Graham original. The studio has no definite starting date.

WRITERS-ACTORS GUILDS IN $100,000 RADIO PLAN

A big broadcasting deal is in process of arrangement which will enlist the services of many of the most prominent members of both the Screen Writers Guild and the Screen Actors Guild. It is understood that, so far as the Guilds and their members are concerned, the plan is agreeable, especially as it involves splitting a sum of probably $100,000 between the two organizations.

The plan was advanced by John T. Adams and Gardner Osborn, both prominent in radio circles in New York, and they have the task of get-

(Continued on Page 8)

Paramount Hesitates Over 'Baby Racket'

Faced with the problem of eradicating the gangster element from the Fred and Fanny Hatton story, "Baby Racket," Paramount is undecided as to whether or not it will produce the story. It was formerly slated for the Bayard Veiller unit, but he is understood to have declined to handle it.

U. A. Paris Convention

Paris.—United Artists will hold a Continental convention here today, with Joseph M. Schenck presiding.

RALPH RAINGER
LEO ROBIN wrote "Take A Lesson From The Lark" Paramount

THE Hollywood REPORTER

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Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 2 Cathedral Mansion; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

THE LOW DOWN

So far as we can gather, the "mystery of Toluca Lake" is as follows: The other night, a couple of gals fled the unwelcome advances of the scion of one of our best families ("private people"—not movie folk) and, in doing so, jumped into the lake to swim away. There's them as say the wenches swam away au naturel—while others say they just jumped in—clothes and all. Anyway they swam practically to the other shore, and were about to emerge right at Jim Tully's house, when they spotted Tully's son, and turned around and swam back in the direction of the first menace. So they wound up in W. C. Fields' back yard. So the next morning, when Fields found out what had been going on, he fired his watchman, chauffeur and a few of the neighbors' servants, for not waking him up. Or did he?

•

It was a hectic week-end anyway—wot with Frank Orsatti hiring the whole Hayworth Club and throwing a huge party for a couple of hundred guests, who ate three dinners each and had a swell time. Among those there were the Clark Gables, Ida Koverman, Sally Eilers, Harry Joe Brown, Eddie Hillman, the Clarence Browns (Alice Joyce), the Milton Brens, and a million blondes.

There was partying at Pickfair too, with Josh Cosden (who departs tonight), the Sonny Chalifs, Gene Raymond, Mrs. Harriman Russel, Whitney de Rham, the Sam Goldwyns, Lloyd Pantages, and a lady from Canada who has been writing fan-letters to Mary Pickford since she was a child, here at Mary's invitation, among those present.

A lamb-chop caught fire at the Vendome Sunday morning and there was a rush of smoke to the roof. They sent for some special chemical extinguishers and wot did they get? They got five fire-engines and enough excitement to please Nero! But no flames!

•

George Cukor and Hugh Walpole (w.k. novelist and lecturer) were discussing how much they did not want to go to a Pasadena dinner party scheduled for one night this week, and George did his bit by telling the Englishman how far away the place is, and explained what he meant by a "sleeper-jump." Walpole, already discouraged by hearing that the hostess was noted for "meeting all trains bearing English," muttered into his beard, "It is quite some distance, isn't it?"

"Yes," answered the elfin Cukor. "In fact, Hugh—the only way you can make it pay is to give a lecture while you're there!"

New York REVIEWS

"MURDER ON THE BLACKBOARD"
RKO prod.; director, George Archainbaud; writers; Stuart Palmer, Willis Goldbeck.
Rialto Theatre

Sun: "Murder on the Blackboard" is pretty continuously comic. It's an exciting little melodrama, as such melodramas go, with motives galore for everyone in the cast. It is right at the top of its class as a bright and lively farce-mystery drama.

Times: In some respects the story is quite ingenious, and when most of such yarns depend largely on spine-chilling effects and screams, this "Murder on the Blackboard" has the saving grace of a sense of humor.

Mirror: Having solved "The Penguin Pool Murder Mystery," the team of Edna May Oliver and James Gleason goes on to unravel this far more baffling and entertaining mystery, "Murder on the Blackboard." Filled with shocks and surprises, lightened by laughs, it is an account of the grim, but justifiable slaughter of an over-romantic school teacher. School children should love it. The mystery holds real depth.

Herald-Tribune: A sequel to the "Penguin Pool Murder," "Murder on the Blackboard" is worth sitting through. While it may not have so unique a plot or setting as the aquarium mystery, it still has the advantage of having Edna May Oliver and James Gleason in the principal roles. The film as a story, has no great significance, but it is deftly handled by Mr. Archainbaud.

World-Telegram: A neat little problem in murder is presented for mystery lovers in "Murder on the Blackboard." A nicely devised little problem, with clews that are neither too closely guarded nor too openly revealed, and that lends itself to a solution that is not too far-fetched. All of which makes for an excitingly eventful, smooth, colorful thriller.

Post: With Edna May Oliver again cast as a comic feminine sleuth, the new mystery farce at the Rialto, "Murder on the Blackboard," proves a thoroughly interesting and entertaining film.

Journal: There isn't much, ordinarily, that can be said for comedy detectives, but here the sleuthing is done by Edna May Oliver of the droll voice and the even droller mannerisms. Assisted by James Gleason and Edgar Kennedy, who are able comics themselves, Miss Oliver turns the film into diverting entertainment that is further enlivened by some really amusing dialogue. You'll find the piece fun.

News: The suspense is cleverly worked up before the murder and well sustained afterwards up to the very end of the picture. The cast works well together but Edna May Oliver's performance of the redoubtable Miss Withers tops that of all the others.

Acad. Meeting on Release Prints Set

Laboratory and sound department heads of all the major studios have been invited to attend a meeting of the Academy Research Council's subcommittee on improvement of release print quality Wednesday evening.

A report will be presented then containing proposals and recommendations for standardization of release print laboratory procedure, which the Council believes will result in an improvement in release prints supplied to the theatres. The report is based on an extensive survey made by Gordon Mitchell, manager of the Council, and L. E. Clark.

Eric Rhodes at Radio

Eric Rhodes arrived last night by plane from New York, was handed a script by Radio of "Gay Divorce" and goes to work for that company today.

Code Authority Hits Cash Premium System

New York.—The Code Authority has ruled that the giving of gold premiums by a picture house is rebating in the form of prizes and violates the code.

The ruling came on the complaint of Pacific National Theatres, of Los Angeles, against the Jay Benn Corporation, and the Benn outfit is ordered to stop the practice.

'Death Day' Premiere

"Death Day," the three-reeler edited by Walter Anthony for Sol Lesser from the Sergei Eisenstein Mexican collection, has its world premiere at the Shrine Auditorium Wednesday night as part of an Upton Sinclair political program. Sinclair is also staging one of his political satires.

Tradeviews

(Continued from Page 1)

have done the same, so it can be done.

And, as Mr. Lightman says, such pictures will attract thousands of new customers and will not lose any of the old ones, because the picture fans will go to pictures, no matter what type they are. Even if they prefer the "sophisticated" variety, they will still attend the theatres, take what is offered and like it, for the picture habit, once acquired, is a hard one to break.

Old Warship To Be Built For 'Bounty'

MGM technicians have been assigned the preparation of an 18th century British warship, H.M.S. Bounty, for the Frank Lloyd production of "Mutiny on the Bounty," a novel by Charles Nordhoff and James Norman Hall, based on the 1790 narrative of the ship's commander, Capt. William Bligh.

Clark Gable, Wallace Beery and Robert Montgomery will be combined in the three-star production, and its spot on MGM's schedule depends on synchronizing their free dates.

Frank Lloyd, who is understood to hold an interest in the film rights to the story with MGM, will take the boat and cast to Tahiti during the production, according to present plans.

Warner Executives Leave For Their Posts

With Major Albert Warner and Gradwell Sears remaining here for about ten days more, the balance of the company's sales organization, who dropped in here Wednesday from the San Francisco convention, left last night for their respective territories.

In addition to discussing production problems and watching the making of pictures now in work, the group were shown the four most recently completed Warner films, "Here Comes the Navy," "Housewife," "Kansas City Princess" and "The Dragon Murder Case."

Kahane Back From Meet

B. B. Kahane, accompanied by Ralph Doyle, in charge of sales for Radio in Australia, and Jack Pegler, Lord and Thomas advertising agency executive, returned Saturday by train from Chicago, where they attended the Radio sales convention. Doyle will remain here about a week before sailing for home.

Clive Dominos' Guest

The Dominos will be hostesses tomorrow afternoon at a tea given in honor of E. E. Clive and members of the cast of "Keep It a Dream," currently at the Hollywood Playhouse. It will be held at the clubhouse, 1284 No. Crescent Heights.



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'TWO HEADS ON PILLOW' GOOD; 'MARRYING WIDOWS' WON'T DO

Director, Writer, Cast All Do Well

"TWO HEADS ON A PILLOW"
(Liberty)

Direction .....William Nigh
Original Story.....Dorothy Canfield
Screen Play.....Albert DeMond
Photography .....Harry Neumann
Cast: Neil Hamilton, Miriam Jordan, Henry Armetta, Hardie Albright, Dorothy Appleby, Mary Forbes, Edward Martindel, Claude King, Lona Andre, Betty Blythe, Edward Kane, Claire McDowell, George Lewis, Emily Fitzroy, Nellie V. Nichols, Dorothy Granger, Jilda Ford, Mary Foy, Jack Kennedy.

A good, workmanlike job has been turned out on a tried and true formula and, pointed as it is for tried and true laughs, it doesn't miss its mark. Nor will it miss its audience, thereby assuring it of its rightful place on any program.

This is the one about the hard-working young man, poor but honest (and in this case a lawyer), who married a rich girl from high society, with a termagant mother. They are almost immediately divorced. The girl becomes a lawyer too, and seven years later they meet again in court over an alienation of affections suit which strangely parallels their own marital case. Of course, the boy and girl still outwardly fight and about the same things that parted them the first time, but after sundry arguments for and against marriage, they decide to try it all over again and live scrappily ever after.

The picture doesn't really attempt to prove anything but the fact that, with a good cast of players, an uninspired but workmanlike script and a competent director, it is entirely possible to turn out a piece of entertainment on a very restricted budget that will please and amuse most of your audiences. The mother-in-law school of laughs is worked to a fare-thee-well, but it works, and that's the only answer to any objections.

Besides the presence of the ever-dependable Neil Hamilton, there are extra bright spots in all the scenes that include Henry Armetta and Claude King. Their names are not just stuck into the cast to make it look good. They have good parts and make the most of them. And there are also a number of old-timers who do their share, like Emily Fitzroy, Betty Blythe, Edward Martindel and Claire McDowell, who make the going a whole lot smoother than usual. Miriam Jordan looks perfectly beautiful, but does little else. Someone should find out what it took to wake up Elissa Landi and apply the same treatment to Miss Jordan because, with her looks, it would be worth it. Hardie Albright is right amusing as the incurable bachelor who suddenly finds himself involved in a breach-of-promise suit.

Albert DeMond wrote the script. The dialogue is consistently good and he very evidently knows what an audience will laugh at. William Nigh directed at a good pace and the photography by Harry Neumann is okay.

'Tarzan and Mate' Barred in Germany

New York.—The German Board of Censors has turned thumbs down on "Tarzan and His Mate," barring the picture from Germany. The board gives no reasons for its action against the MGM production.

U.A. Sells Product To Warner Houses

New York.—Although United Artists last year would not sell its product to the Warner theatres, a deal has been closed by the two companies for the coming season.

It is understood that all differences of opinion have been fixed up and that the United Artists pictures have already been booked into more than 350 theatres of the Warner chain.

Universal Sets New Lead For Joan Bennett

Universal is figuring on placing Joan Bennett in the leading role in "Weather Permitting." The studio has a one-picture ticket with her because of releasing her from "Million Dollar Ransom" to take Paramount's "Pursuit of Happiness."

Miss Bennett has not read the script and the final decision hangs on her agreeing to the assignment. Clarence Marks is producing it and Kurt Neumann is slated to direct.

Joel Sayre Latest to Write 'Bugle Sounds'

Joel Sayre handed in his new screen play on MGM's "The Bugle Sounds" Saturday and starts today with Paramount to write an original story for W. C. Fields, under William Le Baron's supervision. The William Morris office handles the writer.

Beery To Do 'Soviet'

"Soviet," the Russian story MGM has been contemplating the past year, is in line for Wallace Beery, following "West Point of the Air," unless "Mutiny on the Bounty" gets in ahead. Irving Thalberg is reported to have Lewis Milestone in mind to direct "Soviet."

Stevens on 'Kernels'

George Stevens has been chosen to direct the next Wheeler and Woolsey picture, "Kentucky Kernels." Fred Guiol was set to write comedy sequences for the picture, which H. N. Swanson is producing for Radio.

Shaw and Lee to Para.

Shaw and Lee were signed by Paramount Saturday for the comedy assignment in "You Belong to Me," the Lee Tracy picture. Walter Kane set the deal.

Sailings From England

London.—Lynn Fontanne, Alfred Lunt and Walter Wanger are sailing for New York on the Ile de France Wednesday.

Old-Fashioned, and Hurt by Poor Yarn

"MARRYING WIDOWS"
(Tower)

Direction .....Sam Newfeld
Author .....Adele Buffington
Photography .....Harry Forbes
Cast: Judith Allen, Minna Gombell, Lucien Littlefield, Johnny Mack Brown, Sarah Padden, Bert Roach, Arthur Hoyt, Virginia Sale.

The story of "Marrying Widows" is a tremendous stumbling-block, over which the cast and director have tripped, fallen on their faces and sunk into the depths of discouragement. Which leaves the audience practically nothing to do but sigh a little and wish they'd stayed home.

The plot is a nice illustration of "familiarity breeds contempt," and offers a little excitement once in a while by getting all tangled up in its long white beard.

It's the yarn about the girl whose in-laws are so mean to her after her husband's death that she leaves home and goes to New York, and of the man who marries her for her money and then discovers that he loves her. Oh yes, and the lecherous brother-in-law.

John Mack Brown is the man who deliberately sets out to win the wealthy widow so that he gan get control of the Melford Sewing Machine Company and revenge his father, whose patents were stolen by the Melfords. He plays easily, but is difficult to understand. Judith Allen is the widow and her performance indicates that she can take care of better roles. Minna Gombell is her pal who helps her out of all trouble and eventually wins Bert Roach, Brown's partner. Lucien Littlefield, overcome by his role, is the unpleasant brother-in-law. Sarah Padden and Arthur Hoyt are the rest of the horrid family, and Virginia Sale is seen briefly.

Sam Newfeld directed against the odds supplied by Adele Buffington, who wrote the story, and Harry Forbes photographed.

The picture rates a very thin recommendation for the least sophisticated houses, and none elsewhere.

London Goes Strong For 'Postman' Novel

London.—This town is giving James Cain's novel, "The Postman Always Rings Twice," a big play. It was banned for pictures, but Jonathan Cape printed one edition here in conjunction with the American publisher, Alfred Knopf, and sold it out pronto. It is going into its second printing.

Schildkraut-Col. Part

Joseph Schildkraut and Columbia have agreed on a cancellation of the player's long-term contract, parting July 10. Inability to agree on assignments is given as the reason.

Mrs. Arch Reeve East

Mrs. Arch Reeve left for New York on the Chief Saturday to join her husband, Fox advertising director.

Not that it MATTERS
by Helen Gwynn

It seems to us perfectly fair and equitable to classify pictures as Class A and Class B productions AFTER they are completed. But the idea of a production schedule listing Class A and Class B pictures BEFORE they are made seems to us a pretty silly thing to do. Particularly considering the basis on which such designations are made.

To a major company a Class A production is one on which the overhead may possibly run up to a million dollars, but heaven knows it has been conclusively proved that a million dollars worth of so-called Class A production does not necessarily an entertainment make. Whereas and contrary-wise, entertainment and good entertainment can abound in a picture that cost a mere one hundred and fifty thousand.

•

Then again, the psychology of rating pictures thus before they ever go before a camera is very bad for the people assigned to a Class B production. There is absolutely no reason to assume that any picture will fall into Class B. Every picture that goes before the cameras should be started with every hope that it will make the Class A grade. There is no excuse for any other way of thinking. After all, every picture on a major lot can use each and every facility a studio has to offer, mechanically and mentally.

•

Studios are constantly seeking a means to cut down their negative costs. Well, they could average matters up a great deal better if they weren't constantly stubbing their toes on this Class A and Class B rating. They have been geared in high for so long that they are willing to throw everything into what they are pleased to term a Class A production and give a Class B picture the left-overs. And that's not exactly good showmanship or good sense. Given a sure-fire story, they put into it their biggest stars and "draw" names, the best cameraman and the highest-priced director. Given a story that possibly needs a little careful working out, they write it off to Class B production, try out newcomers in it, give it a struggling director who is trying to make good and then tie him up in knots if he's enthusiastic enough to think that it could be improved and could be Class A with a few changes. They say it doesn't matter.

•

But it does matter. There should be room in every picture for a star and a future star. There should be room in every picture for a writer to do his best. There should be room in every picture for a director to give his best. And if that should be the case, there will be more Class A pictures at less average cost and better entertainment for the public all around.

British Gaumont To Release 12 In U. S.

London.—British Gaumont has selected twelve of its best current pictures for release in the United States next season. They are:

"Along Came Sally"; "Channel Crossing", with Constance Cummings; "Orders Is Orders", with James Gleason and Charlotte Greenwood; "The Murder Party", with Leslie Banks; "Friday the Thirteenth"; "Dick Turpin", with Victor McLaglen; "Strike", with Leslie Banks; "The Woman in Command", with Cicely Courtneidge and Edward Everett Horton; "Sleeping Car", with Madeleine Carroll; "Just Smith"; "It's a Boy", with Edward Everett Horton; "The Arson Ring", with Leslie Banks.

Long John Silver Is Bad For Beery's Leg

Wallace Beery has had trouble getting his leg unkinked from his pegleg pirate part in "Treasure Island," and leaves for New York tomorrow or Wednesday for special treatments from Dr. Maurice Rashbaum, who cures with lights.

On Beery's return, he goes into "West Point of the Air," story written about the government training school at Randolph Field, Texas.

Lesser Engages Lugosi For Role of 'Chandu'

Sol Lesser engaged Bela Lugosi Saturday to play Chandu in his 24-reel production based on the radio magician. Ray Taylor starts direction of the initial eight-reel feature the week of July 9.

Figuring that the Chandu character can be centered in other story ideas, Lesser took options for further engagements of Lugosi over a three-year period.

'Wagon Wheels' Going Into Work at Paramount

Harold Hurley returns to his desk at Paramount today, after a three-weeks absence, and will place "Wagon Wheels," a western, into work immediately. This is Art Jacobson's and Charles Barton's first crack at co-directing a picture after long service with the studio as assistant directors.

Reliance to Make Six

New York.—Harry Goetz, president of Reliance Pictures, announces that his company will make six features for the coming season. Three of them are "Count of Monte Cristo," "Transatlantic Merry-Go-Round" and "Catalina."

MGM Doubtful on Three

Placing three pictures in the doubtful category, MGM has shelved them temporarily rather than raise any question on censorship with them. They are "Duchess of Delmonico's," "Undressed Parade" and "Indo-China."

Radio Signs Conover

Theresa Maxwell Conover was signed Saturday by Radio for a featured role in "The Age of Innocence," in which Irene Dunne and John Boles have the leading roles. The MacQuarrie office set the deal.

Ratoff to Work in Own Yarn in England

London.—Gregory Ratoff, who was supposed to return to America this week, has again delayed his departure and will do another picture for British International. It is "Eighteen Minutes," written by Ratoff himself, and Monty Banks will direct.

Schoedsack Wanted To Do New 'Chang'

Ernest Schoedsack is reported dickering with English interests which want him to head another expedition of an exploratory nature for a picture on the order of "Chang."

While Schoedsack has about two years to go on his Radio contract, he has had no office on the lot for some time, and is on suspension status, pending a story fitting his style.

He has been mentioned for the direction of "The Last Days of Pompeii," which Merian C. Cooper is planning in Europe.

Mae West Declines to Go on 'Hall of Fame'

Although Paramount okayed her appearance on the "Hall of Fame" broadcast yesterday, being anxious to work in a radio plug on "It Ain't No Son," Mae West bowed out of going through with the deal.

According to her Paramount ticket, she is her own boss on doing radio work, but declined a $7,000 offer because she could not get material for the broadcast that would satisfy her.

Duval on 'Red Pawn' For Dietrich's Next

Paramount is keeping Jacques Duval on its writing staff for one more assignment and will hand him "Red Pawn" to whip into a screen play as Marlene Dietrich's next picture with Josef von Sternberg. The latter acts unofficially as producer on the picture.

'Melody' Off For Time

"Broadway Melody of 1934" is off the immediate schedule at MGM, and lies in the free-for-all department for the acquisition and development of further ideas. Apparently the only factor set about it is music by Brown and Freed.

Rooney in 'Hide-Out'

Mickey Rooney went into MGM's "Hide-Out" Saturday, taking this picture instead of Warners' "Big-Hearted Herbert" because of a prior contract. Walter Kane set it.

Brooks With Durante

Matty Brooks, who used to write some of Eddie Cantor's broadcasting material and also wrote for Jimmy Durante last season, is back on the Durante writing staff.

Try-out of Segall Play

Harry Segall's new play, "Knock Wood," will have its try-out performances at Greenwood Lake, N. J., this Summer. Edward F. Gardner will produce it.

New York REVIEWS

"PRIVATE SCANDAL"

Paramount prod.; director, Ralph Murphy; writers, Vera Caspary and Bruce Manning

Mayfair Theatre

World-Telegram: From the moment Ned Sparks makes his appearance on the scene, "Private Scandal" goes over to farce completely, and turns out to be a brisk, noisy, extravagant and funny burlesque of murder melodramas. If the beginning and the ending could be changed, this "Private Scandal" would be one of the most effective satires on mystery films the screen has yet produced.

Journal: Thanks to Ned Sparks, "Private Scandal" is better than average mystery melodrama. With Sparks as the detective on the case, a murder investigation practically turns into a farcical burlesque.

Times: "In "Private Scandal" they solve the murder with such lack-wit methods that the picture produces a considerable body of loud and reasonably irresistible humor. The homicide itself is slipshod, sober and rather arrogantly routine in arrangement. But when Ned Sparks walks on the scene as the detective in the case, all hands wake up and the film begins to sparkle.

Sun: The Mayfair has a jolly murder mystery this week. It's not always so mysterious; but its general good humor seldom flags. Bright and lively to the last few minutes, "Private Scandal" falls to pieces at the end. The solution is an annoying disappointment.

American: "Private Scandal" starts out a bit haltingly as a routine murder mystery. It gains momentum with the unreeling of every foot of film, however, and, with the entrance of Ned Sparks as the sour-faced and sarcastic police inspector, achieves an even faster tempo. Although actually one of the season's funniest comedies, the picture never loses its suspense.

Herald-Tribune: "Private Scandal" is a curious picture for several reasons. It contains, in its first half, some of the fuunniest dialogue heard on Broadway in a long time—the kind that brings shouts of spontaneous laughter from all parts of the house. Miss Pitts, of course, helps in the comedy, but it is Ned Sparks who really dominates the early humorous scenes. But the oddest thing about Mr. Murphy's picture is its dull ending.

Post: A typical Summer offering. The new picture is light, rather meaningless, and very amusing. Despite the fact that the plot centers around the solution of a murder, it just cannot be termed a mystery melodrama, as it contains such comics as Zasu Pitts and Ned Sparks. These two comedians make one forget the flimsiness of the plot, and instead, attention is focused upon their comedy antics.

News: The shivers vanish once your attention is attracted by the dead-pan and raucous voice of Ned Sparks as he goes about being a sort of diamond-in-the-rough detective. And that is not all to keep you amused. Zasu Pitts is abroad making dumb speeches and dumber gestures which are highly comic.

NIGEL BRUCE

as "Troon" in "Coming Out Party"

JESSE L. LASKY — FOX PRODUCTION

". . Harry Green and Nigel Bruce have small parts in this picture but between them they steal every scene in which they appear . ."

London Star—May 7th

". . Mr. Bruce is excellent as "Troon" . ."

New York Times—March 17th

". . Best performance of picture is given by Nigel Bruce . ."

Hollywood Variety—January 15th

as "Lynch" in "Murder in Trinidad"

SOL WURTZEL — FOX PRODUCTION

". . but it is Nigel Bruce who is important . . . he is a fine addition to Hollywood ranks . ."

Philadelphia Public Ledger—April 7th

". . Easily one of the best films that has been shown at the Mayfair for months and one that is distinguished by Mr. Bruce's compelling portrayal . ."

New York Times—May 16th

". . 'Lynch' as portrayed by Nigel Bruce gives promise of becoming one of the great detectives of the screen . ."

New York World-Telegram—May 16th

". . It is Nigel Bruce who romps off with the acting honors . ."

New York Herald—May 16th

as "Johnnie Jelliwell" in "Springtime for Henry"

JESSE L. LASKY — FOX PRODUCTION

(The same role originally played 8 months New York Stage and 4 months London stage)

". . Nigel Bruce turns in a characterization that is wholly amusing and artistically superb . ."

Hollywood Reporter—April 19th

". . Nigel Bruce providing a remarkably fresh and outstanding comedy character . . marching away with the acting honors . ."

Hollywood Variety—April 19th

". . closely sharing the honors with Otto Kruger and almost stealing the show at times was Nigel Bruce with his comical 'Johnnie Jelliwell' . ."

Los Angeles Herald-Express—June 8th

as "Squire Trelawney" in "Treasure Island"

HUNT STROMBERG — MGM PRODUCTION

". . Nigel Bruce is thoroughly delightful as the too-talkative Squire . . ."

Hollywood Reporter—June 23rd

". . Nigel Bruce registers strongly as Squire Trelawney . . ."

Hollywood Variety—June 23rd

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MISS GRACE MOORE

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A Fine Director and Composer

VICTOR SCHERTZINGER

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My Golfing Partner,

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COLUMBIA PICTURES CORP.

Sincerely

Lyrics
"ONE NIGHT OF LOVE"

GUS KAHN

The Senators From
"Stand Up And Cheer"

FRANK MITCHELL

JACK DURANT

"SHE LEARNED ABOUT SAILORS"

A John E. Stone-Fox Production

"Mitchell and Durant register solidly in every appearance."
Hollywood Reporter, June 11

"The breezy tale is a natural for Mitchell and Durant. They are hilarious in their stooge type comedy, building the laughs steadily and surely—a comedy wow."
Daily Variety, June 11

"Mitchell and Durant's knockabout eccentricities groove into the plot with hilarious hokum. They look permanent for pictures."
M. P. Daily, June 12

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THRILLS GALORE IN MGM 'WEST POINT OF THE AIR'

With the equivalent of ten days shooting already in the can for "West Point of the Air," Richard Rosson returned from Texas last week to line up the cast to support Wallace Beery in the MGM story of army pilot training.

Two camera units, working simultaneously from the air and the ground, are still shooting at Randolph Field, near San Antonio, Texas. The first-cameramen teamed on this work are Elmer Dyer and Charlie Marshall, and Charles Cropun and Paul Vogel. Roger Manning is unit manager.

Six ships have been crashed by army pilots for the MGM cameramen during their nine weeks at the field. Desired stunts are studied by an official board, headed by Col. F. L. Martin, field commandant, and plotted to the scientific margin of safety, with the result that there have been no fatalities during this work.

Rosson and Monta Bell, supervising the production, go into their casting huddle tomorrow. It is possible that another star name will be put in the part of Beery's son. Beery plays the master sergeant, whose son, fresh from West Point, comes under the rigorous air-training regime—a situation Rosson found in real life at Randolph Field.

Field, men and ships have been virtually at MGM's disposition for the picture. Captain J. J. Cannon, director of flying at four government fields, has been the company's direct contact. For one shot, 210 planes were taken up in training formation. The only charge to MGM comes on conditioning motors of junk planes that are to be crashed.

Rosson gets his first MGM screen credit in the direction of "West Point of the Air." His four months shooting for "Eskimo" in the Arctic, and his Mexican production for "Viva Villa" were anonymous. Previously Rosson held co-direction credits with Howard Hawks on "Today We Live" and "Scarface."

Lichtig & Englander Start Radio Branch

L. Scott Perkins, formerly with NBC, has joined Lichtig & Englander as an associate in charge of the firm's new radio department.

The firm plans to offer screen personalities to the advertising agencies and network executives, with material that will be acceptable to the broadcasters, and also meet the requirements of the studios.

Erskine Caldwell Here

Erskine Caldwell stepped off the train Friday night and reported at MGM Saturday to write dialogue for "A Wicked Woman," on which Florence Ryerson has been preparing the screen play from the Ann Austin novel.

'Navy' Premiere Set

Warners will world premiere "Here Comes the Navy" at Loew's State in Norfolk, West Virginia, starting July 6. It will open there simultaneously with the arrival of the fleet in that city.

'Winning Ticket' for Reisner - Cummings

Chuck Reisner and Jack Cummings will inaugurate their own production office at MGM with "The Winning Ticket," in which Leo Carrillo and Louise Fazenda are co-featured. Miss Fazenda has just returned from Europe with her husband, Hal Wallis, and Carrillo is in New York making personals. Both come to the coast shortly for the Irish sweepstakes comedy.

Reisner will handle direction on the first of the feature comedies he and Cummings produce.

Linnit Here to Close Anglo-American Deals

S. E. Linnit, of the London agency of O'Bryen and Linnit, arrived Saturday in Hollywood for a two-weeks conference with William Hawks and A. George Volck.

Linnit will set matters of policy, since each firm represents the other. He will seek to close a number of deals that are on for local talent to go to London for a picture and for London talent to come to Hollywood.

Batcheller and Cohen Call Off Europe Trip

New York.—George Batcheller and Maury Cohen, heads of the twin producing companies, Chesterfield and Invincible, have called off a trip to Europe and will return this week to Hollywood to start their new program of pictures. They will make 28.

'Hide-Out' on Location

W. S. Van Dyke left Friday night for Santa Cruz with "Hide-Out" principals and production staff for two weeks location work. On his return he is expected to have only a few pick-up shots to make before turning in the picture.

Luci Ward Sells Yarn

Hearst's Cosmopolitan has accepted for publication "Cargo DeLuxe," the first short story by Brooke Nevins, the pen name for Luci Ward, secretary to Ben Markson, Warner writer. Her screen story, "Black Eve," is now being considereded by several studios.

Stone Off on Cruise

Lewis Stone got away Friday in his schooner, Serena, headed for parts unknown. It's the first time he's taken his boat away from San Pedro for over a year. MGM has no definite assignment on the board for him.

MGM Wardrobe Boost

Elaborate costuming called for by "The Merry Widow," "Vanessa" and "David Copperfield" has resulted in swelling MGM's wardrobe department payroll from 85 to 200 checks weekly.

Gene Towne East

Gene Towne left for New York last night to close a picture deal for the Towne-Baker writing team.

UP-TO-THE-MINUTE CASTING NEWS

Claudia Coleman, by Bernard, Meiklejohn and McCall, to "Four Walls," MGM.

Brandon Hurst, by Menifee I. Johnstone, to "Have a Heart," MGM.

Eddie Kane for two Radio shorts and Liberty's "School for Girls," by Bernard, Meilklejohn and McCall.

Diana Wilber to two at Goldwyn's, "Kid Millions" and "Barbary Coast."

Margaret Nearing, by Bernard, Meiklejohn and McCall, to Universal's "Romance in the Rain."

Greta Meyers, by Bernard, Meiklejohn and McCall, to "Servants' Entrance," Fox.

Evans and Mayer and **John Larkin** to a Warren Doane short, by Bernard, Meiklejohn and McCall.

Gay Seabrook, by Bernard, Meiklejohn and McCall, to Warners for a short.

Muriel Evans, Kate Price and **Paul Page** to "Have a Heart," MGM.

Ben Hewlitt for "Mrs. Wiggs of the Cabbage Patch," Paramount, by Hallam Cooley.

Dorothy Christy for "Million Dollar Ransom,"Universal, by Hallam Cooley.

Arthur Housman to "Mrs. Wiggs of Cabbage Patch," Paramount.

Clara Lou Sheridan, Gwenllian Gill and **Eddie Borden** to "You Belong To Me," Paramount.

Akim Tamaroff for "Four Walls," MGM.

Arthur Belasco for "Hide-Out," MGM.

Hughie White for "Million Dollar Ransom," Universal, by Max Shagrin.

Rafael Corio to "Love Flight," Fox, by Hallam Cooley.

Science Interested in Jules Verne Picture

The National Geographic Magazine has notified Phil Goldstone that it wants to send a representative on his "Twenty Thousand Leagues Under the Sea" production voyage. The California Institute of Technology will also have representatives on Goldstone's boat.

Guilds in Big Air Plan

(Continued from Page 1)

ting a sponsor for the program. They have not troubled much about this as yet, preferring to be sure of their material before they tried to sell it. It is known, however, that they have been negotiating with the Gulf Refining Company and the Lucky Strike people, two of the largest broadcasting sponsors. The broadcast, of course, would be nation-wide over one of the big chains.

The plan at present is to have a minimum of thirteen broadcasts. The material, which will be in dramatic form, will be written by members of the Screen Writers Guild and performed by members of the Screen Actors Guild. It is understood that a large number of the top-notchers in both Guilds have expressed themselves as favoring the plan and as being willing to do all they can to help, either by writing or by acting.

LINCOLN'S PRICE SURPRISE

The new Lincoln V12 is a truly priceless car of precision, of performance and prestige . . . yet its price is surprising. This fine "12" sells for less than mere "8's" of competitive automobile lines.

MADDUX
INCORPORATED
1353 N. VINE
IN HOLLYWOOD
GLADSTONE 5171

BONDED WHISKIES

Aged, bottled in bond Bourbon and Rye Whiskies that were made prior to the prohibition era are becoming scarce. Wholesale prices, in the last ten days, have advanced from $5 to $15 per case. In New York City, brokers report active speculation in such whiskies. Local merchants have already advanced retail prices appreciably.

Vendome offers the finest Bourbon and Rye Whiskies available today in the following three items:

	Pints	Case
"OLD JIM GORE" (Chapin and Gore) (18 year old Bourbon)	**$4.50**	**$100.00**
	Fifths	
"HIGHSPIRE RYE" (Berry Bros.) (18 year old Rye)	**8.50**	**95.00**
"AMERICAN RYE" (Berry Bros.) 1923	**6.50**	**72.00**

These three Whiskies are incomparable.

Vendome also has in stock "MELLWOOD," "OLD RAMSHEAD" and CEDAR BROOK" 17-year bonded whiskies of finest quality.

PRICES

Regardless of market conditions, we will not advance our Whiskey prices until present stocks are exhausted.

Items like "Old Jim Gore" and "Highspire," in a few weeks time, will be classed as rarities. It will be many years before comparable Whiskies can be obtained.

On other aged bonded Whiskies we can soon anticipate prices that will be little short of fantastic.

A purchase of any of these Whiskies at our present prices will, very shortly, pay handsome dividends on your investment.

The VENDOME

WINE AND SPIRIT MERCHANTS

6666 Sunset Boulevard **HOllywood 1666**

PICTURES NOW SHOOTING

PRODUCTION ABOUT THE SAME WITH 38 IN WORK

BAROMETER

This Week	38 Features
Last Week	37 Features
Year Ago	29 Features
Two Years Ago	26 Features
Three Years Ago	31 Features

Columbia

"BROADWAY BILL"

Cast: Warner Baxter, Myrna Loy, Lynne Overman, Douglas Dumbrille, Margaret Hamilton, Raymond Walburn, Clarence Muse, George Cooper, Charles Levison, Charles Wilson, Frankie Darro, Harry Holman, Richard Heming.
Director ..... Frank Capra
Original ..... Mark Hellinger
Screen Play ..... Robert Riskin
Photography ..... Joseph Walker
Sound ..... Edward Bernds
Producer ..... Harry Cohn

"THE CAPTAIN HATES THE SEA"

Cast: John Gilbert, Victor McLaglen, Fred Keating, Wynne Gibson, Alison Skipworth, Florence Rice, Leon Errol, Walter Catlett, John Wray.
Director ..... Lewis Milestone
Novel ..... Wallace Smith
Screen Play: Wallace Smith and Arnold Belgard.
Photography ..... Arthur Edeson
Sound ..... George Cooper
Producer ..... Harry Cohn

"AMONG THE MISSING"

Cast: Richard Cromwell, Billie Seward, Arthur Hohl, Henrietta Crosman, Ivan Simpson.
Director ..... Al Rogell
Original Screen Play: Fred Niblo Jr. and Herbert Asbury.
Photography ..... Joseph August
Sound ..... Glenn Ramminger
Associate Producer ..... Sid Rogell

Fox

"SHE WAS A LADY"

Cast: Helen Twelvetrees, Donald Woods, Ralph Morgan, Paul Harvey, Jackie Searl, Carol Kay, Doris Lloyd, Ann Howard, Monroe Owsley, Harold Goodwin, Barbara Weeks.
Director ..... Hamilton MacFadden
Novel ..... Elisabeth Cobb
Screen Play ..... Gertrude Purcell
Photography ..... Bert Glennon
Sound ..... Don Flick
Producer ..... Al Rockett

"SERVANTS' ENTRANCE"

Cast: Janet Gaynor, Lew Ayres, Walter Connolly, Louise Dresser, G. P. Huntley Jr., Sigfried Rumann, Buster Phelps, Ned Sparks, Katherine Doucet.
Director ..... Frank Lloyd
Novel ..... Sigrid Boo
Screen Play ..... Samson Raphaelson
Photography ..... Hal Mohr
Sound ..... J. E. Aiken
Producer ..... Winfield Sheehan

"JUDGE PRIEST"

Cast: Will Rogers, Brenda Fowler, Rochelle Hudson, Roger Imhoff, Tom Brown, Anita Louise, Frank Melton, Stepin Fetchit, Henry B. Walthall, Berton Churchill, Charles Grapewin, David Landau, Paul McAllister, Matt McHugh, Louis Mason, Hy Meyer, Hattie McDaniels.
Director ..... John Ford
Short Stories ..... Irvin S. Cobb
Screen Play ..... Dudley Nicholls and Lamar Trotti
Photography ..... George Schneiderman
Sound ..... Al Protzman
Producer ..... Sol Wurtzel

"WANTED"

Cast: Rosemary Ames, Russell Hardie, Pert Kelton, Victor Jory, George Irving, Henry B. Walthall.
Director ..... Louis King
Screen Play ..... Lester Cole and Stuart Anthony
Photography ..... L. W. O'Connell
Sound ..... S. C. Chapman
Producer ..... Sol Wurtzel

"SERENADE"

Cast: Pat Patterson, Nils Asther, James Burke, Herbert Mundin, Harry Green, Joseph Cawthorne, Henry B. Walthall.
Director ..... James Tinling
Story ..... Richard Carroll
Screen Play ..... Lynn Starling
Photography ..... Ernest Miller
Sound ..... George Leverett
Producer ..... John Stone

MGM

"BARRETTS OF WIMPOLE STREET"

Cast: Norma Shearer, Fredric March, Charles Laughton, Maureen O'Sullivan, Ferdinand Munier, Katharine Alexander, Marion Clayton, Ian Woolf, Una O'Connor, Vernon Downing, Neville Clark, Matthew Smith, Robert Carlton, Allan Conrad, Peter Hobbes, Ralph Forbes, Lowden Adams, Leo G. Carroll.
Director ..... Sidney Franklin
From play by ..... Rudolf Besier
Screen Play ..... Claudine West and Ernest Vajda
Add. Dialogue ..... Donald Ogden Stewart
Photography ..... William Daniels
Producer ..... Irving Thalberg

"THE MERRY WIDOW"

Cast: Maurice Chevalier, Jeanette MacDonald, Minna Gombell, Edward Everett Horton, Una Merkel, Barbara Leonard, Sterling Holloway, George Barbier, Joan Gale, Sheila Manora, Leona Walters, Edna Walde, Barbara Barondess, Shirley Ross, Dorothy Granger, Jean Hart, Elinor Hunt, Dorothy Wilson, Jill Dennett, Maria Troubetylcoy, Tyler Brooke, Cosmo Kyrle Bellew, George Lewis, John Merkyl, Charles Requa, Fifi D'Orsay, Dewey Robinson.
Director ..... Ernst Lubitsch
Original Operetta ..... Franz Lehar
Screen Play ..... Ernest Vajda and Samson Raphaelson
Dance Director ..... Albertina Rasch
Photography ..... Oliver Marsh
Producer ..... Irving Thalberg

"SACRED AND PROFANE LOVE"

Cast: Joan Crawford, Clark Gable, Otto Kruger, Stuart Erwin, Una O'Connor, Marjorie Gateson, Akim Tamiroff, Paul Porcasi.
Director ..... Clarence Brown
Original ..... Edgar Selwyn
Screen Play ..... John Lee Mahin
Photography ..... George Folsey
Producer ..... Hunt Stromberg

"THE STUDENT TOUR"

Chast: Charles Butterworth, Jimmy Durante, Phil Regan, Maxine Doyle, Florinne McKinney, Monte Blue, Dewey Robinson, Doug Fowley, Mary Loos.
Director ..... Charles F. Reisner
Original Screen Play: Arthur Bloch and George Seaton.
Adaptation ..... Philip Dunne
Dialogue ..... Ralph Spence
Photography ..... Joseph Valentine
Producer ..... Monta Bell

"THE HIDE-OUT"

Cast: Robert Montgomery, Muriel Evans, Ed Brophy, Mickey Rooney, Louise Henry, Maureen O'Sullavan, Edward Arnold, Elizabeth Patterson, Whitford Kane.
Director ..... W. S. Van Dyke
Original ..... Mauri Grashin
Screen Play ..... Albert Hackett and Frances Goodrich
Dance Numbers ..... Arthur Appel and Chester Hale
Photography ..... Ray June
Producer ..... Hunt Stromberg

"FOUR WALLS"

Cast: Franchot Tone, Karen Morley, Gladys George, Henry Wadsworth, Jack LaRue, C. Henry Gordon, Nat Pendleton, May Robson, Akim Tamiroff.
Director ..... Paul Sloane
Play ..... Dana Burnet and George Abbott
Screen Play ..... Bernard Schubert
Photography ..... Lucien Andriot
Producer ..... Lucien Hubbard

"HAVE A HEART"

Cast: Jean Parker, Una Merkel, Stuart Erwin, James Dunn.
Director ..... David Butler
Original ..... David Butler and B. G. DeSylva
Dialogue and Continuity: Florence Ryerson and Edgar Allan Woolf.
Photography ..... James Wong Howe
Producer ..... John Considine

Paramount

"NOW AND FOREVER"

Cast: Gary Cooper, Carole Lombard, Shirley Temple, Sir Guy Standing, Charlotte Granville, Tetsu Komai, Jameson Thomas, Gilbert Emery, Henry Kolker, Harry Stubbs, Egon Brecher, Buster Phelps.
Director ..... Henry Hathaway
Original: Jack Kirkland and Melville Baker.
Adaptation ..... Austin Parker
Screen Play: Vincent Lawrence and Sylvia Thalberg.
Music ..... Harry Revel
Lyrics ..... Mack Gordon
Photography ..... Harry Fischbeck
Sound ..... Harry Lewis
Producer ..... Louis D. Lighton

"YOU BELONG TO ME"

Cast: Lee Tracy, Helen Mack, Arthur Pierson, David Jack Holt, Lynne Overman, Helen Morgan.
Driector ..... Alfred Werker
Original ..... Elizabeth Alexander
Adaptation: Grover Jones and William Slavens McNutt.
Screen Play: Lynn Starling and Harry Ruskin.
Photography ..... Leo Tover
Producer ..... Louis D. Lighton

"MRS. WIGGS OF THE CABBAGE PATCH"

Cast: Pauline Lord, W. C. Fields, Zasu Pitts, Jimmy Butler, George Breakstone, Evelyn Venable, Kent Taylor, Edyth Fellows, Verginia Weidler, Carmencita Johnson, Donald Meek, Charles Middleton.
Director ..... Norman Taurog
Original ..... Alice Hegan Rice
Screen Play: William Slavens McNutt and Jane Storm.
Photography ..... Charles Lang
Sound ..... Eugene Merritt
Producer ..... Douglas MacLean

RKO-Radio

"THE FOUNTAIN"

Cast: Ann Harding, Brian Aherne, Violet Kemble-Cooper, Paul Lukas, Jean Hersholt, Ralph Forbes, Sara Haden.
Director ..... John Cromwell
Story ..... Charles Morgan
Screen Play ..... Jane Murfin
Photography ..... James Van Trees
Sound ..... Clem Portman
Producer ..... Pandro S. Berman

"AGE OF INNOCENCE"

Cast: Irene Dunne, John Boles, Julie Hayden, Wesley Barry, Laura Hope Crews.
Director ..... Philip Moeller
Novel ..... Edith Wharton
Play ..... Margaret Ayer Barnes
Screen Play ..... Sarah Y. Mason and Victor Heerman
Photography ..... Henry Gerrard
Sound ..... John Cass
Producer ..... Pandro S. Berman

PICTURES Now SHOOTING

THIS WEEK AS COMPARED WITH 37 LAST WEEK

United Artists

Samuel Goldwyn

"WE LIVE AGAIN"

Cast: Anna Sten, Fredric March, Gwendolin Logan, C. Aubrey Smith, Jessie Ralph, Jane Baxter, Ethel Griffies.
Director .....Rouben Mamoulian
Based on Novel by.....Leo Tolstoi
Screen Play ..... Leonard Praskins
Photography .....Gregg Toland

Reliance Pictures, Inc.

'COUNT OF MONTE CRISTO"

Cast: Robert Donat, Elissa Landi, Louis Calhern, Sidney Blackmer, O. P. Heggie, Raymond Walburn, Lawrence Grant, Luis Alberni, Georgia Caine, Irene Hervey, Douglas Walton, Ferdinand Munier, Lionel Belmore, William Farnum, Wilfred Lucas, Clarence Wilson, Tom Rickerrs, Clarence Muse, Helen Freeman, Holmes Herbert, Eleanor Phelps, Alphonse Martell, Russell Powell, Juliette Compton, Walter Walker, Paul Irving, Wallace Albright, Edward Keene, Mitchell Lewis.
Director.....Rowland V. Lee
Original .....Alexandre Dumas
Screen Play and Dialogue: Philip Dunne, Dan Totheroh and Rowland V. Lee.
Photography .....Peverell Marley
Producer .....Edward Small

"TRANS-ATLANTIC MERRY-GO-ROUND"

Cast: Jack Benny, Nancy Carroll, Gene Raymond, Sydney Howard, Sid Silvers, Sidney Blackmer, Ralph Morgan, Shirley Grey, Patsy Kelly, Frank Parker, Jean Sargent, Robert Elliott, William (Stage) Boyd, Sam Hardy, Carlye Moore, Wallis Clark, Esther Howard.
Director ..... Benjamin Stoloff
Original .....Leon Gordon
Additional Dialogue: Joseph Moncure March.
Comedy Dialogue.....Harry W. Conn
Music .....Richard A. Whiting
Lyrics .....Sidney Clare
Dance Direction.....Larry Ceballos
Photography .....Teddy Tetzlaff
Producer.....Edward Small

Universal

"ONE MORE RIVER"

Cast: Diana Wynyard, Frank Lawton, Colin Clive, Henry Stephenson, Mrs. Patrick Campbell, Jane Wyatt, C. Aubrey Smith, Reginald Denny, Kathleen Howard, Lionel Atwill, Alan Mowbray, Gilbert Emery, E. E. Clive, Robert Greig, Gunnis Davis, Tempe Pigott.
Director .....James Whale
Story .....John Galsworthy
Screen Play.....R. C. Sherriff
Photography .....John Mescal
Producer .....Carl Laemmle, Jr.

"ROMANCE IN THE RAIN"

Cast: Roger Pryor, Heather Angel, Victor Moore, Phillip Reed, Ruth Donnelly, Marjorie Davidson, Esther Ralston.
Director .....Stuart Walker
Story .....Jay Gorney and Sig Hergiz
Screen Play.....Barry Trivers
Additional Dialogue.....John Weaver
Music.....Jay Gorney
Lyrics .....Don Hartman
Photography .....Charles Stumar
Producer .....Stanley Bergerman

"THE HUMAN SIDE"

Cast: Adolphe Menjou, Doris Kenyon, Dickie Moore, Reginald Owen, Betty Lawford, Charlotte Henry, Joseph Cawthorn.
Director .....Edward Buzzell
Play .....Christine Ames
Screen Play: Ernest Pascal, Nat Ferber and Rian James.
Photography.....Norbert Brodine
Associate Producer.....Eph Asher

"MILLION DOLLAR RANSOM"

Cast: Edward Arnold, Marjorie Gateson, Wini Shaw, Robert Gleckler, Bradley Page, Edgar Norton, Hughie White, Phillips Holmes, Mary Carlisle.
Director .....Murray Roth
Story .....Damon Runyon
Screen Play.....William Lipman
Photography .....George Robinson
Associate Producer.....Eph Asher

Warners-First National

"DAMES"

Cast: Dick Powell, Ruby Keeler, Joan Blondell, Guy Kibbee, Hugh Herbert, Virginia Pine, Ronny Cosby, Zasu Pitts, Bess Flowers, Pat O'Malley, Mary McLaren, Johnny Arthur, Arthur Vinton, Hobart Cavanaugh, Arthur Aylesworth, Leila Bennett, Phil Regan.
Directors.....Ray Enright and Busby Berkeley
Original .....Robert Lord
Screen Play.....Delmer Daves
Music and Lyrics: Harry Warren, Al Dubin, Sammy Fain, Irving Kahal, Mort Dixon, Allie Rubel.
Photography .....George Barnes
Supervisor .....Robert Lord

"FLIRTATION WALK"

Cast: Dick Powell, Ruby Keeler, Pat O'Brien, John Eldredge, Ross Alexander, Guinn Williams, Henry O'Neill, Glenn Boles, John Arledge.
Director .....Frank Borzage
Story .....Delmar Daves and Lou Edelman
Screen Play.....Delmar Daves
Dance Director.....Bobby Connelly
Musical Numbers.....Mort Dixon and Allie Wrubel
Photography .....Sol Polito
Supervisor .....Robert Lord

"A LOST LADY"

Cast: Barbara Stanwyck, Ricardo Cortez, Frank Morgan, Rafaelo Ottiano, Phillip Reed, Henry Kolker, Willie Fung, Hobart Cavanaugh, Walter Walker, Edward McWade, Samuel Hinds, Lyle Talbot.
Director.....Alfred E. Green
Novel .....Willa Cather
Screen Play.....Gene Markey and Kathryn Scola
Photography .....Sid Hickox
Supervisor .....James Seymour

"A LADY SURRENDERS"

Cast: Jean Muir, George Brent, Veree Teasdale, Arthur Aylesworth, Joan Wheeler, Pauline True, Charles Starrett, Nella Walker.
Director .....Archie Mayo
Story and Screen Play..Mary McCall Jr.
Photography .....Ernest Haller
Supervisor .....Edward Chodorov

"CASE OF THE HOWLING DOG"

Cast: Warren William, Mary Astor, Helen Trenholme, Dorothy Tree, Gordon Westcott, Allen Jenkins, Russell Hicks, Helen Lowell, Harry Tyler, Eddie Schubert, James Burtis, Frank Reicher, Harry Seymour.
Oirector .....Alan Crosland
Story .....Erle Stanley Gardner
Screen Play.....Ben Markson
Photography .....William Rees
Supervisor .....Sam Bischoff

"BIG HEARTED HERBERT"

Cast: Guy Kibbee, Aline MacMahon, Patricia Ellis, Phillip Reed, Helen Lowell, Junior Durkin, Mickey Rooney.
Director .....William Keighley
Story .....Sophie Kerr
Play: Sophie Kerr and Anna Steese Richardson.
Screen Play: Lillie Hayward and Delmer Daves.
Photography .....Arthur Todd
Supervisor .....James Seymour

Independent Productions

Liberty

(Pathe)

"SCHOOL FOR GIRLS"

Cast: Sidney Fox, Paul Kelly, Lona Andre, Dorothy Lee, Kathleen Burke, Toby Wing, Lois Wilson, Russell Hopton, Dorothy Appelby, Joyce Compton, Lucille LaVerne, Anna Q. Nillson, Charlie Ray, Mary Forbes.
Director .....William Nigh
Novel.....Reginald Wright Kauffman
Screen Play.....Albert DeMond
Photography .....Harry Neumann
Producer .....M. H. Hoffman

Majestic

(Darmour and Talisman)

"SHE HAD TO CHOOSE"

Cast: Isabel Jewell, Buster Crabbe, Regis Toomey, Sally Blane, Huntley Gordon, Wallis Clark, Matt McHugh, Fuzzy Knight, Maidel Turner, Kenneth Howell, Jules Cowles, Arthur Stone.
Director .....Ralph Ceder
Story.....Mann Page, Izola Foster
Screen Play.....Houston Branch
Photography.....James Brown Jr.
Producer .....Larry Darmour

Mascot

(Mack Sennett)

"THE LAW OF THE WILD"

(Serial)

Cast: Rex, Rin-Tin-Tin, Jr., Ben Turpin, Bob Custer, Lucile Browne, Richard Cramer, Ernie Adams, Charles Whittaker, Jack Rockwell, Dick Alexander, Edmund Cobb.
Directors: Breezy Eason and Armand Schaefer.
Original Story .....Ford Beebe
Adaptation: John Rathmell and Al Martin.
Continuity: Sherman Lowe and B. Reeves Eason.
Photography .....Ernie Miller
Producer .....Vic Zobel

Sol Lesser

(Pathe)

"PECK'S BAD BOY"

Cast: Jackie Cooper, Jackie Searl, Thomas Meighan, Dorothy Peterson, O. P. Heggie.
Director .....Eddie Cline
Novel .....George W. Peck
Screen Play.....Bernard Schubert and Marguerite Roberts
Photography .....Frank Good
Producer .....Sol Lesser
Music .....Hugo Reisenfeld

Supreme

(Talisman)

"DEMON FOR TROUBLE"

Cast: Bob Steele, Nick Stuart, Gloria Shea, Don Alvarado, Walter McGrail, Carmen LaRoux, Lafe McKee.
Director .....Robert Hill
Original Screen Play.....Jack Natteford
Photography .....Bill Thompson
Producer .....Sam Katzman

WHAT'S WHAT

BRULATOUR BULLETIN

WHO'S WHO

Published Every Monday — J. E. BRULATOUR, Inc., Distributors — Eastman Motion Picture Films

the REFLECTOR

Public speakers usually bore us to tears . . . but at the Biltmore t'other night one of the boys slipped us a nifty. . . . He'd just referred to an eastern metropolis as "The City That Lives by the Forge" . . . 'nd a coupla minutes later (talkin' about Hollywood) he called our village . . . "The City That Lives by the Camera." . . . Righto . . . and all that sort of thing . . . BY THE CAMERA . . . yessir . . . NOT by the story (mind you) . . . not by the star . . . not by the cast . . . the sets . . . and how this old boy did emphasize CAMERA . . . he might have been spotted into this program by a joint committee from 659 and ASC . . . but there was no doubt in the mind of anyone in that great room . . . the CAMERA is plenty important to Hollywood and the M. P. Industry. . . . We've made up our mind to look him up (this speaker) next time he comes over (from England) and see if we can sell him an idea on sayin' a few words about WHAT goes through the camera.

•

And—speaking of The Camera—it's been our privilege to sit in on a couple of conventions of the biggies of the business during the past week. One top exec (addressing the exhibs) declared . . . "and we are giving thought and time and attention to the photography of every picture . . . be it a super feature or a short . . . there's no excuse for a single scene being badly photographed . . . that's why we've engaged the best cameramen in the business and also that explains why our laboratory is supervised as rigidly as our treasury . . . and, I assure you, that's some supervision." . . Encouraging!

•

Henry Gerrard, a tennis devotee, figured he got a great break when the picture he's now on called for several days' work on a tennis court. But—on the days scheduled to shoot—no sun. Now Henry's afraid they'll change to a ping pong game at the studio. . . Theodor Sparkuhl all fini at Fox and back home to Paramount. . . . Jimmy Howe will help Dave Butler make a grand picture of "Have a Heart"—both formerly of Fox—now MGMers. . . . Bob Planck and Jack Mackenzie both taking a breather at Monogram but both starting again any second. . . . Ollie Marsh about to kiss "The Merry Widow" good-bye. . . . Milt Krasner finished his first at MGM plenty under the gun—and they like him out Culver City way. . . . Jimmy Van Trees will sign a new contract with another big studio next week. . . . Little Eddie Buzzell has little Norb Brodine as his picture-taker on "The Human Side" at Universal. . . . Heavy dough for George Robinson—he's off on "Ransom, $1,000,000" also at Universal.

Portland Pleased

John Boyle is playing Portland, Oregon, with his Swedish production, and has been received warmly by the Oregonians. The picture has been playing to capacity business and the reviews are most flattering. Boyle has spoken before several civic and art groups, and his remarks were widely quoted in the Portland newspapers.

CO-OPERATION

On an evening late in past week we had a pleasant experience and learned a valuable lesson.

We were invited to attend an informal dinner at one of the major studios, and found in the dining room a number of front office executives, all of the cameramen who were not actually in production, the top bosses of the laboratory and sound departments respectively, other associated technicians of laboratory, sound and camera departments.

Following dinner a general discussion was launched. They talked about every day production problems, each man fearlessly and quite frankly expressing his own views and attitude. When there was a disagreement it was an emphatic one. On the other hand, there was a delightful absence of opinionated views or of stubbornness. If SUCH and SUCH was the answer to SO and SO, THAT was THAT!

Intensely interested, we inquired and found that these little group affairs are held here at no stated times; always informal; and they just happen whenever the department heads and technicians feel they can get together, and, gentleman, THEY GET TOGETHER!

Our host—Fox Movietone Studios.

Mileage

Ever watch a traffic manager of a big corporation doing his stuff? A peep inside Johnny Arnold's office at M. G. M. will bring recollections if you have. Head of the Metro camera department has plenty to do keeping track of his transient photographers. Last week Len Smith laid aside his dark glasses, brushed the bright light of Broadway out of his eyes, and followed the rails on his next assignment to St. Louis for special background shots, "Death on the Diamond."

Paul Vogel was picked up by one of Arnold's wires somewhere in Texas and re-routed to join the Big Moose in St. Louis. Clyde DeVinna radios first report on long jump to Indo-China, giving special information on shots turned at sea.

Mike's 'Minnie' Lab

Mike McGreal, Warner Bros. camera department chief, is installing at the Burbank plant, adjoining the loading room, a miniature laboratory where tests can be immediately developed . . . big sets . . . special effects . . . spectacular night scenes.

Tests will be developed, an enlargement made, which can be shown to the director within thirty minutes after the test has been shot. Cameramen and directors, who have been informed of the new departure, are naturally most enthusiastic. It is an intelligent move, promising tremendous values in return.

Rosson Improving

Flash report tells us Hal will be back with his friends in a few weeks. Swell news.

Martinelli To Fox

Arthur Martinelli has been called by the Fox Studios, where he will be in charge of the photography of "Love Flight," an original to be made entirely in Spanish under the direction of Frank Strayer. Martinelli's photography in a number of mystery stories has established him as a clever master of the camera. His effect shots are spectacular and have contributed much to the mood of the pictures with which he has been recently associated.

Polito Returns

Back to the Warner lot in Burbank comes Sol Polito from West Point, where he has been giving plenty footage a ride through his battery of cameras during photography of the Frank Borzage production, "Flirtation Walk." Polito is profuse in his expression of appreciation for the splendid cooperation given to him by eastern cameramen and other technicians.

Gordon Jennings Casting

Casting . . . . Not in the sense in which the word is commonly used in Hollywood, but with the delicate, sensitive, high-powered split bamboo fly rod and silken line . . . . high in the Sierras and beyond to the Jackson Hole country, and up into the Utah streams and lakes, which will keep him away from his other tricks and effects for at least three weeks.

Mellor's Number Two

Bill Mellor, who was recently elevated to first cameraman at Paramount, has completed his first picture, and has started on "Wagon Wheels."

BACKGROUND SHOTS

Henry Sharp, Cinematographer

Born in Los Angeles; started as assistant with Thomas Dixon at Sunset and Western in "The Fall of a Nation." First picture, 1920, Thomas Ince, "Homespun Folks." With Ince seven years; photographed original version of "Anna Christie." About 1922 photographed "Lorna Doone" with Maurice Tourneur.

1927 with Doug Fairbanks photographed "Don Q," "Son of Zorro" and "Black Pirate."

Then Metro-Goldwyn for three years, first picture being "The Mysterious Island," photographed 100 per cent in color. Also photographed King Vidor picture, "The Crowd." Returned to Doug Fairbanks for "The Iron Mask"; then to MGM for some of Lon Chaney's pictures.

In 1931 went 'round the world with Douglas Fairbanks.

For the past few years with Paramount. His last four pictures are "Ladies Should Listen," "Many Happy Returns," "Melody in Spring" and "Alice In Wonderland."

the BUZZER

THIS WEEK'S QUESTION: HOW DO YOU PREFER TO SHOOT NIGHT EFFECTS?

THEODOR SPARKUHL (Paramount): Where there are no sets or buildings which call for artificial lights I always prefer to make my night scenes in the daytime.

ARTIE MILLER (Fox): Whenever possible I like to shoot my exterior night scenes in the daytime, as a properly filtered and exposed sunlit exterior gives a moonlit effect that can be achieved in no other way.

MERRITT GERSTAD (Unievrsal): If out in the country where there are no artificial lights, such as auto, window or street lamps burning, then I would prefer shooting night effects in the daytime with filters. According to the prevailing light conditions, I would use either a 72 or a 70, a combination of 23A and 56, a 23A or a 21. There are other minor filters used in combination with the neutrals which I have used with excellent results for closer shots. Of course a proper balance of diffusion has to be obtained for each and every separate filter correction to overcome certain harshness.

CHARLES LANG (Paramount): If it is possible to play the scenes where the sunlight is fairly strong and well broken up by trees and foliage I much prefer making night shots in the daytime. If the landscape is flat and uninteresting I would rather make the night shots with lights. Of course nothing can replace the sun's single source for proper moonlight effects.

ERNIE HALLER (Warner Bros.) At night, if a definite source of light is shown, such as streets, windows, etc.; but if out in the desert or country I prefer to shoot night scenes in the daytime with filters, which filters are governed by the time of day, for the long shots 72 or 70, or the combinations; but on close-ups in the shade I use a 23A.

LOU O'COONNELL (Fox): My decision would be affected mostly by the character of the scenes. Intimate close-ups and small exterior sets can perhaps be handled best under lights. It should be remembered that highly colored costumes worn in heavily filtered night scenes may not appear the same when photographed inside under lights.

JIM BROWN (Darmour): On "The Scarlet Letter" just completed, in the town square sequence, photographed in the daytime in Laurel Canyon, on the long shots I used a combination 23A and 56B. On the closer shots a 5N5. Finally, at the end of the day, no filters at dusk.

SID HICKOX (Warner Bros.): I prefer to shoot night scenes at night, but when compelled to shoot night in the daytime, if necessary to pull down a sky, a 72 is very satisfactory. If not necessary to show sky I prefer 5N5. Changing light conditions, however, may make it necessary to use others, but our lab always helps us out on these special sequences. "Let Gage Worry."

METRO-GOLDWYN-MAYER STUDIOS,
% MR. SAMUEL MARX,
CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XXI, No. 41. Price 5c. TODAY'S FILM NEWS TODAY Tuesday, June 26, 1934

N. Y. BANS WEST PICTURE

TRADEVIEWS by FRANK POPE

•IT is sincerely to be hoped that, as a result of the campaign that is being waged for a "wholesome screen," the wholesomeness will not be overdone. There isn't the slightest doubt that the producers are quite a bit nervous over conditions. That is putting it mildly.

Of course, they can't be blamed for feeling the way they do. When organizations representing millions of potential customers flatly threaten a boycott unless a different type of pictures is produced, there would naturally be a lot of scurrying around to find material that will not offend.

The action of the New York State Board of Regents in barring the Mae West picture from that state because of its possible effect on the youthful mind was a heavy blow, not only to Paramount, but to the whole industry. No more effective argument could be advanced by the reform element than that the morals and characters of children were being endangered. Such a statement would naturally arouse the mothers of the nation, and mothers can make an awful lot of trouble when they start.

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But, please, Mr. Producer, don't go too far on the wholesomeness idea. Even admitting that some pictures have been somewhat too "colorful," it is going to be a terrible thing if all of them suddenly become only sweetness and light. Love, sex, passion and other elements are needed for drama and the test for the producers will come not so much in the selection of the elements, as in the handling. Handled with wisdom, with restraint and still with showmanship, there is no reason why stirring dramatic pictures cannot be made. It will take care. Supervisors can no longer say: "This story is okay, but let's dirty it up," as has been the case in the past more than once.

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But one danger is that, cowed by the growth of the reform wave, the producers will become too mild. We don't believe that the girls of today read "Elsie Dinsmore" or "Pollyanna," nor that the boys read the "Rollo" books. It is to be hoped that the attempt to "clean up" pictures will not reach that stage. The kids of today are not the kids of a few decades ago and, while it may be true that some

(Continued on Page 2)

Para. Stockholders Face $2 Assessment

New York.—Holders of Paramount stock face an assessment of $2 on each share under the reorganization plan being prepared by Kuhn, Loeb & Company, to create a fund to be used to retire the company's bank loans.

Lachman To Direct 'Inferno' For Fox

Definite decision was made by Fox yesterday to produce Dante's "Inferno." It is to be made as a big special, and Sol Wurtzel will produce it at the Western avenue studios.

Harry Lachman was selected yesterday as the director, and will immediately begin looking for a big name cast. Rose Franken and Phil Klein are doing the screen play. No date has been set for the start of production, but work will begin at once on the many unusual settings to be used.

New Darrow Slam at Pictures Is Expected

Washington.—The third report of Clarence Darrow's committee will be made public some time this week.

It is understood that Darrow is taking another heavy punch at the motion picture industry in this document.

R. W. Saunders Funeral

New York.—The funeral of Richard W. Saunders, formerly comptroller of Paramount, who died Sunday, was held yesterday in this city. He was about 68 years old.

Regents Turn Thumbs Down On "It Ain't No Sin" — Para. Will Change And Re-submit

The New York State Board of Regents, the supreme court of the state's educational system under which the Board of Censors operates, yesterday banned the Mae West picture, "It Ain't No Sin." Paramount last night could not or would not give out any detailed reasons, but said that up to Saturday the only objection had been to the title.

New York has always been rather lenient in censorship matters and it is felt that this latest action is due to the reform wave that is sweeping the country against questionable pictures. It follows on the heels of the declaration made to Will Hays last week by Dr. Harold Campbell, superintendent of the New York City schools, that the educational authorities would not permit the characters

(Continued on Page 4)

Andrews Aide to Cukor On 'David Copperfield'

MGM yesterday signed Del Andrews as assistant director on "David Copperfield," which George Cukor directs and David Selznick produces.

The picture will go before the cameras in three weeks under present plans.

Edwin Loeb Returns

Edwin Loeb returned to the legal office of Loeb, Walker and Loeb yesterday from Rochester, Minn., where he has spent the past few weeks at the Mayo Brothers' clinic in an effort to cure sinus.

Korda Asking Bids For 'Nijinski' Play

John Wildberg, New York attorney who arrived here from the East Sunday for a ten-days visit in the interests of several film clients, has been commissioned to negotiate the sale of Alexander Korda's rights in the play, "Nijinski," to a Hollywood producer.

This does not mean that Korda has abandoned the idea of making the picture in England, according to Wildberg, but that he will produce it there if he cannot get agreeable terms for its sale here. Korda owns the screen rights to the Romola Nijinski biography and is having Melchior Lengyel handle the screen play.

Margaret Lindsay To Be Starred by Warners

Warners plan an immediate stellar build-up for Margaret Lindsay, starting in the bracket with James Cagney in "Gentlemen Are Born," which Mervyn LeRoy is preparing for a production start next week.

Her work in "Fog Over Frisco" and "Dragon Murder Case" clinched her for stardom with Jack Warner.

Rogers and Paul East

Charles R. Rogers and Val Paul leave Friday with their families on a month's vacation from Paramount. They go by boat to New York and Boston before returning here.

Uncle Carl at Carlsbad

London.—This is last call before returning to America for Carl Laemmle Sr., who, after attending Universal's continental sales convention in Paris, went on to Carlsbad for his vacation.

Hal Roach in New York

New York.—Hal Roach arrived here yesterday for conferences with Felix Feist and other MGM executives on production plans. Roach will produce 32 two-reelers.

BRITISH PICS ON WAY TO TOP, ASSERTS WILCOX

New York.—Herbert Wilcox, production head of British and Dominions, believes that British pictures have at last broken down the barrier that has stood between them and the American theatres and that this coming year they will take their place in the sun of United States favor.

Mr. Wilcox, whose company produced "Nell Gwyn," brought a print of that picture to this country and will trade show it at the Astor Theatre on July 10. This picture is one of the reasons for his optimism about

(Continued on Page 4)

Bette Davis Suspended By Warner Brothers

Bette Davis has walked off the Warner lot and was placed on the suspended list by the studio, which notified all other studios by letter that the option on her services was being exercised for another period and that she cannot work for any other organization.

The situation arose from her refusal to accept the leading role in "Case of the Howling Dog." Warners replaced her with Helen Trenholme.

HARRY LACHMAN directed "BABY TAKE A BOW"

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher

FRANK T. POPE.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 2 Cathedral Mansion; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

RAMBLING REPORTER

Everyone who has seen her tests on the MGM lot will tell you that Mady Christians is going to be a sanzation! . . . Jack Kirkland got himself a black eye defending a woman's honor over the week-end. . . . Kay Francis and some of the N'Yawk camera boys got into a tiff on the dock when she sailed —Kay was willing to pose—but didn't want to be snapped unawares. . . . . Don't blame her—it's the ones who "dodge" the photographers (but not quite!) who always manage to have those Godawful pictures of themselves get into print! . . . . Charles Vidor used to sing basso with a Wagnerian opera company—he gave it up when he discovered that a basso could never be a hero in the show!

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The Charles Laughtons, back in town from Yosemite—their first trip in the U.S.A. . . . Minna Wallis here too, with the Hal Wallises. . . . Winston Guest, "ace" polo player, with his bride, house-guesting at the Don Stewarts. . . . David Selznick sick abed —and can't even complain because he's lost his voice! . . . Frank Morgan off for a five-day vacation on his yacht. . . . D'you know what newly-wed agent is so happee that he is now trying to marry off all his wife's girl friends to his various and sundry pals? . . . The Sam Jaffes, Al Hall, Lola Lane, Marc Connolly, Arthur Hornblow with Myrna Loy, Virginia Bruce, the Bert Kalmars, among the diners at Harry Ruby's Satiddy night.

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Jean Muir is determined to play Joan of Arc—but got a terrific ribbing from a visiting N.Y. producer about it the other day. . . . Charles Brackett, with a mattress, and Gene Markey, in a bathrobe, strolling the Paramount lot—honest! . . Veree Teasdale working with a nurse by her side after a bad case of flu. . . . Ernst Lubitsch lunched his first guests Sunday—and everybody raved about the house, furbished by Harold Grieve. . . . Clark Gable won a medal (a gold one!) skeet-shooting Sunday. . . . . Dmitri Tiomkin must wear his hands bandaged for many weeks more—but how can he talk??

New York REVIEWS

"LET'S TALK IT OVER"
Universal prod.; director, Kurt Neumann; writers, Dore Schary, Lewis Foster, John Meehan Jr.
Roxy Theatre

World-Telegram: A generally feeble and uninteresting variation of the Pygmalion theme, made more so in this instance by some incredible stale situations and a commonplace dialogue. Such stories have been the backbone of program pictures for years and, while they may fill a certain niche in the scheme of cinema entertainment, they are only diverting when their treatment is fresh and imaginative and their dialogue and situations brisk and light-hearted.

Journal: It looks from here as though we'll have a Summer of movies about sailors. Anyway, the first of this minor cycle is now on display at the Roxy Theatre under the title of "Let's Talk It Over." You won't have much difficulty in anticipating the plot as it goes along.

Mirror: Once more the talented Mae Clarke makes a fairly entertaining movie with threadbare material. "Let's Talk It Over" is unworthy of her, as it is unworthy of Chester Morris. But the two play with such conviction, they gloss over the feeble spots in their material and make the film fairly interesting.

Times: The Roxy's latest screen offering is a negligible pictorial story. It is the sort of yarn which is long on action and short on plausibility, an extravagant piece of work which becomes not a little wearisome when it takes itself too seriously.

News: Dore Schary and Lewis Foster, authors of "Let's Talk It Over," should have devoted a little of their time to talking it all over before they wrote their story and decided whether or not they were writing a comedy or a melodrama. Instead they switched from one mood to the other without warning and evolved something that is hard to classify.

American: Chester Morris, who has been absent from the local screens for too long is in the comedy called "Let's Talk It Over." This time he is a very tough and very difficult sailor but, withal, a veritable diamond in the rough.

Sun: A lively, exaggerated romantic comedy. A light, restrained direction and some equally deft performances have made the little comedy surprisingly credible. It is light but entertaining Summer fare.

Herald-Tribune: Perhaps such effort as was put into this production seems a bit futile for the juvenile results, but that is strictly up to the spectator. The piece has been directed with sympathy and earnestness.

Post: "Let's Talk It Over" is a mess. It takes a hackneyed story, which is no crime in itself, and handles it about as badly as it has ever been handled before, which is something of a trick. It will undoubtedly help business in all the bars around the theatre.

Wyckoff Again Named To Head Cameramen

The cameramen's union has nominated Alvin Wyckoff for another term as president of Local 659. As there were no other nominees, this assures Wyckoff of re-election for his fourth term. He has headed the union ever since it was organized.

Other nominations were: For vice-presidents, Roy Klaffki, Hal Mohr, Jack Mackenzie; recording secretary, H. L. Broening; financial secretary, J. O. Taylor; sergeant-at-arms, Len Powers; trustees, Dewey Wrigley, Gus Peterson, Rolla Flora.

Hoffman Quits Col.

John Hoffman resigned as special effects technician at Columbia yesterday, a spot that had been created for him. He last worked on "Whom the Gods Destroy" and quit because he felt the urge. He came into pictures as a protege of Slavko Vorkapich.

New Play For Biltmore

Henry Guttman has leased the Biltmore Theatre and places his play, "Soviet Princess," into rehearsal July 6. Edgar MacGregor will stage it. Nina Wilcox Putnam and Guttman made the dramatization from a Russian play.

Ray Fernstrom Back

Ray Fernstrom has returned from a three-months trip, during which he photographed a series of Fitzpatrick Traveltalks in Technicolor's new three-color process. They were made in Holland, France, Switzerland and Ireland.

Shirley Changes Agents

Shirley Temple yesterday signed a managerial contract with Bern Bernard, of the Bernard, Meiklejohn and McCall agency, and at the same time obtained a release from O'Reilly and Mann, her former agents.

OPEN FORUM

The Hollywood Reporter:

In your issue of June 23, you carried a story with the headline "Del Rio Plans Own Clean-Up Campaign," in which I was reported to be somewhat upset at hot elements in "In Caliente," my next picture for Warner Bros. The article further stated that I was on the point of inaugurating a one-woman picture clean-up campaign.

The story is without foundation. I haven't even seen the script.

Would very much appreciate your making this clear in your paper.

DOLORES DEL RIO.

Goldwyn Will Alter 'Nana' If Repaid

Paris.—The Zola heirs, who recently sued Sam Goldwyn and United Artists for alleged changes in Zola's novel, "Nana," have withdrawn their suit, but both Goldwyn and United Artists are clamoring to have it tried unless the heirs return the 200,000 francs Goldwyn paid them for the picture rights to the book.

Goldwyn's attorney declared that, for the 200,000 francs he secured the right to make any changes in the story he desired. He and United Artists are understood to be willing to change the title and omit Zola's name if they get their money back. Otherwise, nothing doing.

Mayer Luncheon Host

With screen players, local newspaper publishers and representatives of the French government as guests, Louis B. Mayer yesterday tendered a luncheon to Emile Schreiber, noted French economist and publisher, and his wife, at MGM. The visitors leave today by plane for San Francisco.

Dickson Morgan at Col.

Columbia yesterday signed Dickson Morgan to act as dialogue director on "Among the Missing," which Al Rogell handles. Richard Cromwell, Billie Seward and Henrietta Crosman have the top spots.

Tradeviews

(Continued from Page 1)

pictures have been a bit too strong, the modern youth isn't going to be harmed by commonsense treatments of dramatic themes, nor is he going to be willing to subsist on milk and water for his picture diet.



SCREEN WRITERS RALLYING TO AID OF THE INDUSTRY

Offer Hays Help In Propaganda Work

Hollywood's creative talent is rallying to the support of the industry in an effort to thwart the censorship danger that the present church drive against pictures is creating.

It was learned yesterday that the Screen Writers' Guild is planning to take an active part, and one of the first things Will Hays will do when he arrives here shortly will be to get into a huddle with Ralph Block, president of the Guild.

Members of the Guild have been discussing the dangers to the business that the present agitation is building up. With so many nationally known writers on the rolls, it was felt that these men should be able to do much to spread the real truth about Hollywood through the pages of the various publications to which they contribute.

Block recently contacted an executive of the Hays' organization and suggested that the Guild would like to do whatever it could in whatever plan the Hays' office might have in mind for the defense of the industry. A few days later Block was informed that Mr. Hays is particularly anxious to confer with him on the subject, and a tentative appointment has been made. In fact, Hays expects to see Block the first day he is here, which indicates the importance he places upon the work the Guild may be able to do. At the meeting it is expected that the Guild executives will be taken into Hays' confidence as regards his future plans, and the work for the Guild will probably be outlined.

The actors, too, are starting to rear up in defense of the much abused industry. Already, Lawrence Grant, one of the finest public speakers in pictures, is on a nation-wide lecture tour, speaking on "The Truth About Hollywood." Grant is getting right into the churches with his talks, speaking last Sunday night in Cincinnati under the auspices of the Ninth Street Baptist Church. This is the first time the industry has had a representative out among the religious bodies since the Academy several years ago sent Dr. Clinton Wunder on a good-will tour.

New Song and 5 Players For Universal Picture

Universal bought a theme song and five more players for "Million Dollar Ransom" yesterday.

Song is "Have a Good Time" by Solly Violinsky and Ben Ryan. Players are Dorothy Christy, Joyce Compton, Henry Kolker, Knute Erickson and Alice Ardell. Murray Roth is directing the picture under Eph Asher's eye.

New Script For Meehan

When John Meehan returns from New York in three weeks, he goes on the script of George Auerbach's "My Brother's Wife," which E. A. Dupont will direct under Larry Weingarten's supervision at MGM. Clark Gable and Jean Harlow will have the top spots.

Court Dismisses Stanley-Erpi Suit

New York. — Federal Judge Nields, in Wilmington, yesterday dismissed the anti-monopoly suit brought by Vitaphone and the Stanley Company against Erpi. This is a result of the Warner-Erpi settlement.

Clyde Elliott To Do Pic in East Indies

Clyde Elliott, who produced "Devil Tiger" for Fox and Frank Buck's "Bring 'Em Back Alive," will leave Hollywood the middle of next month to make a picture, tentatively called "Yellow Waters," in China and the Dutch East Indies.

Columbia is going to release the picture, part of which is understood to be financed by the Dupont interests. W. E. Deming Jr. goes along as general assistant and sound engineer. Cast and camera crew are now being selected. It is expected the trip will take about six months.

O'Flaherty To Radio On Munitions Story

Liam O'Flaherty, who has turned in his screen play on "War Is Declared" to B. P. Schulberg at Paramount, starts at Radio today to write the screen play for the Larry Bachmann story, "To the Victor."

This is the munitions yarn concerning Sir Basil Zaharoff, which Pandro Berman is producing.

Edgar Kennedy Spotted For Three by Monogram

Monogram yesterday extended Edgar Kennedy's two picture deal to three pictures and assigned him to a spot with Guy Robertson in "King Kelly of the U.S.A.," which Leonard Fields directs. The player previously has been announced for "Flirting With Danger" and "Reckless Romeo."

Bart Play in August

"The Man Who Reclaimed His Head," play by Jean Bart, will probably get an early August spot on the Universal schedule. It's the one Edward Ludwig comes over from Warners to direct for Universal.

Sutherland Job Clicks

Sidney Sutherland turned in his treatment for "Beau Lafitte," Radio's pirate story, yesterday, and the execs were so well pleased that he was assigned to start on the script at once.

'Fanny' Still Castless

"Fanny" is still Universal's great uncast. However, William Wyler expects to make some definite choices by Saturday.

David Selznick Ill

David O. Selznick was home yesterday with an attack of laryngitis.

Paris Still Favors American Pictures

Paris.—American pictures still hold the edge in the Paris theatres in spite of the campaign against them that is being conducted by the Chambre Syndicale. The newcomers in the Paris house this past week are:

"Bottoms Up" and "Thunder Over Mexico" at the Pantheon; "Hypnose" and "The Diplomaniacs" at the Agriculteurs and the Bonaparte; "Broadway Through a Keyhole" at the Studio Universel; "Looking for Trouble" at the Lord Byron; "Morning Glory" at the Cine Opera; "Two Hearts in Waltz Time" at the Studio Caumartin; "The Crime Doctor" at the Club Dartois; "Bolero" at the Empire.

The holdovers are: "House on 56th Street" and "Convention City" at the Apollo; "Little Women" at the Edouard Sept; "Rip Tide" at the Elysee Gaumont; "It Happened One Night" at the Ermitage; "Sons of the Desert" at the Madeleine; "Cat and the Fiddle" at the Marboeuf; "Constant Nymph" at the Raspail; "Let's Fall in Love" at the Studio Des Acacias; "Dollars and Whiskey" at the Studio 28; "Footlight Parade" at the Clichy Palace and the Gaite Rochechouart.

Mintz To Universal To Work on Own Yarn

Through an arrangement with Radio, Universal yesterday closed a deal with William Stephens for the purchase of a story by Sam Mintz and the use of his services on a one-picture deal.

The story, "Women Are Like That," is an original which Henry Henigson will produce. Mintz goes to Universal after he finishes the screen play for "Anne of Green Gables."

'Bombay Mail' Can't Be Exhibited in India

London. — Universal's "Bombay Mail" has been barred from exhibition in India because an incident too closely parallels the recent case of a maharajah invited to visit England so his province could be cleaned up. The same film was turned down in Singapore because it shows the murder of a colonial governor.

Race Nights Charged

The Manchester Theatre yesterday filed a complaint with the Los Angeles Grievance Board, charging the Castle, Florence and Mecca theatres with violation of the film code in that they conduct race nights. The case will be heard Thursday.

Loretta Not So Well

Loretta Young, who went into the hospital some days ago for a slight operation, suffered a relapse yesterday and will not be out for another week.

Mervyn Light Arrives

Mervyn Light, Warners' new juvenile from Broadway, arrived at the studio yesterday and was assigned to a spot in "Just Out of College."

Not that it MATTERS by Helen Gwynn

A well-known moom pitcher writer, until very recently a client of one of the biggest agencies out here, was forced to leave said agency because of the weirdest piece of business an agency has ever pulled.

Now this writer is not only well known, but is a good writer to boot and one who earns darned good money for his work. He came back here a few months ago on a one-picture deal and the promise of more from the agency. The picture was completed in due time and then the writer sat back and waited for the promises to materialize. Nothing happened. After a few weeks of nothingness, the writer tried to reach his particular agent in the agency, and found it couldn't be done by telephone or personal appearances. Finally the writer hit on the brilliant scheme of writing a registered letter. The letter brought results in the form of a telephone call and the writer delivered his ultimatum. He told the agent that, if he didn't get a job in three days, his contract with the agent would be null and void. The agent assured the writer that he would get something.

At noon of the third day the agent's secretary phoned the writer to tell him that they had gotten him a radio job. The job was for the writer to dash off a fifteen minute script for the huge sum of one hundred dollars!

And you can't very well beat that. An agent offering a writer who gets around a thousand a week (ten per cent of which the agent has been collecting regularly for a couple of years) a hundred dollar job to keep him happy.

•

A slight oversight on the part of a major studio is costing it good money each week in the form of salary to a high-priced crooner. This crooner was signed up for pictures on the strength of his radio personality and following, and big plans were made for him. That is, he was assigned to any number of productions and one story was completely re-written to suit his talents—until he made his first picture. After that, most of the plans were called off and it is now just a question of completing his contract unless a miracle happens. You see, the lad can sing all right, but he can do nothing else; and sing was all he ever did over the air. They forgot to find out that in his radio programs, whenever the script called for the crooner to speak, the lines were given to a "double" to read—the crooner never spoke—just sang.

•

Shades of the days when prima donnas used to have their carriages drawn through the streets by an admiring and appreciative audience. Grace Moore's singing in "One Night of Love" is so remarkable that the other night, after a preview of the picture at which Miss Moore was present, it took three motorcycle cops to clear the way for her car, the admiring throngs were that large.

IATSE AND IBEW TO TRADE OFF THEIR DIFFERENCES

New York.—Those on the inside of the trade union affairs here yesterday were predicting that the jurisdictional battle between the IATSE and the IBEW which has resulted disastrously for the IA in the studios, will be settled before long in a "horse-trading" deal that is said to be on the fire.

While official confirmation could not be secured, it is generally understood that the IA and IBEW executives are soon to get together, and the deal said to be brewing is to give the IBEW all the electricians in the studios, removing them entirely from Local 37, IATSE, and turning all the sound technicians back to Local 695.

This would leave Local 37 with the grips and property men as its principal members, and would stop the raiding of the various locals in the war that has been going on in Hollywood ever since the IBEW stepped into the studio picture.

William Green, president of the A. F. of L., is said to have promised to bring the fight to the floor of the convention this Fall, but suggested that a trading settlement between the two Internationals probably would be a better method. If this is settled, labor men feel that there will be a radically different set-up in wage scales brought about in the studios.

Atwater-Kent Finalist For 'Babes in Toyland'

Hal Roach yesterday signed Felix Knight, finalist in the Atwater-Kent radio contest in 1932, for the role of "Tom Tom" in "Babes in Toyland," making the first casting for the Laurel and Hardy feature. Ray McCarey will direct when the picture goes before the cameras the end of July.

Brit. Pics on Way to Top

(Continued from Page 1)

the future of British pictures in America.

He believes that next year will see a lessening in the number of pictures that England will need. Its average requirements for home consumption are about 600 pictures a year, and last year, including about 100 quota films produced by Americans, 720 were available. This, Mr. Wilcox says, was 110 above maximum absorption. For the coming year, he thinks about 400, including quota product, will be about right.

His company, British and Dominions, will produce eight to twelve pictures next year which will cost around $500,000 each and he plans to import first-line American artists and directors.

Mr. Wilcox meets Darryl Zanuck and Joseph M. Schenck in London on July 21 for conferences over production and distribution matters, United Artists being the releasing organization in this country for British and Dominions product. Wilcox also commented on the London engagement of "The House of Rothschild," stating that he believed the picture would gross at least $1,000,000 in England alone.

Para. Regional Meet In Frisco Today

New York.—The first of Paramount's regional sales conventions opens in San Francisco today in charge of Divisional Manager Charles Reagan. At the close of that meeting Reagan goes to Chicago for a meeting there.

J. J. Unger, divisional manager for the East and South, will hold meetings in Atlanta on Friday, in Washington on July 2, and in New York on July 6.

Morgan and Dresser For 'Limberlost' Cast

Monogram yesterday signed Ralph Morgan and Louise Dresser for top bracket roles in "The Girl of the Limberlost," which Christy Cabanne plans to get into production by the end of the week.

The studio is still looking for a girl to fill the title role spot.

Nella Walker Held

Warners yesterday signed Nella Walker for a second picture and started negotiations for a third. The player, who is now in "A Lady Surrenders," next goes into "Big-Hearted Herbert." The deal was negotiated by Menifee I. Johnstone.

Amkino Film Opening

New York.—Amkino, the Russian film outfit, will open a picture called "Cavalcade" at the Acme Theatre today.

Woman Writer to Fox

New York.—Fox has signed Noel Pierce, local playwright, to a long-term ticket and she boarded a train yesterday for the hop to the coast.

N.Y. Bans West Picture

(Continued from Page 1)

of the children to be undermined by pictures of types that were becoming too prevalent.

Paramount has by no means given up hope of getting the picture into the New York theatres. The company starts today on re-takes, which will consume two or three weeks, and, with those completed, will re-submit the picture to the Regents. In the meantime, it will not be shown anywhere.

It was to have opened at the Paramount Theatre down-town Thursday, but this engagement has been postponed indefinitely. Also the release date of June 29 has been set back.

Paramount realizes that the picture might be booked into many places without any objections, but it realizes also that decisions given in New York state often influence censorship bodies in other spots and it prefers to take no chances.

So far as the title is concerned, objections to that give the company a chance to pull a good bit of showmanship by releasing the picture without any title ,and calling it simply "A Mae West Picture." This may be done, although it is not definitely decided as yet.

Oh Dear, Now Kisses Don't Mean Marriage

Albany.—Dr. Theodore Graebner, of Concordia Theological Seminary, has just discovered that people kiss these days at times other than when they seal their betrothal, and yesterday he tried to blame it all on the movies by telling the Evangelical Lutheran Synod the pictures are injecting some sort of love-life germ into the youngsters.

Jimmy Savo To Cavort In Russian Background

New York.—The picture which Ben Hecht and Charles MacArthur are to produce at the Astoria studios with Jimmy Savo starred, will have a Russian background and a lot of Russian actors will be in it.

The producers plan to build an entire Russian village, somewhere in up-state New York.

Eddie Dowling Leases Theatre For Two Years

New York.—Eddie Dowling has leased the St. James Theatre from Vincent Astor for two years and will produce four plays and a musical comedy, starting this Fall.

New Bill at Kings Club

Heinie Brand, of the Kings Club, announces a change in his floor show, starting Thursday. The Herberts—Gracie and Charlie—formerly of the 225 Club, Chicago, will be featured.

Operators' Unions In Trouble Again

New York.—The records of Local 306 of the Motion Picture Operators union and of the Empire State Operators' union were seized by detectives yesterday and turned over to the Kings County Grand Jury on charges by members that $1,000,000 in dues had been collected and no accounting made.

It is alleged that "Dutch" Schultz received $7500, that $25,000 was paid to a detective agency and exorbitant fees to lawyers.

Phil Baker Signed For 'Gift of Gab' at 'U'

Phil Baker, said to be the first radio accordeonist to use a stooge, was added yesterday to the cast sheet of Rian James' broadcast picture, "Gift of Gab," at Universal. The Downey Sisters were also booked.

Rian James, scenarist and supervisor, will probably triple-play in the part of a radio columnist. Karl Freund directs.

Lucille Ball Arrives

Lucille Ball arrived from the East yesterday and reported to the Sam Goldwyn offices, where she is assigned to a part in Eddie Cantor's next picture.

New Para. Actor Due

Elisha Cook Jr. arrives today from New York to take up a two-picture contract with Paramount. He goes immediately into "Ready for Love."

NOTICE!

TO MY MANY FRIENDS—

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Story by
BERNARD SCHUBERT
and
MARGUERITE ROBERTS

NOW IN PRODUCTION

directed by
EDWARD F. CLINE

The Season's Greatest Heart Throb—You'll love it! Watch for it!

IATSE Fights To Get Back in Studios

New York—The eyes of the IATSE will be centered on this town tomorrow, for at that time the newly elected president, George Browne, goes into conference with Pat Casey on the question of the labor troubles between the studios and the IATSE.

Browne pledged himself at the Louisville convention two weeks ago to get the labor troubles straightened out. This is his first step, and IA members are enthused over his quick action, especially as the extension of the Basic Agreement between the studios and labor organizations still lacks the official confirmation of the producing heads. Herbert Aller, business representative of Local 659, Hollywood, is here to take part in the conference.

Patsy Kelly and Baker Get New Roach Terms

Henry Ginsberg, Hal Roach general manager, yesterday took up the options on Patsy Kelly and Benny Baker.

Miss Kelly, who has been with the company one year, starts her tenth short with Thelma Todd next Monday. Gus Meins directs. Baker has been under contract three months.

Spewacks Head East

Bella and Sam Spewack are en route to New York on a leave of absence from their MGM writing contracts to set their new play, "Spring Song." They left by train Saturday.

Hecht and MacArthur Still The Playboys

Charlie MacArthur and Ben Hecht, with their penchant for decorating the places whereat they work, put up a lot of signs over at the Paramount-Astoria studios. One of the first to go up was a slogan which reads: "If it's better than MGM, it's not good enough."

Helen Freeman Leaves To Appear in 'Othello'

Helen Freeman, who finished her part in "The Count of Monte Cristo," leaves today to play in the Summer festival production of "Othello" at the ghost city of Central City, Colo.

Robert Edmond Jones is directing the production, for which Walter Huston, Nan Sunderland and Kenneth MacKenna come from New York. The season runs July 21 to August 3.

Garret-Sayre Teamed

Grant Garret was engaged by Paramount yesterday, through Beyer-MacArthur, to team with Joel Sayre on the screen play of "Back Porch," the next W. C. Fields production under William LeBaron's supervision.

Spigelgass on Leave

Recovered from his tonsil operation, Leonard Spigelgass, Universal scenario head and associate producer, leaves by train tonight for Del Monte, San Francisco and Yosemite. He will be away about two weeks.

Wrubel and Dixon Set On 'Golddiggers' Score

Because of their excellent work on "Flirtation Walk," Allie Wrubel and Mort Dixon, song writing team, have been assigned to do the score for "Golddiggers of 1935," which will be a Warner Brothers' special.

Robert Lord and Peter Milne wrote the original story for this one and Milne and Manny Seff have written the screen play.

Zimbalist Back With Outboard-Motor Shots

Sam Zimbalist, Hunt Stromberg's assistant, returned yesterday from New York with the Hudson River outboard-motoring shots for the Crawford-Gable picture, "Chained."

Zimbalist arrived minus both cameramen, leaving Herbert Fisher in a New York hospital recovering from stomach trouble, and Leonard Smith in St. Louis working on "Death on the Diamond" backgrounds.

Lee-Warners Dicker

Robert N. Lee, former Warner writer, returned last week from Honolulu and yesterday was at the studio on a possible deal to script the Erle Stanley Gardner mystery novel, "The Case of the Curious Bride."

Two For Garbo Picture

MGM yesterday signed Beulah Bondi and Cecilia Parker for "The Painted Veil," the first castings on the Greta Garbo vehicle. Richard Boleslavsky puts the picture before the cameras July 2.

Germany Now Has 4889 Wired Houses

Washington.—Germany now has 4889 picture theatres that are wired for sound, according to a report sent to the Department of Commerce by G. R. Canty, in Berlin. The report was compiled by the German Association of Cinema Owners. The seating capacity of these theatres is 1,862,104.

The total number of feature films released in Germany for the 1933-34 season was 193, of which 139 were German-made. For the coming season, 233 features have been announced, of which 166 are German.

Victor Moore's Wife Dies Before He Arrives

Victor Moore lost his race East to his wife's deathbed, receiving word at Chicago of her death of complications following her operation. She had been known professionally as Emma Littlefield.

Following the funeral services in New York today, Moore returns to the coast for his second Universal picture, "Gift of Gab," which starts Saturday.

Allen Case Postponed

Crowded court calendars yesterday added another postponement to the trial of Dave Allen, manager of Central Casting, and Gloria Marsh on a morals charge. The case has been set back to July 9 by Judge Fletcher Bowron.

"MEAL TICKET"

Starring
SHIRLEY TEMPLE
and
SPENCER TRACY

ANOTHER ORIGINAL STORY
FROM
GENE TOWNE
AND
GRAHAM BAKER

JOE PASTERNAK

Producing For Universal

"EVERY YEAR A HIT"

1930 Die Grosse Sehnsucht

1931 Zwei Menschen

1932 Unsichtbare Front
Paprika

1933 Grosse und Kuss Veronika
Romance In Budapest

1934 Csibi

Now In Production

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OUR ASSOCIATION WITH

Oscar HAMMERSTEIN II	Nacio Herb BROWN	Gus KAHN	Dorothy FIELDS	Harold ADAMSON
Sigmund ROMBERG	Arthur FREED	Walter DONALDSON	Jimmy McHUGH	Burton LANE

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THE Hollywood REPORTER

Vol. XXI, No. 42. Price 5c. TODAY'S FILM NEWS TODAY Wednesday, June 27, 1934

FRANCE SLAMS U. S. PIX

Reduces "Dubbed" Imports, Doubles Duties, And Lessens Theatres For Foreign Films

Paris.—The hardest blow that has been struck by the French Government against foreign motion pictures, and a blow that hits United States harder than any other country, was delivered yesterday. American film men are convinced that, if its provisions are not softened, it means the end of American pictures in France.

The official decree provides that, for six months beginning July 1, only 94 foreign films may be imported for dubbing, the American percentage of these being about 80. Last year 242 were admitted and the French exhibs asked for 325. The order also doubles the import duties on foreign films and cuts the number of theatres in which either dubbed films or English-language pictures may be shown.

Showing of non-dubbed films is restricted to five theatres in the Paris district and ten elsewhere in France.

(Continued on Page 2)

TRADEVIEWS by FRANK POPE

•THE recent visit of David Selznick to England resulted in a number of things of significance, not only with respect to MGM in whose interests the trip was undertaken, but important to the picture industry as a whole. The announced primary purpose of Mr. Selznick's trip was to get atmosphere and find players for the cast of "David Copperfield," which he is to produce, but the results went far beyond this.

Perhaps the most important result was the advancement of the idea of MGM to produce pictures in England. Most of the pictures made over there by American producing companies have been purely for quota purposes, and they have added nothing to the reputation or the bank accounts of the producers. But MGM contemplates going into production abroad on an entirely different scale and for different reasons.

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These reasons include the building up of the British market, the saving in production costs, and the development and use of the wealth of acting talent that exists in England. The market argument comes first. The insularity—or patriotism, if you prefer—of the British is proverbial. Anything British comes first in the hearts of the people. While they patronize American pictures because they are the best, if pictures made in Britain can even approach American quality, they will get infinitely more play than they do now. The slogan "Buy British" is very real to the British people.

More than that, the picture patrons are demanding British pictures and good pictures. Alexander Korda has shown them that British product can be made that will compare favorably with American product. The question of who produces it does not make so much difference, so long as it is made in Britain. Therefore, MGM figures that, with a corporation formed under the British laws, turning out pictures comparable with Hollywood's best, it could enormously increase its receipts in the British market.

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It is admitted that British directors and technicians are not equal to American, but it would be a simple thing to send American technicians over there to train the British crafts-

(Continued on Page 4)

Report on Picture Salaries Due Soon

Washington—It is understood here that the Research and Planning divisions of the NRA will shortly make a report on the salaries of motion picture executives and stars as required in the code, in spite of previous denials that there would be any such report.

Hammons Boosts Budget For Shorts

New York.—Encouraged by the success that the movement against double features is having in various sections of the country, Earle Hammons, president of Educational, has announced that his company has increased its production budget by 20 per cent.

He believes that, if single features are going to be the rule, shorts of exceptional merit will be demanded and he proposes to make them. Without such shorts, he says, the double bills will continue.

Sigmund Romberg Here

Sigmund Romberg arrived yesterday by train from New York and reports at MGM to work with Oscar Hammerstein II on the musical numbers for "Tiptoes," the Novarro-Laye picture.

Jerome Kern To MGM

New York.—MGM has concluded a deal with Jerome Kern and he is slated to go to the coast to work on a musical picture.

Schenck Flying To Budapest For Meet

Paris—United Artists has just completed a three-day Continental convention here and Joseph M. Schenck, who presided, is flying to Budapest to hold a meeting there.

Darryl Zanuck is due in Cairo from his hunting trip on July 2 and goes from there to Italy, where Schenck will meet him.

LaCava To Direct Hayes In Barrie Pic

With "Dolly" indefinitely set back on MGM's schedule, Gregory LaCava was yesterday assigned July 15 as a starting date for "What Every Woman Knows," in which he will direct Helen Hayes. This also pushes "Vanessa" back on the production list.

Irving Thalberg will handle the production of the J. M. Barrie play, for which the screen play is being written by Monckton Hoffe. It will be LaCava's first work under his new two-year contract, which has already run two months.

Bing Crosby To Stage In Theatre Guild Play

New York—It is understood here that arrangements have been made to have Bing Crosby appear in a Theatre Guild production in September. The play is called "American Dances."

Hitler Ousting Would Restore German Films

Berlin.—The rumor that Hitler is to be forced to abdicate is arousing great interest in the picture business. It is felt that, if Hitler is ousted, the German picture industry will be back on the map.

Laughton As 'Micawber'

MGM is closing a deal with Charles Laughton for the role of "Micawber" in Charles Dickens' "David Copperfield," which George Cukor directs when it goes before the cameras in three weeks. David Selznick produces.

Frank Joyce on Way Home

New York.—Frank Joyce left here yesterday, bound for his home in Los Angeles. He will stop over to see the Chicago Fair.

'BARBARY COAST' OFF TILL REFORM WAR ENDS

Samuel Goldwyn has indefinitely postponed the production of "Barbary Coast" because of the wave of censorship activity prevalent all over the country. While, under normal conditions, he feels that the picture would be all right and would create no adverse comment, he is convinced that fault would be found with it by the more bigoted among the reform element. Therefore, he will call it off until such time as he feels he can produce it as it should be done.

"The possibilities of this picture are too great to be sacrificed in a clamor for pictures suitable for children," he said yesterday. "Leonard Praskins and

(Continued on Page 3)

Churches Block New N.Y. Burlesque Theatre

New York—Owing to strenuous opposition offered by Catholic and Jewish clergy, Max Wilner has been refused permission to present burlesque at the Apollo Theatre, in Forty-second street.

Alfred Savoir Dies

Paris.—Alfred Savoir, one of the world's great playwrights, died here today. He was really a Pole, whose name was Alfred Pozmanski. Among his plays were "Bluebeard's Eighth Wife," and "The Bellboy and The Grand Duchess."

Edward E. Paramore Jr. SCREEN PLAY and DIALOGUE (in collaboration) SHIRLEY TEMPLE'S "BABY TAKE A BOW"

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher
FRANK T. POPE.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 2 Cathedral Mansion; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

THE LOW DOWN

The Marion Davies Foundation Benefit at the Biltmore Bowl Monday night was one swell party—as more than a thousand satisfied diners and dancers will testify. The affair was a great credit to all concerned, chiefly to Harrison Carroll, in charge of the program, and all those who worked to put it over. Almost all the stars showed up too, "as advertised"—and Eddie Cantor's m.c'ing, plus his antics and "epicgrams," were of the knock-out variety . . . (pardon the word, variety). Nelson Eddy, with his beautiful voice, Ethel Merman, Cantor (that man's here again!) and Rubinoff were among the show-stoppers—and it was a grand show—all of it. Everybody was there—well, nearly everybody. Mae West, we hear tell, didn't come, after preparing all day via hairdressers for the occasion, because she is supposed to have received more of those "acid throwing in the face" threats. Personally, we had so much fun, we were civil to the wrong people!

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A Hollywood actor with a terrific reputation as an elbow-bending playboy, surprised everybody when he suddenly up and married a very wealthy girl, with a family of her own. He surprised them even more by settling down completely—and then by leaving town for a very domestic life elsewhere. He's back now, determined to take up his screen career where he left off—and with his looks and physique, should have little trouble. The main reason, however, that he wants a job so badly, is because his wealthy wife allows him only three dollars a day spending money!

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At one time, when Jack Haley was going in for a stage tour, he was sent to Boris Morros, who does the booking for the Paramount theatres. They couldn't get together on money, and Haley wired his own manager: "Boris Morros Saw Us—Deal Off." The manager promptly sent the wire to Morros, who chuckled out loud. And, P. S., Haley got the job!

New York REVIEWS

"DR. MONICA"

Warners prod.; director, William Keighley; writers, Marja M. Szcepkowska, Laura Walker, Charles Kenyon.

Strand Theatre

World-Telegram: Ordinarily a play suffers in its transference from the stage to the screen, but the shadow version of last season's stage drama, "Doctor Monica," is so superior to its flesh-and-blood counterpart that even the most ardent deractors of the cinema will have to admit that there is no most ardent detractors of the cinema will have to admit that there is no better entertainment than the original. The fact remains that whereas the play was a pretty dreary, depressing and sterile affair, the film, thanks to Charles Kenyon's shrewd adaptation and some signally good acting, is a tolerably entertaining exhibit.

Post: It may be true that it's nice to have a man around the house, but the Warners were carried away by the idea a little unreasonably, when they injected Warren William into the cast of what was originally an all-woman play, and then gave him nothing more to do than walk around with his hands in his pockets. This little improvement robs "Doctor Monica" of the only claim to distinction it might have had and reduces it to the rather vague category of mild entertainment.

Journal: It's a talky little drama. The handsome Miss Francis contributes an effective performance, and, despite its thinness of plot the picture should interest Francis fans by virtue of its generally smooth acting and direction.

Herald-Tribune: The picture version is highly sentimentalized. Nevertheless, the screen production is interesting as a typical film melodrama. Mr. Keighley seems to know the value of climax and human-interest in his story telling, for he holds the attention throughout and embellishes his canvas with certain airy touches dear to the heart of the picture fan. There is a depth of feeling in the piece, due in part to the genuinely sincere performance by Kay Francis.

Mirror: "Dr. Monica" is a movie about women for women. It makes magnificent heroes, almost fantastic gallants, of the women with which it is concerned. Admirably played and skilfully directed, written with excellent dialogue, it should provide fun and induce a gratifying sense of superiority in the matinee trade. The situations are highly dramatic and quite touching.

Times: The film is not especially suspenseful, but it is superior to the parent work. It moves apace and the acting is excellent.

News: The picture is a liberal adaptation of Marja Szcepkowska's play. Only the essentials of the play's drama are retained for the picture, which is to the latter's advantage. William Keighley has given the picture competent direction. The backgrounds are well done and the photography is excellent. The story is one that will make a strong appeal to women and men will find it interesting enough.

Sun: The whole feeling of the picture, like its characters and its theme, is essentially feminine. It's a grand picture to cry over without feeling overly moved or depressed.

American: "Dr. Monica" is an interesting and generally worth-while film. It will, in the opinion of this reviewer, prove popular with the feminine trade.

Czechs Demand U.S. Films To Save Them

Prague.—The motion picture theatre business in Czechoslovakia is in a bad way, the worst condition in its history. Local film men are shouting their heads off about it and declare that the only things that will save the theatres are American films.

Even the local trade press, which favors German product to the extreme, is urging that American pictures be brought in and the political and economic bars be let down to save the situation. The public will not pay to look at the European pictures.

Jake Wilk Arrives

Jake Wilk, Warner story head, arrived at the Burbank plant yesterday after having stopped off in San Francisco for a few days en route here from New York.

Para. Signs Kantor

New York.—Paramount yesterday signed McKinley Kantor, author of "Long Remembered," to its writing staff and he leaves for Hollywood tonight.

Para. Trustee Has Not Quit, But Wants to Do So

New York.—Root, Clark, Buckner and Ballantyne stated yesterday that Charles E. Richardson has not yet resigned his Paramount trusteeship, but desires to do so because of press of private business.

The Federal Court will decide on July 10 whether or not the resignation shall be accepted. The court may permit the other two trustees to carry on until the reorganization plan is completed.

Asbury-Niblo Teamed

Herbert Asbury and Fred Niblo Jr. were commissioned by Columbia yesterday to work out a story for the "Produce the Body" title that remains on the studio's 1933-34 list. It comes on Sid Rogell's production sheet.

Eddy Eckels Returning

Eddy Eckels, Radio's studio publicity chief, is due to return tomorrow on the Chief. He went on for a look-in at the home offices in New York after the Chicago convention.

Schulberg Readying Three For Cameras

With three stories readying neck and neck, B. P. Schulberg cannot yet determine which he will have in production first, but at least two, and possibly all three, should be on the stages at Paramount before the end of July.

"Red Woman," the William R. Lipman story for Sylvia Sidney, the variously-titled Liam O'Flaherty war story for G. W. Pabst's direction, and "Village Tale," which Marc Connelly and Frank Partos are adapting and dialoging, are the parallel contenders.

Burr Gets Educ. Award

C. C. Burr yesterday was awarded a judgment against Educational Pictures for $675 plus interest since June 15, 1933, in Judge Crawford's court. The court ruled the amount due Burr for his services as director on his last comedy for the studio.

France Slams U.S. Pix

(Continued from Page 1)

But no more than two theatres in any department may show the same English films. The only exemption made is for animated cartoons, which lets Mickey Mouse in.

So severe are the new restrictions that Harold Smith, representative of the Hays office, has cabled Washington, asking the intervention of the State Department to save the American film trade in France.

The French exhibitors are wild about the new order, and their attitude is the same as that of actors and employees of the studios where dubbing is done. Telegrams of protest are flooding the Government offices, denouncing the "oligarchy that is being permitted to strangle cinema exploitation in France."

Harry James, president of the Syndicate of Artists Employed in Dubbing Films, stated that the dubbing industry last year supplied between 25,000 and 30,000 working days, with salaries that totaled more than 25,000,000 francs. Under the new order these figures will be cut more than fifty per cent.



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'HERE COMES THE NAVY' A HIT; LOTS OF LAUGHS AND THRILLS

Direction, Writing, Acting Split Honors

"HERE COMES THE NAVY"

(Warner Bros.)

Direction .....Lloyd Bacon
Original Story .....Ben Markson
Screen Play .....Ben Markson and Earl Baldwin
Photography .....Arthur Edeson
Cast: James Cagney, Pat O'Brien, Gloria Stuart, Frank McHugh,, Dorothy Tree, Robert Barrat, Willard Robertson, Guinn Williams, Howard Hickman, Maude Eburne, George Irving.

Here comes the navy, and how! The Cagney formula rescued by the Navy to the tune of a lot of good hearty laughs and the thrills and fanfare that only a picture with uniforms can give. There's plenty to sell in this one that will more than please the buyers.

Cagney, as "Chesty" Jones joins the navy because he wants to get a chance to beat up one Pat O'Brien, as "Biff," seein' as how "Biff" on shore leave had hit "Chesty" while he wasn't looking and taken his girl away from him besides. The only trouble is that "Biff" happens to be his superior officer, and then the girl "Chesty" falls for happens to be "Biff's" sister. Soooo, it seems as how "Chesty" just hasn't got the proper spirit about the Navy. Like the first violinist in the symphony orchestra, he keeps on making faces and being a bad boy because he "hates" the Navy. However, after being transferred to the lighter-than-air branch of the service, effects a spectacular rescue of "Biff" in mid-air and the Navy is proud that it has made another man. P. S. "Chesty" marries the girl.

To repeat an old axiom, Cagney is one grand actor and maybe some day, if he lives long enough, they'll graduate him from this type of role and take full advantage of the lad's acting talents. Pat O'Brien is darned good as a straight man for Cagney. Frank McHugh as Cagney's side-kick proves he can be an elegant comic without touching a drop. Dorothy Tree is excellent as the gal sailors forget and looks like a great bet for the future. Maude Eburne doesn't appear until the end of the picture but her rendition of "O, Promise Me," with false teeth, would be worth waiting for even if the rest of the picture weren't so much fun.

Markson and Baldwin have devised a number of funny situations and the picture's running gag, (which turns out to be Maude Eburne) is one of the best.

Lloyd Bacon is a past master at this kind of picture and the present one is entirely up to standard, so far as his direction is concerned. Arthur Edeson's photography is okay, but stunning effects that might have been gotten are entirely covered by stock shots.

Nathanson Again Rumored Para. Head

New York.—The Paramount rumor market got busy again yesterday and once more set N. L. Nathanson as the head of the organization in the event that Adolph Zukor decides to resign the presidency.

New Pictures on B'way This Week

New York.—Max Baer in person will be the stellar attraction of the Broadway picture houses this week, opening at the Paramount Theatre Thursday. The picture is "Kiss and Make Up."

Other pictures set for the week are "Black Moon" at the Rialto yesterday; "The World Moves On" at the Criterion, "Of Human Bondage" at the Music Hall, and "Circus Clown" at the Mayfair, all on Thursday; "The Thin Man" at the Capitol, and "Baby Take a Bow" at the Roxy, both on Friday.

John Stahl Starting On 'Imitation of Life'

A little more than a year since he put his last picture, "Only Yesterday," into work, John M. Stahl today starts production on "Imitation of Life" at Universal.

Claudette Colbert heads the cast which, to date, includes only Louise Beavers, Rochelle Hudson, Freddie Washington and Juanita Quigley. William Hurlbut has written the screen play of Fannie Hurst's novel.

Gillingwater Cast In Milestone Picture

After ten days deliberation, Lewis Milestone finally picked Claude Gillingwater yesterday for the part of Judge Griswold in "The Captain Hates the Sea." Hal Cooley closed the deal.

Emily Fitzroy and Akin Tamiroff also got spots in the Columbia picture.

Winchell Pulls 'Em In

San Francisco.—Walter Winchell in person is doing great business at the Warfield Theatre here. Capacity audiences are the rule and the week-end business was close to record-breaking.

Gladys Lehman To Para.

Gladys Lehman was signed by Paramount yesterday to joining the writing staff July 5 and handle the screen play for "The Gilded Lily." It will co-star Claudette Colbert and Cary Grant.

Agency Signs Dare

Dorothy Dare has signed a managerial ticket with the Rebecca and Silton office. She holds a Warners term deal.

Holmes Finishes Short

Ben Holmes has just completed the third in the series of Clark and McCullough comedy shorts for Radio.

Irving Permanent Trustee For RKO

New York.—Federal Judge Coxe yesterday appointed the Irving Trust Company to act as permanent trustee for the RKO Corporation until such time as the reorganization plan is completed.

The appointment was made over the objection of James Young, a former film director, who, last March, sued RKO and its subsidiaries for $2,000,000, alleging infringement of his story, "What Price Sex in Hollywood?" The infringement, he claims, was in the Radio picture, "What Price Hollywood?"

'Pursuit of Happiness' Is Starting Tomorrow

"Pursuit of Happiness," now indicated for a start tomorrow, will be Paramount's only new production this week.

Minor Watson was engaged yesterday for the important part of the Revolutionary War leader.

Joan Bennett, who is teamed with Francis Lederer in it, was reported indisposed yesterday, but the studio expects her to be on hand for her part.

Meyer & Schneider Get Manhattan Playhouses

New York.—The nineteen theatres of the Manhattan Playhouses chain, which were supposed to have been sold to Si Fabian, have now definitely been sold to Meyer & Schneider, who owned them before the Manhattan circuit took them over.

'Enter Madame' Delayed

"Enter Madame," which was to have started this week at Paramount, is set back to a mid-July start. Picture was intended for Herbert Marshall and Kitty Carlisle. Elliott Nugent was to direct under Benjamin Glazer's supervision.

'Barbary Coast' Off

(Continued from Page 1)

Courtenay Terrett have written a red-blooded screen play, but it is not a child's story. It is, of course, a story about San Francisco's famous vice colony, and it will be just as good a year or ten years from now. Therefore, I am going to hold it.

"I had my cast and director engaged and preliminary plans well advanced for the production. Moreover, every censor board official to whom I submitted the story, approved it. In taking my present step, I am acting entirely on my own initiative, as my own censor."

Anna Sten, who was to have been co-starred with Gary Cooper, will finish "We Live Again" and then may go into another Russian story. Cooper goes back to Paramount for "Lives of a Bengal Lancer," and Director Wellman is taking a long vacation.

Not that it MATTERS
by Helen Gwynn

Right here and now, in the midst of all the diatribes against the picture industry, we would like to go on record as saying that we like this industry. And it's not just because we feel we are a part of it, but because we have worked in many industries before finally lighting in the midst of this one, (including the cloak and suit), and we can testify to the fact that it is by far the most interesting, the most intelligent, (despite its stupidities), offers the greatest opportunities and always will have the greatest possibilities. For a community of its size, Hollywood is just about the healthiest place to live in, morally and physically, that we have found.

Taken all in all, Hollywood is the last place in the world that needs to be defended, and right there you have the kernel of our only resentment against Hollywood. The fact that it constantly allows itself to be put on the defensive by cranks and what have you, whereas if it would make use of one-tenth of its potential power, Hollywood could put practically anything it pleased on the defensive.

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If the censors, (prohibition having been repealed), are intent on reducing the picture industry to an example for children only, then the picture industry should set itself up as a censor of everything that is wrong with this country as an example for the kiddies. Let them take away the so-called adult themes. Pictures for children are supposed to be instructive. Very well, let pictures instruct the little darlings in what is rotten in this "best of all possible worlds" and let pictures show them how to do away with the rottenness. It's very simple—far too simple.

Certain things are considered by the censors to be "un-American." Very well, let pictures show what is "un-American" and how best to rid the country of it. Give the censors what they want and they'll soon be told what they can do with it. But for heaven's sake, put some fight into it.

This industry can wield a far greater influence than ever any paper could. For every reader of an editorial, there are at least twenty people who go to the movies, see the newsreels, see the features, see the short subjects.

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Make no mistake, nothing can kill this industry—it is one of the major industries of the world. It can and it does spread great good. It can and it does offer great opportunity. The people connected with it are, generally speaking, the best in the world and it's about time that the world knew of it in an intelligent manner. And anyone who says different and indicts an entire industry for the human weaknesses or vices of an infinitesimal few, is guilty of a great libel. Other industries, far less important, stand up and fight for themselves and suppress their critics. The picture industry should do the same.

ARTIST-PRODUCER CLASH ON AGENCY COMMITTEE

Owing to the wide divergence of opinion between artists and producers over what should and should not be incorporated in the code of fair practice for relations between agents, artists and producers, the NRA Agency Committee is facing what many members believe will be a virtual deadlock.

Already the conflicting opinions have resulted in one postponement of the committee's meetings. It was scheduled to meet last Thursday night with a completed code ready for discussion and a possible vote, but a postponement was asked for by the artist members while the problem of code content is being thrashed out.

The chief split has arisen over two questions. One is the matter of licensing agents. The other is the question of what duties an agent will be allowed to perform for his clients.

The producers are said to be emphatic in their demand that the agents be licensed. The artists at first were opposed to this. Now they are going to offer a counter proposition. They are willing to have the agents licensed, it is understood, providing there is a clause placed in the code that will whip the producers into line if they refuse to do business with an agent. The clause the artists are going to insist on is one that makes the producer liable to a penalty of $500 if he refuses to talk with an agent who has not been convicted of any violation of the provisions of the code. And the fine is to be slapped on each time the producer refuses to recognize the agent.

There is said to be a definite alignment of employers against agents and artists of the committee on the matter of what duties the agents will be permitted to perform. The producers are insisting that the agents be allowed to negotiate only on matters pertaining to employment or a modification of the terms of employment of the artist.

It is pointed out by members of the committee that this move of the producers is merely the continuation of the effort that was made last summer to get a clause into the film code. In fact, it was in the first draft of the code which was thrown out after the agents sent representatives to Washington.

The artists insist that their agents be their spokesmen in all matters with the studios. The producers insist they only speak on the question of employment and salary terms. Each side is said to be immovable in its decision.

Local Board Ordered To Publish Schedule

The Code Authority yesterday ordered the Los Angeles Clearance and Zoning Board to publish and distribute its clearance and zoning schedule which it completed a week ago.

While there was no special reference to its official approval of the schedule, the members of the board take it for granted that the order to publish indicates a 100 per cent okay. The highlight of the schedule was a virtual prohibition of double billing for this district.

Gordon Taking RKO Center In Few Days

New York.—Max Gordon's deal to take over the RKO Center Theatre and turn it into a legitimate house has not yet been definitely closed, but probably will be within a few days.

He plans to open the Continental musical production, "Waltzes in Vienna," there in September, and the theatre may close next week to be made ready for the new policy.

Two MGM Films To Use Hill's Chinese Shots

MGM is figuring on dividing the material which George Hill secured in China between "The Good Earth" and "The Painted Veil."

For the latter picture, slated for production late next month, the studio is already building sets. A reproduction of an ancient Chinese temple is being constructed as one of the biggest to be used in the Garbo production.

Two For John Halliday

Warners yesterday signed John Halliday for two pictures and he immediately started work in "A Lady Surrenders," with Jean Muir, Veree Teasdale and George Brent. When he completes that he goes into "Gentlemen Are Born," which Mervyn LeRoy gets before the cameras next Monday.

Lead For Phil Regan

Warners give Phil Regan a chance for a leading role in the bracket spot with Dorothy Dare in "Sweet Adeline." Warners is taking this chance with the singing cop after MGM gave him the spot in "Student Tour" which he is now finishing.

Raphaelson Abroad

Samson Raphaelson is checking out of Fox on a three months leave of absence in order to take a trip to Europe. His writing ticket gives him that privilege. He finished "Servants' Entrance" last.

Knopf-King Sell Song

A song by Edward Knopf and Jack King, entitled "Thanks Very Much," has been sold to British International Pictures and will be sung by Marion Harris in the Charles Farrell picture.

Eddy For Bowl Opera

Nelson Eddy is set to take part in an operatic presentation at the Hollywood Bowl, August 4.

'Roman Scandals' Barred by Germany

New York.—Germany is acquiring the barring habit. The latest picture to come under the Nazi ban is Eddie Cantor's "Roman Scandals," the reasons given being "artistic inferiority and immoral character."

Chaplin To Play In Shakespeare At Bowl

New York—Charles Chaplin is understood to have consented to appear in the production of "Midsummer Night's Dream" which Max Reinhardt will stage at the Hollywood Bowl in September. His role is not yet announced.

'Ready For Love' Set Back by Paramount

Coincident with Ida Lupino's illness, but apparently for other reasons, "Ready for Love" was indefinitely postponed at Paramount this week. Miss Lupino's doctor reports she is rapidly recovering from her attack of infantile paralysis and will be able to return to work by July 15.

Marion Gering was to have directed "Ready for Love," under supervision of Al Lewis.

Gene Lockhart, Comic, Signs MGM Contract

New York.—Gene Lockhart, comedian of the "Ah, Wilderness" cast, has been signed by MGM and left for the coast yesterday. Lucille Watson starts for the MGM studios today.

Wally Young Sailing

Waldemar Young leaves tomorrow for the South Seas and the Orient, to be gone until November 1.

Extras Reduction Starts Tomorrow

Tomorrow night the re-registration sub-committee of the NRA Code Committee for Extras meets to clear the decks for action in the matter of cutting down the registered extra players list to between 1500 and 2000 people.

Beginning then, according to Mrs. Mabel Kinney, chairman, the work of the committee will be in absolute secrecy. Not until the list has been completed and given the official okay of the Code Authority will any information be disclosed.

She did reveal, however, that instead of an estimated list of 17,000 names, only 8000 people have been nominated by the various casting offices, Central Casting and other organizations as the group from which to select the chosen few.

MGM Going To Mint To Record Clinking Gold

Dissatisfied with the sound now used in "Treasure Island" in several scenes where clinking gold is heard, MGM is going to pains to get the appropriate noises.

Since the real thing must be used, no other metal being imitative of it, the studio has asked the Treasury department at Washington for permission to record the gold clinking at the San Francisco mint. The metal is scarce in Hollywood.

Tradeviews

(Continued from Page 1)

men in American production methods. Also interchanges of directors, players and writers could be made.

Production costs on the same grade of pictures would be lower than in America. A picture that would cost, say, $400,000 here, could be produced over there for a quarter to a third less.

The matter of available talent is also of prime importance. George Cukor, who will direct "Copperfield" and who went to England with Mr. Selznick, made tests of approximately 1000 people as possibilities, and brought back with him 100 of the best of these tests. There is a great number of players in England who, because of the smaller number of pictures produced, are not so steadily employed and are not so sewed up by contracts as in Hollywood.

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Mr. Selznick arranged, while in England, to do a story based on the life of David Lloyd-George, one of England's most famous statesmen. Lloyd-George himself is to supply the material in note form and it is to be whipped into shape here. When it is completed, if he is satisfied with the treatment, Lloyd-George himself probably will come here to supervise settings, castings and other details.

This arrangement opens up a new field for picture material. There are many noted men and women today whose lives and careers would make absorbingly interesting picture stories. If such pictures can be made with dignity and veracity, they will not only be great box-office attractions, but they will help to bring the screen to the eminent position which it should have and will go far to offset the evil effects of such campaigns as the one being waged against the industry at present.

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There is another angle to the Selznick trip, outside of England. He brought back with him Fritz Lang, one of the leading producers and directors of Germany, and also signed Leontine Sagan, the famous woman director of "Maedchen in Uniform," who will be here shortly.

These two, because of their race, have been made refugees from Germany by the Nazi Government. There are hundreds in the same predicament, and of these hundreds, there are many who shine with practically as great brilliance as Lang and Sagan. There is little in Europe for these artists. Practically all of them are turning their eyes towards America, and their artistry and experience would do much to raise the standards of our productions.

This is another factor that enters into the project of MGM to produce in England, because not only are many of these refugees already domiciled there but it would be an easy matter to bring to that country as many others as were needed.

The making of "David Copperfield," with an all-British cast, is an important step in picture production, but its importance is far outweighed by the world-wide significance to the industry as a whole of these other features.

M-G-M STUDIOS,
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CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XXI, No. 43. Price 5c. TODAY'S FILM NEWS TODAY Thursday, June 28, 1934

'QUIT FRANCE' IS URGED

TRADEVIEWS by FRANK POPE

•EVER since motion pictures became one of the world's greatest forms of entertainment, magazines and newspapers have felt it an editorial duty to print figures regarding the salaries of the stars.

Both writers and editors seem to be fascinated by the glamour of figures. The public, unfortunately, reads these stories and believes. And the sad part is that the magazines are NEVER correct.

The most recent example is found in Liberty, where, under the heading of "Vital Statistics," alleged salaries and other information are listed regarding the stars. A very common-sense viewpoint on this matter is revealed by the Screen Actors' Guild, which yesterday sent the following letter to the Editor of Liberty:

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"We wish to enter a protest against the practice of publishing estimated salaries of motion picture actors, together with other facts almost uniformly wrong or misleading, in your reviews of current pictures.

"The Screen Actors' Guild has always deplored the wide publicity given the earnings of motion picture actors because of the false impressions created in the minds of the public, and also because it tends to cause further discontent in this period of unrest.

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"Motion picture salaries are not really salaries, but percentages of profits. No motion picture player could command a large salary unless he was responsible for drawing patrons into the theatres. No one will contend that an inventor is not entitled to share in the profits of his invention, or an author to collect large royalties on a best seller, or for that matter, the publisher of Liberty to make a handsome return on his investment.

"It is no more logical for you to publish the salaries of motion picture players than it would be to announce to the public what you pay for each article of fiction or what you receive for each piece of paid advertising. In practically all businesses the practice has long been uniform that neither trade nor other publicity be given to what are simply private business dealings between employer and employee.

"Furthermore, your figures are almost wholly inaccurate. In the issue

(Continued on Page 4)

Mrs. Belmont Quits Council To Make War

New York.—Mrs. August Belmont yesterday resigned as president of the Motion Picture Research Council so that she may have more time to devote to the campaign against unclean pictures. She continues as a member of the executive board.

Trouble In Sight At Agency Board Meet

Plenty of fireworks are expected this afternoon when the NRA Agency committee meets in the office of Emanuel Cohen at Paramount.

The talent members of the committee will present a code of fair practice for negotiations between producers, agents and artists. This code contains everything that the writers and actors want, and it is not thought likely that the producers will take to it in a kindly manner.

Marian Marsh Signed For 'Limberlost' Lead

Monogram yesterday ended its search for a girl to play the title role in "The Girl of the Limberlost," signing Marian Marsh. Christy Cabanne puts the picture into work tomorrow. The studio also signed Helen Jerome Eddy through Menifee I. Johnstone.

Hal Rosson Recovers

Hal Rosson, MGM, was pronounced yesterday completely recovered from infantile paralysis and he will be released from quarantine next Tuesday.

Withdrawal From Country Is Advocated By Paris Offices Because Of New Restrictions

Paris.—At a meeting of the men who handle the distribution of American motion pictures in France it was decided that each should cable his home office, advising immediate closing of all offices and withdrawal from France. No answer had been received from New York at the time this message was filed.

It is understood United Artists and Universal have decided upon this course of action, regardless of what other companies do, and will transfer their offices to London.

The French exhibitors are panic-stricken over the new restrictions and are threatening to close every theatre in the country unless the decree is modified. The loss of the French business would be a heavy blow to the American film industry, as something

(Continued on Page 3)

British Censors Back Anti-Cruelty Campaign

London.—The British Board of Censors is backing the anti-cruelty campaign now being conducted in Great Britain and announces that it will ban any pictures which show cruelty to animals in the making.

MGM 'Rasputin' Appeal

London.—The appeal taken by MGM from the verdict of £25,000 given by a British court in the suit by Princess Youssoulpoff, based on the picture, "Rasputin," comes up for hearing next week.

Fox Met Deal Put Over Till Tuesday

New York.—The final disposition of the bid of $4,000,000 made by Loew's and Warners for control of the Fox Metropolitan chain was again put over by Federal Judge Mack yesterday, this time until next Tuesday. This was done at the request of the prospective buyers.

It is believed here that they will get the chain eventually, but it is said also that they have privately raised their bid to $6,000,000, with the bondholders of the chain demanding more.

Woollcott Gets Bid For Role at Universal

Universal yesterday wired Alexander Woollcott a bona fide offer to try his hand at acting in pictures.

The noted raconteur and critic made a sally at acting in "Brief Moment" on the stage. The studio has offered him a role in "Gift of Gab." The offer went through Zeppo Marx.

Helen Chandler Signed By British Gaumont

London.—Helen Chandler has been signed by British Gaumont and will appear in the English version of "Unfinished Symphony," which is being produced in Vienna under the supervision of Anthony Asquith.

Junior and Ed At Play

Carl Laemmle Jr. and Edmund Grainger got away yesterday for a two-weeks vacation. Their first stop is Santa Barbara, after which they will make a quick tour of northern California.

Rufus LeMaire Abroad

New York.—Rufus LeMaire will sail for Europe on the Ile de France on July 7 on matters connected with George Arliss' business.

BILL, BING, GENE, JIM AND MACK TO PRODUCE OWN PIX

W. C. Fields, Bing Crosby, Gene Fowler, Jim Tully and Mack Sennett are forming a new producing company to make feature pictures, it was learned yesterday by The Hollywood Reporter.

Both Fields and Crosby have deals with Paramount of such nature that they will not interfere with the plans of the group, which will make six pictures a year. A national release will be secured, although no move to obtain this has been started as yet. According to Tully, four pictures have

(Continued on Page 10)

Dressler's Condition Takes Turn For Worse

Friends of Marie Dressler were saddened last night when word came from Santa Barbara indicating that the valiant old trouper's condition has taken a turn for the worse.

Physicians stated that she has been failing during the last few days, and a constant watch is being kept by her bedside. She has been at Santa Barbara for several months at the home of friends where she has been waging a brave battle for her health.

ALFRED E. GREEN now directing Barbara Stanwyck in "A LOST LADY"

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher

FRANK T. POPE..... .....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 2 Cathedral Mansion; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15 Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

RAMBLING REPORTER

Phillip Moeller is so engrossed in his art that the other day he flung himself at a piano on the set and played a certain tune to illustrate to the actors just the mood he wanted in the scene! . . . A girl named Dagmar Sewer lives in N'Yawk—and we can prove it! . . . The close friends of a big producer's wife are begging her not to go through with her present idea of walking out! . . . The new Garbo opus goes before the cameras Monday. . . . The Alan Dineharts celebrating their first wedding anniversary today . . . and Preston Foster just gave his wife fourteen eight-ounce bottles of perfume to celebrate many years of wedded bliss. . . . P.S. Mrs. F. likes perfume! . . . Suggested song title for Lyle Talbot, "Brother, Can You Spare a Dame?" (!) . . .

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Raquel Torres sick abed after dancing in that draughty costume at the Benefit the other night. . . . There were sixty-five actual shooting days on the first version of the Mae West picture—but it wasn't the director's fault! Add famous last words: "Oh, Mr. LeBaron, when are you going to preview 'It Ain't No Sin'?" . . Being a father was too much for Franchot Tone's Scottie—and the doggie just died. . . . . The Gary Coopers, the Cedric Gibbons (Dolores Del Rio), Paulette Goddard with Samuel Kayser, among those at the Music Box opening Tuesday night . . . Betty Furness made a hit.

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Bill Powell, back from his latest fishing expedition, in several new shades of summer. . . . When Merle Oberon (she was the beauteous beheaded brunette in "Henry VIII") comes to Hollywood, it won't be just to look the place over! There's a w.k. agent here who furnishes part of the reason for the trip! . . . Bill Seiter took a bunch of RKO pals to the Tingel Tangel last night—his brother produces the current show. . . . Mady Christians has gone for a small palace in Beverly Glen Canyon. . . . Walter Connolly, playing straight for Irvin Cobb at dinner at the Vendome. . . . Josef Stransky with the Baroness Edith de Greve, Leroy Edwards, the Freddie Astaires, King C. Gillette, William Slavens McNutt, also dining. . . Joany Bennett, ill with pharyngitis. . . Last night Ralph Graves and Betty Flournoy, St. Louis socialite, were planning to fly to Yuma, the Arizona marriage mart, this morning.

New York REVIEWS

"LET'S TRY AGAIN"

RKO-Radio prod.; director, Worthington Minor; writers, Vincent Lawrence, Allan Scott, Worthington Miner.

Music Hall

Mirror: With all this agitation about clean pictures and uplifting pictures, "Let's Try Again" comes along to raise the moral level of this season's films. It is a touching little picture, advocating intelligence in matrimony. And it makes no case for impulsive divorce, lurid love affairs or broken homes. It is clean and pleasant, beautifully acted, tender and charming. Its appeal is aimed at the mature and the married. It will entertain these.

American: It almost approaches the bounds of being a photographed stage play. Its intrinsic jollity, however, makes "Let's Try Again" a refreshing tonic for those endeavoring to escape the steaming thermometer.

Times: If "Let's Try Again," an adaptation of Vincent Lawrence's play, "Sour Grapes," is no tour de force from a dramatic angle, it can boast of being a thoroughly human story. Its psychology is unusually interesting and the incidents are kept on a high level. The film always exacts attention without ever inflicting on the audience trite ideas, which are all too common in motion pictures.

World-Telegram: It is a nicely dressed, well-acted little piece, but, I fear, somewhat too faint and too uneven for general effectiveness. "Let's Try Again" misses fire largely because it has the pace of a five-ton truck and because it is overcrowded with quite spineless dialogue.

Post: The talents of Vincent Lawrence and Worthington Miner, both well-known and respected on the legitimate stage, are involved in the new film, "Let's Try Again." The result is very unhappy—a conversational titbit that is dull and unconvincing.

Herald-Tribune: The considerable sincerity that has gone into the making of "Let's Try Again" and the assured acting of Diana Wynyard and Clive Brook do not succeed in excusing the screen drama's deficiencies. Adapted from Vincent Lawrence's play, "Sour Grapes," it is a rather somber contemplation of the marriage convention, so top-heavy with dialogue that the action frequently breaks down completely. Except for its brief moments of intense conviction and the skilful handling of their very difficult roles by the principals, the production proves a tedious entertainment, almost wholly lacking in cinematic distinction.

News: The picture, adapted and directed by Worthington Miner, is skilfully acted, attractively mounted and beautifully photographed, but in spite of these superior attributes the drama blows up into nothing at all like a brightly colored soap bubble which doesn't even go "pop."

Sun: "Let's Try Again," although originally credited to a Vincent Lawrence play, is typical of the very talkative talkies that all too often wander East from the RKO studios. Instead of action, they offer dialogue, somewhat artificial dialogue at that. "Let's Try Again" isn't much as entertainment.

Journal: The picture is a well-mounted, intelligently handled and slow-moving piece in which the players spend most of the time talking.

Howard Lang Throws A 'Showboat' Party

Howard Lang staged a "Showboat" reunion party at the Ambassador last night in honor of Oscar Hammerstein and Sigmund Romberg, now writing "In Old Vienna" for MGM, and Mr. and Mrs. Howard Rheinheimer.

The other guests were Mr. and Mrs. Al Hall (Lola Lane), Mr. and Mrs. Joe E. Brown, Ray Long, Mildred Temple, Bernard Fineman, Alma Lloyd, Ivan Kahn, Jeanie MacPherson, Mr. and Mrs. Ben Lyon (Bebe Daniels).

Versions For Iwerks

UB Iwerks, who recently completed foreign versions on several "Comi-Color" cartoons, is now turning out the Spanish, German, French and Italian versions on "Puss in Boots" and the "Queen of Hearts."

Marion Davies Again Heads Relief Fund

Marion Davies was re-elected president of the Motion Picture Relief Fund at the annual meeting, and plans were completed for the drive to raise $200,000 for the current year's work.

The other officers, all of whom were re-elected, are: Vice-presidents, Ronald Colman, Mary Pickford, Will Hays, Samuel Goldwyn; treasurer, M. C. Levee; executive secretary, F. X. Baur. New trustees for three-year terms are Irving Thalberg, Janet Gaynor, Frank Craven, Fredric March and Joe E. Brown. Re-elected trustees are Richard Barthelmess, Marion Davies, Cecil B. DeMille, W. R. Hearst and Carl Laemmle.

Utopians Hurt Theatres

Local exhibitors are blaming the Utopians, political secret society, for a recent dent in theatre attendance. Preliminary group meetings in private homes leading up to the recent mass turn-outs at the Shrine Auditorium and in the Bowl are cited as evidence of the number of people thinking more about economics than amusements.

'Bad Boy' On Location

Eddie Cline took his "Peck's Bad Boy" troupe back to its Santa Ana location last night. The cast, headed by Jackie Cooper and Thomas Meighan will work there until next week.

FOR RENT

Private office, furnished, switchboard service

$60 per month.

Ideal for writer or producer.

624 Equitable Building

Corner Hollywood and Vine

Attention!

ONE OF OUR STAFF, HAVING HEARD THAT MISS HELEN MORGAN MIGHT BE A GUEST ON OUR OPENING NIGHT, INSERTED A STATEMENT IN OUR ADVERTISEMENT THAT MISS HELEN MORGAN WOULD BE GUEST ARTIST. THIS IS A MISTAKE WHICH WE WISH TO CORRECT BY STATING DEFINITELY THAT MISS MORGAN WILL NOT BE OUR GUEST ARTIST.

THE KINGS CLUB

8730 Sunset Boulevard

'OF HUMAN BONDAGE' SINCERE ATTEMPT THAT DISAPPOINTS

Bette Davis Does Remarkable Work

"OF HUMAN BONDAGE"
(Radio)

Direction .....John Cromwell
Original Story.....Somerset Maugham
Screen Play.....Lester Cohen
Photography .....Henry W. Gerrard
Cast: Leslie Howard, Bette Davis, Reginald Denny, Kay Johnson, Frances Dee, Reginald Owen, Alan Hale, Reginald Sheffield, Desmond Roberts.

Unfortunately, the most that can be said for this production as a whole is that it represents a noble effort to transcribe to the screen the classic novel of this generation. Beyond that, it just doesn't go. The full flavor of the book is almost completely lacking and the net result is just not entertainment, nor will its subject matter have a very wide appeal.

To the picture's credit, and a very large one it is too, is the excellent taste displayed in its making, the reverence with which the story was handled and the superb direction that Cromwell has given the vital scenes.

As it turns out, the interest in the story as told on the screen is in Mildred, probably the most unsavory gal that ever haunted the pages of a book or stalked the screen. Mildred, as played by Bette Davis, is one of the remarkable performances of the year. You loathe her all the way through and despise the almost inexplicable hold that she has on Philip, the hero. Bette Davis does a job with Mildred that is worthy of a place in screen history though heaven knows it is never for one moment attractive, but she has caught to the life that repellent, compelling quality that was Mildred.

Leslie Howard as the club-footed Philip, harrassed by his ailment, his whole outlook warped by it, is good, but somehow his problem is not made quite vital enough. His was a difficult character to sketch, and the trouble is that it is merely sketched, despite the length of the picture. Alan Hale manages to steal a few scenes, as usual, and Reginald Owen is a complete delight in the only light moments the opus offers. Kay Johnson and Frances Dee are very good as the other girls in Philip's life.

For those interested in good picture making, there is superb photography by Henry Gerrard and special effects by Vernon Walker. There are the sets as conceived by Van Nest Polglase and Carroll Clark, and they are marvels of fidelity to time and circumstances. There is fine musical scoring throughout the picture that considerably helps the interest.

Lester Cohen had a difficult assignment in the screen play and it is a pity that it just couldn't be done. As said before, Cromwell has directed a few scenes magnificently, but there are old devices used in the picture that merely stretch out the dull parts to inertia and the pace, as a whole, is too slow.

MGM Weekly Gross Set At $1,100,000

New York.—It is authoritatively reported that Metro-Goldwyn-Mayer is taking a weekly gross of $1,100,000 from the business being done in this and foreign countries, indicating a yearly gross of more than $50,000,000 and a possible net of around $10,000,000.

Powell In Cagney Role At Warners

Warners stopped work on "Flirtation Walk" yesterday and the Frank Borzage company is due to take a three-weeks rest until Ruby Keeler returns from the East.

This makes it possible to swing Dick Powell into the role in "Gentlemen Are Born" which was formerly scheduled for James Cagney. He costars with Margaret Lindsay. Mervyn LeRoy starts shooting Monday, Sam Bischoff supervising.

Two other Bischoff pictures start early next week. They are "I'll Sell Anything," with Pat O'Brien in the top spot, and "The Perfect Week-End," with Cagney.

Roach Will Make Four Features This Season

New York.—Hal Roach, who left for the coast by plane yesterday, announced that he will make four features this coming season, in addition to the 32 shorts.

Two of the features will be with Laurel and Hardy, and the others will be all-star casts, the first being "Greek Meets Greek."

'Divorce' Starts Today

With Fred Astaire and Ginger Rogers teamed in the top spots, Mark Sandrich today puts "The Gay Divorce" before the cameras at Radio. Alice Brady, Edward Everett Horton, Eric Blore and Erik Rhodes are in the cast. Pandro Berman produces.

Penner Leaves July 6

New York.—Joe Penner, famous radio comic, will leave for the coast by boat July 6. His Paramount debut will be in "College Rhythm" with Lanny Ross and Lyda Roberti. Ross leaves here July 18 by train.

Eddy To Sing 'Carlo'

Nelson Eddy, MGM's baritone, was assigned to a microphone part in "Student Tour" yesterday. He will furnish the voice singing the "Carlo," song-dance number written by Brown and Freed for the picture.

Carrillo Ordered Back

Leo Carrillo was ordered to call off his personals in the East and report to MGM at once for rehearsals in "The Winning Ticket," in which he teams with Louise Fazenda under Chuck Reisner's direction.

Economy Move By 'U' Is Stepped On

The Los Angeles Board of Education stepped in yesterday and stopped Universal from using a flock of children picked up in the Carthay district as atmosphere in scenes for "Romance in the Rain," shooting in the Carthay Circle theatre.

An extra player telephoned to Aubrey Blair, of the Junior Screen Actors' Guild, telling him that the kids had been gathered up and were being used without a permit and with ice cream cones as the only remuneration. Blair notified the Board of Education, which sent a representative immediately to the scene, ordered the youngsters out of the theatre and stopped the shooting.

Fox Sets Back Picture To Loan Player To 'U'

Fox yesterday consented to push back its starting date on "Marie Gallante" in order to accommodate Universal in its request for Ned Sparks.

This is said to be the first time that a studio postponed starting a picture in order to cooperate with another studio. Sparks was wanted by John Stahl for a role in "Imitation of Life."

Thorpe on 'Lady Tubbs'

Universal has assigned Richard Thorpe to direct "Lady Tubbs," an unpublished novel by Homer Croy, as the first job on his term deal with the studio. Adele Buffington is writing the screen play and Lou Ostrow will produce.

New Writer At MGM

MGM yesterday added Marjorie Klein to the writing staff to write the screen play of an untitled original story.

Baer M. P. Club Guest

New York.—Max Baer will be the guest of the Motion Picture Club at its Open Forum meeting on Friday.

'Quit France,' Is Urged

(Continued from Page 1)

more than twenty per cent of the total European income comes from that country.

The Hays organization branch in Paris can see little hope of any leniency on the part of the French Government and says that the only possible way to mend matters is through retaliation by the United States on French wines and other imports. It has already asked the State Department to help.

So far as could be learned, the only action taken by the Hays office in Hollywood yesterday with regard to the French situation was to make a survey of how many French people are employed in the studios. It was learned that there are 56 who were born in France and 350 of French parentage, but born in this country. This valuable information was wired to New York.

Not that it MATTERS
by Helen Gwynn

This censorship business evidently has theatre audiences as worried over what they're going to get as it's got the producers worried over what they'll be allowed to give them. The other day, when the story broke that "It Ain't No Sin" had been completely barred by the New York State Board of Regents, it was our pleasure to go see a movie. In back of us a couple of fans were discussing the latest censor move and bemoaning conditions that made such a thing possible. Finally one said to the other: "Wonder what they'll do to 'Cleopatra'?" And the other one replied: "Oh, they can't do anything to that because that's in the Bible!"

•

If you want to hear sheer raving over a performance, listen in on the MGM lot to the superlatives they're using for Mady Christians. That gal made a forty-minute test that had them dizzy and the thing that evidently impressed them the most is the fact that Miss Christians can sing. Not only that, but when she sings her mouth is not wide open, so that you don't mind watching her while she's doing it. Anyway, she seems to be the pet white hope for next season and, if her first screen effort is only half as good as the test, it looks as though MGM has picked itself a real star. We can only add: As first reported in the Hollywood Reporter.

•

They must have started in hiring efficiency experts around this town again. At least it seems to us that only an efficiency expert could possibly have thought up the end of the following story: An agent took on a secretary with the understanding that she was to get twenty-five dollars a week for the first four weeks and, if retained beyond that period, she would receive thirty dollars a week. After working five weeks, the girl asked if she was satisfactory and was told that she was "swell." She then reminded the agent of their agreement and asked for the thirty per. The agent told her it wasn't time for a RAISE. The girl told him that she couldn't work for twenty-five, but would stay until they could get someone else. The next day, however, she was told she could leave and she did.

BUT, she had forgotten to collect fifty-six cents that was owed her for petty items she had bought for her boss. A few days later she received a check for fifty-three cents. Three cents had been deducted for postage!

Meighan In Pictures Again and Will Stick

Thomas Meighan yesterday voiced his intention to get back in pictures again. He came to the coast to play in "Peck's Bad Boy" for Sol Lesser. When the picture is completed he will return to Long Island to close up his home there for the winter, and return to Los Angeles in September.

GRATITUDE GAVE ALL PLACES ON 5-5 COMMITTEES TO GUILDS

Writers Pulled The NRA Out Of a Hole

Washington.—The real inside story of why only Writer and Actor Guild members were appointed to the important 5-5 NRA committees, which will have the job of settling the differences between producers and talent, was revealed today when it was disclosed here that the Screen Writers' Guild of Hollywood had come to the rescue of the NRA and had pulled it out of one of the most embarrassing situations it has been in since its inception.

Not only was all consideration of Academy members dropped, but a group of major producers were quietly persuaded to withdraw a protest which they had filed against the appointment of the 5-5 committees, and an announcement was given out from the NRA offices that no protests had been received.

The story is that a certain big magazine publisher was all set to start a terrific campaign against the NRA and was also preparing to carry his fight against it into the court. In brief, this man was set to give the NRA one of the worst body blows it has yet received. And General Hugh Johnson is said to have been frightened, worried and up a tree in his efforts to stop the campaign before it started.

When he was facing apparent failure, the Screen Writers' Guild is said to have stepped in and told General Johnson that they thought one of their members might be able to help him. The General accepted, and a Guild member contacted the publisher who called off his plans.

Both General Johnson and Sol Rosenblatt are said to have appreciated the help of the Guild so much that they decided a little cooperation on their part would not be amiss. So the stalling tactics in the appointment of the 5-5 committees, which had been held up for more than six months, were called off and only Guild nominees for writers and actors were appointed.

It was just at this time that the producers filed a protest against the appointment of the committees, asking for a public hearing to decide whether or not such committees were really necessary. But General Johnson and Rosenblatt are said to have kept that protest under blankets and to have gone to work on the producers, with the result that the protest was withdrawn and the appointments were made. That protest was never publicized.

Rosenblatt is said to have put the pressure on the producers to hurry their nominations for producer members to be appointed by him to these committees, and they are expected to be named within a few days.

Bull on One Lot 16 Years

MGM will owe Clarence Bull a cake with sixteen Roman candles on it July 4. It completes the portrait ace's sixteenth year on the lot, originally the Goldwyn studio.

Lehar Sends Score For 'Merry Widow'

Franz Lehar yesterday made a unique contribution to MGM's "The Merry Widow." It was a complete orchestration for the picture, written by himself, just to show that he is interested in the production. It will be used intact in scoring the picture.

Paramount Has But Three Pix In Work

With only one picture, "You Belong To Me," shooting at the studio and two others on location, Paramount yesterday hit the lowest prdouction level in more than six months. "Mrs. Wiggs of the Cabbage Patch" worked at the Lasky ranch yesterday, and "Now and Forever" was on location in Westwood.

Of three additional pictures previously scheduled to be in work this week, one, "Pursuit of Happiness," has been set back until July 2, and the other two, "Ready for Love" and "Enter Madame," will not get before the cameras until the middle of next month.

Franz Schulz To MGM

Franz Schulz, the German scenarist who wrote "Two Hearts in Waltz Time," was added to MGM's writing staff yesterday and teamed with Edgar Allan Woolf.

'U' Purchases Songs

Universal yesterday purchased three songs by Albert Von Tilzer for "The Gift of Gab," the Rian James production which Karl Freund directs. The deal was negotiated by Hoffman-Schlager.

New Writer For Mascot

Ernest Frederick Chester has been signed by Nat Levine of Mascot to a writing ticket and assigned to work on an untitled original.

Tradeviews

(Continued from Page 1)

of June 30, your reviewer was near the mark in only one case out of half a dozen. Even if you had access to the books of the motion picture producers and could publish accurate salaries of the players, you would still be creating a false impression in the minds of your readers. You do not take into consideration the enormous expenses incidental to motion picture eminence, nor the very few years an actor has in which to provide for his future, during which the government takes in income tax almost half of his salary.

"May we suggest that the flippantly written, inaccurate 'Vital Statistics' add nothing to the pages of Liberty, and in all fairness to the motion picture industry should be eliminated."

It is to be hoped that not only Liberty, but all other publications, will heed this good advice.

Harris Doubts Offer Of 'Nijinski' Rights

New York.—Sam Harris yesterday said that he doubted if John Wildberg, the New York lawyer now in Hollywood, has any authority to dispose of the screen rights to the "Nijinski" play.

Harris states that he holds an Authors' League contract with Alexander Korda for the stage rights, which carry the screen rights if the play runs three weeks. He believes that Wildberg is acting for Violet Cooper, who is Korda's agent, and that there is a misunderstanding of the situation. Harris expects to have the Melchior Lengyel script within a week and will at once submit it to Paul Muni, who, he hopes, will play the lead.

Harry Warner On Way

New York.—Harry M. Warner left for the coast and the Warner studios yesterday.

Indies To Discuss New NRA Rules

The recently completed clearance and zoning schedule, compiled by the Los Angeles NRA Clearance and Zoning Board, comes up for discussion by the members of the Independent Theatre Owners of Southern California at noon next Monday.

The schedule, which eliminates double bills and practically wipes out the five-cent houses, has been the only subject of conversation among the theatre men ever since its high lights were made public a week ago. As the full text of the schedule has not yet been made public, officials of the theatre organization and of the NRA board thought it best to present it at a meeting where everyone would have a chance to give his opinions. The meeting will be at the Elks Club.

'Countess' For Rogers

Completing his script on "Evelyn Prentice" for John Considine yesterday, Howard Emmett Rogers immediately was assigned to write the screen play of "The Blonde Countess," Herbert Yardley's novel. Lawrence Weingarten produces.

Lovely Ladies
Love to Wear
Lovely Intimate Wear
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and Hosiery

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DOLORES DEL RIO

as

Madame Du Barry

in the

Warner Bros.-First National Production

"MADAME DU BARRY"

WILHELM DIETERLE

directed

"MADAME DU BARRY"





EDWARD CHODOROV

Story and Screen Play

"MADAME DU BARRY"

REGINALD OWEN

plays

Louis XV

"MADAME DU BARRY"

Management
WILLIAM MORRIS AGENCY

MANUEL SEFF

"GOLDDIGGERS OF 1935"

SCREEN PLAY AND DIALOGUE

(In Collaboration)

••

FROM AN ORIGINAL STORY BY
ROBERT LORD AND PETER MILNE

••

NOW PREPARING

SCREEN PLAY AND DIALOGUE

"A Present From Margate"

Warner Bros.–First National Productions

CHURCHES GIVE IMPETUS TO WAR AGAINST FILMS

New York.—Added impetus yesterday was given the campaign being waged by the churches and other reform elements against objectionable pictures through editorials in the publications of several religious bodies. The July issue of The Churchman will say, editorially:

"At last the Hays office and the Hollywood producers are on the run. The Hays promises of improved self-regulation were as a whisper on the Summer breeze when added to the long list of previous broken promises."

An editorial in the July issue of the American Lutheran will say:

"The film industry is poisoning the minds of youth and is the open sewer of America." It will also endorse the demand of the Civic Union for Federal censorship of pictures at the production source.

In Chicago, Archbishop McNicholas, of Cincinnati, counselled the National Catholic Educational Association to tend the campaign to include the 2,600,000 children in the parochial grammar and high schools. He said:

"If the Hays jury does its work as badly in New York as it did in Hollywood, there is nothing to do but to continue aggressive action."

The drive has now spread to Canada. An appeal was made yesterday to the Catholic Women's League in Victoria, B.C., to abstain from attending theatres where questionable films are being shown, and a Canada-wide movement to bring about reforms in the industry is advocated.

Robinson East With Rogers; Then To France

Casey Robinson, Paramount writer, accompanies Charles R. Rogers and Val Paul to New York by boat tomorrow on the first leg of his trip to Europe. While en route he will complete the screen play of "McFadden's Flats," which will be Rogers' first picture on his new Paramount deal.

Robinson then goes to France to confer with Renee Barteux, who is writing an original story for Rogers. He will be away a little more than two months.

Joan Bennett Ill, So 'Happiness' Is Set Back

Because Joan Bennett is suffering from a bronchial trouble, Paramount yesterday set back the start of "Pursuit of Happiness" again, now scheduling it for July 2. She has the lead opposite Francis Lederer.

The studio yesterday signed Barbara Barondess, through Bernard, Meiklejohn and McCall, and Olin Howland.

It's a Girl At Rogers'

Mrs. Mildred Rogers, wife of Howard Emmett Rogers, MGM writer, gave birth to a girl, her third child, at the Cedars of Lebanon Hospital early yesterday. Dr. McNeal reported mother and child doing favorably.

Bee Spots the Marx

While serving the set point during a tennis match the other day, Sam Marx surprised the players by changing his style suddenly and slamming over an ace to win the match. He was asked why he changed his style and said: "Just as I started to serve a bee stung me."

Jack Robbins Issuing Songbook For 'Widow'

The "Merry Widow" songbook Jack Robbins sends to press next month, to issue simultaneously with MGM's picture, will contain six of the Franz Lehar songs with the modernized lyrics by Gus Kahn, and will have portraits and biographical sketches of Maurice Chevalier, Jeanette MacDonald, Ernst Lubitsch and Irving Thalberg.

It is hoped to put the book in theatre lobbies where the picture is showing, in addition to tie-up sales over the regular music counters.

Cukor Busy Testing

George Cukor entered yesterday upon a week of intensive testing for "David Copperfield," having been interviewing prospects for the Dickens characters since his return from Europe. At least 30 more tests are to be made.

Cedric Worth To Para.

Cedric Worth was signed by Paramount yesterday to do the screen play on "Hold 'Em Yale," the Damon Runyon story. The deal was set by Vivian Gaye, of the Polimer office.

Major Prods. Files Stock Issue Plans

Washington.—Major Film Productions Inc., of Los Angeles, yesterday filed its stock issue plans for registration with the Federal Trade Commission under the Securities Act.

The corporation, organized May 3 last, proposes to issue 3000 shares of six per cent participating preferred stock of $100 par value, the proceeds to be used as working capital. According to the report filed, the underwriters are Blanchet & Company.

The officers of the company are Fred Church, of San Fernando, president; Sam I. Saunders, Los Angeles, vice-president; William DeLong, Los Angeles, secretary-treasurer.

Quintet To Produce

(Continued from Page 1)

been definitely decided upon, and will be announced later.

Production headquarters will be at the Sennett studio and both Fields and Crosby will be in the first two . Tully and Fowler will contribute their writing ability and Sennett will pitch in with his production experience.

They are financing themselves and will engage an important director to handle their first picture, according to Tully, who also said that if they could not find a man to suit, they will direct it among themselves. "My presence in the set-up," Tully said, "is to keep Fields and Crosby conservative. Otherwise, they are apt to be radical."

JANE MURFIN

ADAPTED

"THE LIFE OF VIRGIE WINTERS"

Radio PICTURES

What The Critics Say About

"PRIVATE SCANDAL"

Paramount Production—Ralph Murphy, Director

TACOOMA LEDGER: **Ned Sparks steals the honors** in "Private Scandal." His frozen face and take-it-or-leave-it attitude as the Detective give the audience a long series of laughs.

ST. LOUIS STAR-TIMES: They have thrown tradition overboard in "Private Scandal." With the assistance of Zasu Pitts and **Ned Sparks,** as the Detective, they make the incidents of a killing convulsively amusing. The result is that everyone comes under the suspicion of Sparks, the best screen Detective of recent years.

COLUMBUS STATE JOURNAL: Few things are funnier than mystery interspaced with comedy. That is just the plan of "Private Scandal." There's a murder, or is it suicide? There are plenty of suspects. And there is **Ned Sparks** as the Detective. What more could you ask.

NEW YORK TELEGRAPH: One of the real reasons I enjoyed "Private Scandal" was because **Ned Sparks, for the first time in a truly able film career, is given the opportunity to take advantage of those comedy talents he possesses in abundance.** As a Detective who just refuses to take his victims at their face value, Mr. Sparks goes through the film with the assurance that makes for good performance.

NEW ORLEANS STATES: It is astonishing how interesting a childish plot can be when the players are good. Take "Private Scandal" for instance. There isn't enough scandal to shock a Sunday School picnic, but with the splendid cast the play moves forward rapidly and delightfully. **Ned Sparks' hard-boiled Detective is a smash.**

DENVER POST: Mirth mixed with mystery by **Ned Sparks.** Dour Detective solves crime in "Private Scandal." Without the comedy with which it fairly sparkles, "Private Scandal" would have lost some of its privacy and entered the bone heap with the row upon row of good-but-not-great mystery films.

MINNEAPOLIS JOURNAL: "Private Scandal" mystery and comedy A-A-A. The key to the nature of the picture can be discovered in the statement—an authentic statement—that **Ned Sparks** is the Detective summoned to put his finger on a murderer.

NED SPARKS

Just Completed

"SERVANT'S ENTRANCE"

Fox Production, Directed by

FRANK LLOYD

•

Starting Immediately

"IMITATION OF LIFE"

Universal Production, Direction

JOHN STAHL

•

Signed Contracts to do two more productions for FOX

"MARIE GALLANT"

Direction of

HENRY KING

•

"LOTTERY LOVER"

Direction of

HAMMS SCHWARTZ

•

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In addition to spirits of every description, we can supply you with all the better grade imported and domestic Charged Waters, Ginger Ales, Imported German Munchener Beer, etc.

For one of the "hot-thirsty" days we suggest two novelties:

VERMOUTH-CASSIS

Made with 2 ounces of Martini and Rossi Vermouth and 1 ounce Creme de Cassis. Use a 12-ounce glass, 2 cubes of ice and fill with any good carbonated water.

AMER PICON AVEC SIROPS

Use 2 ounces of Amer Picon and Sirop Fraise or Framboise to taste. Serve with ice and charged water as with the Vermouth Cassis.

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THE Hollywood REPORTER

Vol. XXI, No. 44. Price 5c. TODAY'S FILM NEWS TODAY Friday, June 29, 1934

FIGHT EXPECTED IN PAR.

TRADEVIEWS by FRANK POPE

•GROWING out of all this uproar about unclean pictures, reform, censorship, boycotts, etc., there is one idea that might be worth considering if these troubles are not to continue. That idea is to let the writers in the employ of the producing companies write the stories for the pictures and write them as they would if there were no executive interference.

After all, the story is the backbone of a picture. We have plenty of men and women in Hollywood who know how that backbone should be framed, who know just where and how each vertebra in the structure should be placed. Most of the trouble with pictures, most of the kicks against them have come from extra vertebrae that have been inserted, some of them in not so healthy a condition.

•

There are today on the writing staffs of the major studios a great number of writers who have written in the past and who still write stories for national magazines which are interesting and exciting enough to be accepted and published by those magazines, and which have not the slightest trace of anything objectionable because those big publications would not stand for it. These writers have done plays which have been produced, novels which have been published, and without any talk of necessity for censoring.

It seems reasonable to suppose that, having done these things in the past, these writers could do the same type of work now—if they were given the opportunity and were not tied down by the orders received from their superiors. It isn't the writer who puts the extra and bad-conditioned vertebrae into his story unless he is definitely ordered to do so, and there is hardly a writer in the studios who has not, at some time or other, been told to "jazz this story up."

•

Most of them don't want to write off-color stuff, but it is a case of bread and butter—plenty of bread and lots of butter. So they do what they are told, take the weekly pay check, and shrug it off with, "If I didn't do it, someone else would."

It might be a good idea to give some of these men and women a free

(Continued on Page 2)

Dividend Declared On Loew's Preferred

New York.—The Board of Directors of Loew's Inc. yesterday declared the regular quarterly dividend of $1.62 on the $6.50 cumulative preferred stock, payable August 15.

Lutherans Demand Pictures Clean-up

Albany.—The Evangelical Lutheran Church swung into line in the campaign against unclean pictures yesterday. At the Atlantic District Convention of the Evangelical Lutheran Synod of Missouri and Other States, the lay delegates adopted a resolution calling for a crusade within the church to reform the motion picture industry.

The resolution declared that "the leading characters of the movies are better known to children than the Biblical characters of their Sunday school lessons."

Big Job For Kennedy

New York.—Joseph P. Kennedy has been offered the chairmanship of the new five-man Securities Commission and is now in Washington to talk about it.

Ginsberg Flies East

Henry Ginsberg, Hal Roach general manager, left by plane yesterday for New York to attend the funeral of his father, David Ginsberg, who died there Wednesday. He will return Monday.

Battle With Stockholders Looms When Organization Plan Goes To Court July 10

New York.—The reorganization plan for Paramount-Publix has been completed by Kuhn, Loeb and Company and the auditors and will be presented to the court on July 10. It is expected that there wlil be a sharp contest as to the best method to be employed in the rehabilitation of the company.

Frank Vanderlip, chairman of the Bondholders Protective Committee, announced yesterday that he did not expect the proceedings would be all smooth sailing and he was convinced that the stockholders would battle against the proposed plan to assess each share of stock $2 to create a fund to pay off the corporation's bank loans.

He said that the company's earnings

(Continued on Page 5)

Agency Committee Meeting Postponed

The scheduled meeting of the NRA Agency Committee, set for yesterday afternoon, was called off because of the inability of Adolphe Menjou to attend.

Menjou was working and, because of the importance of the meeting, at which a code of fair practice for producers, agents and artists was to be presented, the Screen Actors' Guild wanted him on hand. The meeting will be held next Monday night.

Hays Office In Air Over French Tangle

New York.—The Hays office is still very much up in the air over the situation created in France by the new restrictions imposed on American pictures. Major Herron, in charge of foreign affairs, said yesterday that he had not yet had a complete report from the Paris office and could not say how the distributors would take the situation.

He felt that the six months ban would have a very bad effect because, he explained, no company can function on a six-months period. So far as the import duty increase is concerned, he could not be definite, because he did not know how burdensome that would prove in comparison with the amount of business being done.

Para. Buys 'Beach Boy' For Hawaiian Musical

Paramount announced yesterday plans for an elaborate musical with a Hawaiian background, and purchased "Beach Boy," a Daniel Evans story.

Carl Brisson, Kitty Carlisle, Jack Oakie, Charles Ruggles, Mary Boland and Evelyn Venable were set for the cast. The remainder of the cast, director, writers and supervisor will be announced later.

Del Rio-Radio Split

Radio has let its deal with Dolores Del Rio for the second picture on the two-picture ticket the studio had with her on last year's program go by the boards, the contract expiring after both parties were unable to agree on a story. The player is under contract to Warners.

MGM After 'Irene'

MGM is negotiating for the purchase of "Irene," a musical comedy by James Montgomery which First National produced as a silent in 1926. Joseph McCarthy and Harry Tierney wrote the lyrics and music.

CONSOLIDATED, FEARING LAB WAR, BUYS RKO BONDS

New York.—Consolidated Film Industries has just purchased $1,800,000 worth of Radio-Keith-Orpheum bonds from the Chemical National Bank, paying par for the lot. These bonds have behind them as collateral the RKO negatives, all studio property and other assets.

It is felt here that the purchase is due to the fact that Consolidated believes a laboratory war is coming and desires to make its position with RKO even stronger than it is now. Consolidated at the present time handles all the company's feature printing, while the DuPonts take care of the Van Beuren work and, because of their interest in Pathe, of the Pathe newsreel work also.

Beahan With Goldwyn

Sam Goldwyn yesterday signed Charles Beahan to act as his Eastern story head. Beahan leaves for New York in the near future. He was recently Columbia story head.

Selznick Ill Again

David Selznick was confined to his home again yesterday, after having returned to his office Wednesday prematurely after an attack of largynitis.

Marie Dressler Sinking

At a late hour last night it was reported from Santa Barbara that Marie Dressler was sinking and the doctors had very slight hope.

Ralph Rainger and Leo Robin Music and Lyrics "Kiss And Make Up"

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher

FRANK T. POPE.....Managing Editor

Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957

New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 2 Cathedral Mansion; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15. Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

THE LOW DOWN

Hear tell (in spite of Bob Montgomery's gay denials in the fan mags) that the Montgomery divorce proceedings are a matter of moments. The situation has reached the "settlement" stage—and it's quite a settlement, from what we gather. Or maybe we should say, "from what Mrs. M. is going to gather." Well, anyway, we hear that the arrangements call for Betty Montgomery to share not only Bob's earnings since they've been wed—but for her to get considerable part of his future earnings on his MGM contract, which still has five years to run. So either somebody has a very good lawyer—or maybe somebody has a very guilty conscience—or maybe the age of generosity is upon us!

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A startling bit of news is revealed to us by a famous local whose name we cannot divulge because he does not wish to be thought a publicity-seeker. There has been NO Infantile Paralysis Epidemic in Los Angeles this year! The hysteria which has caused families to isolate their children, empty the theatres, the stores and the beaches, is, upon the highest authorities, totally unfounded! The men sent here by the Rockefeller Foundation to investigate conclude that the only authentic cases of infantile paralysis here are those which have resulted in paralysis, and that seventy per cent of all cases diagnosed as such are questionable. Also that there have been no more infantile cases this year than during other years. The Medical Journal reports that the "wholesale inoculation" that has been going on is purely experimental and the result of the current hysteria by all who read the papers (which seem to go in for science a lot lately!) So calm your fears and go back to play!

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And speaking of things clinical—a well-known actress has been confined in a hospital here for several days, supposedly for a rest. Now, we are very sad to report that the lady in question may have to remain confined indefinitely, for she is very ill—mentally. The girl has had many tussles with illness and accidents during her picture career, and at the moment is suffering from delusions and other mental symptoms that may be the result of her past troubles. Although very few know it, she is in a very bad way!

New York REVIEWS

"OPERATOR 13"

MGM prod.; director, Richard Boleslavsky; writers, Harvey Thew, Zelda Sears and Eve Greene.

Capitol Theatre

World-Telegram: It needed three adaptors to discover the rather obvious plot in "Operator 13," and none of them seems to have known just what to do about it. But Marion Davies did. So, when you go to see "Operator 13," go on the distinct understanding that you will see Miss Davies at her best in a film that isn't even half worthy of such a fine performance. Most of the entertainment's pleasantness is due to Miss Davies, who is at her best. And Miss Davies at her best is something that you can't afford to miss.

Sun: Still another spy story, this time a prettily costumed, sentimental affair of the Civil War. Written in the operetta vein, it is played apparently for straight melodrama and comedy effect. Brief bits o fcomedy save it from being dull. In spite of its elaborate production, "Operator 13" is one of the lesser spy dramas.

American: A wealth of visible and audible charm has been confected by Cosmopolitan Productions in making "Operator 13." Combined with the inspired talents of Marion Davies, Gary Cooper, Jean Parker, Katherine Alexander and a host of intelligent actors, "Operator 13" rightfully can be called "The Birth of a Nation" of the New Deal era.

Mirror: The master story-teller, the late Robert W. Chambers, evolved this thrilling and romantic account of a girl spy, active during the Civil War. It makes a fine vehicle for Marion Davies, whose talent as a mimic is required to put over the exacting role. The film is rousing and romantic, a handsomely produced and cleverly acted story, which is touching, thrilling, exciting and exhilarating. Don't miss it.

Times: If it is scarcely credible in most of its action, it is a well-staged production. In its own peculiar fashion it is entertaining and besides the capable work of Miss Davies there are splendid performances by Jean Parker and Gary Cooper.

News: The picture is careful to subordinate the historical facts of the War of the Rebellion to the love affair between Marion Davies and Gary Cooper, each cast as a spy in this photoplay. From a marital standpoint the picture is stirring and exciting.

Herald-Tribune: A Civil War drama with a spy angle, "Operator 13" offers Marion Davies a vehicle for a straight dramatic performance in which she exhibits far more talent than one might expect after seeing her in recent comedy roles. Under the talented direction of Mr. Boleslavsky, she brings to the picture a characterization believable, and at the same time surprising. While "Operator 13" is "no great shakes" among films, it offers an interesting and entertaining account of a spy's activities during the Civil War.

Post: An Opera Ball version of the Civil War is the film feature at the Capitol Theatre this week, and it's a swank and joyous affair, even if you can't see the war on account of the spies. It's fantastic, but you'll love it. It certainly has drama in it, but it is paper-doll drama and it is very pretty. Miss Davies never gets under the surface of anything, but she doesn't pretend to do anything else.

Journal: You'll have a marvelous time at Marion Davies' new picture, "Operator 13." The star is gorgeous. The story is extraordinarily fascinating. The sets, the direction and the supporting cast, headed by Gary Cooper, are tremendously effective. Whichever way you look at it, and it's the kind of picture you'll want to look at more than just once, "Operator 13" is superb entertainment.

Betty Flournoy and Ralph Graves Marry

As forecast in the Hollywood Reporter yesterday morning, Ralph Graves and Betty Flournoy flew to Yuma, Arizona, yesterday and were married.

Miss Flournoy left a note for her mother telling her where she had gone. Later in the day she wired the producer of a play she was to appear in, saying she could not appear. The newlyweds plan to return Sunday.

One For Schertzinger

Victor Schertzinger was assigned direction of "Hello, Big Boy," Felix Young's musical for Columbia, yesterday. Production is two weeks ahead.

Old Pix Showing In Continental Cities

Vienna.—With the exception of the Mae West picture, "I'm No Angel," which is a sensational hit here, practically all the pictures showing in this city, Prague and Budapest are old ones, most of which are American. In Budapest, Universal's "Back Street" is being shown again and doing very well, being now in its fourth week.

Production in Budapest is heavy. Joe Pasternak is just finishing a Universal super, called "Fruhjahrsparade," which is being shot in German, French and English. There is also plenty of production in Vienna, where about twenty pictures are contemplated.

The most popular of the American pictures on the Continent are "Queen Christina," "Cavalcade," "Only Yesterday," "Lady for a Day" and "42nd Street."

Prinz Busy on Three

LeRoy Prinz returned from a tour of the country and started to work out special dance numbers for three Paramount pictures yesterday. He is on "Limehouse Nights," which Al Hall directs; "Mrs. Wiggs of the Cabbage Patch," Norman Taurog directing, and "You Belong to Me," which Al Werker is directing.

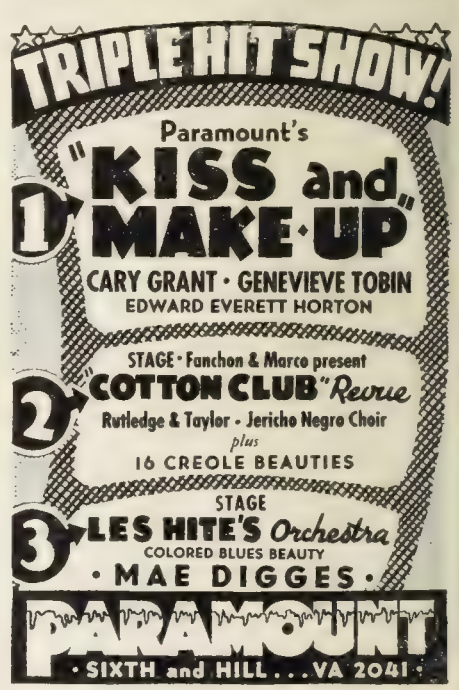
Rivkin Sets a Deal

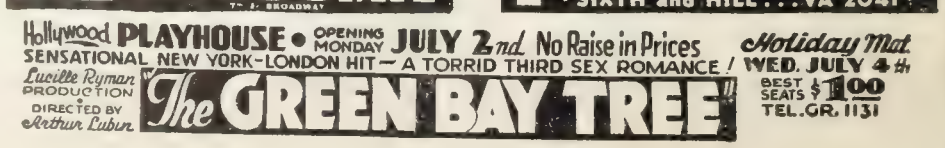
New York.—Joe Rivkin Inc. made a deal yesterday with Fishbein Plays Inc. whereby he will be the motion picture representative for twelve plays to be tried out this Summer.

Tradeviews
(Continued from Page 1)

hand, to make a few pictures as they are written and see what happens. We may be all wrong, but we believe that the result would be better pictures, and pictures with which the reform element could not find fault.







'OLD-FASHIONED WAY' A RIOT; 'CHAN'S COURAGE' BELOW PAR

Fields-Morrison Steal The Picture

"THE OLD-FASHIONED WAY"
(Paramount)

Direction .....William Beaudine
Original Story.....Charles Bogle
Screen Play.....Garnett Weston and Jack Cunningham
Music and Lyrics.....Gordon and Revel
Photography .....Benjamin Reynolds
Cast: W. C. Fields, Joe Morrison, Judith Allen, Jan Duggan, Nora Cecil, Tammany Young, Baby LeRoy, Jack Mulhall, Joe Mills, Samuel Etheridge, Emma Hay, Ruth Marion, Dell Henderson, Clarence Wilson, Richard Carle, Otis Harlan, Dorothy Bay, Oscar Smith, Maxine Hicks, Lew Kelly, Davison Clark, Edward J. Le Saint.

Not only is this picture to be rated as a W. C. Fields laugh special, but it introduces a brand new screen personality in the form and voice of Joe Morrison, who will give the fans something to look forward to in a big way. Get behind this one with everything you've got, because it's entertainment from start to finish and there are laughs in it for every member of the family.

Come to think of it, there is no story—just names and a situation that serve as an excuse for having W. C. Fields amuse you for seven reels, and the less excuse there is for him, the funnier he is. As the Great McGonigle, Fields is quite priceless, and is given an opportunity to go through his old juggling act, just as good as new.

The really great thing that the picture accomplishes is to bring Joe Morrison to the screen. This will prove to be a boon to Paramount, the exhibitor and the public. Morrison is the lad who started the vogue for the "Last Round-Up," but all is forgiven with his performance here. His voice registers beautifully and stops the show. Besides which, his personality is grand and he photographs like a million dollars. He should be a big help to his company in the future.

According to the list of credits, "Cleopatra Pepperday" is played by Jan Duggan. We hope the name is correct, because we want to give credit to the right person for a particularly funny sequence, the rendition of that old ditty, "Gather Sea-shells." Baby LeRoy is a riot for a few short moments—just enough to make you want more. Tammany Young gives a stand-out performance as McGonigle's amaneunsis. In fact, the entire cast, large as it is, deserve individual acknowledgment for their good work.

William Beaudine must have had a time for himself directing this, because his own good humor is reflected in the way the gags go over. There is one in which the laughs are sustained for a full ten minutes. Weston and Cunningham have devised the situations and they are plenty amusing. Gordon and Revel have given out with another hit song, "Rolling in Love," and a "Mother" song that will undoubtedly be taken "serious" because it turns out to be so good. The Reynolds' photography is right up to par every moment.

Baer Breaks Record At N.Y. Paramount

New York.—Max Baer's personal appearance at the Paramount Theatre yesterday gave the house the biggest day's business it has done in 24 weeks. Baer clowns with Benny Rubin, sings, dances with the chorus girls, and introduces his brother, who is bigger than he is.

New Plan For FWC Ready In August

New York.—Arrangements under which the Chase National Bank, Fox Films and Wesco Corporation will reacquire the Fox West Coast theatres from their bankruptcy trustees are still under discussion. It is hoped to have a deal ready for submission to the Federal court in Los Angeles early in August. Whether the active Delaware corporation of FWC will be adopted as a direct subsidiary of Wesco, or a new holding link be forged to replace the bankrupt California corporation is not decided.

When approved, the trustees will bow out, except that Charles P. Skouras will remain as operating head of the California theatres.

S. C. Theatre Owners In New Organization

Sacramento.—Incorporation papers of the Theatre Owners Association of Southern California were filed here yesterday. The organization, formed in Los Angeles, wants to take in the territory south of San Luis Obispo, Kern and San Bernardino counties.

The directors named are Sherill Cohen, Elaine Waldman and G. A. Metzger. The organization is said to be for the promotion of the welfare of theatres in its district.

Chodorov To Produce Muni's 'Border Town'

Edward Chodorov is entrusted with the production of Paul Muni's next, "Border Town," which is ten days distant on the Warner schedule. Wilhelm Dieterle, who directs, is working with Muni on make-up tests.

The producer-director combination is the same as for "DuBarry."

Hoffe Off To England

Monckton Hoffe, having finished his work on "What Every Woman Knows," leaves for England tonight. He will be gone for two months and will then return to Hollywood, MGM having taken up its option on his services.

Glenn Tryon Assigned

Glenn Tryon was assigned by Radio yesterday to work on the script of "Richest Girl in the World," which will have Miriam Hopkins directed by William Seiter. John Norton and Barney Hutchinson are already working on the screen play.

WarnerOland Good, But Story Is Dull

"CHARLIE CHAN'S COURAGE"
(Fox)

Direction .....George Hadden
Author .....Earl Derr Biggers
Screen Play.....Seton I. Miller
Photography .....Hal Mohr
Cast: Warner Oland, Drue Leyton, Donald Woods, Paul Harvey, Murray Kinnell, Harvey Clark.

The latest of that series of popular mysteries, "Charlie Chan's Courage," is distinctly below par. It is languid, heavy-handed, and totally lacking in the usual Chan humor.

The story is not as interesting as its predecessors and even Warner Oland, although he performs with his usual skill, fails to be as effective as usual. Fault lies with the story itself and with the direction.

The plot deals with a string of pearls and the excitement attendant upon their delivery to the purchaser, Paul Harvey. Chan is commissioned to deliver them, but, disturbed by a couple of murders, one kidnaping and a mysterious stranger who lurks around corners, he delays handing them over to Harvey until the dirty work is explained.

To this end, he hires himself out as the Chinese cook in Harvey's ranch house, and takes with him Donald Woods, the young son of the jewel merchant. Mixed up some way in the plot is Drue Leyton, who seems to be a location scout for a motion picture company.

The two most interesting characters in the film are seen all too briefly. One is the engaging actor who plays the driver of an ancient flivver, and the other is a parrot which is killed all too soon.

Oland gives his best to the part, but has very little to work with. Miss Leyton is pretty and plays easily; Donald Woods is charming; Paul Harvey is strongly cast; Murray Kinnel has another of his slyly suspicious roles, and Harvey Clark is a good aid to the villain.

George Hadden's direction is noticeably slow; Seton I. Miller adapted Earl Derr Biggers' yarn, and Hal Mohr's photography is a big asset.

Fans of Charlie Chan will go, of course, to see this picture, but they will be disappointed.

Darrow Out of Board

Washington. — Clarence Darrow yesterday quit the Review Board and delivered his third report on codes, which includes additional slaps at the film code. It will be made public soon.

Cook Picture Off

It was reported yesterday that Fox had decided to call off the Joe Cook picture because of its inability to get a suitable story.

Songs For Dick Powell

Dick Powell warbles one or two numbers in "Gentlemen Are Born," which Mervyn LeRoy gets into action Monday at Warners.

Not That It Matters
by Helen Gwynn

Funny things may yet happen on "Stamboul Quest." But even if they don't, the story is worth repeating.

"Stamboul Quest" was originally bought as a possible vehicle for Joan Crawford. Somehow or other, when it got into script form, they decided it was not for Miss Crawford and wouldn't assign her to it. Then Wanger came along and said he'd make the story if they'd give him Crawford. This time the studio again turned thumbs down, with the excuse that they had to turn out a good picture in a hurry and for very little money and so they couldn't put Crawford into it. Well, Wanger resigned (not for that reason, however), and Myrna Loy and George Brent were given the leads.

In the meantime, Clark Gable, in two pictures for MGM and one for Columbia, leaped into first place again at the box-office and they can't wait to take further advantage of it. Also, they need material for Joan Crawford. Also the biggest team in pictures was Gable and Crawford. Also, they are now going mad trying to find a story to co-star Gable and Crawford, without much success.

Soooo, they took a look at "Stamboul Quest" and it seems that the picture is a honey and only cost around two hundred thousand dollars. And it has now been seriously suggested that they scrap the present picture because, for an additional three hundred thousand dollars, they could put Gable and Crawford into it and a half a million negative cost on a Gable-Crawford picture practically amounts to a mere quickie overhead. Of course, it probably won't happen, but the thought behind all this is something worth thinking about.

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Our favorite producer has gone and said it again! He had issued orders to his writers to crash through with a story of modern Russia for his latest foreign importation and then called the boys in for a conference on it. Our favorite producer got up to tell them exactly what he thought should be in a picture about modern Russia and he said: "And don't forget, no story about Russia today would be complete without making use of their secret police—that G.O.P. organization!"

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Just in order to keep the records straight, Mike Jackson wants it broadcast that he writes the picture reviews for Liberty and has had nothing whatsoever to do with the star-salary statistics which that magazine is printing. As a matter of fact, we're sure of it, because if Mike would consent to doing a thing like that, you can rest assured they'd be accurate, and Mike wouldn't do it anyway.

Leslie Howards In Paris

Paris.—The Leslie Howards have arrived here, having made the trip on the Majestic. Lou Brock is also here, flying over from London.

KAHANE ORDERS RADIO PICTURES KEPT CLEAN

B. B. Kahane, president of RKO-Radio Studios, yesterday instructed all producers in his company to live up to the letter and spirit of the Production Code; keep their pictures clean of smut, salaciousness, obscenity and at all times observe the sanctity of marriage.

Warning the producers that the present situation is serious and calls for whole-hearted co-operation, Kahane emphatically declared that any producer who fails in this cooperation will be fired from the studio.

Kahane, in a letter to his producers, stated that while some of the present criticism is unwarranted, a large part of it is justifiable, especially that coming from religious groups, prominent educators, Parent-Teachers Associations and the Motion Picture Research Council. He pointed out that RKO has tried to keep its productions free from criticism, but in a few cases has come in for attack.

"It is imperative," he said, "that henceforth still greater care be taken to avoid objectionable themes and offensive scenes and lines, and I expect all producers on our lot to give me their fullest cooperation. We do not have to eliminate 'sex' situations from our pictures. If we are to present honest dramas of human emotions and experiences, some scenes of sin and wrong-doing must necessarily be depicted. But there is no need and and no excuse whatever for productions which scoff at chastity and the sanctity of marriage, present criminals and wrong-doers as heroes and heroines, or in which smut and salaciousness are deliberately injected for the appeal they may have to coarse and unrefined minds."

Kahan then added that he hopes all producing companies will live up to the Production Code, whose provisions he says will keep pictures clean. "But whether they do or not, I shall insist that the producers of RKO Studios do so. The fact that other producers may be guilty of violations or evasions of the Code shall not be accepted as an excuse for a violation or evasion on your part."

Ben Lyon Gets Lead In Mascot Feature

Ben Lyon was engaged by Mascot yesterday for the lead in "Young and Beautiful." Mascot is still trying to find a girl to play opposite him.

Joseph Cawthorn was signed for an important role. The thirty Ed Lester Singers, Shaw and Lee, Roy Russell, Ray Mayer, are already set. Joseph Santley is slated to direct.

Mandel-Warner Suit Set

Trial is set for July 19 of the Frank and Alice Mandel suit against Warner Brothers for use of the title "Lady Killer" on the James Cagney picture, called, as an original, "The Finger Man." Harold A. Fendler represents the playwrights.

Hale For 'Imitation'

Alan Hale was signed by Universal for a featured role in "Imitation of Life," the John Stahl picture, yesterday. The Edington and Vincent office negotiated.

Ellis At Monogram

Robert Ellis signed with Monogram yesterday to play the role of the heavy in "Girl of the Limberlost." Harry Spingler, of the Small-Landau office, set the ticket.

Gordon and Revel Back

Mack Gordon and Harry Revel registered back at Paramount yesterday after a five-days trip to San Francisco.

Audience Applauds Single-Bill Notice

An audience at the Hermosa Theatre last night broke into spontaneous applause when a notice appeared on the screen that, beginning July 1, the house would adopt a policy of single features and short subjects.

McGowan-Para. Close Deal For Kid Shorts

Bob McGowan signed yesterday with Lou Diamond, Paramount shorts chief, to produce six Technicolor single-reel Kiddie-Kolor Comedies, with an option on extension of the series. McGowan hopes to put through a loan deal with Universal for little Juanita Quigley.

Opening comedy will be "Little Girl Blue," with a start aimed at July 5 at the Sennett studio.

Marge Decker To Wed

Marge Decker, secretary to Bill Pine, gave a party at the Hollywood Plaza last night and broke the news that she is to be married on August 11. When pressed for the name of the groom, she admitted it would be Cliff Lewis, also of Paramount.

Garnett-BIP Deal Off

Tay Garnett begged out of going through with a contract with British International yesterday for one picture to be made in London in September. The director will be occupied with "China Seas" at MGM at that time.

Fox Has Problem In 'Caravan' Retakes

Fox is facing a problem on "Caravan," one of the big guns on its new program. Erik Charell finished the picture and the studio decided that a portion of it must be remade before it gets the okay for release.

However, with Loretta Young in the hospital, Phillips Holmes at Universal in "Million Dollar Ransom," and Charles Boyer getting an abrogation of his contract, the studio is faced with a long wait before the desired retakes can be made.



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The Original French Version of

"L'Homme Vierge"

(The Virgin Man)

From the story by

Guy de Maupassant

First part of picture with dubbed English dialogue

OPENING TODAY

FILMARTE THEATRE

A PICTURE THE INDUSTRY SHOULD SEE

Opens July 2nd

Melrose-Bronson Branch Bank of America N. T. & S. A.

Convenient to

R. K. O. and PARAMOUNT STUDIOS

The Fourth Largest Bank in the United States

REELING around LONDON

Another orchid (say, why don't they open a florist shop on the side?) for the Disney factory for "Funny Little Bunnies"—it's playing almost all the West End houses here. . . . "House of Rothschild" is being serialized in the Sunday Chronicle. . . . Aileen Marson, under contract to British Lion, has turned down a Hollywood contract, we are told. . . . Of course, so have Wendie Barrie, Di Napier, Mistress Tom Cobleigh and all. We'd like to meet a British star who hadn't had or turned down a Hollywood contract. If they are turning down non-existent contracts we'd say Patriotism was not enough!!!

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James Van Bibber Bryson, formerly with Universal, in a motor crash here. . . . Going to be some fights on the writing credits on "Falling in Love," the Charles Farrell-Gregory Ratoff pic. To date they have had Miles Malleson, Fred Thompson, Diana Bourbon, John Paddy Carstairs, Lee Loeb, H. F. Maltby, Monty Banks on the script from a story by Allan Hyman and Edward Baird and there is a possibility of Edwin Justus Mayer stirring the pot a coupla times! . . . Phil Tannura back in town and two big directors at G-B are fighting to get him to light their next opera; Phil raving about the swell time he had in Hollywood. . . . Gennie Tobin (without Mama!!) on the Evelyn Laye set at Gaumonts. . . . Sign of the times in British studios, everyone gets a break on the "dope" sent out by studios, assistant directors and second cameramen, but nary a writing credit!!! . . . That was a delightful photographic job on "Scarlet Empress," Bert Glennon.

•

Clarence Winchester mourning for that ole debbil Hollywood! . . . Connery Chappell spending his time in between movie scribbling, book writing and fiction, taking time out to see his wife, as Mister Stork has promised them a visit. . . .Enid Stamp Taylor looking lovelier than ever. . . . Jimmie Finlayson getting to be the best dressed chappie in the metropolis. . . . "Aunt Sally," a Gainsborough British pic, is doing very nicely in the provinces, thank you.

Hugh Walpole Ill

Hugh Walpole yesterday was taken to the Santa Monica Hospital suffering from antrum trouble. He arrived here a little more than a week ago to act as editorial supervisor on the screen play of "David Copperfield" for MGM.

'Gift Of Gab' Starting

Rian James expects to launch "Gift of Gab" into production today at Universal, Karl Freund directing, and Edmund Lowe at the top of the cast with Gloria Stuart.

Smart Manager Relays Roosevelt's Speech

Sherrill Cohen, manager of the Los Angeles Orpheum, last night hooked his office radio set to the theatre's public address system and broadcast the President's speech to his audience.

The pictures shown were timed so that the talk by the President fitted neatly into the program. With every member of the audience anxious to hear the speech and not miss any part of the show at the same time, the departure from routine went over with a bang.

Famous 'Blues' Singer To Be Heard In 'U' Pic

Ethel Watters, colored singer of the stage "As Thousands Cheer," comes to the coast for a spot in Universal's "Gift of Gab" in the form of camera footage and sound track. Her radio broadcast appearance will be recorded in the East for an insert in the Rian James production.

Fight Expected in Para.

(Continued from Page 1)

for the first quarter of this year were $1,600,000 and that, before the end of the year, the cash accumulation would be at least $10,000,000. He gives this as another reason why the stockholders will object to putting up any more money.

The auditors who have been working on the task have their report for the bankers in readiness, and are now preparing another report to be submitted to the stockholders.

UP-TO-THE-MINUTE CASTING NEWS

Grace Hale, Gay Seabrook to "Human Side," Universal.

G. Pat Collins, by Bernard, Meiklejohn and McCall, for "The Captain Hates the Sea," Columbia.

Max Davidson to "Four Walls," at MGM.

John Hale for "The Case of the Howling Dog" and "Lost Lady," Warners, by Bernard, Meiklejohn and McCall.

Rosalind Culli, by Wally Ross, and **Gay Seabrook,** by Bernard, Meiklejohn and McCall, to Universal's "Romance in the Rain."

Andre Cheron, Bert Sprote and **John** Peters to MGM's "Merry Widow."

Mary Forbes, by Freddie Fralick, to "Transatlantic Merry-Go-Round," at Reliance.

Ray Mayer, by Bernard, Meiklejohn and McCall, to a Warren Doane short.

Marjorie Gateson for Warners' "Big Hearted Herbert."

Grant Mitchell to "The Case of the Howling Dog," Warners.

Inez Palange, "Age of Innocence," Radio.

Ben Taggert to "Among the Missing," Columbia.

Torben Meyer to "Wanted," Fox.

Roach Returns Today

Hal Roach returns today by plane from New York, where he conferred with MGM officials after attending the organization's convention in Chicago last week.

LEONARD FIELDS

DIRECTED

Possessing more plot than is customary, the picture moves along at a fast clip due to capital direction. Better than average story and all-round good cast.

Much of the credit for the success of the film should be awarded Leonard Fields.—Hollywood Reporter.

Monogram has a corking good picture in this one. Leonard Fields handled the direction and due credit should be given him for making it the fast moving and cleverly produced story it is.—Billboard.

Snappy entertainment and hilarious situations.—Box Office

"MANHATTAN LOVE SONG"

(SCREEN PLAY IN COLLABORATION)

NOW PREPARING "KING KELLY"

"BABY TAKE A BOW"

DIRECTED BY

HARRY LACHMAN

What The Critics Say:

Hollywood Reporter: The picture is a highly effective blending of drama and comedy. Directed by Harry Lachman, who can handle comedy as expertly as he can build up suspense.

Boston American: The stampede to Keith's Memorial was on in earnest yesterday. The rush should continue all week.

Los Angeles Times: It should be an enormous hit, the kind that **gladdens the studio treasurer's heart.**

Indianapolis Star: The director apparently used Shirley's powers to captivate audiences as a device for placing the audiences on the edge of their sets in the ensuing complications. In this he succeeded almost too well. One finds himself limp at the fadeout.

Daily Variety, Hollywood: The Temple sprite profits by deft, sympathetic direction of Harry Lachman.

Boston Record: Mark down another rousing success for that little Shirley Temple. The crowd at Keith's Saturday noon gloated over every morsel. It looked at the opening as if Keith would have one of its banner weeks.

Los Angeles Examiner: The shriek was a tribute to the **suspense created by Harry Lachman with his direction.**

Detroit, (Mich.) Times: The picture presents America's latest sweetheart to her best advantage.

Mid-Week Pictorial (N.Y.): The movie of the week, "Baby Take a Bow."

% MR. SAMUEL MARX,
CULVER CITY, CALIF.

THE Hollywood REPORTER

Vol. XXI. No. 45. Price 5c. TODAY'S FILM NEWS TODAY Saturday, June 30, 1934

HARD GOING FOR INDIES

TRADEVIEWS by FRANK POPE

•FOR two months, beginning July 1, French wines may come into this country in unlimited quantities. These free imports are permitted by our Government to check bootlegging and reduce liquor prices.

For six months, beginning July 1, the number of American motion pictures that will be admitted to France will be cut to a minimum, the import duties on them will be doubled, and the number of theatres where they may be shown will be decreased. So what?

American motion pictures have been having their troubles in France for some time, but, until this latest agreement between the secretaries of the Treasury and of Agriculture was reached, permitting the unlimited importation of alcoholic beverages for that two-months period, the picture industry had some basis on which bargaining might be done. Now that weapon is gone, unless the Administration can be induced to go to bat for the picture business and get the picture ban lifted.

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The French situation has been growing more and more trying. A year ago the French government issued a decree about foreign films, aimed especially at American product, which was then called "the most drastic ruling yet recorded." It restricted exhibitions of foreign language talkies to five screens in Paris and ten in the provinces. Also it put what was then considered a severe restriction on "dubbing."

The French picture-producing industry was not so good. American pictures were infinitely better and French exhibitors much preferred to play dubbed versions rather than the native product. Then the French Chambre Syndicale stepped into the picture for the protection of the French industry.

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The latest decree is the work of this body. The number of American films that may be admitted to France for dubbing is about eighty. The import duties are doubled and the number of theatres in which either dubbed films or English-language films may be shown is heavily reduced.

Already the Paris representatives of the American companies have advised closing the offices there and

(Continued on Page 4)

'Gorgeous Hussy' New Vehicle For Hepburn

Radio yesterday bought "The Gorgeous Hussy," a novel by Samuel Hopkins Adams, as a possible vehicle for Katharine Hepburn. The story is based on the life of Peggy Eaton, a character in semi-official Washington in the Andrew Jackson regime. It calls for hoopskirts. Pandro Berman will handle the production.

N.Y.Now Will Have Its Radio Theatre

New York.—The Casino Theatre, formerly the Earl Carroll, is to change its policy again. It closes tomorrow as a picture house and will open August 15 with radio broadcasting before paying audiences.

Haring, Blumenthal and Shiffmun have leased the house to the Theatre of the Air Inc., and this, without the Inc., will be the name of the theatre. The new management is convinced that, with the great interest in radio programs, the venture will be a paying one, and the lease runs for several years.

Joel McCrea and Radio Agree To Part Company

Joel McCrea walks off the Radio lot a free man July 8, release from his term contract having been agreed to by the studio yesterday.

McCrea had been dissatisfied with parts allotted to him and, when he declined to take a loan assignment to Universal recently, was penalized by suspension.

Passing Of Duals Killing Off State-Righters And Leaving Only A Few With Financing

Independent producers, with the exception of a few leaders, are finding tough sledding in financing their programs for the new season in the state right field. Private sources have frozen as a direct result of the ballyhoo against double-bills.

Erpi and Pathe, inside financiers for the independents, are avoiding getting involved in state right ventures in preference to releases through major channels. Both, however, are still willing to make exceptions where the indie can secure 130 percent in sound trade paper from distributors to guarantee 100 per cent deals.

The repeated disruption of the production map during the past year has brought the largest number of fatalities the indies have ever experienced, it is claimed. Where there was an

(Continued on Page 5)

'Mickey' Neilan To Direct For Para.

Marshall Neilan, recently working in the East, was signed by Paramount yesterday to direct "The Lemon Drop Kid," the Damon Runyon story on William LeBaron's production list.

Either Lee Tracy or Jack Oakie will get the lead. The picture is scheduled for starting late in July.

As his immediate assignment on the Paramount lot, Neilan will work with Herbert Fields on the screen play for "Mississippi," showboat story for Lanny Ross, W. C. Fields and Evelyn Venable.

Offer To Baer For 'Milky Way' Lead

New York.—Max Baer is reported to have been offered the lead in "Milky Way" by Paramount and is considering it in connection with other bids for his services. His manager also says that Max has another offer from a major picture company and several for personal appearances in theatres.

This is the reason, says the manager, why Baer will not fight again for some time. He believes in scooping up the gravy while it is flowing.

Radio To Do Picture On 'Stream-Line' Train

Radio is keeping abreast of the times in its story material, yesterday buying an original story laid in and around one of the new "stream line" trains that are now being exhibited throughout the country.

The story is called "Highball Limited," and was written by Roger Holt Wheeler. Wheeler was also signed to do the screen play. The deal was set by Arthur Klein and Jack Maurice office.

'Bondage' Doing Well

New York.—"Of Human Bondage," Radio picture that went into the Music Hall Thursday on a day's notice, is, despite the heat, reported to be doing the best business since "Nana." The management estimates the week will go over $85,000.

Bernard Bimberg Dies

New York.—Bernard K. Bimberg, who, in the early days of pictures, used to give sound effects from behind the screen and who once had a chain of theatres on upper Broadway, died here yesterday. He was 61 years old.

Schulberg On Way Back

New York.—B. P. Schulberg, who has been in seclusion here for a few days, starts back for the coast today.

2000 FEET WILL BE NEW STANDARD REEL LENGTH

After more than a year and a half of discussion among laboratory, theatre and exchange men, the matter of a new reel length will be settled within the next few days. The new reel will be 2000 feet.

A special committee from the Academy's Research Council has been working on the problem for some months. This week they called in representative laboratory heads for a conerence. The laboratory men were firmly for the 2000-foot real instead of the present 1000-foot one, or the

(Continued on Page 4)

Ned Wayburn To Produce

New York.—Ned Wayburn, for years a noted producer of musical shows, has formed a new film producing organization, called the Ned Wayburn Picture Co. He has announced no definite plans.

Col. Convention Monday

New York.—The Columbia convention gets under way at the Ritz-Carlton at Atlantic City Monday, with Jack Cohn presiding.

DAVID BURTON directed "Sisters Under the Skin" Now Playing Pantages Theatre

THE Hollywood REPORTER

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Published and Copyrighted by
THE WILKERSON DAILY CORP., Ltd.
Executive-Editorial Offices and Office of Publication, 6717 Sunset Boulevard
Hollywood (Los Angeles), California
Telephone HOllywood 3957
New York Office: Abraham Bernstein, Mgr., 229 W. 42nd St., Wisconsin 7-7193; Chicago, 6 N. Michigan Ave.; London, 2 Cathedral Mansion; Paris, 122 Blvd. Murat; Berlin, 83-84 Mauerstrasse; Buenos Aires, San Martin 501; Sydney, 198 Pitt St.; Antwerp, Gratte-Ciel.

Published every day with the exception of Sundays and Holidays. Subscription rates, including postage, per year in the United States and Canada, $10. Foreign, $15 Single copies, 5c. Entered as second class matter June 4, 1932, at the Post Office at Los Angeles, under the act of March 3, 1879.

RAMBLING REPORTER

All of us are plugging for Marie Dressler at the moment—of that we're sure . . . Howard Strickling and Frances Marion, one of Marie's closest friends, have been at her side for days . . . . Suggested as a re-make, because it was one swell movie in the silent days, "The Isle of Lost Ships"—we think Warners made it then . . . Aside to Lou Schreiber: "Come out, come out, wherever you are . . . . Richard Dix' sudden marriage to Virginia Webster was a terrible blow to what actress who has had her eyes on him for a long time? . . . . "The Virgin Man," which opens at the Filmarte here is the only uncut version of the picture shown in the U.S.A.—if that happens to excite you atall . . . .The Sam Jaffes, starting seasonal hegira to Malibu today . . . . Ginger Rogers has just acquired a police dog, already trained with a bag of tricks—thereby saving herself a lotta trouble . . . . Josephine Hutchison, after making make-up tests daily for weeks, has finally decided upon the screen face she wants to use. Now we can all go back to work! . . . When Gene Markey first met Don Stewart, Don had just finished an invention for Canned Peas—there were to be in a tube so that they would come out flat (like a ribbon) and lie down calmly on one's knife! . . Glenda Farrell (in N'Yawk) is denying the Bob Riskin marriage rumors, and is everywhere with her one-time sweetheart, Ronny Simon.

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Woody Van Dyke, back from Santa Cruz, safe . . and more or less sound . . . Frances Drake and a w. k. Paramount exec will exchange glances over the week-end. . . . Samuel Blythe, famous writer and globe-trotter, says the Vendome has the finest wine cellar in America. . . . Veree Teasdale, Wm. Anthony McGuire, Leila Hyams, Mrs. Skeets Gallagher, Wm. LeBaron, Mel Shauer, the Buddy Leightons, Ernst Lubitsch with Sheila Manners, the Ric Cortezes, Dick Blumenthal, Chester Hale, the Ray Griffiths, the Carl Brissons, Diana Fitzmaurice, the Murray Feils, E. J. Brandeis, the Charlie Kenyons, Reginald Berkeley, Ronald Colman, the Bruce Cabots among the lunchers and diners there. . . Buddy Schulberg leaves today to meet Maurice Rapf in Russia!

New York REVIEWS

"THE GREAT FLIRTATION"

Paramount prod.; director, Ralph Murphy; writers, Gregory Ratoff, Humphrey Pearson.

Paramount Theatre

Post: The picture starts out as light comedy and ends up on the "Laugh, Clown, Laugh" note, and its course veers uncertainly between farce and pathos. It has some fresh and engaging passages, but the material is thin and not altogether worthy of Menjou's talents.

American: Since "The Great Flirtation" was written by Gregory Ratoff about Gregory Ratoff, it is something of a shame that the dynamic comedian didn't see fit to play the title role himself. Not that Adolphe Menjou doesn't give his usual excellent performance, because he does, but it would have been even more amusing to see Ratoff. The greatest surprise of the picture is Elissa Landi, who emerges as a fiery and most attractive young woman.

World-Telegram: "The Great Flirtation" begins languidly, teeters for a while on the edge of inertia and then acquires a brisk momentum on which it skirts to a fairly entertaining end. The result is a sufficiently light and amusing little film of the fair-to-middling variety.

Herald-Tribune: Although the theme of "The Great Flirtation" is pregnant with dramatic possibilities, they have been only partially realized in a confused screen production. The result is a preposterous mixture of low comedy and overly sentimental tragedy, spasmodically directing, almost never moving.

News: I didn't expect much of a picture with the above title, but I came away from the theatre full of enthusiasm for a genuinely entertaining film and ready to sing the praises of Adolphe Menjou and Elissa Landi for their unqualifiedly good performances in the leading roles. Ralph Murphy's handling of the picture resulted in a smooth, well timed, finished production.

Sun: A light comedy drama. In its study of the ways of actors, on and off the stage, "The Great Flirtation" is fairly amusing. As a straight story, however, it is neither credible nor lucid.

Journal: A diverting comedy of life among theatrical people. While Menjou, as usual, gives an excellent portrayal, it is Miss Landi who provides a surprise by turning in a much more animated performance than she has yet exhibited on the screen.

Phillip MacDonald Gets Termer With Fox

Phillip MacDonald was signed by Fox to a long-term writing ticket yesterday, after working for the studio for nearly six months as a free-lance on a picture to picture basis.

He has been specializing in keeping up the series of Charlie Chan pictures since the death of Earl Derr Biggers. He next writes "Charlie Chan in Paris," with Warner Oland having his usual role of the Chinese detective. Vivian Gaye, of the Polimer office, handled the writer's deal.

Randall Out of Hospital

Mon Randall, Eastern advertising representative at the local Universal studio, returns home today from the Hollywood Hospital after undergoing an operation for appendicitis ten days ago. He gets back to the studio in another week.

O'Connell Due Monday

Hugh O'Connell gets in Monday by plane from New York to start his Universal contract six weeks earlier than planned in "Let 'Em Rave." He was signed to a term deal from the cast of "The Milky Way" on Broadway.

Jay Flippen To 'U'

Jay C. Flippen, radio broadcasting star, was signed by Universal yesterday for a featured role in "Million Dollar Ransom," which Murray Roth is directing. Ralph Farnum set the deal.

Hoffe Postpones Trip

Added work on the script of "What Every Woman Knows" yesterday forced Monckton Hoffe, MGM writer, to postpone his trip to London.

MGM Keeps Walcott

George Walcott had his option taken up by MGM yesterday. The player has a featured role in "Four Walls."

MGM Lab Theatre To Aid Relief Fund

MGM is working out a plan to put the stage version of "All Good Americans" on again at the Hollywood Music Box for one more performance, this time opening it to the public in behalf of the Motion Picture Relief Fund.

The studio's Laboratory Theatre produced it Tuesday. It was favorably received. The repeat performance will occur in two weeks, according to Maurice Revnes, who is in charge of the experimental group. Martha Sleeper, Betty Furness, Mary Carlisle, Robert Taylor, Robert Livingston, Leo Chalzell head the cast. Oliver Hinsdale directs.

Belasco and Curran are dickering with MGM to book the entire production for a long run in San Francisco.

Writer-Yachtsmen To Race Over To Catalina

The members of the Pacific Writers' Yacht Club will hold a two-day cruise to Catalina Island on July 7 and 8.

Ern Westmore will present a trophy to the power cruiser that makes the fastest time over and back. Dick Schayer will give a prize to the sailing craft that wins the two-way race. A dinner and celebration will be held on arrival.

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'SHE LOVES ME NOT' SURE-FIRE; 'JANE EYRE' GOOD PICTURE

Direction, Writing, Acting, All Swell

"SHE LOVES ME NOT"
(Paramount)

Direction .....Elliott Nugent
Novel by.....Edward Hope
Stage Play.....Howard Lindsay
Screen Play.....Benjamin Glazer
Photography .....Charles Lang
Music and Lyrics....Gordon and Revel, and Rainger and Robin
Cast: Bing Crosby, Miriam Hopkins, Kitty Carlisle, Edward Nugent, Lynne Overman, Warren Hymer, Judith Allen, George Barbier, Henry Kolker, Maude Turner Gordon, Margaret Armstrong, Ralf Harolde, Matt McHugh, Franklyn Ardell, Vince Barnett.

A fun picture from start to finish. Taken at a goodly pace all the way through, this story of a chorus girl among the collegiates is something to recommend to your best friends and you can't go wrong with a Bing Crosby picture anyway. It's a honey, so make the best of it.

Curley Flagg, night club dancer, runs away from a murder because she has heard that witnesses manage to serve the longest jail sentences. She has just enough money to reach Princeton. She not only reaches it, but manages to install herself in it to the chagrin and embarrassment of a couple of nice college lads, the Dean and finally a U. S. Senator. Curley lands herself a movie contract, the college boys get a reprieve from the Dean, and chivalrous American manhood is vindicated.

Bing Crosby, a bit bigger around the hips, is very elegant as Paul Lawton, the boy who befriends Curley, is engaged to a nasty N. Y. minx but really loves the Dean's daughter. He's charm itself and his voice has all the old appeal. Miriam Hopkins does right well as Curley, but it seems a shame to waste the talents of a damned good actress on a part that might have made a newcomer over night. Hopkins is good, make no mistake, but far too good for the part.

Kitty Carlisle as the Dean's daughter is really something that Paramount should eventually do something about in a big way. The gal now shows that she has a good comedy sense besides a figure that's something to write home about, an interesting face and a personality that has that something it's hard to describe. Lynne Overman, as the press agent, is an object lesson to all comers who think they can act that kind of part. He's simply swell. Henry Stephenson is grand as the Dean, and Vince Barnett, Eddie Nugent, Warren Hymer and George Barbier are all to the good plus in their respective parts.

Elliott Nugent has done a completely satisfactory job with the direction, though there is nothing particularly inspired about the work and one could wish that, in the cloud sequence, if Art had to rear its beautiful head, it might have done so without the heads of the boy and girl. Barney Glazer has been entirely faithful to the play in his adaptation and it's hard to do better than that. Charles Lang, as usual, contributed A1 photography. The music is all okay, though pretty reminiscent—the reminiscences are all from good classical pieces, however, so why quibble?

Communication Board May Be Named Today

Washington.—President Roosevelt announced at the press conference yesterday that he would appoint the new Federal Communications Commission either today or tomorrow.

'Cucaracha' Short In Color, Gorgeous

"LA CUCARACHA"
(Pioneer Pictures)

Direction .....Lloyd Corrigan
Screen Play: John Twist and Jack Wagner.
Photography .....Ray Rennehan
Art Direction.....Robert Edmond Jones
Producer .....Kenneth Macgowan
Cast: Steffi Duna, Paul Porcasi, Don Alvarado.

"La Cucaracha," the first color short of Pioneer Pictures, is a distinct triumph. For sheer exciting and important beauty in the field of color photography, it has never been surpassed.

Although it runs for only about twenty minutes, the picture will take first place, dramatically and artistically, on almost any program. And yet so cleverly have the color and photography been blended into the whole, that the characters of the story, Steffi Duna, Don Alvarado and Paul Porcasi, are never overshadowed by the novelty of the film.

Robert Edmond Jones, in charge of the settings and color, demonstrates an undeniable genius in the blending of color, photography and drama into a strikingly impressive mood. Ray Rennehan photographed sensitively.

Lloyd Corrigan handled the direction with the great strength and taste, and John Twist and Jack Wagner wrote the screen play, which is perfect for this medium. The players distinguished themselves in their roles, especially Steffi Duna, whose exquisite emotional control is a thing of wonder. The music, and the use of the song, "La Cacaracha," are woven into the plot with stunning effect.

Too much cannot be said in praise of this picture. It will be a gorgeous decoration on any program in any house.

Hubbard-Hearst Will Confer On Davies Pic

Lucien Hubbard is making arrangements to meet William Randolph Hearst in Wales when he leaves on his trip to Europe shortly.

Hubbard is scheduled to supervise the next Marion Davies production, "Movie Queen," by Sidney Skolsky, and will devote a portion of his vacation to conferences with Hearst on the picture.

Virginia Bruce and Clive Share Honors

"JANE EYRE"
(Monogram)

Direction .....Christy Cabane
Original Story.....Charlotte Bronte
Screen Play.....Adele Commandini
Photography .....Robert Planck
Cast: Virginia Bruce, Colin Clive, Aileen Pringle, Jameson Thomas, Beryl Mercer, David Torrance, Lionel Belmore, Joan Standing, Adele Fellowes, Desmond Roberts, Ethel Griffies, Clarice Selwyn, Hilda Tyson, Gretta Gould, Claire DuBrey, Edith Kingdon, William Wagner, Olaf Hytten, William Burress, Gail Kaye, Jean Darling, Richard Quine.

A faithful, literal translation of the Bronte novel, that has been given an excellent cast and a really good production by Monogram. The story has about it a slightly dated odor, but manages to retain a great deal of charm, and the production itself is worthy of a good place on any program. There is a great deal to sell in this picture and there should be no difficulty with it whatsoever, particularly since it is so very important to bring along the whole family.

Mainly the picture serves to bring irginia Bruce back to the screen, and not only is the gal very beautiful to look at, but her performance is lovely and, actually, she sings. Just one song, but it's enough to prove that Miss Bruce has a voice that records well and without any facial contortions to distract the attention.

Miss Bruce is, of course, Jane Eyre, the little girl from the orphanage who becomes a governess in the house of Edward Rochester. She and the marster fall in love, but Jane runs away from the spectre of his insane wife, even though the marriage has been annulled, only to come back to Rochester for life after he has been blinded, trying to rescue his insane wife who finally succeeds in burning the house down.

Just why anyone would run away from Rochester as played by Colin Clive is pretty difficult to explain. The motivation for that act was never really clear in the book either, but with Clive in the part it's even more confusing. Aileen Pringle as Lady Blanche, and Jameson Thomas as the solicitor appear all too briefly. Their performances make you want to see them more. Beryl Mercer does well by the role of the very sweet housekeeper, and Adele Fellowes, despite the fact that she is an entirely capable child actress, is just too annoyingly lovable a niece for comfort. Unfortunately, the man who played the part of Poole is not listed, so that we cannot by name give him credit for an excellent performance as the drunken driver.

Adele Commandini has done a most respectful adaptation, and Christy Cabanne has given it the same kind of direction, but the picture could have stood a little pepping up. Robert Planck's photography is very good and so are the settings. In fact, Monogram is to be congratulated for the production.

Not that it MATTERS
by Helen Gwynn

A letter in the mails from New York divulges a few interesting tidbits about how the other half is living and carrying-on at the moment.

George White has postponed his "Scandals" production, because, strange as it seems, he's coming back to Hollywood to make another musical for Fox. His original contract with that company called for another picture from him IF the "Scandals" picture made a certain profit above cost, and evidently it did.

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Sidney Harmon, producer of "Men in White," is engaged to be married. Georgie Hale sails for Yurrup today with the girls who are going into a show in Monte Carlo, after which Hale goes to London to do a musical for British and Dominions. However, before sailing away, Georgie was bending everybody's ear about how in love he is with Billie Seward.

Conde Nast threw a large party t'other evening and among those he wined and dined on his terrace were Bert Taylor and Olive McClure (who will visit Dorothy DiFrasso in Italy next week), Howard Hughes, Hilda Knight, Caleb Bragg, Alistair MacIntosh and the most beautiful girls in New York, including the gang Georgie Hale is taking to Monte Carlo.

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Max Baer is amusing the town with statements to the effect that he is off women for the rest of his life—seems they done him wrong too often and Maxie wants to play smart. . . . New York went off the platinum-blonde standard some time ago so that Hazel Forbes stands out like a platinum-blonde in a crowded room, and she shows up a lot on the Waldorf roof, where Guy Lombardo is literally packing them in nightly. . . . The Mayfair Yacht Club is having a terrific vogue, what with the early hot weather season and its dining on a terrace overlooking the East River. . . . Ben Marden's Riviera is doing the same on ye olde Hudson, with Harry Richman entertaining and where gambling and gamboling mix well together. . . . Jack Dempsey, Hannah Williams and Estelle Taylor are all under one roof at the moment, otherwise known as the Warwick Hotel. . . . Mae Murray has a very attractive Englishman in tow these days, and Claire Windsor had a new beau at the Casino the same night that the Bryan Foys entertained a party of twenty in honor of Lawrence Tibbett.

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You'll still find the old gang lunching at Twenty-one and it's still the surest way to reach anyone you want to see in New York. . . . Jack Rumsey has taken a cottage at the Westchester Embassy for the summer. . . . Will Stewart and Blumey still twosomeing for lunchat the Colony, and then there are the hundreds of sidewalk cafes where you can sit and watch the world go bye-bye, and that's New Lork for you these days, my friends.

UTOPIANS GET HUNDREDS OF RECRUITS IN STUDIOS

The Utopians, the new organization formed for the purpose of eliminating profits and poverty, is moving into the ranks of the motion picture industry with a rapidity that is startling.

Preaching the doctrine of no unemployment, they have made a flying start, especially among those men and women who have been faced with little or no work for many months. But they have not stopped there. Now the workers who are employed are being recruited and, while no one will venture an estimate as to the number enrolled, it is said to be surprisingly great.

Special committees have been organized to spread the propaganda among the various technical workers, and meetings are being held at least once a week which have been so largely attended that several times they have had to get an additional hall for the overflow. Many of the workers see a probable settlement of all labor problems, as well as the elimination of wage scale battles if the dream of the organization ever comes true.

Young Replaces Tone In 'Death on Diamond'

Franchot Tone's assignment in "Four Walls" yesterday caused MGM to change plans for "Death on the Diamond" and to replace Tone with Robert Young in the role of the baseball pitcher.

Ted Healy, Ed Brophy and C. Henry Gordon were slated for featured roles, the latter as the heavy. Edward Sedgwick directs.

Phyllis Ludwig Cast In 'Return Of Chandu'

Phyllis Ludwig was signed yesterday by Sol Lesser to play Betty in "The Return of Chandu," which Ray Taylor starts directing July 29. Bela Lugosi has the name lead.

Miss Ludwig is a sister of Edward Ludwig, Universal director. She played a Southern girl in Ruth Etting's Radio short last week.

'Chained' On Location

Clarence Brown has taken MGM's "Chained" unit on location at the Rancho Agua de la Centinela, a four thousand acre tract known as one of the oldest ranches in the Southwest. Clark Gable and Joan Crawford are co-starred in the picture.

Long Trip For Gordon

At the conclusion of his three-months agreement at Paramount on the screen play of "Sacrifice," Leon Gordon plans a visit to England and then to South Arfica for material needed for his projected original, "Empire Builder—the Life of Cecil Rhodes."

Aller Due Monday

Herbert Aller, business representative of the cameramen's union, is due Monday morning from New York, where he has been conferring with George Browne, now IATSE president.

Monogram Throws Party In New Home

Monogram inaugurated its new offices at RKO-Pathe yesterday by giving a house-warming. The company takes over the entire lower floor of the administration building, the offices once occupied by Tom Ince and last by Charles R. Rogers. The new quarters are still undergoing remodeling and the move from General Service will be made Monday.

The first picture to be put into work at the new lot will be "King Kelly of the U.S.A.," which starts July 6. Leonard Fields directs.

Walthall Signed For 'Girl of Limberlost'

Monogram yesterday signed Henry B. Walthall, through Hoffman-Schlager, for a spot in "The Girl of the Limberlost," which Christy Cabanne put before the cameras at Talisman studios.

The studio also signed Eddie Nugent, Gigi Parrish, Robert Ellis, Betty Blythe, Barbara Bedford and Tommy Bupp. W. T. Lackey produces.

Royalty At Opening Of 'Men In White'

London.—The London premiere of "Men in White," staged at the Lyric Theatre, was in the form of the benefit for charity, under royal auspices. Prince George attended, as well as many notables.

The play, with Jill Esmond, Robert Douglas and Lewis Casson heading the cast, was accorded a most enthusiastic welcome.

Janet Cohn Coming West

New York.—Janet Cohn, of the play department of Brandt and Brandt, is leaving for Hollywood today for a month's vacation.

Walpole Improved

Hugh Walpole checked out of the Santa Monica Hospital yesterday after spending one day for a treatment for antrum trouble.

Sound Men See Victory

(Continued from Page 1)

proposed 1700-foot reel. The committee has agreed on this length and will present the recommendation to the Council next week. It is practically certain of being accepted.

One of the deciding factors was a survey of theatres which revealed that in more than sixty per cent of the theatres of the country the operators take the film off the 1000-foot reels and wind it on 2000-foot ones of their own for theatre use. Every time this is done, four frames are taken off the picture, with the result that after a picture has been out a few weeks, such a chunk has been removed that a new section has to be put in or there is a jump in the picture.

UP-TO-THE-MINUTE CASTING NEWS

Marie Osborne to "The Gay Divorce," Radio.

Ollie Connolly to "The Captain Hates the Sea," Columbia.

William Von Brinken, Bodil Rosing and **Phyllis Ludwig**, by Al Kingston, to "King Kelly of the U.S.A.," Monogram.

Herman Bing, by Menifee I. Johnstone, to "Kindling," Fox.

Arthur Aylesworth to Warners' "The Case of the Howling Dog."

Robert Barrat and **Russell Hicks** to "Big-Hearted Herbert," Warners.

Josephine Whittell for "Serenade," Fox, by O'Reilly-Mann.

John Marston to "Servants' Entrance," Fox, by O'Reilly-Mann.

Mischa Auer for "Student Tour," MGM.

Beulah Bondi for "The Painted Veil," MGM.

Ruthelma Stevens and **Cornelius Keefe** for "A Lady Surrenders," Warners, by Hallam Cooley.

Helene Millard to "A Lady Surrenders," Warners, by Sam Armstrong, of the Tom Conlon office.

Sam Flint to "Broadway Bill" at Columbia, by Sam Armstrong.

Sam Hinds, Stanley Price, Cyril Thornton, Lee Phelps, all to Minute Mystery No. 5 at Columbia, by Sam Armstrong.

'Chu Chin Chow' Gets Trade Show In London

London.—British Gaumont's lavish production of "Chu Chin Chow" had its trade show Thursday night and received a big ovation. The production is superb, the settings extremely lavish and the acting excellent. It is the general opinion that it is the best thing Walter Forde has done.

Craven Finishes One

Frank Craven completed work on the screen play for "That's Gratitude" yesterday. Lew Golder, president of Foy Productions, for which Craven is producing and directing the picture, arrives today from New York to be on hand for the start July 5. Columbia releases it.

New Job For Wells Root

MGM yesterday assigned Wells Root to write the screen play of "The Transgressor," a novel by Anthony Richardson. Lucien Hubbard will produce when he returns from his European vacation the latter part of August.

Rep. Ray Cannon Runs Amuck Again

Chicago.—Representative Raymond J. Cannon, who recently introduced a bill in Congress to legislate morals into motion pictures, went on the rampage in a radio speech here yesterday, declaring that the movies are the greatest menace to American youth and that he intended to revive his bill making it a crime to transport indecent pictures.

Will Hays, he said, is just a figurehead with nothing to say about production. He declared that the usual themes of pictures are divorce, free love, marital infidelity and exploitation of gangsters and racketeers.

"A vicious attack is being made on the sacredness of womanhood, the sanctity of the home and obedience to lawful authority," he said. He attacked Garbo's bedroom scene in "Christina" as "disgusting to fathers and mothers who view such pictures with their children."

He closed by saying that "what few good pictures are projected on the screen are almost always spoiled by suggestive scenes, vulgar mannerisms and offensive dialogue."

Henry Stephenson In Radio's 'Richest Girl'

Pandro Berman signed Henry Stephenson yesterday for "The Richest Girl in the World," in which Miriam Hopkins has the lead on a loan from Paramount. Stephenson was the kindly grandfather of "Little Women."

"Richest Girl" looms as the next starter on the Radio schedule. It will be William Seiter's first directing job on his contract status.

Tradeviews

(Continued from Page 1)

getting out of the country. This is a move that is dreaded by the French exhibitors and they are flooding the Government with protests, demanding that the number of pictures admitted from America be increased and not cut.

Such a move would be a distinct loss because France supplies better than 20 per cent of the foreign income of American pictures. But, under the new restrictions, operation there probably would be at a loss. So the American picture business is on a spot and the only possible source of help is at Washington. And, meanwhile, France will send her wines here in unlimited quantities.

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Just Phone HOllywood 2241 — PERSONAL ATTENTION

SOUND MEN SEE VICTORY AND DROP TRICK PLAY

The sound men's union of the IATSE is so certain that the IA is coming back into the studios that they have abandoned a project to build up a separate organization, patterned after the ASC, and yesterday recalled Harold V. Smith to the position of business representative of the Local.

Smith's resignation as business representative was announced last April, and he became executive manager of the newly formed American Society of Sound Engineers. Now it is revealed that Smith was given a leave of absence to go with the new society, which had been set up by members of the union. The plan was to model the society along the ASC lines with the hope that the producers would recognize it and give it a contract for sound men, similar to that now held by the ASC for cameramen.

Union leaders at that time felt that the IATSE Local was absolutely licked in the studios, and they did not want to have to go to the IBEW in order to work. However, Smith has just returned from Washington where he conferred with Sol Rosenblatt and other officials. He also conferred with the new IATSE president, George Browne. As a result of his conferences, the IA Local feels that the future is going to be rosy, and has recalled Smith.

The new society will not be abandoned, however, but will be kept as an off-shoot of the union and will be used as a means to further technical and research work in sound development.

Hillyer's One-Day Job

Lambert Hillyer started and finished shooting yesterday of "The Professor Gives a Lesson," one of Columbia's Minute Mysteries. He used Geneva Mitchell, Cyril Thornton, Charles Wilson, Samuel S. Hinds, Stanley Price, Lee Phelps and James Fawley in it.

Sackheim Scenario Head

Jerry Sackheim, Universal story head, has taken over the duties of the scenario department during the absence of Leonard Spigelgass, who is vacationing. Latter returns in about two weeks.

Todd-Kelly Starting

Hal Roach starts the second of the new series of shorts co-starring Thelma Todd and Patsy Kelly Monday. Gus Meins directs.

Ida Lupino Better

Ida Lupino sat up for two hours yesterday, according to her physician, and is on the way to recovery from her infantile paralysis attack.

Wally Beery In N. Y.

New York.—Wallace Beery arrived here by plane today to attend to some personal business and see a doctor about his bad leg.

Erskine Book For Fox

Fox yesterday purchased John Erskine's best selling novel, "Bachelor of Arts." Sol Wurtzel will produce it.

Summer Bears Down Hard On Grosses

New York.—Hot weather, and perhaps one or two other things, is laying a heavy hand on the grosses in the big picture houses. "Let's Try Again" at the Music Hall could get only $60,000 for the week, and "Operator 13" pulled $31,000 into the Capitol.

Six days of "The Great Flirtation" gave the Paramount only $16,000. "The Affairs of a Gentleman" took $15,500 at the Roxy, "Dr. Monica" at the Strand grossed $11,500, "Black Moon" at the Rialto got $10,500, and "Circus Clown" at the Mayfair pulled $7500.

Lull In Production For The Holiday Week

Independence week will be celebrated by very little new shooting in the central Hollywood studios. Neither Radio nor Columbia has anything starting next week.

The next new burst of Paramount activity is slated for July 16, with possible but not definite startings by "Pursuit of Happiness" and "A Son Comes Home" in the interim.

Gary Coopers East

Mr. and Mrs. Gary Cooper leave for New York tonight to visit Mrs. Cooper's parents, Mr. and Mrs. Paul Shields. A trip on the Shields yacht is in order. Cooper finished in "Now and Forever" yesterday, with his next assignment "The Lives of a Bengal Lancer."

Wally Westmore III

Wally Westmore, Paramount make-up man, is at the Hollywood Hospital recovering from an emergency appendicitis operation Thursday night by Dr. William E. Branch.

Hard Going For Indies

(Continued from Page 1)

average of thirty independent companies, there are now exactly nine in active operation.

These are Monogram, Majestic, Mascot, Invincible, Chesterfield, Principal, Liberty, Goldsmith and Supreme. The rest of the list is hanging on, hoping for fair weather.

Indie field during the coming season, probably will be divided by those still active, and no competition is expected from the dormant companies that maintain offices, hold in stock a list of titles and are "working on plans." Monogram is regarded as the strongest in the entire group, owing to its advantageous position in having its own exchange system. In a similar spot are the twin producers, Invincible and Chesterfield.

The hardest blow to the smaller indies was Phil Goldstone's abdication as financier. Since he declared he was out of the independent field and liquidated every financing interest he had, the horde of small producers has about vanished.

Greer's Trailer a New York Sensation

New York.—Howard Greer's auto trailer, with its green trim, red and white curtains, shower and kitchen, created a sensation here. He parked it in front of the Waldorf, gave luncheon parties in it and then drove his guests through Central Park.

Receipts Of Loew's Ahead Of Last Year

New York.—The receipts of Loew's Inc. are running well ahead of last year and vast improvement is expected in its financial condition.

It is estimated that the company's earnings for the second quarter of this year, ended June 9, will be around $1,600,000. For the 28 weeks, ended March 15 last, they were $3,973,472. The company expects that its earnings for the full year, ending August 31, will permit dividends of $4 per share. Cash and Government securities on hand amount to approximately $10,000,000.

Rogers Party Leaves For East By Steamer

Mr. and Mrs. Charles R. Rogers, the Val Pauls and the Casey Robinsons left for New York last night on the Santa Paula, going from there to Europe.

The Rogers office here will remain open in charge of Bill Pierce, the Rogers secretary.

N.Y.Times Digging Into Censorship

The New York Times has wired Douglas Churchill, its Hollywood correspondent, to make an exhaustive survey of the censorship situation in the film industry as it affects Hollywood.

The newspaper considers the subject of sufficient importance to have Churchill spend a couple of weeks digging into it and getting the personal reactions of all leading production chiefs. The lengthy article which he will write will be taken from the picture section of the paper and published in the Sunday magazine in three weeks.

Bob Collier Headed East With Ad Agency

Robert Collier, well known in picture advertising and publicity circles has gone to New York, where he will be a radio executive with the Blow Company, advertising counselors, and owners of radio station WNEW, New York.

European Sailings

New York—Sailing on the Paris today are Laurence Stallings, Pierre Brasseur, French actor, Truman Talley of the Fox newreels, and Sidney Towell, treasurer of Fox Films.

Breen On Way Back

New York.—Joseph Breen, of the Hollywood Hays office, left here yesterday for the coast, stopping for a day or so in Philadelphia.

Ken Goldsmith

Announces

"Little Men"

by

LOUISA M. ALCOTT

IN PREPARATION

BUFFET FROID

A Special Vendome Summer Service

VENDOME OFFERS, FOR THE SUMMER, AN ENTIRELY NEW MENU
THAT FAIRLY BRISTLES WITH ATTRACTIVE ITEMS

The "Buffet Froid" Service has proved most pleasing to our patrons.

Appealing cold dishes are attractively displayed on a moveable table. The various dishes rest on a bed of ice and so are kept in perfect condition.

The display is moved directly to the tables of the guests, who then make their selections.

Popular items of the Buffet Froid are:

CHINOOK SALMON IN JELLY
CHICKEN SUPREME, WITH ASPARAGUS TIPS
SLICED TURKEY, WITH GOOSE LIVER IN ASPIC
SLICED CHICKEN, MIXED GREEN SALAD

WINE CUPS

Warm weather is with us again and our thoughts are turning, quite naturally, to thirst-quenching, cooling beverages. With the Summer luncheon or dinner, nothing can be more delightful than properly prepared Wine Cups. They are not only delicious to the palate, but are satisfying, and, having a low alcoholic content, are far more healthful and desirable in hot weather than spirituous beverages.

WINE CUPS

CHAMPAGNE	STILL HOCK
SAUTERNES	CLARET
SPARKLING MOSELLE	STILL MOSELLE

In the preparation of Wine Cups we use only choice vintage wines (or the wine may be your own selection), assorted fresh fruits, with fine old Cognac, Curacoa, Maraschino, Jamaica Rum, Benedictine or Grand Marnier as flavors. Cups are always served quite cold and are made up with Appolinaris, Perrier, White Rock or Schweppes Club Soda, as may be desired. Wine Cups may be had in both large and small sizes.

HOT WEATHER SPECIALS

Have you tried either Vermouth Cassis or Amer Picon Avec Sirops?

For the occasional drink they are novel, thirst-quenching, and altogether delightful.

VENDOME

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